

VARIETY

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LIQUOR PRICES ALL OVER U. S.

NO AMERICAN GIRL FILM BY F. P.; COST TOO HIGH; ZIEGGY'S \$150,000

Famous Players Taking Loss of \$205,000 Rather Than 'Glorify' for \$1,750,000—Some Conditions Made by Ziegfeld—Chorus Girls at \$35 a Day

It is all settled that the American Girl won't be "glorified" via the screen for the present at least.

Famous Players-Lasky and Florenz Ziegfeld have agreed to disagree with the result Zieggy is in \$150,000, the amount he received when he signed the contract with F. P. The latter organization is "in the barrel" for \$205,000 without a crank having been turned on the picture. It still must "shoot" three Ben All Haggin tableaux, one of the side contracts Zieggy slipped in the contract.

The original deal for "Glorifying The American Girl" called for Ziegfeld to get \$150,000 when the contract was signed (received) and another \$100,000 when the actual shooting on the picture was started.

Other details of the contract were that there were to be \$186,000 worth of costumes made for the picture. Of this amount Ziegfeld was to direct the spending of \$106,000 outside of the F. P. studio, while the balance of \$80,000 worth was to be turned out by the picture company's costume department.

The theatrical producer was to receive all of the costumes after the picture was completed and have them for his next "Follies" to be produced about December.

Figured Up

At Famous studio in Astoria, L. I., they started figuring on the cost of the picture, finding the production would run something near \$1,600,000. Seeing no way to get

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Pictures for President at Summer White House

Washington, July 6.

Jack Connolly, Washington representative of the Hays organization, left here at 5 p. m. with President Coolidge on the special train for the Summer White House, at Camp White, in the Adirondacks.

Connolly has taken with him two projection machines and an operator. He will install a booth and arrange a small theatre within the camp for the President and his immediate official family to enjoy motion pictures.

A special arrangement with the distributing companies will make it possible for the President to see all the new releases in features prior to their exhibition in the regular theatres.

How Show Girls Finish

A veteran of Ziegfeld's glorified ranks, standing in the lobby of the Globe, where there is a display frame of the famous beauties Flo has started in "life," gave the whole set the up and down, and then, with a sigh remarked:

"Golly, it's sad what becomes of girls. Look at those lovely creatures—three are dead, four are married, six are in pictures, one is still in the chorus, another is working in a night club, and that one got fat and sits around panning the rest of them."

'MOVIE MAMAS' WIDOWS SO PAPA GOT DIVORCE

Stephen Clarr Sold Business to Go with Family—Family Gave Him "Air"

Los Angeles, July 6.

"Movie Mama Mania" is the latest thing to lure them to Hollywood, according to Stephen Clarr who asked for a divorce from Sophia Clarr on ground that she became infected with that bug.

Mrs. Clarr had a yen to be a movie mother, her husband testified. She found that Agnes Clarr, their daughter could screen well and made up her mind that they should live in Hollywood where the girl would become a star and the mother would be set for life as a "movie mother."

Mrs. Clarr forced her husband to sell his business in Iowa. While he was negotiating the deal, the mother and daughter rushed out to crash the studio gates. When Clarr arrived here, his wife met him at the train and told him that while a "mamma" was essential to any budding movie actress, they were not casting any "papas" at present.

She said that all the movie mothers were widows and that he could not live with his daughter and her.

"Did your daughter make good?" Judge Gates asked.

"I think she did," Clarr answered. "She married a stage electrician and they went to a New York studio. Mrs. Clarr is living there with them."

He got the divorce.

'BOOZE' MARKETS SHOW VERY WIDE SCALE RANGE

Variety's Sweeping Survey of Present Bootlegging Liquor Quotations in Principal Cities and Adjacent Territory — "Moonshine" Largely Favored in High-Scaled Spots — Beer in San Francisco Reported from New York State—Canadian Ale in New York \$38 for 48 Quart Bottles—Beer, \$32

PLENTY OF WHISKEY

At present the most dangerous Scotch whiskey known is alleged to be selling in New York city at \$30 a case. It is termed "330 Scotch." Certain liquor dealers have refused to handle it. Another Scotch at \$48 is branded "McCoy," an expression now generally in use by eastern bootleggers to denote genuineness of the liquor they sell.

The "330 Scotch" is alleged by a liquor dealer who declined to buy or offer it for sale to contain some of the liquids which go toward composing embalming fluid. This dealer asserted that formaldehyde is also

(Continued on page 2)

2,300 OUT OF 3,500 "EXTRAS" IN EASTERN FILMS "DON'T BELONG"

Useless "Atmosphere" Looked Upon as "Curse" of Picture Industry — More Extras Daily — Their Sources — "Schools" Supply Small Proportion

"The Good Old Days" With Beer in Steins

Several "joints" have sprung up just off the Square, featuring "real" beer in the old-fashioned steins. They are located mainly east of 5th avenue, and are usually barrooms with tables for service, sawdust on the floor, old-type "Dutch" waiters, cuspidors and other atmospheric reminders of the "good old days."

Waiters may be serving innocent enough beer, but on the way to the consumer they shoot a drop or two of alcohol into it from a dropper carried in their pockets.

The steins retail at 50c. per and cost about 10c. each. The food repertoire is usually limited to spare ribs and sauerkraut, frankfurters and potato salad, pigs' knuckles and the like. The food prices are fairly high for the product.

The places get a strong play from jaded "insiders" who are weary of the speak-easies and gyp night clubs.

In picture making circles those that "don't belong" are considered the curse of the picture industry. This refers to the great majority of men and women who are classified in film casting as "extras."

The more common label is "extras." In New York alone the "extra" situation is regarded as a most deplorable one, not to the extent of the several thousand who daily rotate in and around the studios, casting offices and places likely to lead to a picture job are "starving," but that there are about 2,300 (estimated) out of the 3,500 persons tagged as "atmosphere" who do not belong.

This estimate is made by experts who for years have been in close touch with the engaging of "extras" for the pictures made in eastern studios.

Each week is adding to the fast-growing number of "atmosphere" people in the east, with a number of reasons responsible. Among them are the film schools, only a few to be sure, yet turning out "atmosphere" graduates who according to reports receive little in the way of film instruction, but must buy make-up and lay in some supplies that is claimed all "extras" must have breaking into films.

Another factor is the film maker who "pulls" a "\$3 scene" and goes out on location for "atmosphere," works in several hundred people upon one pretense or another, some go in the ensemble work for the fun of the thing. Out of all that big number of people there are 100

(Continued on page 12)

AVERAGE DAILY EARNING OF HOLLYWOOD EXTRAS—\$8.64

4,500 Only Profited—75,875 Placements Returned From \$3 to \$15 Daily—Average Pay for Women—No Complaints on New Casting System

Los Angeles, July 6.

Central Casting Corporation in its first six months of operation as a free placement organization for extra people provided employment for 113,837 people who earned a total of \$983,903, of which no portion was paid to agents or agencies for placing them.

This free casting office is operated by the Association of Motion Picture Producers, with Fred W. Beelson, secretary of the organization, functioning as president,

and Dave Allen as casting head. All of the operating expenses of the casting offices are borne by the producers who are taxed five percent of the daily wage of the persons employed by them. In this way the old evil of the eight and 10 percent commission for the fly-by-night casting offices is eliminated.

During the six-month period the average daily placement of the

(Continued on page 13)

Pickford 'Rushing' Bebe

Jack Pickford is "rushing" Bebe Daniels.

According to word from the coast, the couple seriously contemplate matrimony as soon as Pickford's matrimonial relations with Marilyn Miller are legally severed.

COSTUMES
GOWNS OR UNIFORMS
LEARN TO SAY
"BROOKS"
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LIQUOR PRICES ALL OVER

(Continued from page 1)

employed in the manufacture of the "330 Scotch."

Whiskies are plentiful all over the United States, according to the sweeping survey by Variety, reported herewith and with bootlegging prices for booze under the respective cities elsewhere on this page.

A wide range in the liquor markets is evidenced by the prices of liquor in the mid-west section being abnormally high comparatively.

In Kansas City, Scotch run in there from Miami, Fla., retails at \$150 a case, while in San Francisco where there is apparently an over-supply of booze, Scotch retails at \$60.

In most sections where liquor is high reports say "moonshine" finds the most ready sale.

All quotations for liquor are retail prices (to consumers) excepting in the city of New York, where the quotations among dealers are given.

In New York also it is claimed that rye whiskey selling at \$85 a case (12 bottles) is a phony booze. Reliable dealers say they will not recommend any rye and frequently some dealers have been known to decline orders for rye whiskey.

Beer's Increased Price

Of late and also in New York it is claimed an excellent Canadian ale is being sold to dealers (restaurants) at \$38 for 48 quart bottles. A good beer is also around New York selling at \$32 for 48 bottles.

Three years ago beer was quoted at \$35 a barrel (144 bottles).

Champagne in New York selling at \$85 a case is pronounced genuine with slight demand, too light, say leggers, to make it worth while to "fake" champagne for certain consumers. A good gin is also in New York at \$40 a case.

Reports on liquor quotations and comment in this issue have been procured by special correspondents with the plain facts stated. The correspondents were requested to furnish any special reason for the high or low prices of liquor in their territory.

In several of the reports direct and indirect references are made to local and federal officials in connection with the liquor traffic.

TORONTO (CANADA)

New York is underselling the Canadian liquor market by at least \$10 a case and, according to runners from this port, the wet goods sold in Gotham is "mighty good stuff."

Montreal, headquarters of the Quebec Liquor Commission and exporting centre of most hard liquor for American cities east of Chicago, averages \$50 a case for good Scotch. This, of course, is retail price, no case lots being sold in the province. The liquor is guaranteed to be in original bottles every drop backed by the government.

At this rate the government admits a profit of 30 percent and up. Ontario prices average 50 cents to a dollar a bottle less than in Quebec.

Ontario government price for Haig and Haig, White Horse, King George 4th, John Walker and Daws is \$3.50 while Quebec gets \$4.25 for the same bottle and Ontario bootleggers demand \$7.

Puzzled Rum Runners

How the man on the street can pick up a fair case of Scotch in New York for under \$50 is puzzling to the runners of this port.

One thing that might mean something is the activity of the Quebec bottle market. Originals of any well known brand are being bought for 60 cents a dozen with prices offered up to \$1. Commission shops in both Quebec and Ontario sell only in original bottles except on the cheaper brands.

None of the Scotch or American distilleries have bottling plants on this side except at Corby's in Belleville, Gooderham and Worts in Toronto, and Walkers in Walkerville. The Seagram plant only bottle their own stuff.

None of these plants is using second hand bottles. This practically proves the empties are getting across the line where they are filled with a good mixture based

on Quebec alcohol. This can be bought without much trouble at \$3 a quart wholesale, 65 per cent over-proof.

The chemists can cut this at least three times bringing the kick to \$1 a quart. This is the stuff sold along the New York waterfront for \$50 a dozen and less. A good wallop and harmless but the runners say the taste is bad.

CHICAGO

An oversupply of liquor, remaining practically undepleted by a weak demand, has Chicago's liquor market at a standstill. Although almost every day seizure of five and 10,000-gallon stills is reported in the papers, the stuff is just as easy to obtain as before.

Scotch, bourbon and gin are the popular drinks here, the best Scotch selling at \$90 with a still palatable inferior drawing \$75. The same prices prevail for bourbon. Gin, of good quality and bedecked with Gordon labels, is peddled for \$30 a case. Rye is practically unknown, while champagne is considered a luxury, almost impossible to obtain.

At one time when dealers were importing stuff from New York and Detroit the liquor passed through so many middlemen that prices were away out of proportion. This stimulated local alcohol manufacture to a tremendous extent. With presses turning out labels within 40 miles of Chicago the cheaper products soon drove imports on a downhill rampage.

There is a big difference in the beer situation in Chicago, St. Louis and New York. In St. Louis, for instance, beer is what you can get, practically nothing else but. In Chicago, however, through the big beer scandal and wholesale brewery closings, a decent brew can be obtained only at rare intervals. And then at \$1 a bottle.

KANSAS CITY

The reason for the local high prices on good Scotch and gin is the hazard of automobile transportation of the liquor and alcohol from Florida, most of the stuff coming from there. It must pass through at least five sets of connections before reaching Kansas City.

Both federal and state officers have shown much activity in liquor prosecutions in the past couple of months. A large number of places have been padlocked but there is plenty of the stuff to be had here.

NEWARK, N. J.

Genuine rye, called here "drug store rye," is selling at \$150 a case, while rye (so-called) brings \$40. Scotch runs from \$40 to \$60. What is considered a good grade brings \$48. Gin goes at \$24, while real imported brandy, a little of which

MILWAUKEE

(Price list recently issued by a Milwaukee bootlegger for retail trade)

Brands
Blauitt Dubouche\$88-110
Hennessy 97
Martell 88-100
Monnett 80-95

Imported Champagne
Lanson, 1914 \$88
Moet & Chandon, 1914. 100
Mumm, extra dry 85-100
Pommery and Greno... 85-100
Vve Clicquot 88-100

Gin
Booth's Old Tom..... \$80
Gordon's 80-40

Vermouth
Balle's Italian \$90
Nolly Pratt, French... 90
Martini Rossi, Italian. 90
Bourbon (Imported)
Old Crow 120
Canadian 120

Rye
Corby's \$130
Gooderham, Worts Seagrams 130

Irish Whisky
Burke's \$155
Bushmill's 160

Scotch
Johnny Walker \$125
Black & White 115
Dawson's 125
Antiquary 160
White Horse 110

Miscellaneous
Ale \$14
Benedictine 110
Apricot Brandy 135

Domestic Whisky (Prescription)
Old Grandd \$110
Antique 120
Old Taylor 110

1 Star Hennessy..... 110
Cut Whiskies (Diluted)
All kinds listed above by
2nd-rate bootleggers \$80-100

is coming in, costs \$90. Imported cherry brings \$6-\$7, and standard brands of imported champagne call for \$100-\$110. Beer that is said to be good goes at \$15 a half barrel.

The supply is said to be plentiful and there is no trouble about delivery.

The local business, however, is closely controlled and there are only three interests operating.

Competent authorities state there has not been and will not be any diminution of the supply as the moment stories of increased coast guard or other prohibition forces' activity are heard, larger quantities pour in, to meet a supposed shortage.

Prices, however, can be and are artificially maintained as there is no real competition.

MINNEAPOLIS

Although the liquor traffic here has suffered little interference during the current year, the trade is not in an especially flourishing condition. "Hard times" spell the reason.

Booze of all varieties is plentiful. That's the trouble. Supply exceeds the demand.

The small fry of bootleggers is very much in evidence and making a good living. Many sell their own home-made product. Others, who manufacture on a larger scale, employ agents.

Prices apparently have become stabilized by understanding. They do not fluctuate appreciably at any time, irrespective of the season or conditions.

A few of the "big boys" handle the genuine Scotch, Canadian and bottled-in-bond American whiskies, practically all of it brought in over the Canadian border. The market for champagne is practically nil, but the "big boys" can get it if called for. It carries the labels of known French brands without guarantee as to genuineness.

These "big boys" maintain fleets of rum-running automobiles to bring the stuff in from Canada. They do not sell directly but have salesmen who deal with the consumers.

Must "Come Across"

They make the consumers pay a stiff price because they have to come across with big commissions to salesmen and others. Federal agents have been so inactive during the past several months one would scarcely know such animals existed. Inactivity very pronounced since the advent of a new prohibition director for the territory. As a result, "whiskey sixes, eights and trucks" have been fairly burning up the roads between Winnipeg and Minneapolis. Arrests and raids are few and far between.

The local police occasionally "pinch" the small fry home "moonshiner" of foreign persuasion. One policeman was lately sent to prison for 10 years for accepting a \$10 bribe from a moonshiner. He caught the fellow operating a still in his home and then let him go when he "came across."

Within the past 30 days there have been no less than three street

SAN FRANCISCO

Scotch\$60
Gin25/40
Rye70
Champagne115
Brandy (good).....90
Brandy (phony).....60

PITTSBURGH

Scotch \$120
Rye 120
Scotch (Imported) 300
Champagne 400
"Moonshine" 48
Gin 36
Cordials 120

CHICAGO

Scotch\$75-90
Gin 30
Rye unknown and unbelieved. Champagne no standing nor price.

BOSTON

Scotch\$35-\$55
Rye 65-90
Gin 25-60
Champagne (no demand—no quotation).

shootings as a result of "hijacking" operations.

BUFFALO

Current prices for liquor in the local market are somewhat higher than during the past winter. Canada continues to be the principal source of supply with transportation active all along the Niagara frontier.

River rum runners are the chief carriers although there is much transportation by automobiles. Frequent seizures of machines are diminishing the popularity of this type of conveyance.

Canadian wines and champagnes are popular. Ontario just across the river is flooded with wines, with Welland (Canada) the chief port of call. Open loading of rum runners in the Welland harbor with wines and whiskies was in daily order up to a few weeks ago. Buffalo newspapers even sent staff photographers to catch the operations and printed elaborate descriptions of the leggers' modus operandi. At Welland, Ont., domestic champagnes are selling at \$24 a case of 12 quarts and slightly over \$35 for the same in 24 pints.

Druggists are getting \$120 (\$8 per bottle) for a case of 24 pints, genuine. Bootleggers who are able to secure these goods are cutting them three and four times and asking \$4 and \$5 a pint for the diluted article. One legger who purchases real stuff at \$120 is reselling the same unadulterated to a select clientele at \$200 per case.

Beer is "off and on." Pennsylvania and local breweries furnish the chief sources of supply. Good beer may be had here if one "knows the ropes."

DENVER

Local worshippers prefer the homemade concoctions here to the higher priced "imported" alcoholics that come in with the stamp and ear-marks of "good stuff." "Bottled-in-barn" liquor is more popular by far than any of the so-called "bottled-in-bond" variety that reaches this part of the country.

The wide difference in price isn't altogether responsible for the preference expressed for the "home grown" product. The w. k. after-

(Continued on page 47)

WASHINGTON

Scotch (good) \$85
Scotch (hazard) 60.
Rye (good) 125
Rye (no good) 70
Champagne (good) 120
Gin (good) 85
Cordials (mixed) 120
Benedictine 110
Absinthe (Swiss) 150
Brandy (good) 105
Cordials 90

MINNEAPOLIS

Scotch (Canada)\$140-\$175
Rye (bonded) 120- 180
Wine (Calif.) 90
Champagne (no guar.) 115- 165
Gin (Gordon?) 60
Moonshine 35

SYRACUSE, N. Y.

Scotch\$60-\$140
Rye 60- 100
Gin 30- 70
Champagne 85
Beer (barrel) 50

KANSAS CITY

Scotch (Miami) \$150
Scotch (local) 75
Rye 135
Gin 60
Champagne (Imported) .. 150

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'TAKE ACTION,' ORDER OF BRITISH TRADE BODY TO FILM INDUSTRY

**Tired of Aimless Wrangling London Board of Trade
Calls Picture Committee Together—Ordered to
Stay in Session Till Policy Is Framed**

London, July 6.
The president of the London Board of Trade has called together the film trade committee which has functioned superficially for a long time and notified them that they are to start today, remaining in session until they have produced something that looks like a workable policy for the development of the British picture industry.

So far there has been nothing constructive done from inside the trade itself looking toward the rehabilitation of the industry. Nothing has come out of the activities of the picture men themselves but wrangling. The head of the trade body has expressed himself as wearied of ineffectual discussion.

Agitation against foreign film invasions do not get anywhere and that has been about all the trade generally has used its energy upon.

(Continued on page 26)

NOT FOR ENGLISH

French Adaptation of "No Fool" at
Globe a Poor Prospect

London, July 6.
"There's No Fool," opening at the Globe, June 29, was disclosed as a piece unsuited for adaptation to the English speaking stage.

Hence it has an extremely poor prospect of making much of an impression.

NIRSKA SUIT SETTLED

London, July 6.
The suit brought against the management of the "Rose-Marie" Company at the Drury Lane by Mira Niraska, based on allegations of unjust dismissal, has been settled by agreement between the parties without resort to the courts.

PARIS

Paris, June 25.
When Cecile Sorel, the Comedie Francaise star, plays in New York next season she expects to create a melodrama, "The Beauty and the Man," which Clement Vautel, the Parisian-Belgian columnist, is now writing.

At the annual meeting of the French Society of Dramatic Authors and Composers, E. Brieux, Michel Carre, L. Gleizes, H. Lenormand.

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MARY READ
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Shoestring Mgr. Ran Into Knowing Lawyer

A shoestring producer, trying to promote a downtown attorney for a share in a musical venture, summed up the situation thus:

"Not a musical show in New York is doing under \$16,000 a week; the Sesqui-Centennial is drawing hundreds of thousands to Philadelphia, and every one of them comes to New York and is a clinch for musical attractions; this show has five sure song hits."

The lawyer, who knows a little about professional angles, answered:

"I'm handling a suit against one musical show that doesn't do half of \$16,000 a week in New York; I was in Philadelphia last week and the shows there are starving, so I don't see what the overflow can do for New York; if you have one song hit, I'll give you the amount you ask for the whole show—when it becomes a hit—for the song, and you can keep the rest of the show."

AMERICAN ACTS SCORE 100% ON HOLBORN BILL

**Six Turns Out of 10 at the
Empire from the United
States**

London, July 6.
Six out of the 10 acts at the Holborn Empire this week are American turns. They all scored with sure fire certainty, led by Newell and Most, boy and girl stepdancers. Fay Courtney and Madeline Randolph, making their first appearance in England, were nicely received, although they made the common mistake of taking one encore too many.

Greenlee and Drayton, a pair of classy colored dancers, also newcomers here, fared splendidly. As might have been predicted from the impression they made on their first appearance last week, Newell and Most were held in the bill for the second week. They continued to stop the show.

"HOUSE DIVIDED" SO SO

**New Piece at Regent Does Not
Promise Brilliantly**

London, July 6.
"The House Divided," opening at the Regent theatre July 1, does not promise much. The piece is based on domestic conflict between a high-minded husband and his frivolous, extravagant wife, the subject being handled in terms of melodrama.

The theme and treatment are conventional and the offering presents nothing striking or calculated to create public discussion.

PARIS REVUE HITS 'EM

Paris, July 6.
The new revue at the Palace was well received last night. It features Little Tich, Nina Payne, Odette Darthys, and has among its dancing specialties June and Jack.

MIDNIGHT SHOW GOES ON

London, July 6.
Clifford Whitley manager of the "Midnight Follies" at the Metropole, denies the show is about to close.

"We were the pioneers of super-time entertainments in 1921," he said, "and we still are first in 1926."

ERNEST TORRENCE SAILS

London, July 6.
Ernest Torrence sailed for New York Saturday last on the Berengaria.

JOSE COLLINS BROKE

London, July 6.
Resort has just been had to the bankruptcy courts to straighten out the affairs of Jose Collins, who says she is without assets, while creditors press.

Ephraim on His Own

London, July 6.
Lee Ephraim has resigned from the directorship of the Daniel Mayer company and will produce independently on his own.

THOSE BRITISH PUZZLING LEE; DOESN'T KNOW WHAT TO GIVE 'EM

**London's Not Like New York, Muses Shubert—Two
Theatres Rented, Three Take Current Pieces
and One in Doubt—"Tip Toes" Cast in U. S.**

BLACKWELL WEDS AND ENTERS FILM BUSINESS

**Daughter of Barney Barnato
to Be Bride of Former
Screen Star**

London, July 6.
Carlyle Blackwell, formerly one of the best known leading men and stars of the American screen, will marry Leah Barnato, daughter of the late Barney Barnato, announcement of the wedding having been made for July 29.

Blackwell has become a director in the W. & F. film company, his participation in the producing concern's affairs being the signal for the announcement of an elaborate program of expansion.

The W. & F. people have taken over the Famous Players' studio here and in their announcements make it appear that they will operate on a scale appropriate to that extensive plant.

WELCOMES WHITEMAN

**Jazz Leader and Dixon Score at
Champs Elysees**

Paris, July 6.
Paul Whiteman and his band opened successfully last Friday at the Champs Elysees. He is playing the Ambassadeurs also, both houses being under the direction of Edmund Sayag, whose regime at the Elysees is for the summer only.

Whiteman is especially suitable for the big Champs Elysees. The orchestra occupies the entire second half of the performance, the first half being taken up with specialties. In this division Harlan Dixon was splendidly received for his dancing to the accompaniment of a jazz orchestra made up of musicians assembled in Paris.

PAJAMA FARCE SLOW

**"Rookery Nook" in London Not Up
to Speed Limit**

London, July 6.
"Rookery Nook," produced at the Aldwych, is a bedroom farce of familiar materials. The story deals with a girl in pajamas discovered in the home of a married man. The usual complications ensue for bedroom comedy.

The trouble with the production in American eyes is that it is written and played in slower tempo than the Broadway treatment of the subject requires. On your side of the water the piece would seem to be fashioned on the standards of a generation ago.

Butt Takes 'Queen High'

London, July 6.
"Queen High," the Schwab & Mandel musical hit now running in Philadelphia, will be produced over here in November by Sir Alfred Butt.

INCLUDE THE SCANDINAVIAN

London, July 6.
Eddie Darling, Thomas Reeves and Tommy Holt are leaving London day after tomorrow (Thursday) for Copenhagen to look over acts both in the Danish capital and in other Continental centers.

NORA BAYES AMONG BRITISH

London, July 6.
Nora Bayes will go into the "Palladium Pleasures," the Charles Gulliver production, at the house of that name, beginning July 19.

The piece has been advertising for weeks as "The All-British Revue."

No London Cabaret Ban

London, July 6.
There is no ban against doubling for revues and cabarets here. White and Eaton, dancers in C. B. Cochran's revue at the Pavilion, are also filling an engagement at the Tropicador cabaret.

London, July 6.
Lee Shubert knows his New York but these English are a mystery to him. Since his return from the Continent he has been holding long consultations with William Gaunt regarding the future disposition of their six London houses.

From what can be gathered Shubert is puzzled to understand the British tastes in attractions. He has explained to associates that whereas in New York there is a cosmopolitan public sufficiently varied in mind to provide audiences large enough to fill a theatre appealing to almost any group tests.

On the contrary, Lee feels, London as a whole appears to be devoid of interest in things that depart from a certain pattern. The conferences with Gaunt aim to help the American showman understand what the pattern is.

Still Uncertain
It is understood that he has not completely assimilated the idea of this desirable design and is still uncertain what attractions, to import for the approaching season.

His Majesty's has been rented to the Co-Optimists for the winter. The Gaiety also is rented to other interests, leaving four houses to be tenanted. Three of these have been provided for.

"Aloma" moves from the Adelphi to the Shaftsbury, while "Tip Toes," originally headed for the Winter Garden, takes up the vacated house

(Continued on page 32)

SIX FLOPS IN A ROW DISCOURAGE LONDONER

**Anthony Prinsep, Globe Lessee,
May Quit
Producing**

London, July 6.
Anthony Prinsep, who has the Globe theatre under lease, threatens to give up producing. Probably in all London there is no stage entrepreneur who is so discouraged at his failure to reach a common agreement with his public on what is entertaining and what is not.

With an adverse judgment upon his newest presentation, "There's No Fool," and the indifferent reception of the previous bill of "Engaged" with a one-act playlet, "Our Dogs," Prinsep has had six failures and semi-flops in a row.

Wee Georgie at Work

London, July 6.
Wee Georgie Wood will reach London within a week to begin immediately upon rehearsals for a new revue under the direction of Maurice Cowan.

"COCK O' ROOST" ANCIENT

London, July 6.
Rida Johnson Young's "Cock of the Roost" (done in October, 1924, at the Liberty, New York) presented Friday last turned out to be an old fashioned comedy, enacted in an old fashioned manner by an old fashioned company.

It is hard to see where it offers any prospects.

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

69TH CONGRESS ENDED WITHOUT DOING MUCH, FOR OR AGAINST

Variety Bureau,
Washington, July 6.

The attempt of the broadcasters, first to have Congress grant them the free use of copyrighted music and then, when this was defeated, to have Congress set the price to be paid for the music, finally worked its way out of the committee rooms where the proposition was discussed for many months, and reached the floor of the Senate. This move came within 24 hours of the folding up of the first session of the 69th Congress and caused a heated controversy with the oft repeated cry of "composers' monopoly" falling to stamper the upper legislative body. It amounted to naught.

On the other the writers, too, failed to get through legislation sponsored in their behalf, principally the Vestal "all approved" copyright bill.

Censorship

Aside from the copyright question the amusement industry was left facing two other outstanding proposals—censorship of pictures and Sunday closing.

The censoring phase ended in the committee on education with action deferred until the next session. The opposition to the bill as handled by the Hays organization was pronounced to be a decided victory for the picture interests.

The censoring group was given considerable new material to work upon which has admittedly strengthened their position. Testimony before the Appropriations Committee revealed it was found necessary by officials of the Navy to censor films shown to the enlisted personnel. This was readily pounced upon by the reformers.

Sunday Closing

The move to close up the District Sunday, which the reformers firmly believe, if accomplished, will result in the closing of the entire country, was left in a very unsettled condition with those opposing the Lankford bill facing a majority of the subcommittee openly voicing their approval of a modified form of the Georgia Congressman's bill.

International Players

Following a long series of conferences arranged by a Variety reporter between Paul Specht and the legal division of the State Department the Valle-Willis bill was drawn and introduced. This action was taken as the only apparent means of rectifying a condition that was causing the American professional no end of difficulties. Those interviewed at the department suggest the legislative action.

Following a hearing before the House Foreign Relations Committee approval of the bill from the State Department became involved in the mass of red tape within the department and in the very next office from which word to go ahead had been given another of the attorneys of the department framed the letter for the signature of the Secretary that stated such legislation was not needed.

The subject can be reopened with the next session should there be enough support from the various factions interested.

Poli's Theatre Lease

Still another happening during the session just closed was the passage of the building bill which brings to an end the now famed Poli's lease under which the Shuberts and Poli paid the government \$5,000 net annually for a 2,400 seat house.

It will come down within a year to 18 months.

Pictures Benefited

Summing up the entire session the only phase of the industry bene-

Making North South

In his daily department in the New York "Evening Graphic," Walter Winchell recently had the following:

Joan Lyons, the charmer, back from Hollywood, passes along the one about the officious moving picture director who was doing an Alaskan story. His attention was called to the inconsistency of one of the frozen north scenes which contained several palm trees.

"If you don't mind my interrupting you," said a yes-man, "there are no palms in Alaska." "There ain't, ain't there!" growled the inflated headed director. "I'll show 'em. BRING ON MORE PALMS!"

NO PRE-VIEWS IN L. A. WITHOUT FULL RELEASE

Local Film Board Adopts Ruling—Pre-Views' Tampered Previously

Los Angeles, July 6.

The Los Angeles Film Board of Trade has taken a definite stand against suburban houses billing and featuring previews. At the last meeting, President Dick Mitchell introduced a ruling which went into effect, ordering that exchanges sending pictures to be previewed, shall be forced to release those productions for booking immediately, regardless of whether they had been given first runs or not.

The preview situation exists only in Southern California, which producers started about two years ago to show recently-completed productions at suburban houses to determine cutting and titling, as well as billing, procedures. The functions were designed as tests with the films shown unannounced and the attendance confined to regular patrons, members of the cast and a few studio officials.

Certain houses were considered good preview theatres, since they had audiences composed of average film fans. These houses began to capitalize their previews. There was no charge by studios at first for the running of the film. Managers went out of their way to get previews.

When running out of studio previews, they went to certain exchanges and asked for pictures before released to first run houses. These they obtained at a nominal rental for the night.

To curb this evil and prevent any except studio previews from being shown, the board of trade ordered the ruling into effect.

Forum's Double Premiere

Los Angeles, July 6.

The Forum, Friday, launched a double world-premiere program, presenting for the first time on any screen Frank Lloyd's newest production, "The Wise Guy," and Mabel Normand's latest, "Raggedy Rose," three-reel comedy.

fitting through legislation was the pictures. Here, though, the relief up to 75 cents under the admission tax resulted in some instances in a revision of admission scale.



ERNO RAPEE

General musical and production director Ufa Palast am Zoo and Gloria Palast, Berlin, Germany.

This week at the Ufa Palast a revue in 7 scenes, cast of 72, conceived, staged and lighted by Erno Rapee. The Berlin Montag Morgen wrote: "Phenomenal! The evening was a complete, whole, well conceived, built to effective climaxes. If the often misused word 'dynamic' ever has a meaning in the field of stage direction—it has it here. A new genre is coming into being—a genre which will finally put the big revues out of business. The public was held spell bound."

HAIL AND FAREWELL

Two picture parties last week. The first was to bid farewell to Earl J. Hudson, director of production at the First National Eastern Studios, and the second a luncheon to welcome F. W. Murnau, the noted German director, to this country.

The first feed was tendered to Mr. Hudson at the Hotel Astor by his friends of the Eastern Studio, the working staff, players and script writers to the number of about 200 being present. The luncheon was held on board the S. S. Columbus of the North German Lloyd on which steamship the director arrived and was for the press, the guests of the William Fox organization.

At the Hudson dinner the guest of honor was presented with a handsome diamond and ruby ring, while his wife and his secretary (Miss Early) both received gifts of clocks.

Among the speakers at the Hudson dinner were R. A. Rowland, general manager of production for First National who stated that Earl Hudson was going to the west coast to take a rest of about three months before restarting his picture making operations anew for the organization.

Rowland stated that Hudson was practically the father of the production activities of the company and had turned out some of the greatest box office pictures First National has had. He predicted greater achievement for Hudson under the new plan under which he was to operate.

Vivian Moses at the Fox luncheon stated Mr. Murnau had come to this country to direct only for William Fox and for no other company. He had brought with him a print of the production of "Faust" which he had completed abroad for UFA. It is to be distributed in this country through Metro-Goldwyn-Mayer, but that the director would not do any work on the picture here either in studio or a laboratory.

All his efforts were to be given to the Fox people in the production of Sudermann's novel, "Trip to Tilsit." Mr. Murnau is to leave for the coast the latter part of this week.

\$1.50 Road Show Film for Schenck-Grauman Time

Los Angeles, July 6.

One of the road-show films to be produced for the Schenck-Grauman (United Artists) chain of \$1.50 film houses will be "Two Years Before the Mast," taken from Richard H. Dana's story. Roland West, in association with Schenck, will produce the picture.

Several months of research work and a year's camera activity are planned for the production.

West plans to build a replica of the three-master schooner around which the story was written, and sail the vessel from the Atlantic coast around Cape Horn to California.

PATENTS GRANTED FOR SHOW BUSINESS—MOSTLY PICTURES

Fewer Airdomes Open

Pioneer film exchange men in New York say that there are fewer airdomes operating this summer in New York than in any other season.

A sparse few are running but so far have done little business. Some of the neighborhood theatres that have been running through the winter have opened their roofs.

The strangest part of it all is that where they are running both downstairs and up that the exhibitors pay no rentals for the pictures shown on the roof screen.

L. A. EXHIBITORS PEEVED AT PREVIEW GROWTH

Harmful in Neighborhoods—Aided by Smaller Independent Companies

Los Angeles, July 6.

Motion picture exhibitors in and around Los Angeles are up in arms at the methods employed by some film concerns in selling pictures to outlying houses for so-called previews. They claim that a number of the smaller independent companies have had a habit of selling "Westerns" and revivals to the houses for \$7.50, with the house advertising "preview," which means a double bill for the house.

The exhibitors have no objection against the legitimate studio preview, but claim that there are a number of companies which have a habit of previewing a picture seven or eight times in different localities of the city, whether or not they receive remuneration from the exhibitor for the film.

It is pointed out by these exhibitors that these perpetual previews have not been of any value to the producer or the distributor so far as getting the pulse of the public on the picture. It simply kills the possibilities of rentals, as a preview draws people from miles around and hurts the selling possibilities of the pictures in the zone where previews have been held.

A great many of the larger companies have refused to preview pictures in the Los Angeles territory on account of the indiscriminate advertising of previews by a large number of houses. They claim that the large companies select places in isolated territories while the smaller companies go into competitive territory and put over re-issues and a lot of stuff which has been running in the downtown area for months.

This has hurt business in general. Efforts will be made by the local exhibitors here to get exchange men of all companies to define the so-called status of the so-called preview picture and to eliminate the number of previews in the Los Angeles territory.

If possible, the exhibitors would like to get the companies both distributing and producing to agree not to show any pictures for preview purposes in the Los Angeles zone.

Pro. Prof. Ass'n of Actors for 30 Years

Los Angeles, July 6.

The Professional Photoplayers' Association, formerly known as the Troupers' Club, is an organization launched here for those who have done stage or screen work for the past 30 years. Most of the members are character actors and actresses.

The old-timers decided to be right up to date and are holding their meetings at the Screen Kiddies' Guild.

Cruze and U. A.

According to reports James Cruze has one more picture to make for Famous Players after finishing "Old Ironsides." Then it is said he will sign with United Artists to make three a year.

The new contract will probably become effective about January 1.

Washington, July 6.

The United States Patent Office has issued patents during the past week on the following listed inventions selected from the Official Gazette of that office (full information can be secured by forwarding 10 cents, the number and the name of the patent to the Commissioner of patents, Washington, D. C.):

Motion Pictures

Stereoscopic Motion - Picture Camera. Charles Boulton, Boston, Mass.; 1,590,804.

Cinematographic or Like Film. Henrick Kuypers, Vieux Dien, Anvers, Belgium, assignor to Gevaert Photo Producten, Antwerp, Belgium; 1,590,979.

Device for photographing titles upon Cinematographic films. A. N. Merle, Paris, France, assignor to Pathe Cinema, Anciens Etablissements Pathe Freres, Paris; 1,590,770.

Crosshead and Guide, attachment for picture machines. F. W. Parsons, Elmira, N. Y., assignor to Ingersoll-Rand Co., Jersey City; 1,590,253.

Shutter-Control device for picture machines. F. E. Garbutt and R. G. Fear, Los Angeles, assignors to Famous Players-Lasky; 1,590,361.

Apparatus for reproducing motion pictures. G. P. McDonnell, St. Louis, Mo.; 1,590,199.

Toy Motion-Picture Machine. H. S. Hanstine, Meville, Pa., assignor of one-half to J. F. Albert, Sharon, Pa.; 1,590,743.

Music

Automatic Music-Sheet Turner. M. V. Ventrella, Bronx, N. Y.; 1,590,711.

Stringed Musical Instrument. C. S. Weber, Lemoore, Calif.; 1,590,869.

Parks

Inclined Merry-Go-Round. W. D. Molby, Baldwin City, Kan.; 1,590,845.

Merry-Go-Round. H. D. Clayton, Hill City, Pa.; 1,590,887.

Vehicle for Amusement Parks. R. J. Feltner, Crosswell, Mich.; 1,590,934.

Miscellaneous

Method and Apparatus for Synchronizing in Picture-Transmission Systems. E. F. Watson, Larchmont, N. Y., assignor to American Telephone and Telegraph Co., N. Y.; 1,590,270.

Pauline Garon's Billing

Pauline Garon is reported having signed a contract to star in four pictures for Chadwick.

Wilfred Noy will direct. A report says Miss Garon may be billed as Mrs. Lowell Sherman. Miss Garon was recently wed and went to the coast with her husband where he had a picture contract to fulfill.

'Music Master' Director and Title Player

Allan Dwan, it is said, will leave the F. P. L. ranks upon the expiration of his contract, about Jan. 1, and sign with Fox to make two pictures, one of which will be "The Music Master."

The Fox people are said to be looking for some one to enact the Warfield role with the possibility being that Rudolph Schildkraut will be signed.

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N. Y. FILM BOOKING COMBINE

'BARNUM,' OVER \$1,000,000 FILM, WITH MONTA BELL DIRECTING

F. P. L.'s Life of Immortal Showman in 'Greatest Show on Earth'—Bell Starting on Last Metro-Goldwyn-Mayer Film, 'Up-Stage'

Los Angeles, July 6. Monta Bell today started "shoot-ing" "Up-Stage," featuring Norma Shearer, his last production under his present M-G-M contract. It is not expected he will renew with the latter, but instead will go with Famous Players-Lasky to direct "The Greatest Show on Earth," the life story of P. T. Barnum, which is expected to be one of the outstanding features of the new season. Preliminary estimates are that it will require about eight months to make this picture, at a cost of between \$1,000,000 and \$1,500,000. Bell will also direct "Gentlemen Prefer Blondes" for F. P. L., and has a tentative agreement with Jesse L. Lasky that he will wield the megaphone on the filming of "An American Tragedy."

CAMERAMEN AS UNION BODY

Strong Talk of It—Char-ter Through I. A. T. S. E.

No formal request has been made to the American Federation of Labor for the right to organize a union of the picture cameramen, but steps have been taken that may lead to it. The indications are that the first union to be organized will be by New York cameramen, with strong talk now bobbing up among the "shooters" in Los Angeles and San Francisco. It is said that when the cameramen frame their union it will be made a part of the I. A. T. S. E., which controls the stage hands and m. p. operators. It is not the first time talk has been heard of a unionization of the cameramen, but better progress now has been made. It is likely a New York union will be functioning before the end of the year. One of the active spirits in the New York movement is a camera-man named Chaston. The cameramen have had a social club organization for some time, they having a rather formidable array of members who have approved of the unionization.

FOX'S 1ST LONDON FILM WITH ENGLISH SUPPORT

Edmund Lowe and Virginia Valli, Co-Features—Harry Beaumont Directing

Edmund Lowe and Virginia Valli are to be co-starred in "One Increasing Purpose," the first picture to be made in London by William Fox. Both will leave the coast about July 20 to sail for London where Harry Beaumont, who sailed this week on the "Aquatania" will direct the picture. The balance of the cast will be selected from among English players. Sailing with Beaumont, accompanied by his wife, is Bradley King who made the screen adaptation and wrote the continuity for this Hutchinson story.

MILESTONE RESENTS STAR'S INTERFERENCE

Reported Looking for Way Out of Lloyd Assignment—Ted Wilde Co-Director

Los Angeles, July 6. According to reports Lewis Milestone, co-directing with Ted Wilde, Harold Lloyd's present picture for F. P. L. distribution is anxious to be relieved of his assignment. Milestone, it is said, is accustomed to directing on his own, while Lloyd is practically taking the megaphone in his own hand and directing all of the scenes, including those in which he is the central figure, utilizing both Milestone and Wilde to coach him along as the scenes progress. Both co-directors find their only opportunity to work alone or together when some incidental long shots are necessary. Milestone, who has made a number of good pictures for Warner Brothers and Famous Players, feels that he is being submerged and, it is said, is looking for a way out from the assignment.

OSCAR PRICE, BANKER

Oscar Price, who retired as president of Associated Exhibitors about two weeks ago when that organization was taken over by Lewis J. Selznick, is now acting in the capacity of special representative of the Central Union Trust Company, New York. It is one of the financial powers behind Pat Powers and did the original financing for A. E. when taken over from Pathé. Mr. Price has always been more or less intimately identified with the banking interests as connected with pictures. He always has had the faculty of pulling out his monied principals whenever they became involved in anything that looked too risky. Because of this he has established himself with the banking interests as few men in the picture industry have.

Gloria Swanson Will Make One More Film for F. P.

Gloria Swanson is to do another picture for Famous Players, prior to her start as a United Artists star. So much time was lost in making the production finished the latter part of last month by Miss Swanson for F. P., that the original schedule, which would have included another Swanson production, was completely shattered. "Fine Manners" started about Feb. 25 and finished about June 20. In that time there were three directors, with Miss Swanson constantly complaining of illness and taking trips to Atlantic City for her health. Alakholm St. Clair has been assigned to direct the final Swanson picture.

SWEDISH DIRECTOR ENGAGED

Los Angeles, July 6. Nils Chrisander, Swedish director, who came here from Berlin, where he worked for UFA, directing several Pola Negri pictures, has been placed under a long term contract by Cecil B. De Mille.

LOCAL EXHIBITORS FORM SERVICE CORPORATION

Move Seen as Fight Against Circuits—T. O. C. C. Members Behind Project—138 Houses Issuing 1,000 Shares of Stock at \$100, No Par—Allotted According to Seating Capacities—Indicating Particular Fight on Loew Through Keith Affiliation—By-laws Drawn, Committees Being Named

400 BOOKING DAYS

About a score of members of the Theatre Owners' Chamber of Commerce have signified their intention of becoming members and stockholders in the proposed Film Service Corporation, a new film booking combination of exhibitors in the Greater New York territory, to be capitalized at \$100,000. There are to be 1,000 shares of no (Continued on page 14)

SELZNICK IDEAS CALLS FOR LOT OF MONEY

25 Million Least Amount If Full Plan Goes Through—L. J. Mum

Speculation continues as to the future moves Lewis J. Selznick will make now that he is in control of Associated Exhibitors. Various rumors are the Selznick has been decidedly active in the money district and is planning other things beside picture distribution and making.

Selznick personally refuses to comment as to what he has in mind except to state that he has plans, plans that he would not even disclose to his own son at this time.

There is a well founded report L. J. is out after a combined production, distribution and exhibition lineup, a program which if it is carried out along the lines which it is said Selznick has planned on will mean that he will have to swing over \$25,000,000 financially, considerable money, even in the picture business.

In the production division it is said that there are 52 big features planned and 52 additional that are to be of lesser calibre. This would mean that Associated Exhibitors would be releasing two a week, with one selling organization hitting both types of houses, the first runs and subsequent runs.

What the theatre program is cannot be traced at this time, except for the statement that the return of L. J. to the picture industry was through the medium of first interesting capital to secure a number of theatres showing pictures in the vicinity of New York, one of his sons being active in this connection backed by the Phillips-Jones money. It is possible that Selznick wants to build up a chain of Class B houses to guarantee an outlet for his lesser calibre pictures and eventually break into the deluxe field.

FOREIGN 'DUPING' OF U. S. FILM WITH NO PROTECTION TO MAKERS

Poland as Example of All Countries Without Copyright Relations—Attempt to Cover 'Pirating' Larceny Frustrated By Native Laws

Laemmle Sinks After Transfusion of Blood

London, July 6. Carl Laemmle's condition was reported "very low" this morning. The American film man underwent blood transfusion last night, a desperate medical measure made necessary by what was supposed to be the rupture of a blood vessel of the heart. Laemmle was taken ill at sea and hastily removed off the Berengaria when she docked at Southampton. He was rushed to London where it was believed he would have to be operated upon for appendicitis. The complications developed after he reached the hospital.

LEFT OVER FILM GOOD FOR ANOTHER PICTURE

Janie Del Rio Turns Over-Matter of 'High Steppers' Into 'The Heart Jugglers'

Los Angeles, July 6. Janie Del Rio, husband of Dolores Del Rio, screen actress, has just completed an independent picture, "The Heart Jugglers," featuring his wife and Lloyd Hughes. This is the same combination featured in "High Steppers," directed by Edwin Carewe for First National. Del Rio made the picture from film left over in the cutting room when "High Steppers" was assembled. A lot of the scenes deleted were not essential to the plot of the first picture. Around them Del Rio wrote another story, shot some more film and wound up with an entirely different picture at small cost.

K-A. 'LAYING OFF' NORTHWEST 'DEAL'

Reports say that the Jensen-Von Herberg deal with North American Theatres, put up to Keith-Albee by the Producers' Distributing Corp., the K-A. picture affiliation, has not been warmly received by the K-A. people.

North American is said to have deposited \$350,000 for the transfer of the northwestern houses (32) by August 1 at \$2,500,000.

Harry Arthur, Jr., general manager for North American, is in New York trying to promote the final financing. The same money interests were behind both North American and P. D. C.

A peculiar story is around through Famous Players having held Louis Cohen, one of its crack "traders" (theatres) in the northwest for months. Ostensibly there to promote new theatres, the report is that Mr. Cohen's main object may have been to "jam" the J. & V. H.-North American deal. "Jamming" is not uncommon in picture theatre circles.

Seastrom's Home Visit Victor Seastrom, one of the new M-G-M directors, has left for New York and will visit his home in Sweden before returning to the coast. His wife and children accompany him.

Washington, July 6. The pirating of pictures in Poland has reached the stage where but one solution seemingly remains open to the American producers, an arrangement between the two countries covering copyright relations. The Department of Commerce, it is learned, has investigated what is believed to be every procedure possible to put a stop to the practice. In Poland, as well as other foreign countries, it is proving a problem to the makers of pictures in this country.

The most recent suggestion to the American acting commercial attaché, Roland H. Allen, in Warsaw, was to proceed under the assumption that piracy could be treated as larceny. It is presented that the only manner in which the pirated print could be obtained was to secure the original illicitly and from another country.

Bernard A. Kosicki of the division of commercial law of the department, in presenting this phase, expressed the opinion that in having such a pirated copy was a continuation of the original larceny and punishable under the criminal law. Mr. Allen, however, pointed out that on the Continent, and particularly in Poland, there was no such thing in legal practice as continuation of a crime. "A person who makes a duped copy commits one offense, but a person who buys the duped copy commits an entirely different offense." It was further stated that in purchasing the copy the bona fide purchaser in securing same in good faith commits no offense whatsoever.

This report, which has just been received by the department, thus seemingly leaves the American picture producer, in view of past experiences, with no protection in those countries with which this nation has no copyright relations.

Pirates Well Advised Polish officials are said to be co-operating but as those who are using the pirated films in almost wholesale lots are well advised on the lack of copyright protection, the result of the several attempts to protect American interests has been nil.

As was recently reported in Variety the U. S. government has taken cognizance of the situation and is considering the conclusion of a copyright agreement with Poland. This, however, is a slow process. It may be many months with the consequent loss of returns to the American producer before an agreement can be reached.

The last film to be so involved was Harold Lloyd's "Why Worry?" In this instance the American company is reported to have been able to get a day-for-day first showing with the pirated copy, the first to be able to accomplish this.

The situation is known to be causing considerable concern with its importance being further magnified due to the many attempts of foreign exhibitors to prevail upon their respective governments to enact legislation barring American films.

COSTUMES FOR HIRE

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LON CHANEY-RUBE WOLF GIVE LOEW'S STATE, LA., RECORD, \$33,000

Striking Gross in Hot Week—Nothing Else in Town Did Big—Met. in 'Red' Again—'Variety' and 'Silence' Fall Down on 2d Weeks

Los Angeles, July 6. (Drawing Pop., 1,350,000) With the combination of Lon Chaney in "The Road to Mandalay" on the sheet, and "Rube" Wolf, assisted by Nell Kelly, and all-around good Fanchon and Marco Idea, Loew's State set a new hot weather record and ran away with the only business in town. The house grossed better than \$33,000 on the week, the best in months.

Practically every other house in town suffered from the heat, with the Metropolitan going into the "red." "Sea Horses" with Jack Holt and the Eddie Peabody stage show couldn't pull them in.

"Variety," the German film, at the Million Dollar failed to hold up on its second week, grossing about \$3,000 off the first week, but able to show a small margin of profit. One more week to go.

Carthay Circle is holding up remarkably well. Despite two days of excessive heat, it did remarkably well at \$14,000, insuring the De Mille feature at least three more weeks in Los Angeles' newest cinema temple. For its third and final week of "Oh, What a Nurse," with Syd Chaplin, the Figueroa grossed \$7,000, regarded as exceptional.

Two weeks the limit for "Silence," the Henry B. Warner feature at the Forum, and the house this week returns to the double feature program, with "The Wise Guy" and a three-reel comedy, "Raggedy Rose." The Warner picture had been figured good for at least three or four weeks.

Grauman's Egyptian continues to click, although dropping last week in common with the other houses, but not sufficiently to alarm. With its double head-line features, "The Black Pirate" and "Sparrows," the Hollywood house is giving real value, and with numerous theatre parties was enabled to stay out of the red.

The Criterion continues at about its usual pace, with every prospect of the house being closed during July and August. Anna Q. Nilsson in "Miss Nobody" did not prove exciting.

Estimates for Last Week
Carthay Circle—"Volga Boatman" (P. D. C.), (1,650; 50-\$15.00) (7th week). Matinee business has not as yet reached a point where it figures in the gross to any great extent, but with night shows holding up, around \$14,000.

Grauman's Egyptian—"Sparrows," "Black Pirate" (U. A.), (1,800; 50-\$15.00). Looks like double-feature bill should run into August. Dropped to about \$13,000, due to heat, but should build.

Loew's State—"Road to Mandalay" (M-G-M), (2,300; 25-\$11). Lon Chaney's latest set new summer record, even with heat. Rube Wolf, second week of his stage return, played prominent part, and is considered biggest asset State has ever had. \$33,000, exceptionally good for end of June.

Metropolitan—"Sea Horses" (F. P.), (3,595; 25-65). Lowest gross in weeks. Extra newspaper advertising didn't help. Trifle better than \$18,000.

Million Dollar—"Variety" (UFA), (2,200; 25-85). This German importation ranked high by critics and lavishly praised by customers, but gross away down on second week. Matinee business practically nothing. One more week to go. About \$12,500, enough to show small profit.

Figueroa—"Oh! What a Nurse" (Warner), (1,600; 25-75). Syd Chaplin film held up remarkably well. \$7,000, third and final week; good money.

Forum—"Silence" (P. D. C.), (1,800; 25-75). Public didn't respond to Henry Warner's latest effort. Gross on second and final week but \$5,600.

Criterion—"Miss Nobody" (F. N.), (1,600; 25-35). No improvement over past few weeks. Indications closing notice will go up this week, to continue during hot weather. At \$2,000 just about holding its own. (Copyright, 1926, by Variety, Inc.)

Lottice Howell in Opera

Lottice Howell, the prima donna who formerly sang at the Capitol and the Strand, New York, has been engaged by Arthur Hopkins to sing the leading feminine role in his forthcoming jazz opera production, "Deep River."

In addition to her work in the New York picture houses, Miss Howell has sung in the major houses throughout the country.

HEAT HITS MINNEAPOLIS, BUT FILMS, POOR LOT

'Sweet Daddies' Under \$11,000—Bebe Daniels' Posters Better Than Picture

Minneapolis, July 6. (Drawing Population, 475,000)

Considerably belated hot weather finally appeared and, of course, punctured grosses. At that it hasn't as yet begun to do the harm that calamity howlers predicted. Although the takings showed a large drop from the previous week, part of the responsibility rests on weak attractions at the leading houses. As these theatres had nothing in the way of an important box office draw, and also remembering the general business depression, the showing really was first rate.

"The Palm Beach Girl," at the Lyric, and "Tramp, Tramp, Tramp," second run at the Grand, accomplished wonders in the face of high temperatures. The former jumped the Lyric's average takings fully 25 percent, while the Langdon picture netted the Grand the nearest sort of a profit.

The State had "Sweet Daddies," hardly of a caliber to excite wild enthusiasm among the film-going public. At that the program must have proved moderately satisfactory, inasmuch as the box office statement was satisfactory, despite the heat.

Estimates for Last Week

State (2,040; 50)—"Sweet Daddies." Picture rated as only average in quality for this house, although mildly amusing. Show well arranged and helped to keep business to good clip. Under \$11,000.

Strand (1,277; 60)—"Wise Guy." Well-liked by public but not quite strong enough to hold up for two weeks in heat. Around \$3,500; 2d week.

Lyric (1,200; 35)—"The Palm Beach Girl." Cards showing Bebe Daniels in one-piece bathing suit and advance trailers with "shots" of the attractive star in all-revealing scenes helped to draw. Exposure business entirely lacking in picture, so that eye-full seekers got stung. Liked picture and star and, notwithstanding heat, house had one of its best weeks in months. Shows that Bebe is still "hime." About \$2,500. Splendid for this theatre.

Aster (896; 25)—"Hands Across the Border." Good western. House gets patronage that wants this sort of stuff. Reached \$800.

Grand (1,000; 25)—"Tramp, Tramp, Tramp." After \$14,500 week at State this Langdon comedy came here for a second downtown run of seven weeks and piled up another splendid gross. Nearly \$2,000.

Hennepin-Orpheum (2,852; 50-99)—"Whispering Smith." Western won praise, but hardly much of box office factor. Vaudeville accounted for fairly good gross. Under \$14,000.

Pantages (1,554; 50)—"Footloose Widows" and vaudeville. Picture gave satisfaction and vaudeville also of high standard. Takings considered satisfactory, around \$5,000. Although business during past month good, house will close July 10 for few weeks to permit renovation and redecorating.

Seventh St. (1,480; 50)—"Two Fisted Jones" and vaude. Traveled along at usual gait considering caliber of offerings, heat, hard times and competition. \$5,100. (Copyright, 1926, by Variety, Inc.)

"ROARING 40'S" NO RIOT

But Heat Hurt Last Week in Providence

Providence, July 6. (Drawing Population, 300,000)

Grosses dropped sharply last week. Hot weather.

The situation anent Edward Fay's purchase of five Emery chain theatres remains unchanged with Fay's recently acquired option to run until Aug. 20.

Nobody did well last week. Even "That's My Baby" seconded by "Shipwrecked" at Strand probably strongest bill in town, was pretty weak at Majestic, and "Footloose Widows," at Rialto, suffered as badly.

Estimates for Last Week

Victory (1,950; 15-40). "Money Talks" (M-G-M) and "Rhinetones" (Jans). Superlatively unexceptional. About \$5,000.

Majestic (2,500; 10-40). "Roaring Forties" (Jans). Pretty poor, but "Puppets" (1st N.) high quality. \$5,000.

Rialto (1,448; 15-40). "Sign of Claw" (Gotham). Banal no end, but footloose (Warner) much liked. Slightly under \$5,000.

Strand (2,200; 15-40). "That's My Baby" (F. P.). Much touted, but largely regarded here as disappointing. "Shipwrecked" (P. D. C.) pleased many. About \$5,500. (Copyright, 1926, by Variety, Inc.)

LADY OF HAREM'S TITLE AND FLASH PAPER; \$12,000; GOOD WEEK

At California, Frisco, Last Week—"Padlocked" Fell Down 2d Week—"Mandalay" Did 2nd Biggest Week of Warfield's Career with \$26,000

FOX'S 'MORE PAY, LESS WORK' DID \$18,000

Premiere of Film in Philly Last Week—Stanley Reached \$27,000

Philadelphia, July 6. In spite of the exodus over the week-end business held up surprisingly well in the picture houses last week, aided by the continued cool spell.

"Ranson's Folly," with Richard Barthelmess, combination of star and author popular in Philly, held the Stanley up around \$27,000 or a little better. The Royal Mountain Ash-Welsh choir and the Caroline Nichols trumpeters were on the stage bill.

Fox's bettered its previous week with the first showing of "More Pay—Less Work," a "Cappy Ricks" film, running to about \$18,000. On the surrounding bill here were the Hemstreet Stingers and Aaronson's Crusaders, the latter an especially popular attraction.

Estimates for Last Week

Stanley (3,550; 75). "Ranson's Folly" (1st N.). Bettered \$27,000. Popular star and Philadelphia author, Richard Harding Davis, aided. Aldine (1,500; 15-65). "Ben-Hur" (M-G-M) (4th week). Still powerful drawing card. House ran about same as previous week, \$14,000.

Fox (3,000; 99). "More Pay—Less Work" (Fox). Premiere of this film backed by good bill. \$18,000.

Karlton (1,100; 50). "Say It Again" (F. P.). This little house clicked again with this Richard Dix picture. \$2,600 estimated.

Stanton (1,700; 35-50-75). "Kiki" (1st N.). Third week for Norma Talmadge picture; only slight falling off. Close to \$12,000 last week.

Arcadia (800; 50). "Fascinating Youth" (F. P.). Hit around \$2,500 with this picture starring the 16 Paramount "Juniors." Figured profitable enough to hold over. (Copyright, 1926, by Variety, Inc.)

Stage Titles Changed 'Pigs'—'Pelican' Dropped

Los Angeles, July 6. Fox has changed the titles of two pictures nearing completion, "Pigs," taken from the stage play of the same name, will be known on the flicker as "A Kiss at Midnight." "The Pelican," another stage play, will reach the eye as "Marriage Licenses."

Savage's Persistent Chase

Los Angeles, July 6. "I'll get you yet," appears to be the favorite theme of young Bob Savage, former Yale grid star, who recently figured in print because of his attentions to Clara Bow, the actress. They culminated in his detention, following an alleged suicide attempt.

Released, following the report of a sanity commission, Savage has moved into a house next door to that occupied by Clara in Hollywood, and continues to make his presence known to her on every possible occasion.

"And I don't even talk to him any more," advises Clara, who says she contemplates moving to another location.

Hollywood's Film Guild

Los Angeles, July 6. With 200 members joining at the founding of the organization, the Hollywood Film Guild came into existence here. An effort to foster the best and most artistic in screen work is given as the aim of the guild.

Officers elected include: Douglas Fairbanks, president; Donald Crisp and Carey Wilson, vice-presidents; Mrs. Madeline Brandels, secretary, and Joseph M. Schenck, treasurer. Will H. Hays and John Barrymore are the first patrons.

San Francisco, July 6.

Again the Warfield scored, with full credit due Lon Chaney in "The Road to Mandalay."

Granada started with indications of a heavy week, but simmered down to just an average good seven days. The management sold the picture, "The Blind Goddess," from the mystery angle.

The Imperial, with "Padlocked" held over for a second week, slumped to below average. Also surprise.

The St. Francis put on "The Midnight Sun" and did virtually nothing. The film was generally panned by all the dailies.

The California showed a profit with "A Lady of the Harem." Flashy stands plus a pull-in title netted satisfactory gross.

Estimates for Last Week

California (2,403; 65-90)—"A Lady of the Harem" (F. P.). Good box-office title and flashy 24-sheets turned trick, bringing good week's business. \$12,000.

Granada (2,734; 65-90)—"Blind Goddess" (F. P.). Put out effective publicity campaign, but failed to bring them in. Business about normal. \$18,000.

Imperial (1,450; 65-90)—"Padlocked" (F. P.). Second week slumped considerably, unexpected. \$7,600.

St. Francis (1,400; 65-90). "Midnight Sun" (U.). Ordinary program picture put in long-run house, but failed to fool public. Dailies panned it. Business off from start. \$11,000.

Warfield (2,840; 65-90). "Road to Mandalay" (M-G-M). Biggest week but one in history of house. First day big, but Sunday tremendous; rest of week exceptionally heavy. \$26,000. (Copyright, 1926, by Variety, Inc.)

FREE ICE CREAM MATS. HELPED ROYAL TO \$5,900

100 in Shade in K. C. Last Week—Newman Topped with \$12,500

Kansas City, July 6.

With the mercury standing around 100 last week, the theatres were up against it. Those with refrigerating plants did their stuff.

The two Public houses, Newman and Royal, offered comedies, as did the Mainstreet, but business was not so good anywhere.

The Sunday slump here has the managers guessing. The houses with Saturday openings get away for a good start and then things slow up Sunday, heretofore sure-fire.

Some think its the tilted prices, several of the big ones asking 60c., instead of the customary 50, but the best alibi is good roads.

Estimates for Last Week

Newman—"Say It Again" (F. P.), (1,890; 25-40-50-80). Anderson's "Bridal Veil," stage offering. While interesting to ladies, woefully lacking in entertainment. Newmanites like Richard Dix, and his comedy had enough hokum for all. Business spotty. \$12,500.

Royal—"Wet Paint" (F. P.), (920; 35-50). Our Gang comedy, "Uncle Tom's Cabin" got added laughs and the Royal Synchronizers continued their interrupted series of musical novelties on the stage and in pit. Business could have been better. \$5,800.

Liberty—"Black Paradise" (Fox), (1,000; 35-50). House featuring free ice cream at mats and demand growing. Feature real "meller," but regulars like thrills, and business held up quite well. \$5,900.

Mainstreet—"Sweet Daddies" (1st N.), (3,200; 25-50-60). Stage show was headed by 25-piece band, under the direction of Paul Felix. Local organization. Picture is another of "Cohen-Kelly" variety, with title nothing to do with it. Business fairly even. \$12,000.

Pantages—"A Poor Girl's Romance" and vaude. \$6,200.

At the Globe "The Cowboy and the Countess" was on the screen between performances by the Lode Bridge Players, presenting "Going Away."

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NEGRI BAD AT \$5,400; 'MANDALAY' DID \$10,500

Shows Difference in Popular Regard—At Washington Last Week

Washington, July 6. (Estimated White) Population, 380,000)

Lon Chaney can be termed weatherproof. At the Palace, in "The Road to Mandalay," with all the other houses yelling for mercy, this star got business.

The Columbia, with Pola Negri, took quite a licking, though this time the star is credited with a half-way decent picture. The licking thing also was taken by the Metropolitan, with "Wilderness Woman," and the Rialto, with "Pleasure Buyers," the latter staging a bathing revue as extra measure.

Estimates for Last Week

Columbia—Pola Negri in "Good and Naughty" (F. P.), (1,232; 35-50). Placed in so many inferior films customers refused to take a chance on heat in this house, though picture was praised. About \$5,400.

Metropolitan—"Wilderness Woman" (1st Nat.), (1,542; 35-50). Died. Additional hundred or so due to regulars. \$6,100.

Palace—Lon Chaney in "The Road to Mandalay" (M-G-M), (2,432; 35-50). Chaney got them all—masses, classes, flappers. New cooling system, though only partially working, proved asset. Practically doubled business of any other houses. \$10,500.

Rialto—"Pleasure Buyers" (Warner), (1,987; 35-50). Girls in one-piece bathing suits ran this house to third money. \$5,600.

This Week

"Born to the West," Columbia; Conway Tearle in "The Sporting Lover," Metropolitan; "Padlocked," Palace; "Unknown Soldier," Rialto.

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Josephine Leonard Held on Suspicion of Homicide

After questioning by Assistant District Attorney Ryan in New York, Josephine Leonard, 26, former picture actress, of 27 West 108th street, and Harold Schlitz, 28, of 27 Manhattan avenue, were arraigned in the Homicide court on suspicion of homicide in connection with the death last week of Elizabeth Chandler, 33, found dead from morphine poison at the Manhattan avenue address. The couple were held in \$7,500 bail each for a further hearing.

Mr. Ryan learned from the man and woman that Schlitz had been living with the dead woman for over a year. The Leonard woman has three drug convictions and a revolver charge to her police record.

Mr. Ryan declared the Leonard woman admitted taking two grains of morphine to the Manhattan avenue apartment just prior to Mrs. Chandler's death.

Whalen Moves to M-G-M

Los Angeles, July 6.

Tim Whalen, resigned as head of the Harry Langdon comedy construction department, has been added to the scenario staff at Metro-Goldwyn-Mayer. He is now associated with Sam Taylor, at one time with him on the Lloyd lot, and Marc Connelly. The trip are working on an original story in which Beatrice Lillie is to be starred.

Arthur Ripley of the Mack Sennett studios is replacing Whalen with the Langdon company.

Girls at Gas Station

Los Angeles, July 6.

Fritz Ridgeway, actress, purchased two lots on Pico boulevard, on the way from Los Angeles to the beaches, and will build a new sort of service station.

Miss Ridgeway intends to have all girl attendants who will dispense gas, oil and air to motorists.

VARIETY AMAZES BROADWAY, \$34,450 1ST WEEK AT RIALTO

**\$52,098, Summer Record at Capitol, by 'Mandalay'—
'Mabel's Room' Got but \$23,000 at Strand—West-
ern at Rivoli Held Gross Down to \$17,000**

Picture theatres in the Times Square district had two outstanding hits last week. The first was the establishing of a summer record for business at the Capitol, where the Lon Chaney picture, "The Road to Mandalay" drew \$52,098 on the week and was held over.

Still more amazing was the showing made at the Rialto by the UFA production "Variety," released by Famous Players. As an outstanding achievement with not too much spent in advertising, no added attractions, just the picture, the receipts for the first week were \$34,450, right atop of which the second (last) Sunday came along with \$5,931 and followed it on Monday (5th) with \$6,829.

That over the Fourth of July week-end is almost unbelievable, but the constant lines at the theatre over Sunday and Monday indicated that the picture is a veritable riot. The Public executives credit word of mouth advertising, but this seems hardly probable, since New Yorkers deserted their town over the holiday and the city had a lot of out of town folk on deck as visitors. "Variety" got the second best business of the street, the figures at the Rialto comparing favorably as on a par with the business done at the Capitol, when the difference in seating capacity is taken into consideration.

The Strand with "Up in Mabel's Room" did \$23,000 on the week, while at Warner's, where another P. D. C. release, "The Prince of Pilsen," was the attraction, business was \$10,051. At the Colony, "The Trap," a Universal release with Lon Chaney starred, pulled \$18,176.40. Maying up the Chaney name, together with the Capitol doing the same, accounted for the business. A third P. D. C. release, "The Volga Boatman," at the Cameo, got \$5,026, the best that the house has done in about four weeks.

Rivoli's Fall Down
A fall-down is credited to the Rivoli, where, with a corking western entitled "Born to the West" and "Circus Week," which did not click with the Broadway crowd, business was only around \$17,000.

"The Big Parade," at the Astor, naturally led those pictures in for a run. Last week the business was off and \$18,584 registered, which pulled down the average on the run to \$20,202. This average would give the picture a gross of \$666,666 thus far. At the Embassy, "Ben-Hur," drew \$8,792, while "Mare Nostrum," at the Criterion, pulled down \$6,411.85 with cut rate aid.

New York now has three houses that have Saturday openings. Warner's started it with the Rivoli following about two weeks ago, while a week ago the Colony fell into line. It is possible that the Strand will be the next. The Colony is giving midnight performances Saturdays, and they are building up strong.

Estimates for Last Week

Astor—"Big Parade" (M-G-M) (1,120; \$11.10-\$2.20) (33d week). Last week down to \$18,584. Brought average on 32 and half weeks in New York to \$20,202 a week.
Cameo—"Volga Boatman" (P. D. C.) (549; 50-75). After having had legit house run and two weeks at Capitol, went into little Cameo and did \$5,026.

Capitol—"The Road to Mandalay" (M-G-M) (5,450; 50-\$1.65) (2d week). Lon Chaney given credit for this picture's walloping week, \$52,098, and held over current week. Sunday and Monday of this week found house again doing record business. Figures for last week summertime record for house.

Colony—"The Trap" (U) (1,980; 50-75) (2d week). Inaugurated Saturday opening last week and with a reissue of Universal starring Lon Chaney in opposition to Capitol's Chaney picture got \$18,176. Picture held over second week, with P. D. C.'s "Bigger Than Barnum," a circus picture, due next Saturday.

Criterion—"Mare Nostrum" (M-G-M) (608; \$11.10-\$2.20) (20th week). Still pulling along with cut rates, \$6,411.85 last week.

Embassy—"Ben-Hur" (M-G-M) (596; \$11.10-\$2.20) (28th week). Going along and clicking at better than \$8,000 at this house. Last week \$8,792.

Rialto—"Variety" (Ufa-F.P.L.) (1,960; 35-50-75-99) (2d week). Ufa production with Emil Jannings starred, came in at Rialto Sunday week ago for six-week run. Daily paper notices great and Rialto started to pull highbrow audiences as well as regulars. First Sunday hit around \$5,000, with Monday and

CANADIAN WOMEN RAP IMPORTED U. S. FILMS

**Orchestra at K-A. Imperial,
St. John, First From Picture
Houses to Broadcast**

St. John, N. B., July 6.
The Independent Order of Daughters of the British Empire in dominion-wide convention, held in St. John, N. B., devoted much attention to United States films. It was the claim of the various speakers that many of these films exerted "a subtle influence on the minds of the young." A resolution was adopted in which the Canadian government was requested to extend a tariff preference to films produced in the British Isles.

A proposal to force the screening of British films in Canadian picture houses was endorsed. Some doubt was expressed that the Canadian and provincial governments could execute such a demand without passing special legislation.

It was agreed that every exhibitor should be compelled to show a quota of British films.

Last week's business at the local picture houses was about normal, although Thursday was a public holiday. This proved no asset to the picture houses as the weather was fine and warm, for the first time this season.

Estimates for Last Week
Imperial (1,600; 25-35). "The Rainmaker" (F. P.), 28-29. "Infatuation" (1st N.), 30-1. "The Still Alarm" (U), 2-3. House featuring orchestra and organ, \$4,000. First theatre orchestra to broadcast in this territory, as radio is recognized as formidable picture house opposition, was from Imperial, Keith-Albee house.

Unique (850; 25). "Wife Who Wasn't Wanted," 28-30. "The Scramplin' Kid" (U), 1-3. \$1,000. Queen Sq. (900; 25). "First Year" (Fox), 28-29. "Plastic Age" (Pref.), 30-1. "On Thin Ice" (Warners), 2-3. \$900.

Palace (550; 20). "So Big" (1st N.), 28-29. "Golden Princess" (F. P.), 30-1. "Yankee Senor" (Fox), 2-3. \$400. Gaiety (500; 20). "Range Buzards" (U) and "His Marriage Wow," 28-29. "So Big" (1st N.), 30-1. "Golden Princess" (F. P.), 2-3. \$350.

Opera House (1,200; 15-25). Two-reel comedies and scenes as screen support for Rossiey Junior Dumbells, local juvenile revue; all boys. \$1,800.

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Mrs. Carter's Film Co.

San Francisco, July 6.
Articles of incorporation have been filed in Sacramento (Cal.) with Secretary of State Jordan by Mrs. Leslie Carter for a film company to be known as Mrs. Leslie Carter, Inc.

The statement of the incorporators asserts that they have a capital stock of \$200,000, and that in addition to Mrs. Carter the directors include: William L. Payne, Mary Payne, Edwin P. Werner and Helen M. Werner, all of Los Angeles.

Tuesday better than \$4,900, week finishing with \$34,450, about \$3,000 under Gilda Gray's opening week here. Second Sunday went to \$5,931, decidedly strong considering town almost deserted over holiday week end, while Monday showed amazing figure of \$6,829 on day.

Rivoli—"Born to the West" (F.P.L.) (2,200; 35-65-75-99). Good fast-moving western and added stage attraction, "Circus Week." A flop. Business way below average, with final total around \$17,000.

Strand—"Up in Mabel's Room" (AI Christig-P.D.C.). (2,900; 35-50-75). Heat affected business here, week showing about \$23,000. On cool days business jumped, while as soon as warmed up fell off.

Warner—"Prince of Pilsen" (P.D.C.). (1,380; 50-75). Second P. D. C. picture on street last week. Strand other. Warner house did \$10,051. (Copyright, 1926, by Variety, Inc.)

BEBE DANIELS OUTDREW POLA NEGRI IN BALTO.

**Hot Weather Struck Town—
Ann Pennington Pulled Out
Metropolitan from 'Red'**

Baltimore, July 6.
The town experienced the first real summer heat last week, when the temperature started up Tuesday and the average box office started down.

Slaughter of receipts was not as general as expected. Several houses with outstanding attractions came through pretty well.

The report last week relative to Loew's remodeling plans for the Century and Parkway got into the local press toward the week-end. Saturday Hershel Stuart, manager of the local Loew enterprises, announced that the Century will close July 17 for five to seven weeks. It is hoped to complete the extensive alterations at least a week in advance of Labor Day.

No definite plans are forthcoming from the Whitehursts, but it is generally understood that the New will shut in August for alterations. This house is the Whitehursts' first-run house since the Loew purchase of the downtown-theatre Century, and is run in opposition to that house.

"Guy Wonders" Rivoli closed Saturday for its annual two weeks' lay-off.

Estimates for Last Week

Century—"Good and Naughty" (3,000; 30-65). Pola Negri encountered stiff opposition. Bebe Daniels was down the street at the New in a similar film, "The Palm Beach Girl," and Bebe proved the better draw. Pola isn't a b. o. riot in this town under favorable conditions. The critics raved about her in the "Passion" days, but a long string of indifferent vehicles hasn't put her solid with those who pay cash at the ticket. With hot weather most of week, receipts down to about \$8,000.

New—"Palm Beach Girl" (1,800; 25-50). Bebe Daniels retains her public pull, and demonstrated it when she managed on a hot week to maintain a three weeks' b. o. average at this moderate-sized house. Several of the Daniels' first runs went to the uptown Metropolitan last season, and so conclusively demonstrated her drawing capacity that they are again in demand locally for downtown showing. Week good, weather considered, about \$7,500.

Rivoli—"Tramp, Tramp, Tramp" (2,300; 35-65). Harry Langdon comedy got juvenile draw that partly offset hot weather. Matinees below average and Wednesday night off. With these exceptions week held up excellently. In on percentage.

Hippodrome—"Checkered Flag" and vaude. (2,300; 25-50). Heat flagged box office here and business slowed up. Not over \$7,000.

Warner-Metropolitan—"The Mad Dancer" (1,300; 25-50). Ann Pennington drew in enough to take care of the overhead. About \$6,000.

Garden—"Combat" and vaude (3,000; 25-50). House surprised by exceptional hot weather draw. Van Hoven, the Whitehurst publicity director, featured the cooling devices of the theatre. Draw good, all considered, about \$9,000.

Parkway—"Rustling for Cupid" (1,400; 25-50). Intimate uptown house surprised by exceptional hot weather showing, about \$2,250; not bad, all things considered.

This Week

Century—"Lovey Mary"; New, "Prince of Pilsen"; Warner-Metro, "Hell Bent for Heaven"; Hippodrome, "Better Man"; Parkway, "Road to Glory"; Garden, "The Gentle Cyclone." (Copyright, 1926, by Variety, Inc.)

BUFFALO'S REFRIGERATORS

**\$25,000 Big Last Week in Heat—
Low, \$12,000**

Buffalo, July 6.
A sharp turn in the weather to mid-summer temperatures last week leveled takings at local picture houses.

Aside from Shea's Buffalo, business was almost at a standstill. **Estimates for Last Week**
Buffalo (3,600; 20-40-65). "Say It Again" and "Charleston" act. This house presented the sole activity in town last week. The refrigeration feature being plugged here is playing an important part in draw. The local angle of the "Charleston" act also was good for business. Bettered previous week by \$2,000. \$25,000.

Hip—"(2,400; 50). "Old Loves for New" and Tom Brown on stage. Refrigeration" also doing much for this house. \$14,000.

Loew's—(3,400; 35-50). "Lovey Mary" off here. House going in for local angles and tie-ups. \$12,000.
Lafayette—(3,400; 35-50). "Paris at Midnight." Feeling drag acutely, but shows signs of fight. Under \$13,000.

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DENNY'S 1ST 1ST RUN CHANCE IN CHICAGO'S LOOP, \$49,000

**Fine in Summer, and at Oriental, but Paul Ash, on
Stage, Also There Last Week—"Dancer of Paris"
to \$39,000 at Chicago—Tom Mix Got \$6,300**

PORTLAND HOT BUT WARNERS' COMEDY K.O.

**'3 Weeks in Paris' Best Money
Getter in Small Blue Mouse
—"Greater Glory" Not Liked**

Portland, Ore., July 6.
(Drawing Population, 310,000)
Unusually warm weather, too much for the local houses. Many first-runs went into the "red." "The Greater Glory," at the Liberty, did not click as strongly as advance notices claimed. It opened weak and continued with small crowds. The Majestic tied up with the Portland "News" on a radio stunt, together with presenting Fox's "A Trip Through Chinatown" on the same bill, but the weather was too much.

Estimates for the Week
Columbia—"Volga Boatman" (850; 50). Third week at fair clip, considering everything. \$7,500. "Rolling Home" plugged big as following feature.

Liberty—"Greater Glory" (2,000; 35-50). Did not bring kale, as unfavorable word-of-mouth publicity detracted. \$7,000.

Rivoli—"Old Loves and New" (1,210; 35-50). Although Lewis Stone fair card here, feature as whole suffered with terrible show weather. \$6,000.

Blue Mouse—"Three Weeks in Paris" (850; 25). Warner comedy proved knockout. One of best money-getters of street. \$2,900.

People's—"Bachelor Brides" (930; 35-45). Rod La Roque pulled healthy gross. Advertising that Fred Lucas, manager, gets out for his pictures beginning to bring returns. \$2,400.

Majestic—"A Trip Through Chinatown" (1,000; 25-35). Tie-up with a local radio station helped some, but not much. Feature nothing above average. Finished week with fair income. \$4,400.

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CIRCUS WEEK, \$20,000; BIG FOR WISCONSIN

**Heat Hurt Others in Milwaukee
Last Week—Palace,
Off, at \$18,000**

Milwaukee, July 6.
Super-stage bills and "names" in picture houses in an effort to halt the summer skidding of patronage aided somewhat last week, receipts show. The year, to date, has been great, but the summer lull may hit some of the big houses on the Rialto hard.

Estimates for Last Week
Palace—"Silken Shackles" and vaude (2,400; 50-75). Hard battle at this Orpheum wheel house to keep money up with bill, which lacked big names of month previous, but hit near \$18,000.

Majestic—"Shadow of Law" and vaude (1,800; 25-40). Summer has certainly hit this house, now resorting to billboard for cooling system and all-summer policy. It remained around \$10,000.

Miller—"Roaring Forties" (1,500; 25-40). Giving picture and stage show, even advertising break and first run films aids in holding this lone Saxe variety house near \$9,500.

Wisconsin—"Old Army Game" (3,500; 50-60). Twelve acts in special circus week stage show brought phenomenal summer business; gross rising well above \$20,000.

Alhambra—"Merry-Go-Round" (3,000; 50). Big advertising telling of revival of Universal's money-maker kept crowds coming and average about same as usual. \$12,500.

Garden—"Volga Boatman" (1,000; 50). After week's absence DeMille feature brought back for third week and lived up to expectation, going to \$5,500.

Merrill—"Good and Naughty" (1,200; 25-50). Type of picture well received here and Pola Negri always finds welcome. About \$5,200.

Strand—"Born to the West" (1,200; 25-50). Not much on west-erns here in better class houses, but Jack Holt draws fairly. Not over \$7,000.

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Chicago, July 6.

Since the opening of the Oriental, Paul Ash has held the gross leadership of the loop, formerly held by the Chicago. The Oriental has undoubtedly cut in on the bigger house, which has been below average most of the time and above only one week. Last week Ash figured nearly \$49,000 on 31 performances, distributed five each Wednesday, Saturday and Sunday and four other days. This is sensational business for summer.

Michael Arlen's "hot stuff" ("Dancer of Paris") played to about \$39,000 at the Chicago. The picture was advertised as "daringly produced by First National." The town fell for "The Green Hat" last summer, but the famous author didn't seem to mean a whole lot to the 50-centers. McVicker's was quoted at \$18,000, with Johnny Hines in "The Brown Derby." Popularity of comic "Kelly" gave house one of its few break-even weeks since druggstore cowboys transferred their favor to the Oriental.

After a five weeks' run at the Orpheum the "Volga Boatman" followed with a week at Orchestra hall, where it found substantial popularity with the boulevardiers. The Monroe closed Saturday for repairs. Tom Mix clicked \$6,300 on the final week; big for house.

Starting this week the Randolph will revert to a full-week policy instead of the three-way split in vogue the past month. Another of Universal's Lon Chaney old-timers revived there.

The town in general was relieved, from a commercial standpoint, when the Eucharistic Congress was over. The presence of nearly 1,000,000 transients meant little at most of the box offices, and in some cases had a tendency to upset the normal trade.

Currently the Moose are in town, with the Elks due next week.

Estimates for Last Week

Chicago—"Dancer of Paris" (F. N.) (4,100; 50-75). \$39,000.
McVicker's—"Brown Derby" (F. N.) (2,400; 60). Pace indicated perceptible increase. Probably \$18,000.

Monroe—"Hard Boiled" (Fox) (973; 50). Tom Mix always gives house better than average. \$6,300 last week. Four weeks or so for repairs, and house will reopen.

Orchestra Hall—"Volga Boatman" (P. D. C.). At 50c. feature had good punch weather and previous run at Orpheum considered. Approached \$9,000—high for location.

Oriental—"Skinner's Dress Suit" (U) (2,900; 35-60-75). First of Universal films to play house under recent agreement between B. & K. and Laemmle. Reginald Denny's first important run in Chicago. Close to \$49,000 on week and Paul Ash.

Orpheum—"Footloose Widows" (Warners) (776; 50). Warners' series of program features for one week each. This one, with somewhat doubtful box-office "names" (Louise Fazenda and Jacqueline Logan), got \$7,800. Not bad.

Randolph (Repertoire)—Three old ones brought \$4,480 into till. House continuing with revivals, but on full-week basis.

Roosevelt—"The Greater Glory" (F. M., 2d and final week). Fortnight plenty. Conway Tearle as star did not draw. Perhaps \$12,000. "La Boheme" current.

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Selecting Trade Com's n'r For Foreign Sales of Film

Washington, July 6.
A conference is to be held here between officials of the Department of Commerce and representatives of the picture industry within the next week for the purpose of selecting a trade commissioner to develop the sale of films abroad.

The \$15,000 voted by Congress for the establishment of a picture section with a foreign representative became available with the beginning of the Government new fiscal year, at which time the department announced that C. J. North would have charge of the work in Washington. Mr. North has been handling the foreign film situation for the department since the value of film export trade was first realized.

No indication was forthcoming as to who will be selected to fill the foreign assignment.

WEST COAST FILES 21 EXCEPTIONS IN CASE

More to Come in Federal Trade Commission's In- vestigation

Washington, July 6.

Listing 21 exceptions to the Trial Examiner's "Report Upon the Facts" under the charges brought by the Federal Trade Commission, West Coast Theatres, Inc., has confined these to Docket 1319 with the exceptions to Docket 1920 yet to be filed.

Outstanding in these exceptions is the claim that never did West Coast, after securing a controlling interest in Turner & Dahnken for \$1,750,000, intend to increase the capital stock to \$3,000,000 with \$4,000,000 of it to be distributed as a stock dividend.

Other denials, backed up by the claim that nothing in the evidence appears to justify the examiner's findings, are: that the Venice Amusement Co., was never used as an ally in exhibiting pictures; that films were never distributed through the All Star Features and the Educational Film Exchange; that the West Coast Booking Corporation was used for the distribution of films, adding that the company was dissolved prior to the date of the field report; that the actual holdings of West Coast are incorrectly set down, stating that "in fact it (the report) confuses stock ownerships in other corporations with theatre holdings, and in that confounds the agreement of mere operation and management of Loew's Warfield theatre in San Francisco and the Loew's State theatre in Los Angeles with theatre holdings."

No Competition

Further it is claimed that there never existed any competition between Turner & Dahnken, nor with the Loew theatres already mentioned.

Theatres, it is claimed, were not taken over to stifle competition but "only in the natural course of expansion."

It is admitted that a letter cited by the examiner in which an attempt was made to induce Herbert L. Rothchild Entertainment to increase its prices, but it is denied that any agreement was ever reached.

Though it might be conceded, continues the reply, that prices paid for the films may not have been based on production or distribution there is no evidence in the record that the prices actually offered were not fair prices.

The question of the control built up by West Coast under the original contracts, which the trial examiner sets down as still existing even though the contracts have been abrogated, is yet to be answered, this phase being touched upon in the second complaint, or Docket 1320.

Hasso Price Is Hasso Pritzel

Los Angeles, July 6.

Hasso Price, who arrived in this country two months ago from Germany, is the latest addition to the Hollywood film colony, having been engaged by Mack Bennett to act as an assistant director on two productions, by which time it is thought he will have sufficiently mastered the intricacies of American production to warrant his appointment as a director.

Price is an assumed name for his American debut. As Hasso Pritzel he is quite well known in Europe.

His first film work was an assistant to Felix Bach for UFA. Later for five years Pritzel operated his own producing studios in Berlin, devoting his efforts entirely to comedy work.

FEATURING BUSHMAN, JR.

Los Angeles, July 6.

M-G-M has signed Francis X. Bushman, Jr., to a contract for five years, and he will be added to their list of featured players.

Bushman, Jr., played one of the leading parts in "Brown of Harvard."

SUMMER SUBSCRIPTION

to "VARIETY"
\$1.75—3 Months

Send remittance with name and address

Night Fire Scenes for Fire Film Cost \$25,000

Los Angeles, July 6.

Some of the most spectacular fire scenes ever made for pictures were taken at the Metro-Goldwyn-Mayer lot for "The Fire Brigade," the Hearst-Stromberg production, which Will Nigh is directing.

With 30 pieces of fire apparatus from the Los Angeles stations in use, there were about 200 regular firemen working on the night scenes. Visitors included relatives of the firemen, Los Angeles newspapermen and visiting fire chiefs, who worked in the scenes along with several hundred extras and over 100 orphans from the Los Angeles orphanage.

As high as 300 orphans have been used by M-G-M for scenes in this picture, which are climaxed with the burning of a five-story orphanage. Louis B. Mayer was allowed the use of the children in appreciation of his gift of a \$5,000 motor bus to the home.

About 40 extra cameramen were engaged for the blaze scenes and spotted at every conceivable angle that the scene could be shot from. The cost of the one night's shooting

DIRECTS STANDING-SITTING

Los Angeles, July 6.

Paul Stein, German director, who started at Warner Brothers to direct his first American picture, brought the house down the first day with a peculiarity of his.

Stein looks at the script, sits down on it, directs the scene, gets up, looks at script for next scene, sits down on it again, and thus on into the night.

is said to have run around \$25,000.

Three firemen—A. L. Hanson, H. M. Tuttle and G. S. Sims—were slightly injured, while two women extras were hurt when a bank light toppled over on them.

Bessie Love's Next Spot

Los Angeles, July 6.

It is understood that Bessie Love is considering long-time contracts from both De Mille and First National.

She was under contract to Famous Players up to two months ago, when the agreement expired.

Pictures Exempt in Present Vestal Bill

Washington, July 6.

Arthur W. Well, copyright expert of the Hays organization, won his appeal to have the motion pictures and all advertising incident thereto exempt from the provisions of the Vestal Copyright Design Bill, which the chairman of the House Patents Committee, Albert H. Vestal (R) of Indiana, has again introduced in a revised form (H. R. 13117).

The new bill, states Congressman Vestal, not only grants the request of the picture organization but also many other interests involved, the measure being a composite revision incorporating the various committee amendments. It is not, however, presented to the House as a bill upon which the committee has acted, being introduced, said Mr. Vestal, to give all interested an opportunity over the summer to reach a full agreement.

Incorporated in section six of the new bill the exemption reads: "And provided further, that nothing in this act shall be deemed to apply to any reproduction, copy, use, sale, or public distribution of any design copyrighted under this act,

Training Camp Picture

Los Angeles, July 6.

Metro-Goldwyn-Mayer will produce a picture based on the citizens' training camps. E. R. Schayer and Philip Klein have prepared the script and E. H. Griffith will direct. The cast chosen so far includes Charles Ray and Gertrude Olmstead. The company expects to leave soon for Del Monte where the California military camp is located.

LENI'S FIRST PICTURE

Los Angeles, July 6.

Universal will star Jean Hersholt in "The Cat and the Canary," which Paul Leni will direct at Universal City. This will mark Leni's first appearance behind the megaphone in this country. He is one of Carl Laemmle's importations from Europe.

Production is scheduled for this month.

in any motion picture or in any advertising matter of any kind, and in whatever form in connection with the distribution or sale or other disposition of motion pictures."

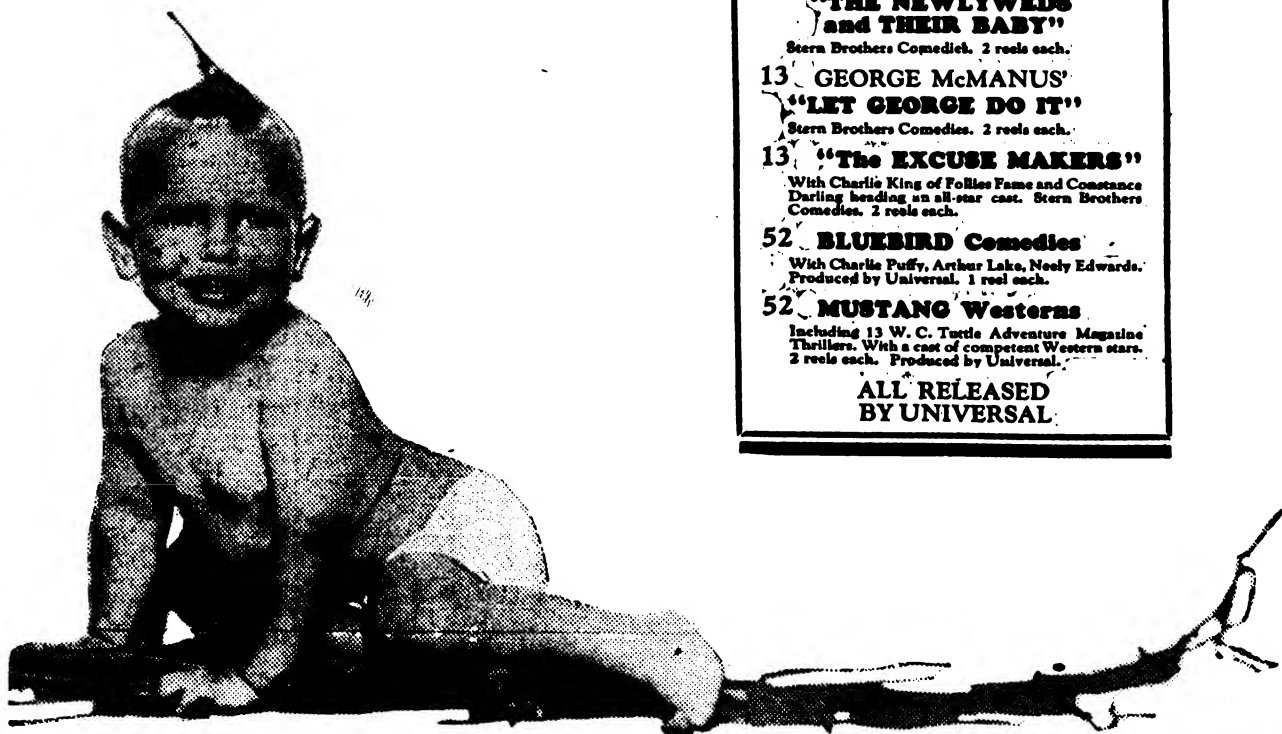
Mr. Well is understood to have framed the above clause.

SNOOKUMS

"Sure fire for laughs anywhere!"

—says VARIETY

"IN THE COMEDY, 'NEWLYWEDS' Neighbors", the audience actually applauded and roared. A corker for laughs. From George McManus' cartoon strip, "The Newlyweds and Their Baby." The baby is a marvel. Also the dog is there. But it is the kid that does the scoring. Ends up in a general riot."—says VARIETY



These Box Office Short Products —All First Run Class

10 "THE COLLEGIANS"

With George Lewis, Hayden Stevenson, Dorothy Gulliver, and a great cast. Stories by Carl Laemmle, Jr. 2 reels each.

UNIVERSAL JUNIOR JEWELS

12 NEW "GUMPS"

Adapted from Sidney Smith's famous cartoons. 2 reels each.

12 "BUSTER BROWN"

Comedies

From the famous cartoons by R. F. Outcault. 2 reels each. Stern Brothers Productions.

UNIVERSAL JUNIOR JEWELS

13 GEORGE McMANUS'

"THE NEWLYWEDS
and THEIR BABY"

Stern Brothers Comedies. 2 reels each.

13 GEORGE McMANUS'

"LET GEORGE DO IT"

Stern Brothers Comedies. 2 reels each.

13 "THE EXCUSE MAKERS"

With Charlie King of Follies Fame and Constance Darling heading an all-star cast. Stern Brothers Comedies. 2 reels each.

52 BLUEBIRD Comedies

With Charlie Puffy, Arthur Lake, Neely Edwards. Produced by Universal. 1 reel each.

52 MUSTANG Westerns

Including 13 W. C. Tuttle Adventure Magazine Thrillers. With a cast of competent Western stars. 2 reels each. Produced by Universal.

ALL RELEASED
BY UNIVERSAL

Universal Short Product—Way Out Ahead!

FILM CIRCUITS WARRING FOR SERVICE BOOSTS RENTALS \$25,000 TO \$50,000

Stops Future Contracting By Exhibitors in Greater N. Y.—Meyer & Schneider Bid \$175,000 for Fox's Output—First Bidder Gets Contract for \$125,000

A battle is on between several chains of picture theatres in Greater New York that is having the effect of boosting rental prices to an alarming extent. A result is that buying by exhibitors or subsequent runs has been virtually at standstill during the last couple of weeks.

These exhibitors are complaining that the fight between the chains and the subsequent price boosting have caused the exchange people to conceive inflated valuations for their product and the exhibitors are laying off singing contracts.

One of the biggest fights is between the Steiner & Blinderman Circuit and that controlled by Meyer & Schneider. As an instance of how the fight is boosting prices, the former managers signed a contract for the entire Fox output for their house at \$125,000. On hearing this Meyer & Schneider are said to have offered Harry Buxbaum, manager of the N. Y. Fox Exchange, \$150,000 for the Fox product for their houses, and when refused increased the offer to \$175,000.

The \$175,000 offer was transmitted to Jimmie Granger of the Fox home office. A hitch for a time came up meanwhile regarding the Steiner & Blinderman contract, but S. & B. eventually received a confirmation of their contract, despite the higher offers made by the opposition.

U. VS. SAXE IN WIS.

Milwaukee, July 6.

A first step in the state-wide invasion of Universal Chain Theatrical enterprises has been taken here with the announcement of an affiliation between that organization and I. Friedman, Racine, Wis., merchant and theatre man, in a deal involving all of the Friedman properties in Racine, Wisconsin's second largest city, and calling for the construction of a new theatre to seat 3,000.

According to Friedman, Universal expects to complete arrangements in the near future for further expansion in the state.

Universal will go into competition with the Saxe interests in bottling up Wisconsin.

McLaren Raved—Married

In Jackson, Miss., W. S. McLaren runs the Capitol, playing pictures with presentations.

Along came Esther Joy, who upset McLaren's schedule as he started raving about her.

Now Miss Joy has given up the stage to become Mrs. McLaren. That happened June 30, with the Jackson theatrical man and his bride coming to New York on their honeymoon.

To start right the newlyweds saw "Craig's Wife" before returning to Jackson, where they will housekeep and the groom may return to business normalcy.

MARK STRAND BROADWAY AT 47TH ST.

W. C. FIELDS in "It's the Old Army Game"

NEW MARK STRAND FROLIC STRAND SYMPHONY ORCHESTRA

LOEW'S STATE & METROPOLITAN Broadway & 45th St. Brooklyn

RICHARD DIX IN "SAY IT AGAIN"

At the State—RYAN & LEE At Metropolitan—Muriel & Fisher Revue State Week July 12 (Jeffries & Sharkey Met. Week July 19) in Person & Action

CAPITOL BROADWAY AT 61ST STREET

SECOND WEEK
LON CHANEY
"The Road to Mandalay"
CAPITOL GRAND ORCHESTRA
World's Largest Theatre Cooling Plant

Jas. Corrigan's Jail Job

James Corrigan is a film juvenile. He has appeared in a number of features and also in some short-reel subjects in the New York studios.

Corrigan's home is in Washington. Recently he was found by an old friend of his who runs the lunch room concession in the district jail in Washington. The friend had to leave his business for a while and asked Jimmy to handle it during his absence. It happened Corrigan was "at liberty," and the jail job meant that he would be at home with his mother.

Corrigan tackled the management of the jail lunch room and apparently had done it most successfully as the friend had extended his leave of absence.

Corrigan motored over during the week-end to say "hello" to the picture agents and tell 'em he was returning to the films as soon as the friend got back.

NORTHWEST IS WITH CHAINS

Passing Slowly to Distributing Control

Portland, Ore., July 6.

The Pacific Northwest territory, until recently free from circuit or chain control, is passing slowly but surely into distributor's hands.

Although Orpheum, Pantages and Ackerman & Harris have had their own houses here for years, the major film concerns have lagged far behind in operating local theatres.

The North American Theatres, with whom P. D. C. is affiliated, started when it obtained an option of the entire Jensen and Von Herberg chain. The deal, if consummated Aug. 1, is expected to involve over \$3,000,000 and give P. D. C. a big booking break in the 33 houses scattered throughout the Northwest. However, many in the know still insist the deal will not materialize.

Universal is another concern not backward in acquiring houses in this territory. William A. Cutts, representative, has been making Portland his headquarters for some time and is known to be negotiating for playhouses in Northwest key towns. Universal, only recently through Cutts, bought a 50 per cent interest in the Multnomah Theatres Corporation, with an option for outright purchase. This circuit controls 10 big suburban theatres and is one of the leading chains.

In addition to buying an interest in this string, U. has taken control of the Eugene, Ore., situation, by closing for the Rex and McDonald theatres, involving over \$800,000.

A theatre seating over 1,600 will be erected by Universal in the near future, while their first-run outlet, Columbia, has been under their control for over three years.

Famous Players has had Louis Cohen here trying to locate a site for a big first run house, if for no other reason, and another reason is more probable. From reports he has closed for a site, said to be opposite the new Broadway theatre, now nearing completion. This property was originally owned by C. S. Jensen, head of the Jensen Von Herberg chain but transferred to J. A. Charlesworth, local realtor,

when North American obtained their option on his circuit.

Ins and Outs

Warner Brothers, when starting their theatre expansion campaign last year, negotiated a two-year

lease on the old Pantages. The lease was to take effect May 1 but an indefinite extension has been granted Alex Pantages, who is now entirely remodeling the old Hippodrome. From accounts it will be around September until the Warners take possession. It will no doubt be used as an exploitation run house for their road-show specials.

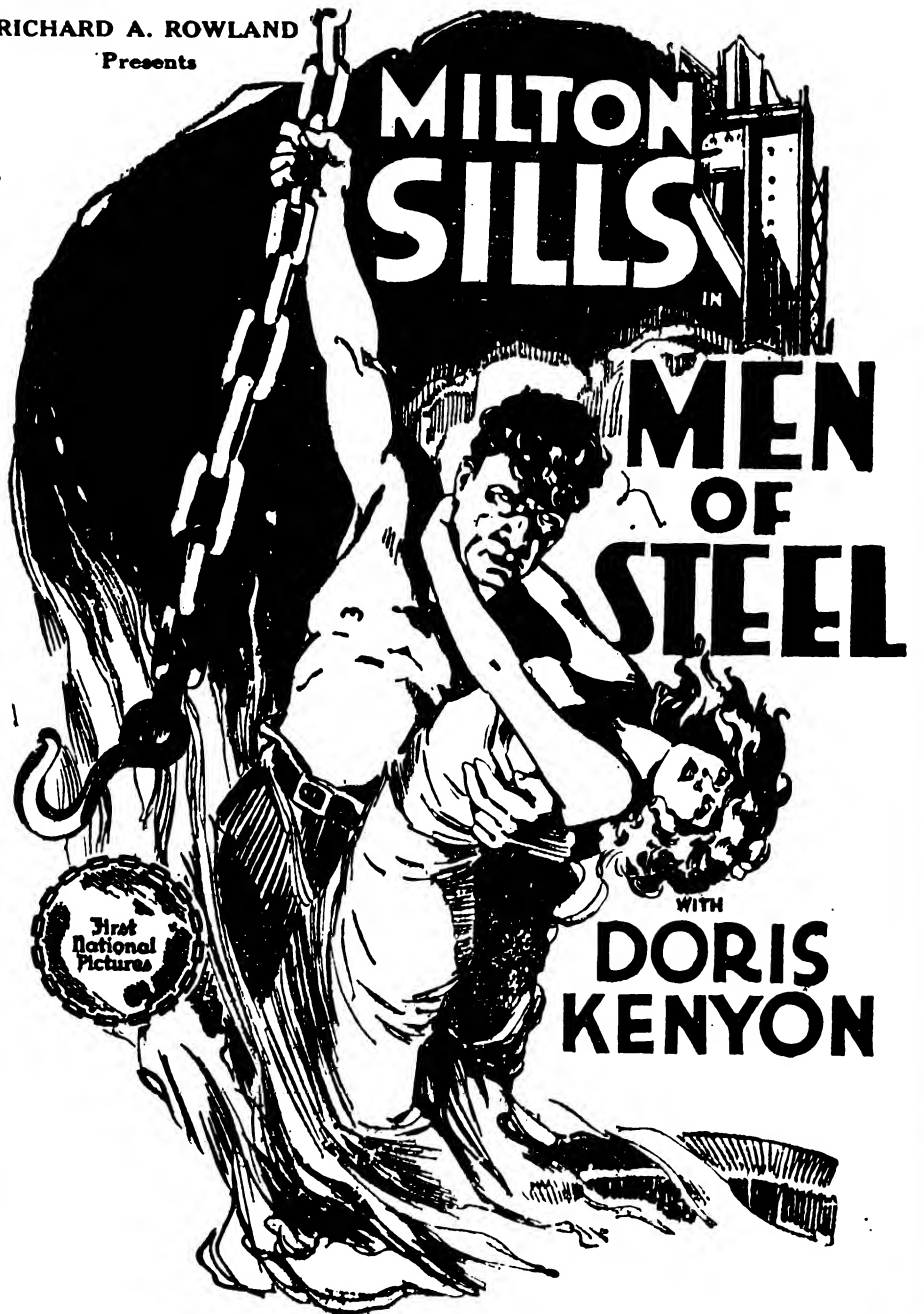
William Fox is another producer known to be on the lookout for a big house. Nothing definite in this regard, but Fox was here recently looking over the situation and is

said to have closed for options on two sites. Announcements as to building is looked for any time, state realtors who have acted for Fox.

This situation leaves Metro-Goldwyn, First National and Fox without local outlets, but First National is protected, as a franchise for their product is held by Jensen & Von Herberg. It is transferable to the North American interests, while the other film concerns have no direct tieup with local first-run houses and consequently play at different theatres.

2 WEEKS AT THE N. Y. STRAND

RICHARD A. ROWLAND
Presents



DORIS KENYON

Two years in the making; the tremendous resources of the world's largest steel mills; a wonderful human story; a big star; a powerful cast. Result:

The Giant Among All Specials

By Milton Sills

Suggested by R. G. Kirk's Short Story "United States Flavor"

DIRECTED BY GEORGE ARCHAINBAUD

Produced Under the Supervision of Earl Hudson

A First National Picture

AMUSEMENT SHARES STAND UP UNDER HOLIDAY MARKET TEST

**Absence of Liquidation in Leading Issues Gives Hint
of Position Pointing to Higher Prices—Yesterday's Opening Steady and Quiet**

It was not surprising to find the amusement stocks opening steady yesterday (Tuesday), either unchanged or with fractional advances from the closing of the previous Friday.

The splendid showing of the group as a whole, and especially of the leader, had forecast that performance. Of course, the behavior of the amusements was considerably influenced by the surrounding market when they came to a three-day closing of the Exchange Friday, but partisans of the theatre shares argue it showed there must be a small amount of the stock in weak speculative hands.

That being the case, the group, and especially Famous Players, the leader, probably are firmly held, with all that position means in future prospect of enhancement in price.

Famous Figures About \$125

Famous Players, for instance, finished the week at practically its best level. Selling ex-dividend, ex

the extra \$2 and ex-rights, the final for Friday was 117, representing a price, in fact, of fractionally more than 125, as compared with its high for the year of 127½.

Sellers of last week had already received \$4 in dividends and between \$4 and \$5 for the rights, representing option to buy the new stock on the one-for-two basis at around 107.

The rights expire July 23. It well may be that company interests are anxious to maintain current levels until after that date, even to the extent of coming into the market with support when it seems desirable. The showing of Famous and its associated issues was most impressive. The general business future remains something of a question, although majority opinion is optimistic. The market has been advancing steadily for a month, following a pretty severe reaction from the long climb.

No Important Selling

It would be reasonable to expect, therefore, that a three-day market closing would inspire timid longs to liquidate, and the fact that there was no important selling speaks eloquently for the strength of the underlying trading situation. Nothing happened in the Friday-to-Tuesday interval of great significance. The only item of news bearing upon the market was the subway strike, which affected only the I. R. T. securities. Trade in this section ran true to form under the ancient formula "Buy on strike news." In-

terborough advanced yesterday in the early trading.

It is conceded that strength in the present market rests partly upon the policy of the big corporations of dealing generously with their stockholders in the form of extra dividends and the disbursement of profits. This is the feature of the current advance, as war profits formed the impetus for the big bull market of 1919. Picture companies have been particularly generous with their shareholders in the matter of dividends, notably the declaration of an extra \$2 by Famous Players payable Aug. 10, putting it on a \$10 basis, and the voting of an extra \$1 for the quarter on Fox Film both A and B classes, payable July 15.

The information was freely circulated in Wall Street that Fox operations for the first six months of 1926 indicated a rate of profit on all issues of \$7 for the entire year compared to the 1925 rate of \$5. The net for the first quarter of 1926 was reported at \$1.50, which is the basis of the \$7 calculation, the autumn months being the best of the year for the picture box-office.

Fox Stocks Advance

Activity in Both Fox Films A. on the Exchange and Fox Theatres on the Curb was brisk. The former had a turnover of 35,000 shares, near a record for the week with a net advance of over 5 and the Curb issue advanced 1 point on a turnover of 16,000. They closed at 73 and 26 respectively. The report that a pool is operating in the Fox stocks also does them no harm from a speculative view.

Announcement was made by American Seating which has been admitted to unlisted trading on the Curb of new financing in the form of 80,000 shares of convertible cumulative preferred priced at \$37.50 and paying \$3 a year. In connection with the announcement, the corporation states that its net profit after taxes and after preferred dividends represented \$7.13 per share for the 120,000 shares of common stock to be presently outstanding. The concern devotes itself exclusively to the manufacture of school, church and theatre seats.

Figures for six trading days, June 28 to July 2 (no market Saturday):

STOCK EXCHANGE

High.	Low.	Sales.	Stock and rate.	High.	Low.	Last.	Chge.
112½	108½	8,100	Eastman Kodak (8).....	113½	111	113	+½
127½	125½	22,300	Famous Play-Lasky (10) (note).....	128	116½	117	+2½
124	115	1,100	do. pref. (8).....	120½	120½	120½	—
107	96	1,100	Firat Nat'l Pict. (0.44).....	108½	108½	104½	—½
85	56½	34,800	Fox Films A. (4).....	73	69	73	+5½
41	34½	6,500	Loew's, Inc. (2).....	37½	37	37½	+½
24½	24	800	Metro-Goldwyn, pf. (1.80).....	22	22	22	—
23½	19	700	M. P. Capital Corp. (1½).....	22	20½	21	+½
30½	27½	2,600	Orpheum Circuit (2).....	31½	30½	30½	+½
105	101	100	do. pref. (8).....	108½	103½	103½	+2½
83	45½	4,900	Pathe Ex A. (8).....	85	57	57	+2½
60½	52	2,000	Shubert Theat. (1.80).....	60½	64½	65	—½
95	90	200	Univ. Picts., 1st pref. (8).....	97½	97	97	+½
18½	12	8,900	Warner Bros. A. (1).....	14½	13½	14½	+1

RIGHTS

5½	4½	51,100	*Famous Players-Lasky.....	5	4½	4½	+½
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* Expires July 23.

Note.—Selling ex. rights and ex. div.

Curb summary of same week—Curb trading:

CURB

High.	Low.	Sales.	Stock and rate.	High.	Low.	Last.	Chge.
30½	32½	12,400	Am. Seating, w. l. (1).....	36½	32½	36	+1½
7½	3½	2,100	Film Inspection.....	6½	5½	6½	+½
34½	19	15,900	Fox Theatres A. (1).....	26½	25	26	+½
41	29½	400	Univ. Picts., w. l. (1.80).....	34½	34	34½	+½
14½	8	100	Warner Bros. P. (1).....	9½	9½	9½	+½
101	100	...	United Artists, w. l. (1).....

No dealings reported in United Artists or in Balaban & Katz, the latter being in a "w. l." basis in New York.

EMILY CHICHESTER RECOVERS

Emily Chichester, was engaged for film work in New York for a Los Angeles production. When arranging her departure she became ill and was removed to a hospital in December.

For months Miss Chichester lay dangerously ill, but is now out.

Last week she made her first re-appearance in the casting offices.

HOLLINGSHEAD MAY DIRECT

Warner Brothers expect to trot out another new director soon in the person of Gordon Hollingshead, assistant to Allan Croiland for five years.

The producers recognized his ability during the making of "Don Juan."

Types at Hand

Lothar Mendes, German director, directing "The Ex-Duke" at the Cosmopolitan, recently sent a hurry call for types.

Of the entire batch mobilized, none fitted. Mendes then seized upon his American assistant, Charlie McGuire; Joe Boyle, production manager, and Don Bartlett, film editor. Mendes needed an admiral and that's where Bartlett, with his hirsute chin adornment, became the type.

\$50,000,000 de Villiard

M. P. Co. Peters Out

Los Angeles, July 6.

Hollywood was startled some weeks ago when an announcement came forth that Jean Francis de Villiard, wealthy Oklahoma oil man, had \$50,000,000 backing to purchase a motion picture studio and begin production of features.

The announcement also stated H. L. C. Thiel, brother of assistant United States Treasurer Thiel, was connected with the organization.

Variety on a check-up learned that Mr. Thiel, though a brother of the Assistant United States Treasurer, had no business relations with the latter, nor had the latter seen him in five years. This information was gleaned in answer to a query of the Los Angeles office to the Washington Bureau of Variety.

The name of the company which de Villiard and Thiel were going to operate was called M. P. & M. P. Consolidated Motion Picture Company. It was announced that the company wanted new talent and would give new faces every opportunity to play in its pictures. The new talent which came forth with the company was Sidney Goldin, a pioneer of the picture field in the East.

It was announced that Goldin was to direct a picture entitled "Gypsy Passion," and that Alexander Carr was to be the star. For some unknown reason, Goldin has disassociated himself with the organization and is now looking for a job as an actor or a director, while Carr is reported to have made arrangements to go east and play 35 weeks in vaudeville and picture houses.

The M. P. & M. P. Company though a big \$50,000,000 concern backed by Oklahoma oil interest, found that it was not necessary to have very large office quarters. They occupied desk room in the office of an attorney at the Taft Building for about a month. This week the name is no longer on the door and the lessee of the office is not collecting rent.

De Villiard comes forth with the statement that he has abandoned the M. P. & M. P. Consolidated Motion Picture Company project for the present. In its stead he claims to have organized the Jean Francis de Villiard Productions, however, for the new company, he does not feel it necessary to build or purchase a studio as he intended for the original company. He seems to be perfectly satisfied in having rented office space at the California Studio for six months. He showed good faith by putting down two months rent in advance, amounting to \$200, for office space only.

2-Reel Comedies

According to his present plans, he intends to begin shooting on the first of a series of two reel comedies, to be released through Cranfield & Clarke, Inc.

In these two reel comedies a man

named Tom Turpin is to be starred. Turpin is said to be a son of a sister of Ben Turpin, with the young man's real name Julian Kneis. Turpin is said to have been a vaudeville actor and also to have had legitimate stage but no picture experience.

De Villiard states that a provision in the contract provides that the name Turpin is not to be commercialized in any way and that no relationship will be claimed between Tom and Ben, and that the name Tom will be equally as large on any advertising as the name of Turpin.

The pictures to be made are to be called "The Messenger Boy," with Walter Irving selected to direct. Sheldon Lewis and Dot Farley, it is reported, have been engaged for the supporting cast.

These two-reel pictures, it is said, will be made at a nominal cost not to exceed \$5,000 each.

Efforts have been made around Hollywood to ascertain what de Villiard's oil connections are, outside of the latter's statements. He asserts that he has ample finances, provided by a number of Oklahoma oil millionaires. He also stated he has a large interest in oil lands around King City, Calif., which he controls himself, outright.

Temple of Truth Incorporated

Los Angeles, July 6.

The Temple of Truth, San Diego, California religious organization, filed articles of incorporation with the secretary of state at Sacramento to produce motion pictures based on the stories of the Bible.

B. Pierce Brookhart, Clovis C. Messner and Nellie D. Ward, all of San Diego were the incorporators.

SAMMY GLUCK

Ballet Master

And

FELICIA SOREL

PREMIER DANCER

With

PAUL ASH

and His Gang

ALL THIS SEASON

at

BALABAN & KATZ' ORIENTAL THEATRE CHICAGO

PAUL ASH

NOW AT

BALABAN & KATZ

New Oriental Theatre
CHICAGO



PAUL ASH

LOPEZ SPEAKING---

HELLO, EVERYBODY—

FOLLOWING OUR NOTABLE AND PLEASANT FOUR WEEKS' RUN AT SHFA'S HIPPODROME, BUFFALO, WE BEGAN A WEEK'S STARRING ENGAGEMENT AT LOEW'S NEW STATE THEATRE IN ST. LOUIS, 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

How Often Have These ? Words Been Misapplied ?

"OVERNIGHT SENSATION"

"SET THE TOWN TALKING"

"SENSATIONAL NOVELTY"

"BOX OFFICE ATTRACTION"

"ABSOLUTELY NEW"

**Drop Into THE MARK STRAND, NEW YORK
THIS WEEK (JULY 4) and Hear**

BORRAH

MINEVITCH

THE HARMONICA VIRTUOSO

AND HIS

HARMONICA SYMPHONY ORCHESTRA

of 30 Boys — All Over 16 Years of Age

Then Judge for Yourself How These Phrases Justly Describe This Presentation

P. S.—Thank you, MR. CHARLES DILLINGHAM, for featuring me for 8 months with Marilyn Miller in "Sonny." Thank you, MR. EDWARD HYMAN, for your excellent presentation at the Strand, Brooklyn, last week, and many thanks to you, MR. JOSEPH PLUNKETT, for your co-operation this week at the Mark Strand, New York. Thank you, MR. WILLIAM MORRIS, and the BOYS IN YOUR OFFICE for your encouragement. Thank you, MR. M. HOHNER, for your special harmonicas, and to you, my very Dear Friends, I thank you for your personal interest and assistance.

Sincerely,

BORRAH MINEVITCH.

Personal Direction WILLIAM MORRIS AGENCY

Pay of Extras on Coast

(Continued from page 1)

offices were \$29 with the average daily wage \$8.64 a person. Of the number of placements during that time 75,875 were men who earned from \$3 to \$15 a day with 24,119 getting \$10 while 29,610 earned \$7.50 a day. Only 812 of this number worked at the \$3 scale. They mostly were "mob" people who probably worked two or three hours in one scene.

Women's Earnings

For the same period 34,796 women were given work with 11,730 earning \$10 a day and 13,975 drawing \$7.50 while 1,071 were able to draw down \$15 for playing small bits by wearing better class gowns and wardrobes supplied by themselves. Only 464 of the women worked at the \$3 scale, while 330 were given bits which brought them a daily return exceeding \$15.

Youngsters as Extras

There were 1,780 boys and 1,336 girls of school age employed during this period with 517 boys and 440 girls drawing \$7.50 a day and 1,027 of the former and 747 of the latter getting \$5 daily compensation. In addition to paying these youngsters

for their labor the studios were compelled to provide anywhere from two to five teachers to see that these youngsters were pursuing their daily school studies and receiving the necessary recreation provided under the California State Labor law.

During this period not a single complaint against any member of the Association or the Casting Corporation was made to the State Labor Bureau. Prior to the establishment of the office an average of from 12 to 20 complaints a day were registered against either studios or

ments, which amount is used for the operation of the office.

Had the people worked under the old system of the \$983,903.65 they earned they would have had to pay \$88,200 to the casting offices for these placements.

Though 118,827 people were placed during this time the work was split up in such a way that only about 4,500 people in all profited by this employment.

This is due to the fact that around 3,000 of the extras are known to all of the studio and casting directors and in most instances these "studio officials" in issuing orders to the Central Office for people would request that certain

Garson's John Paul Jones

Los Angeles, July 6.

Harry Garson is planning the production of a super-special picture based on the history and exploits of John Paul Jones. He will leave for the east upon completion of the present Lefty Flynn picture for F. B. O.

During the past two years, Garson has been producing the Lefty Flynn series for F. B. O., but the present picture completes his contract with that organization, and it will not be renewed, although the deal for Flynn to be one of F. B. O.'s own contract players has been on and off for the past two weeks.

Aiding Arbuckle's Direction of Marion Davies' 'Red Mill'

In rushing to finish the production of "The Red Mill," with Marion Davies starred, M-G-M officials assigned King Vidor and Ulrich Busch to help Roscoe Arbuckle in the direction of certain minor scenes.

With most of the scenes with Marion Davies completed, there remained many interiors and exteriors with minor action still to be filmed.

Rather than keep the large group of extras necessary on the pay roll for an unlimited length of time, the remaining scenes were split up between the three directors, with Arbuckle taking those requiring Miss Davies, while Vidor worked on the interiors.

By this method the extra will be finished in one-third of the time, with the attending saving of money in addition to time.

Miss Davies is leaving the costume sort of story for her next picture, and intends joining the ranks of the screen comedienne. For this purpose will be Russ Westover's comic strip, "Tillie the Toller."

Frances Marion is to provide the screen version. Production is scheduled for September.

L. A. to N. Y.

David Butler.
Victor Seastrom.
Arthur Stone.
Mr. and Mrs. Arthur Ungar.
Bradley King.
Harry Beaumont.
Edward Montagne.
Ben Englander.
Henry Ginsberg.
E. B. Hatrick.
Mr. and Mrs. Jack Mulhall.
A. L. Gore.

N. Y. to L. A.

Reginald Denny.
Harrison Fisher.
Samuel Bischoff.
Elliot Dexter.
Mr. and Mrs. Noah Beery.
Noah Beery, Jr.
Lotta Miles.
Ruth Clifford.
Earl Hudson.
Elmer Clifton.

CENTRAL CASTING OFFICES of Hollywood for "Extras"

Six Months Operation—January to June, 1926, Inclusive

Wage rate.	Men.	P. C. of total.	Women.	P. C. of total.	Boys.	P. C. of total.	Girls.	P. C. of total.	Total.	P. C. of total.	Total wages.
\$3.00	812	01	464	01	32	01	30	01	1,338	01	\$4,014.00
5.00	14,452	18.5	4,502	06	1,027	01	747	01	22,728	20	113,840.00
7.50	29,610	26	13,795	12	517	00.5	440	01	44,362	39	332,715.00
10.00	24,119	21	11,730	10	138	00	104	01	36,091	32	360,910.00
12.50	2,293	02	904	01	31	00	39	01	3,267	03	40,837.50
15.00	3,319	03	1,071	01	30	00	15	01	4,435	04	66,525.00
Over 15.00	1,270	01	330	00	5	00	11	00	1,616	01	65,262.15
	75,875	67.5	34,796	30	1,780	01.5	1,336	02	118,827	100	\$983,903.65

Average daily placements... 629
Average daily wage..... \$8.64

casting offices for wages by extra and "atmosphere" people.

The plan of the Central office calls for the payment of wages to workers at the end of each day. In this way they are not compelled to return to a studio for their pay after completing their work, and possibly losing a day of employment elsewhere by doing so.

Saved \$88,000 Commission

In addition to paying the salaries of the extras the producers who employed them had to pay \$49,195.15 to the Central office for the place-

of these people be obtained for them.

Most of the extras are in the \$7.50 a day and over class through their ability to properly dress and function during the making of scenes and it practical to obtain on an average of 200 working days a year.

20,000 Useless People

Besides the above mentioned people who are the most sought for studio work, there are some 20,000 others in Hollywood who describe themselves as "motion picture players." These find little employment during the course of the year, as the studio casting directors and assistant company directors who issue the calls are not familiar with their wardrobe or character possibilities and do not take any chances of using them unless a general mob scene of from 300 to 1,000 is necessary when they take the general run that is sent.

Due to the Central Office operating on a systematic basis and having the general working history, ability and photograph of each person registered but three complaints have been registered with respect to the people supplied. Of this number on a check back by the Central Office with the studios it was found that the people complained of by the directors were persons who had been requested for the scene or set by some studio official.

3 Days Off

Los Angeles, July 6.

With many of the studios permitting a three-day holiday, there was a general exodus of picture people to the mountains and beach resorts over the Fourth.

Production in most instances was halted Friday night to be resumed Tuesday morning. Only absolutely necessary work was carried on Saturday and Monday.

"DON'T BELONG"

(Continued from page 1)

or more who decide to try for another "atmosphere" assignment.

New Faces

To one long familiar with casting "extras," the amazement grows at the number of new faces haunting the casters for a placement in the pictures "at any old thing." There are always a certain number that may "be a type" or indicate "proper register" and the "extra" list continues to grow.

Several places that have done considerable casting for "atmosphere" have found it impossible at times to do any business, so crowded are their little offices.

Just what the solution will be for the clarifying of the oversupply of "extras" isn't bearing any tangible proportions at this time, but each day adds to that vast army of "extras," with its several thousand of "don't belongs."

A few weeks ago Variety printed a story to the effect that of the 25,000 "picture people" in the film colony at Hollywood, Calif., 22,500 are at all times useless and out of work.

The remaining number known for their "atmospheric" or "type" ability are in demand as occasion arises.

U.'s Ariz. Deal

Los Angeles, July 6.

Art Rickards and Harry Nace of Rickards & Nace, Arizona picture theatre chain owners, accompanied by R. L. Alexander, attorney, left here for New York to complete their deal with Universal, whereby the latter will take over a half interest in the Rickards and Nace theatres.



Do they know him?
Just look at any paper any day!

GENE TUNNEY

The pride of the Devil Dogs,
in a Pathéserial

SPIZZI UNITS — A Success

READ ENDORSEMENT ON UNIT NO. 4

WESTERN UNION TELEGRAM

NA50 36 BLUE

JOHNSTOWN PENN 6 723A

ARTHUR SPIZZI AGENCY

1560 BROADWAY NEW YORK N Y

NORTHLAND FROLIC UNIT VERY PLEASING COMEDY

DANCING TEAM WENT OVER BIG

SCHERER & KELLY

CAMBRIA THEATRE

WIRE OR WRITE US ABOUT THEM

ARTHUR SPIZZI AGENCY, Inc.

Booking the Best in Motion Picture Theatres

1560 Broadway

NEW YORK CITY

PACKIN' 'EM IN

DAILY AT

LOEW'S STATE
LOS ANGELES

In Spite of the Heat

"RUBE" WOLF

FANCHON & MARCO'S
GREATEST IDEA

WEST COAST STUDIOS

Howard Davis is playing a leading role in "The Return of the Riders," starring William Desmond, Robert Hill directing. U.

Richard Barthelmess will begin work on "Four Feathers," his final picture for Inspiration, on July 15, directed by Sidney Olcott.

Malcolm Waite and Jack Neville in "Kid Boots."

Helen Foster, Bruce Gordon, Bert Apling, Nelson McDowell, George Connors, William Dyer, William Ellingford, Jimmy Kennedy and Jack Kirck in "Let's Go," starring Fred Hines, directed by Ernst Laemmle. U.

Burl Tuttle preparing scripts on Nick Harris, detective series for Donald Parker Productions.

Raymond Keane for "Fifth Commandment," Emory Johnson production for U.

June Marlowe, Les Bates and Albert Roscoe in "Texas Streak," starring Hoot Gibson. U.

Andre de Beranger, Maude George and Robert Edson for "Altars of Desire." M-G-M.

Lionel Barrymore, H. B. Warner, Roy D'Arcy, Kathleen Key, G. Raymond Nye, Virginia Brown Faire, Alys Murrell, George Anderson, Hector V. Sarno and Inez Gomez in "The Flaming Forest," directed by Reginald Barker. M-G-M.

Christian J. Frank, Albert Hart, Nola Luxford and Tom Santschi in "Forlorn River," John Waters directing. F. P.-L.

Enid Bennett, Earl Williams, Gayne Whitman and Lois Boyd for "A Woman's Heart," directed by Phil Rosen for Joe Rock Productions.

Burl Armstrong and Frederick Stowers added to M-G-M scenario staff.

William Cowan, former assistant to Dimitri Buchowetski, will act in same capacity to Cecil B. De Mille on "King of Kings."

Evelyn Brent for "They're Off," a racetrack story by C. D. Lancaster and Louis Weadlock, for F. B. O.

Jane Murfin adapting Kathleen Morris' story, "Mother," for F. B. O.

Frank Tuttle will direct "Love 'Em and Leave 'Em" for F. P.-L. at Long Island studio.

Mack Swain for "Yankee Clipper," Rupert Julian directing for P. D. C.

Francis Raymond, Frank Lackteen and Junior Goghlan in "Last Frontier," George Seitz directing. P. D. C.

J. Farrell McDonald added to cast "Country Beyond," for Fox.

Lou Tellegen, Thomas Rickets, Edgar Norton and Richard Walling in "The Pelican," Frank Borzage directing for Fox.

Antonio Moreno and Renee Adoree for starring roles in "Flaming Forest," Cosmopolitan Production, directed by Reginald Barker for M-G-M release.

Morley Drury, college football player, in "The Red Mill," Cosmopolitan production, for M-G-M release.

Gwen Lee under new contract to M-G-M.

John Francis Dwyer's three magazine stories, "Land of the Pilgrim's Pride," "The Immigrant" and "The American," adapted for J. Stuart Blackton production, "The American" for Warner Bros.

Mabel Coleman in "Corporal Kate" and under new contract to Cecil B. De Mille.

Barbara Luddy engaged under contract to Fox for comedies.

Rudolph Schildkraut to star in "The Country Doctor," William K. Howard directing for Cecil B. De Mille. Story by Izola Forrester and Mann Page.

"Love's Magic," starring Florence Vidor for F. P.-L., changed to "You Never Know Women."

Frank Lloyd's production, "Captain Sazarak," changed to "The Eagle of the Sea." F. P.-L. production.

Arthur Somers Roche, author, writing "Stranded in Paris," Bebe Daniels' starring vehicle for F. P.-L.

"Upstage," Walter de Leon's story, starring Norma Shearer for M-G-M, changed to "Troupers."

Frank Merrill started on "Spill-Milk," sixth production of second

series for Hercules Productions, directed by Brucke Mitchell.

George Sydney and Vera Gordon engaged for leading roles in "What Happened to Father," from Mary Roberts Rhinehart Satevepost story, with Lloyd Bacon directing for Warner Bros.

Paul McAllister, Cary Cooper and Sam Blum for "Winning of Barbara Worth," Henry King directing for Samuel Goldwyn.

Ben Lyon for title role of "Butter and Egg Man." 1st N.

May Allison opposite Milton Sills in "The Legionnaire," for 1st N.

"Last of Mrs. Cheyney," bought by F. P.-L. for Florence Vidor.

Universal's option on services of Marlan Nixon and Clarence Thompson taken up and contracts renewed.

Dorothy Phillips, Gwen Lee and Alex Tanenholz cast for "Troupers," by Walter De Leon, which will

star Norma Shearer. Monte Bell directing for M.-G.-M.

Anita Stewart will be starred in "Whispering Wires" mystery picture, which Albert Ray will direct for Fox.

George "Slim" Summerville had his contract with Universal renewed for a long period. He will act and direct.

Sybil Tinkle for feminine lead in "Old Dad," directed by Robert Dunlap for Benhall Productions.

Clark Colmstock, Henry Herbert and W. M. McCormick in "Whispering Smith Rides," Ray Taylor directing for U.

Gertrude Astor and Robert McKim cast in "Yes Man," starring Harry Langdon.

Elizabeth Patterson, Bodil Rosing and Lionel Belmore for "Return of Peter Grimm" for Fox.

Edward Martindel and Burr McIntosh cast in "Taxi, Taxi," for U.

Fred Thomson, Bess Flowers, Frank Hagney, William Courtwright, Bill Dyer, Albert Priscoe and Billy Butts for "Lone Hand Saunders," (Continued on page 35)

LITERATI

\$2.66 a Day for Rewrites

Bruce Bryan, newspaperman, filed a complaint with Deputy State Labor Commissioner C. E. Lowy at the Los Angeles office, asking for \$3.33 pay due him for two days' work by the Pacific News Bureau, alias California Investors' Association.

Bryan asserted Andrew F. Power, head of the bureau, hired him to serve as a rewrite man, and that he quit after the second day. Bryan says that Power refused to pay him when Bryan refused to sign a contract which he considered illegal. The contract called for five days free services, and a salary of \$2.66 a day after that. Lowy will hold a hearing on the case soon.

L. A. Circulation Battle

It costs the Los Angeles "Herald" around \$5,000 a month to keep their newboys from selling the two other evening papers. With relations be-

tween the "Herald" and the "Record," run on the Scripps-Howard plan, broken off as far as the circulation departments are concerned, the "Herald" has been forced to pay their street boys salary checks to make up for the loss in profits formerly derived by handling the "Record."

About five years ago the "Herald," which Hearst has bought into since then, waged a circulation war with the Express. Newsboys split up into two forces, with the "Herald" vendors getting checks each week that ranged from \$7 to \$15, depending on the importance of their corners. This was to make up for any loss they might incur through losing the "Express" sales. At the same time, the "Herald" newsies continued to sell "Records."

About two weeks ago, the circulation department of the "Record" had some dispute with a "Herald" district manager, with the Hearst paper backing up their man. This (Continued on page 31)

Why do you suppose?

LOEW'S

STATE AND ORPHEUM

THEATRES, BOSTON, MASS.

Contracted to play the

WILLIAM FOX

Giants

because

What Price Glory
7th Heaven
3 Bad Men
The Music Master
One Increasing Purpose

these two theatres MUST play the finest product obtainable—and in these five FOX giants they get the cream of the field! That goes for YOUR theatre as well!

Fox Film Corporation

Member of Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President.

N. Y. FILM BOOKING COMBINE

(Continued from page 5)

par value issued to the stockholders at \$100 each. The group thus far aligned for the combination control about 138 theatres, approximately giving control of 400 booking days in the metropolitan area.

At present those who are steering the organization have negotiations pending with the Producers' Distributing Corp., the Universal and the First National organizations. The deal with P. D. C. is virtually closed. If it is finally concluded it will mean that the independent exhibitors are possibly aligning themselves with Keith's for the expected fight with the Loew Circuit.

The negotiations with First National were called off after several talks. It being understood that the Loew office made an offer for a continuation of their product in the Loew houses. First National executives, however, thought it would be better to sell the Loew Circuit and then take up the independents outside of the combination rather than to do business with the combine and the Keith affiliation.

When the booking combine was proposed it was stated that the independent exhibitors were lining up in order that they might combat circuit invasion of their various territories. The alignment with P. D. C. would indicate that it was a direct fight on Loew.

It is known that the executives of the Grob and Nobel Circuit, who are in a fight against Loew, are prime movers in the movement for the combination. Loew's activity in certain parts of New York in proposed building against the Keith people in territory where the latter first breached a gentleman's agreement by coming in in opposition to Loew would make them the natural allies of any one opposed to the Loew-Metro-Goldwyn faction.

Members

The members of the T. O. C. C. who have signified their intention to become members and stockholders in the Film Service Corporation, and the number of the theatres that each controls, as well as the territory in which they are located, are:

Joseph Salkin, 3 theatres, upper East Side.
Charles L. O'Reilly, 3 theatres, middle East Side, with a new house of 2,500 seats, building.
Henry Suchman, 9 theatres in the Bronx.
Hy Gainsboro, 2 theatres, Flushing, one in Whitestone.
Rachmiel-Rintzler Circuit, 6 theatres in Brownville and East New York.
Grob and Nobel Circuit, 6 theatres located in the Concourse section of the Bronx and Jackson Heights, L. I. City.
Bologninio Circuit, 22 theatres on the West Side, Manhattan and the Bronx.
Meyer and Schneider Circuit, 20 theatres on the lower East Side and Harlem.
Charles Steiner, 18 houses lower East Side and Harlem.
Saul Raives, 4 houses East Side, Manhattan.
Harry Traub, Grand O. H., Manhattan and Olympic, Brooklyn.
Harman Yaffe, 8 houses on Washington Heights.
Samuel Schwartz, 3 houses in Brooklyn.
Rudy Sanders, 3 houses in Brooklyn.
Sam Berman, 1 house in Brooklyn.
Lee Ochs, 1 house in Washington Heights.
In addition to this there are about 25 scattered houses which will bring the total near 140.
As against this line-up there is in the membership of the T. O. C. C. with the following who have not aligned themselves with the movement as yet:
Sidney Cohen, 5 houses in the Bronx.
A. H. Schwartz Circuit, 15 houses in Brooklyn and Long Island.
Small-Strassburg Circuit, 22 houses in Brooklyn and Queens.
William and Harry Brandt, 9 houses in Brooklyn, with 3 more building.
Yost Circuit, 7 houses lower West Side.
Blumenthal & Haring, 9 in Jersey City and Bronx.
Joe Stern, 18 in Newark.
Joe Jolson, 10 in Manhattan and Brooklyn.

135 Houses Outside

This makes 85 houses in chains that are on the outside and in addition are about 50 other theatres individually controlled, remaining

independent at this time. This would give the exchanges in the territory about an even break as to booking days, as against the combination.

The By-Laws of the proposed Film Service Corporation were drawn up by Nathan Burkan, who is the attorney for the T. O. C. C., and are published herewith for the first time.

There is to be a board of directors numbering 15, from whom will be selected an executive committee of five, who will be in charge of the business between meetings. The board shall choose a general manager, who will have active charge of the business, allocating the rental prices and directing the fixation of runs. His decisions shall only be subject to review before an arbit-

ration committee within the organization.

There will be a fixed fee of 5 per cent. of the rental price in addition to the rental price charged for the service of the corporation to the members.

The complete outline of the plan of operation as contained in the By-Laws is as follows:

Film Service Corporation

1. A corporation will be organized under the stock corporation law of the state of New York, under the name of the Film Service Corporation (or, if such name is not available or satisfactory, such other name as will be available or satisfactory), having a capital stock of 1,000 shares of no par value.

2. There will be a board of directors of 15 members, all of whom shall be stockholders of the company or officers or directors of corporate stockholders of the company. The 15 members shall be elected to hold office for a period of one year and until their respective successors are appointed.

Eight members shall constitute a quorum, and the affirmative act of

at least three-fourths of the members present at any meeting shall be the act of the board of directors.

In the event that upon dividing the number of members present by the fraction three-fourths, as aforesaid, the quotient shall include a fraction, then one member shall be added for such fraction, to constitute a quorum.

3. The board of directors will select from its number an executive committee of five members, who will be in active charge of the business during intervals between meetings of the board of directors.

Neutral General Manager

4. The board of directors shall also select a general manager. He shall be neither a member of the board of directors, nor a stockholder of the company, nor an officer or director of any corporate stockholder of the company, nor shall he have the right to make any booking contracts, hereinafter mentioned, with the company.

He shall be in active charge of the business, subject to the directions of the board of directors, and executive committee as to all matters and things, excepting only the following: He shall have sole and ab-

solute charge of the allocation of rental prices and fixation of runs (that is, first run, second run or other run) of films booked by the company, free from any control or restraint on the part of the board of directors or executive committee. Such allocation of rental prices and fixation of run shall be subject to review only by the arbitration committee hereinafter described.

He shall be employed for a definite period at a fixed salary.

He may suggest to the board of directors or the executive committee what films shall be booked by the company, but he shall not have the right to bind the company to any contract for the booking of any films.

The board of directors or the executive committee shall have the sole and exclusive right to book and contract for films and fix the lump sum price to be paid by the company for such films.

Fixing Payment

It is the intent that the board of directors or the executive committee shall book and contract for films and fix the total amount to be paid therefor by the company; but once any film is booked and contracted for, and the amount to be paid

Pick

26

INDIVIDUALLY SPECIALIZED

WARNER WINNERS

FOR

1926-27

26 "INDIVIDUALLY SPECIALIZED" WARNER WINNERS FOR 1926-27

ACROSS THE PACIFIC
DON'T TELL THE WIFE
WHITE LONDON SLEEPS
WHITE FLANNELS
MATINEE LADIES
SIMPLE SIS
THE HEART OF MARYLAND
THE BLACK DIAMOND EXPRESS
THE THIRD DEGREE
TRACKED BY THE POLICE
THE GAY OLD BIRD
A MILLION BIRD
PRIVATE IZZY MURPHY
THE BRUTE
MY OFFICIAL WIFE
THE COLLEGE WIDOW
HILLS OF KENTUCKY
MILLIONAIRES
WHAT HAPPENED TO FATHER
IRISH HEARTS
THE CLIMBERS
BITTER APPLES
DEARIE
ARTHUR SOMERS ROCHE
the eminent novelist—two stories.
Titles to be announced.
WHAT EVERY GIRL SHOULD KNOW

COMING---JOHN BARR

therefor fixed, then the apportionment of such amount among the exhibitor stockholders of the company as rental for such film for their respective theatres, and the fixation of the run shall be fixed by the general manager in his sole and absolute discretion, subject only to review by the board of arbitrators hereinafter described.

5. At the first regular meeting of the board of directors the board of directors shall appoint an arbitration committee consisting of six members, two to be appointed to hold office for two months, two to hold office for four months and two to hold office for six months, or until their successors are appointed, and thereafter, upon the expiration of the term of any arbitrator, his successor shall be appointed by the board of directors for six months or until his successor is appointed, it being the intention that there shall be a rotation in the board of arbitrators, two new members to be appointed approximately at intervals of two months apart.

In case the term of office of any arbitrator shall expire, he shall nevertheless continue as arbitrator until his successor is appointed.

Such arbitrators need not be

members of the board of directors, but shall be stockholders or officers or directors of corporate stockholders of the company.

Upon the expiration of the term of office of any arbitrator he shall not be eligible for appointment as an arbitrator until at least two months after the date when he shall have ceased to have been a member of such board, it being the intention that not only shall there be a rotating board, but that no member shall be on such board continuously for a period beyond the term for which he was originally appointed and until his successor has been appointed, and that upon the expiration of his term a period of at least two months shall elapse before he shall be eligible for reappointment.

No arbitrator shall be eligible to arbitrate any matter before the board affecting any theatre in which he shall have financial interest, or in which the corporation of which he shall be an officer or director shall have a financial interest.

Dissatisfaction

In the event any exhibitor stockholder shall be dissatisfied with the allocation of rental (or the fixation of the run) with respect to any film, he shall have the right to file

with the arbitration board an appeal within 10 days after the receipt by him of written notice from the general manager fixing the amount allocated to his theatre or theatres, or fixing the character of the run, with respect to such film.

The arbitrators at their meeting next following the receipt of such protest, or at some subsequent meeting, shall hear such exhibitor stockholder upon such appeal.

The arbitrators shall have the right to require the exhibitor stockholder to produce upon such hearing books of account, records, contracts, vouchers and all other memoranda relating to the exhibitor's business in so far as same shall have reference to his gross receipts and expenses.

Four shall constitute a quorum of the board of arbitrators, and the affirmative decision of at least four shall be required to vary or modify the allocation of the rental or fixation of the general manager.

In case, however, the exhibitor stockholder who shall file such appeal shall at such time be a member of such Arbitration Board, or in the case of a corporation, one of its officers or directors shall be a mem-

ber of such board, then the affirmative decision of at least three members instead of four shall be required in order to vary or modify the allocation of rental or fixation of run of the general manager, but in any such case such exhibitor stockholder or the officer or director of a corporate exhibitor stockholder who may be a member of the board of arbitrators at such time shall not participate in such arbitration.

In case the exhibitor stockholder who shall file such appeal shall not at such time be a member of such Arbitration Board, or in the case of a corporation, none of its officers or directors shall be a member, of such Board, then such exhibitor stockholder shall have the right, at any time prior to the date fixed by arbitration board for the first hearing, to challenge any one member of such Arbitration Board. Such right of challenge shall be given in writing and may be given by the exhibitor stockholder filing such appeal for any reason sufficient to himself. In the case of any such challenge, then the member of the Arbitration Board so challenged shall not sit on such

appeal, and the affirmative decision of at least three members instead of four members of such Arbitration Board shall be required in order to vary or modify the allocation of rental or fixation of run of the general manager.

In case any such allocation of rental shall be varied or modified as aforesaid, and as a result thereof the amount allocated to any theatre or theatres shall be less than that fixed by the general manager, the company shall refund to the exhibitor stockholder any such difference (if the exhibitor shall have theretofore paid the amount so allocated to him), and the amount of such refund shall come out of the treasury of the company.

Appeals

Notwithstanding any appeal taken by any exhibitor stockholder, the exhibitor stockholder shall nevertheless be required to pay the amount allocated to his theatre without any deduction or abatement whatsoever, as and when required under the booking contract and as called for by the company, and upon the failure or refusal of any such exhibitor stockholder to make such payment as and when so fixed, as aforesaid, the exhibitor stockholder shall automatically be deemed to lose his right of appeal, and the amount allocated to such theatre by the general manager shall then become absolute and fixed without any right of appeal with respect to such picture on the part of such exhibitor stockholder.

The Board of Directors shall prescribe the rules and regulations and fix the method of procedure to govern all hearings and work of the Arbitration Board, and the Board of Directors shall have the right from time to time to amend, vary and modify the same.

6. The Board of Directors shall appoint one or more vice-presidents, a secretary, and treasurer, and such additional officers as it may deem necessary for the operation of the business.

It may appoint one or more assistant secretaries to act as such for the Executive Committee and for the Board of Arbitrators.

7. No director, member of the Executive Committee and none of the officers shall be entitled to compensation as such, except that the secretary, treasurer and assistant secretaries shall be paid such compensation, if any, as shall be fixed from time to time by the Board of Directors or Executive Committee.

8. The Executive Committee and the Arbitration Board shall act as such Committee or Board as a unit, and the individuals shall not have any power to act in their capacity as a member of such Committee or Board, as the case may be.

Stockholders

9. The capital stock of the company will be issued at \$100 a share. Each person or corporation desiring to become a stockholder must subscribe and pay for the shares of stock at the following rates: For each theatre operated by him as to which a booking contract is entered into with the corporation, 2 shares for each theatre having not more than 600 seats; 3 shares for each theatre having more than 600 seats, but not in excess of 1,000 seats; 4 shares for each theatre having more than 1,000 seats, but not in excess of 1,500 seats; and 5 shares for each theatre having more than 1,500 seats.

Each stockholder is required to execute a voting trust agreement and deliver up his shares of stock to the voting trustees and receive in lieu and in place hereof a voting trust certificate of the number of shares held by such stockholder.

The voting trustees will be two persons known in the motion picture industry and well acquainted with the same, but in no wise connected with the operation of motion picture theatres.

It has been suggested that the voting trustees be Dr. Glanville, president of the Bowery and East River National Bank, and Mr. Burkan.

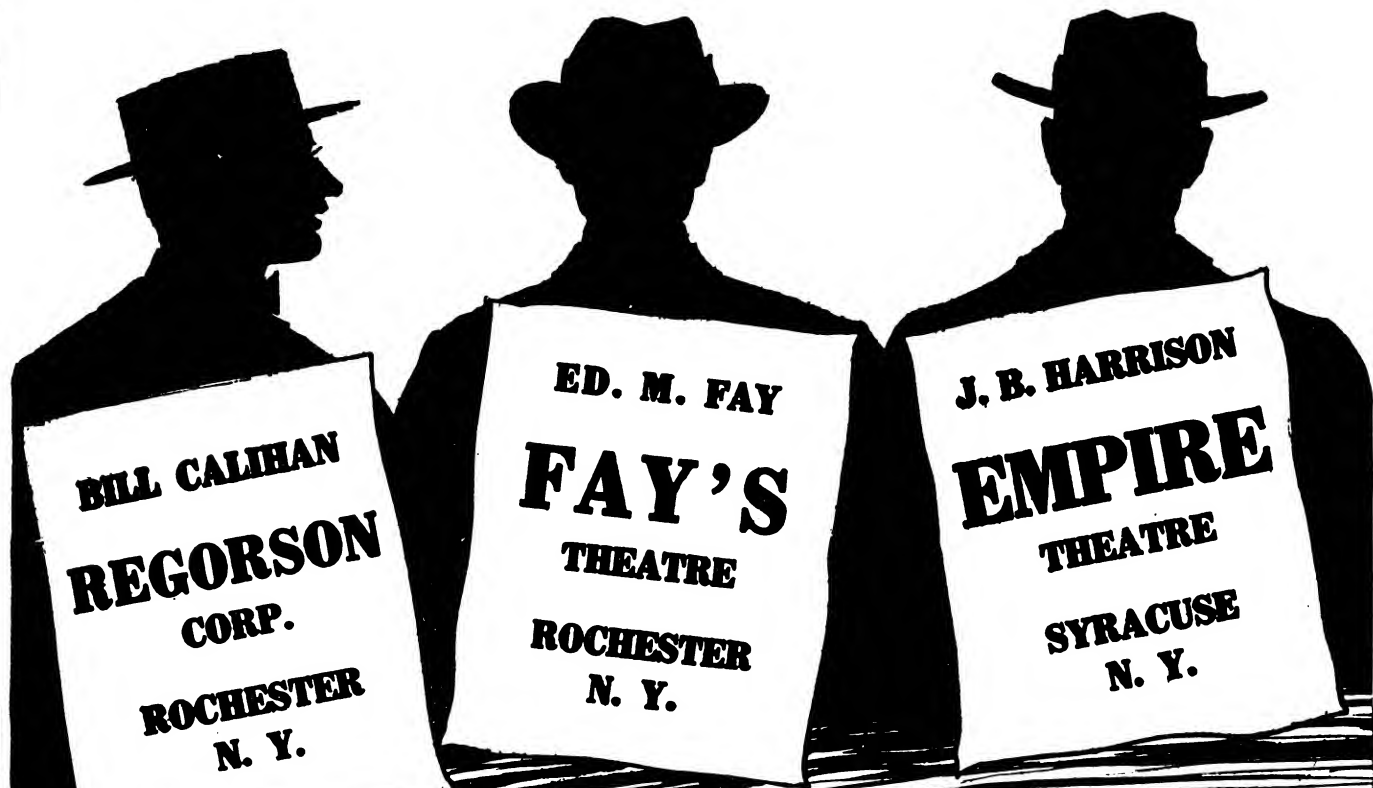
The voting trust is to be for a period of five years.

In the event of the death, resignation or inability of any voting trustee to act, his successor shall be appointed, at a meeting of the holders of voting trust certificates to be called upon at least thirty days prior written notice.

The holders of voting trust certificates representing a majority in amount of the shares of stock held in such voting trust shall constitute a quorum at such meeting and the affirmative vote of the holders of such voting trust certificates constituting fifty-one (51) percent or more of the stock represented at such meeting by voting trust certificates shall be binding and conclusive upon all holders of voting trust certificates, and the person so elected shall succeed as voting trustee for the balance of the unexpired term of such voting trust, with like provisions as hereinabove provided in the event of the death, resignation or inability to act of such successor trustee.

Renting

Each stockholder shall simultaneously with the purchase by him



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YMORE in "DON JUAN"

FIG LEAVES

Howard Hawks Production by William Fox. Story by Mr. Hawks and scenario by Hope Loring and Louis D. Lighton. Running time, 68 minutes. Advance showing.

Adam Smith.....George O'Brien
Eve Smith.....Olive Borden
Alice Atkins.....Phyllis Haver
Josef Andre.....Andre de Beranger
Andre's Assistant.....William Austin
Eddie McSwingen.....Heinie Conklin

Picture of paramount feminine interest, and high general interest as well, both for subject matter and handling. The story is a novel comedy in treatment, although it might, under different management, have been a melodrama. From all sides it looks like a conspicuous winner because of its many avenues of approach to the fan public.

It deals in a fresh way with the husband and wife debate over clothes; has a startling fashion show done in exquisite color; there is a laughable prolog in the Garden of Eden which is a giggle from start to finish, and it winds up in one of those happy finales. Besides which there is the title, "Fig Leaves."

Story starts off jazziily with the introduction of Adam and Eve at the end of the honeymoon. They

have an alarm clock. When a stream of sand fills a balance it drops a coconut on Adam's head. He eats grapefruit with a clamshell and the juice squirts in his eye. Over breakfast, the newsboy pitches in a stone newspaper. Adam reads the sporting page. Eve's attention is attracted to the bargain advertisements. This starts the subject of clothes. Eve "hasn't a thing to wear."

The title is "Ever since you ate the apple you've have the gimmies. First it was twin beds and now it's clothes."

They fight the familiar battle until the 8:40 local comes into sight. Sort of flatboat on land drawn by a dinosaur, with a ridge pole down the middle for the straphangers. Eve is an extreme brunet. She sees Adam fall into a semi-flirtation with a blonde commuter and returns to the cave thinking deeply. Enters the Serpent, and Serpent and Eve are deep in conference when the story switches to modern times.

Eve Smith and Adam Smith get along as luxuriously as a boss plumber and his wife would. The Garden of Eden scene is repeated in modern settings up to Adam's departure in wrath from the break-

fast table. Then the Serpent enters, but this time disguised as a handsome blonde neighbor from across the hall, a hussy if ever there was one.

Eve is struck by an automobile belonging, as it happens, to the most expensive modist, Andre, in town. Out of this incident Eve gets employment as a model in Andre's shop, all unknown to Adam Smith.

The stage is now set for the most elaborate (and most beautiful) fashion show the screen has shown this long time—if it has ever been equaled before is a question. Fox literature avers that Miss Borden's wardrobe cost \$50,000, and after seeing the display in colors of the most exquisite toning, one wouldn't dare dispute the ciphers. The fashion salon, of course, gives opportunity for the display of a group of lingerie models which come within an ace of having the sex kick of a night club show. However, the undraped girls never offend, probably because the whole scene and its background, as well as the models who take part, are of breath-taking beauty.

It so happens that during the salon Adams enters the shop, bent

at last upon buying for Eve "the best cloak in town," and while his wife is posing in an evening dress, decollete back, front and otherwise, they come face to face. There is a scene, of course, and Adam declares all bets off. Andre is hovering around during this episode. He has laid siege to Eve without success, and expects much from the departure of the husband. Instead, Eve reverts to the cavewoman, knocks the effeminate dressmaker spinning and flies back to Adam.

In the working out of this action they use the gag of the doctor's wife who was presented with an expensive fur coat. She hooked it, so the story runs, and had her husband redeem it. In the end she got a shabby garment, and the ritzy covering subsequently appeared on the doctor's nurse.

Only, in this case, they throw a new twist into it. It is the blonde from across the hall who suggests the scheme, having the husband find the pawn ticket in the hallway. The blonde neighbor substitutes another pawn ticket calling for a saxophone. When the husband brings home the horn instead of a mink cloak there is an explosion, just as the blonde is seen hurrying out to the pawnshop to gather in the treasure.

The picture is full of similar quick comedy surprises. It is expensively and beautifully mounted. It has subdued horse-play for those who like their laughs rough, and it has certain subtleties that the discriminating will appreciate.

Olive Borden makes a pretty heroine, and in the fashion show episode she is ravishing. Those big, dark, soulful eyes ought to carry her far in the picture field.

It is no trick at all to predict for this production a notable box-office record.

It's the Old Army Game

Famous Players picture by J. P. McEvoy; directed by Edward Sutherland. Starring W. C. Fields. At Strand, New York, week July 4. Running time, 70 minutes.

Elmer Prettywillie.....W. C. Fields
Mildred Marshall.....Louise Brooks
Tessie Overholt.....Blanche Ring
George Parker.....William Gaxton
Sarah Parcourt.....Mary Fox
Mickey.....Mickey Bennett

A gag picture pure. Just why J. P. McEvoy was named as author is probably because he authored Ziegfeld's "Comic Supplement" (stage) that had more or less than three of W. C. Fields' former revue or vaudeville skits, "The Drug Store," "A Peaceful Morning" and "The Family Flivver" strung together with a bit of real estate romance, a fast moving land promoter who is believed to be a crook but turns out a benefactor, and a chance for Louise Brooks to strut her stuff.

Miss Brooks photographs like a million dollars and shows a screen personality that's "there." This girl is going to land right at the top in the picture racket and is a real bet at this time.

But for a summertime picture "The Old Army Game" is one of those that is pretty sure to send the audience away satisfied. It is replete with laughs, and that is ideal summer fare.

How great its pull at the box office will be is a question, but Fields is the type of screen comedian who can be built up and in time he will mean money.

Gag stuff comes natural to Bill Fields. From this picture he looks to have remembered pretty nearly every gag that he ever saw or heard of, and a great many are utilized. There are certain touches where Miss Brooks is given a chance with a gag scene, which shows the fine Italian hand of Eddie Sutherland, for the gags are a little more of the flapperish type.

The supporting cast doesn't matter much. There is Blanche Ring in a character role, and it's a pity that she was used in it, for B. R. is so well remembered that one hates to see her doing a flapperish old maid. As for Billy Gaxton, his face is great for the screen but his walk and the fact that his head is set

rather too close to his shoulders do not make for the best screen appearance.

The story opens with a bedroom scene, with Fields as the village druggist, asleep. An automobile containing a woman is seen coming down the road. The auto and a tram just escape a collision and the woman is disclosed ringing the druggist's night bell. He awakes and opens the store. All she wants is a 2c stamp.

That immediately establishes the picture with the audience as a comedy.

Fields again tries to sleep. Household and tradesmen combine to make his morning nap a restless one. The false alarm brings the fire department swarming into the drug shop, and they all drink sodas when there isn't a fire. A couple come in for a "pint" and Fields has a good gag with an electric fan to ascertain whether or not they are revenue men.

With the real estate movement on he starts on a picnic with the family. They just about manage to wreck a Florida estate with their gags. At the finish Fields with a Ford in New York city is about as funny a gag as has been pulled in a long while.

The picture in reality is Mr. Fields and Miss Brooks; the former for laughs and the latter for sex interest, and that's about all. Between the two the audience is going to be satisfied. Fred.

PIECES OF CHINA

San Francisco, July 2. Isaac O. Upham present "Adventures with picture camera in land of dragon. Travel de luxe, giving moving record of Mr. Upham's 10,000-mile journey covering one year in China." Photographed by Z. E. Rihl; titles by Walter Anthony; cut and edited by De Leon Anthony. At Capitol (legit). San Francisco. Opening June 26 to \$1 top. Running time, 95 minutes.

Most appealing thing about "Pieces of China" is the titles. They are clever, extremely witty and certain to keep any audience chuckling. Perhaps, the more erudite or curious will insist that they are not as informative as they might be, but

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the deadly seriousness of the film itself, the almost schoolroomish exactitude of detail displayed by Mr. Upham in his "shooting" would make a less frivolous treatment in the matter of captions extremely tiring.

The reaction one gets from "Pieces of China" is that Mr. Upham figuratively poked his camera into every nook and cranny of China. The consequence is that there is a mass of monotonous material, repetitions that are wearying. Besides, he shows only the surface of China. One is denied those little human interest episodes that would be a relief from the eternal geographical scenes.

The film starts with his departure from San Francisco and soon after hits his main subject with the arrival at Shanghai. Then comes Hong Kong. From this point on it hops and skips from one end of the Celestial empire to the other. Apparently, he succumbed to the dictates of vagrant whims. The locations are indicated by a black and white map.

The most interesting scenes were those of the interior of the Imperial summer palace in Peking and the views passing through the gorges of the Yangtze River. Another incident showing minutely and with a touch of humor the catching of fish with humorants was worth while.

Out of the eight reels a skillful cutter could assemble two reels of material that probably would make an excellent sub-feature on any regular program. As it stands, it probably never will click with the masses, although it doubtlessly will be of keen interest to non-theatrical exhibitors for school or college showings.

The photography at times is excellent and at others, atrocious, due probably to changing weather conditions.

Preceding the picture, Mr. Upham presented a prolog entitled "The Giant Sword," based on a Chinese legend and featuring in the cast Liu Yu-Ching, an Oriental giant brought to this country by the producer. This Chinese is over eight feet tall and makes his fellow Chinese actors appearing with him in the cast look like pigmies. Beyond that, he was scared to death, Liu Yu-Ching deserved considerable commendation for his histrionic ability.

FREE LOVE

Produced and distributed by B. F. Schulberg. Cast headed by Clara Bow, Donald Keith and Raymond McKee. Story by Adele Buffington. At the Tivoli, New York, as part of double feature, July 2, one day. Running time, 52 minutes.

Marie Anthony.....Clara Bow
James Crawford.....Donald Keith
Tony.....Raymond McKee
Jack Garner.....Hallam Cooley
Otie Crawford.....Charles Mailles
Judge Ore.....Winter Hall

One of the main characters is a preacher, nothing but a straitlaced, mechanical, inanimate, automaton who seems shackled to convention to the extent of sacrificing one of the "leads" that should have been a "lead" in both action and deed.

One watches Donald Keith doing little as the young clergyman who is running the Settlement house where, according to a caption, ex-convicts were going for religion and perhaps reclamation.

Hallam Cooley does some splendid work as the cool, crafty and unscrupulous master of crooks, and Raymond McKee as Tony just about hogs all the acting honors. This man's impersonation of the crippled crook, his smile and change of facial expression go a long way in helping this picture lift up its head.

Clara Bow is in a pretty difficult role, but has been cast so many times as the poor unfortunate who has done a prison stretch that it seems an easy trick for her to again enact Marie Anthony, who though innocent had been sent away just the same.

The picture drags every time the preacher is making sly glances at the girl.

The highlight is the raid on the "Nest," which saved the picture from doing a complete nose dive.

Story may have looked like the Woolworth tower on paper, but as pictured didn't have the punch. That "tame" parson blocked film traffic.

Some of the scenes, like the "third degree" for the girl and the court angle have been done so many times before the camera that they are older than Ann's grandmother.

Mark.

SHIPWRECKED

Metropolitan Production released by P. D. C. From the play by Langdon McCormick, directed by Joseph Hanaberry. Cast includes Seena Owen, Joseph Schildkraut, Matthew Betz, Clarence Burton, Laska Winter, Lionel Belmore, Irwin Connolly. At Loew's New York, double feature bill, July 2. Running time, 69 minutes.

They certainly do "things" to the play that Langdon McCormick produced as "Shipwrecked" on the screen. If McCormick could see the screen version he would never recognize it other possibly than the touch at the opening, where the girl tries to commit suicide.

As a box office attraction it is a

pretty fair picture. The direction is rather good, photography fine, and the cast stands up very well, although Joseph Schildkraut does overact at times and is decidedly of the Lou Telegen school before the camera. It is foolish to have him beat up real huskies in the picture. Seena Owen slipped over the wall, while Laska Winter as a native girl looks good as a brown skin.

In changing the story they switched it from the New York to the San Francisco waterfront and instead of a steamer have a sailing vessel with the South Sea Isles as the objective instead of Africa. The story used for the screen failed to compare with that of the play for real interest. The steamer sinking was far more effective than the sailing schooner.

Mr. Schildkraut is a galley assistant on the boat and the girl an escaped felon, she having shot a man who tried to "make" her and stowed away on the ship. When discovered the captain decides he'd like pleasant companionship on the trip, but before he can start anything there is a storm that virtually wrecks the boat, with the crew and officers putting off in a small boat, leaving the cook, his assistant and the girl on board.

The dismantled hulk finally drifts

to the shore of a south sea trading isle where the two decide to make a new start. The brutal captain appears later and tries to take the girl away, resulting in a fight between the former member of his crew and himself, which can have but one ending for picture purposes.

The final scene discloses that the girl isn't wanted for a killing after all as the man she shot recovered. Just so much blah as far as the story is concerned, but fairly well carried out.

Fred.

NON-STOP FLIGHT

Emory Johnson production released by F. E. O. Story by Emilie Johnson. Directed by Emory Johnson. At the Tivoli, New York (15-20c grid), July 1-2. Running time, 60 minutes.

Lars Larson.....Knut Erickson
Anna Larson.....Marcelle Daly
Marie Larson.....Virginia Fry
Jack Nevers.....C. Ogden
Jan Johnson.....Frank L. Hemphill
Capt. Holm.....David Dunbar
Olga Nelson.....Peggy O'Neil
Eric Swanson.....Bob Anderson
Pilots.....Otis Stanton, Skiles Ralph Pope

Melodrama built around the non-stop flight that the U. S. N. fliers made from San Francisco to Hawaii. It is just a hoak meller that will, for the better part, carry in some of the smaller grind houses, but it isn't suited for a longer run.

except where it comes in on a double feature bill, as it was at the Tivoli, where it ran two days.

It is a story of a sea captain who returns home to find his wife has left him. In reality she was kidnapped by a rival, but a forged note leads the husband to believe that she left of her own free will. Years later when embittered at the world he is piloting a tramp steamer engaged in the smuggling of Chinamen and opium into Mexico, the captain picks up a girl and an aged man from a desert island, where they have been living for over 20 years, after having been castaway when their sailing vessel was wrecked. The pair are an old sailor and the girl was born on the island. She is the daughter of the captain. He learns the truth just in time to save the girl from the hands of the leader of the Chinamen.

The non-stop flight is worked into the picture through the navy airmen coming down near the island so that the tramp steamer effects the rescue of them as well as the castaways. Just a dash of patriotic stuff to fill in with the meller stuff.

Lot of sea stuff and the news weekly stuff or the original hop-off, together with some fill-in shots, well matched up.

Of the cast Knute Erickson, as

the sea captain, gives a corking character performance, while Bob Anderson, as a comedy character, registered. The story amounts to nothing, and direction only fair.

The picture looks like one of those things shot in a hurry to take advantage of the flying feat.

Fred.

The Shamrock Handicap

John Ford production released by William Fox. From the story by Peter B. Kyne. Directed by John Ford. At the Stanley, New York (daily change, 25c grid), July 1, one day. Running time, 59 minutes.

Shella Gaffney.....Janet Gaynor
Neil Ross.....Leslie Fenton
Dennise O'Shea.....J. Farrell MacDonald
Sir Miles Gaffney.....Louis Payne
Molly O'Shea.....Claire McDowell
Martin Finch.....Willard Louis
Chester Morgan.....Andy Clark
Benay Ginsberg.....George Harris

A racing story as the title would indicate, but not of the usual type of race track tale screened. It is of jumpers, and the scene is Ireland and America. That let the director, John Ford, in in all his glory. He loves anything Irish, and he made the most of the little human interest touches. It is as much Ford's direction as anything else that puts this one (Continued on page 19)

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N. Y. BOOKING COMBINE

(Continued from page 15)

of stock of the company enter into a booking contract with the company with each motion picture theatre operated by him, which booking contract shall contain substantially the following terms:

a. He shall rent for and exhibit in such theatre each and every photoplay (consisting of not less than five reels) booked by the company,

for a period of two years from the date of such contract. He shall not, however, be obligated to rent and exhibit more than forty photoplays in each year of said two-year period.

b. He shall pay therefor the amount allocated to such theatre by the general manager of the company, with the right of refund by the company in the event an appeal shall be taken by him with respect to any picture and the Arbitration Board finding that a refund is due him.

c. He shall exhibit each such photoplay at the times fixed in such booking contract.

d. He shall have the first run, second run or such other run with respect to each such photoplay, and with respect to the territory, all as fixed in said contract and or fixed by the general manager, with the right of appeal, all as provided hereinafter.

e. He shall pay to the company as rental the amount allocated to such theatre for each such photoplay by the general manager at least ten days prior to the time the payment for said photoplay shall be due from the company to the distributor, and in case of an appeal to the Arbitration Board, such appeal shall not affect his obligation to pay as aforesaid, subject, however, to his right to a refund in the event the Board of Arbitration shall find that a refund shall be made to him.

In addition to the rental payment to be made by him as aforesaid, he shall likewise pay to the company, simultaneously with the payment or payments hereinabove required to be paid, a sum equal to five percent of such payments as and for a booking fee.

f. In the event any taxes shall be payable by the company under any present or future laws for booking said photoplays or on rentals or receipts collected, or upon footage of films, positive prints or otherwise, he agrees to pay, simultaneously with the payments hereinabove made or at any time thereafter, as and when called for by the company, the amount of such taxes.

g. The Board of Directors of the company, in its sole and absolute discretion, shall have the right from time to time to set apart out of its surplus and, or, profits such part

thereof as the whole thereof, if it shall see fit so to do, for distribution among the exhibitors holding booking contracts similar to this contract.

In any such case, such amount so set aside by the Board of Directors shall be apportioned among and paid to such exhibitors, including the exhibitor contracting under this booking contract, as hereinafter provided.

Each such exhibitor shall be entitled to receive such proportion thereof arrived at as follows: By dividing the amount so set aside by a fraction, the denominator being the total gross rentals and booking fees paid by all exhibitors having such booking contracts, to the company, over such period of time as shall be fixed by the Board of Directors, and the numerator of which shall be the amount of such gross payments for rentals and booking fees as shall have been paid during said period by such exhibitor.

h. He will not sell or in any way encumber or otherwise dispose of the booking contract or voting trust certificate or certificates of the company, or of any of his rights in such booking contract or such voting trust certificate or certificates, except with the written consent of the company first obtained.

He agrees that he will not sell or otherwise dispose of his interest in said theatre, whether it be held by him in fee or under lease, or under an operation agreement or otherwise, and where the exhibitor operates such theatre through a corporation: that is, he shall own or control a majority interest in any corporation operating such theatre, then he agrees that he will not sell shares of stock of such corporation representing the controlling interest therein, unless his successor shall bind himself to take over, assume and duly carry out and perform for the balance of said two-year period all the terms and conditions of said booking contract.

The company in any such case shall have the right, however, at its option to cancel such booking contract. The company shall also have the right in any such case, at its option, to require the exhibitor to transfer and assign to such successor the voting trust certificate.

It is not intended in this subdivision to set forth all the terms and conditions which will ultimately be inserted in the booking contract relating to the contingencies embraced by this subdivision, as this subdivision will be amplified in the booking contract to contain a number of additional provisions relating to the transferability of the booking contract, of the voting trust certificates, and the sale or other disposition of the exhibitor's interest in the theatre embraced within such booking contracts.

Contracts

1. The exhibitor will agree that such booking contract shall be subject and subordinate to the certificate of incorporation, the by-laws and all the rules and regulations of the company governing the booking of photoplays for exhibition by the company and by the exhibitor and by other exhibitors, as they may exist at the time of the execution of the booking contract and or as they may thereafter be amended or adopted, and the exhibitor will agree at all times to faithfully carry out, comply with and abide by all instructions, orders, regulations and resolutions that the Board of Directors of the company may from time to time prescribe and adopt so long as the same shall have reference to and relate to all booking contracts similar to the booking contract made with the exhibitor.

j. As security for the full and due performance by the exhibitor of the terms of the booking contract, the exhibitor will deposit with the

company his voting trust certificate.

k. The exhibitor will acknowledge and declare that all the other exhibitor stockholders of the company have entered into similar booking contracts to that entered into by the exhibitor with this company, in reliance upon the exhibitor entering into this booking contract and duly carrying out and performing the same during the entire two-year period; that, accordingly, the continuance of the operation of the company not only for its own benefit, but for the benefit and advantage of all the other stockholders, is dependent upon the due and full performance by the exhibitor of all the terms and conditions of this booking contract.

l. The exhibitor appoints the company its attorney in fact to execute any and all rental contracts that the company may be required or may deem advisable to execute with respect to the photoplays to be embraced by such rental contract, in the name of the exhibitor or otherwise, as the company may see fit, and any and all such rental contracts entered into by the company for and on behalf of the exhibitor as aforesaid shall be binding upon the exhibitor, and for any and all purposes under this subdivision, the company shall be deemed to be the agent of the exhibitor, irrevocable, for the said period of two years, such agency, it being hereby stipulated, being coupled with an interest; such agency coupled with an interest arising among other things by reason of the state of facts described in subdivision "k" hereof.

Defaults

m. The booking contract shall contain a default clause with such provisions for rights, remedies and damages in favor of the company against the exhibitor as may be necessary, expedient or proper to make effective such booking contract, to enforce the due and full performance thereof by the exhibitor and to hold the exhibitor fully liable for any damages that may be sustained by the company or other exhibitor stockholders by reason of any breach or attempted breach of this booking agreement, and, furthermore, it shall contain such provisions making the company the attorney in fact and or agent of the exhibitor, such agency to be coupled with an interest in order to carry out, effectuate and fully enforce all the terms and provisions of such default clause.

11. The by-laws shall contain a provision that no booking contract shall be entered into by the corporation, nor shall any subscription to its capital stock be accepted unless each such contract shall be approved and each such subscription accepted by the affirmative vote of at least three-fourths of the entire number of the board of directors.

12. The certificate of incorporation, the by-laws and the booking contract will be submitted as soon as the various matters embraced by this memorandum have been passed upon and approved.

Long Distance Choices For Barthelmess' Vacation

Los Angeles, July 6.

The production of "Four Feathers," Richard Barthelmess' last starring vehicle for Inspiration, has been temporarily postponed. No decision has as yet been reached on the story material for the picture.

Barthelmess will likely take an extended trip to either South America or Alaska at the expiration of his Inspiration contract, preceding the time he goes over to First National.

Hobson, Gen. Press

Bill Hobson, advertising stunt man, has been appointed general press representative for the Schwartz interests, which control 16 picture houses in Brooklyn and Long Island.



"JACK"

NORTH

INSPIRATION HIMSELF

ORIENTAL, CHICAGO

with

PAUL ASH



"CY"
LANDRY

A LAUGH RIOT

HELD OVER SECOND WEEK
ORIENTAL, CHICAGO

Thanks to PAUL ASH and
LOU McDERMOTT
Direction—WM. MORRIS



The same producing unit
that made "The Green Archer"
the greatest serial of the
age is working with
GENE TUNNEY in
a Pathéserial

THE RITZ QUARTETTE

THIS WEEK (July 3), RIVOLI, NEW YORK
NEXT WEEK (July 12), METROPOLITAN, BOSTON

Direction—MRS. A. K. BENDIX, Columbia Theatre Bldg., New York

KEEP COOL MR. EXHIBITOR

AND KEEP YOUR AUDIENCE COOL

HERE'S A COOLING SYSTEM FOR ANY THEATRE

CHARLOTTE

THE QUEEN OF THE ICE

PERFECT PICTURE PRESENTATION

SENSATIONAL SKATING AND ICE DANCING NOVELTY—UNIQUE SUMMER ATTRACTION

ACT CARRIES ITS OWN ICE EQUIPMENT

ESTABLISHED INTERNATIONAL BOX OFFICE ATTRACTION

THIS WEEK (JULY 4) MARK STRAND THEATRE, NEW YORK

Presented by CURT NEUMANN

Direction WM. MORRIS AGENCY

SHAMROCK HANDICAP

(Continued from page 17)

over, for he did not have a particularly effective cast and his leads did not seem to get across at all.

From a box office standpoint, the picture has little except for the daily change houses.

An old Irish nobleman has a great love for his home, his hounds, horses and tenants. In fact, he is so considerate of the latter he is facing actual poverty because he will not be hard on them in the matter of rents.

His financial condition finally causes him to dispose of part of his stable to a wealthy American, who also takes his young jockey to America with the horses. The jockey is injured in a race and crippled. While lying ill his former employer and daughter come over from Ireland, bringing with them two of their faithful retainers and their pride, a filly named "Dark Rosaleen." She is entered in the \$25,000 Shamrock Handicap, which she wins, and the family fortune is recouped, so that they can all return to Ireland.

Janet Gaynor and Leslie Fenton are the leads, but the best work is by J. Farrell MacDonald, Claire McDowell, Willard Louis and little George Harris. The latter gets a couple of good laughs over in front of the camera. One audience-scream registered was a title in Yiddish allotted him during the running of the great jumping race.

The steeplechase scenes are particularly full of thrills, furnished by the spills horses and jockeys take.

Fred.

HANDSOME BRUTE

Perfection Production released by Columbia Pictures. Shown at Loew's New York, N. Y., on double feature bill July 2, one day. Running time, 61 minutes.

Melodrama based on the life of a policeman. Here it is a young copper who gums up the works when he gets on the force. After suspended, he rounds up a bunch of crooks and wins his way back.

Hokum for the smaller houses. The story is rather poorly constructed and the direction leaves much. In general, though, the picture will do on double-feature bills in daily change houses.

At the New York the hard-boiled Roof audience gave some of the serious portions of the picture the horse laugh Friday night.

The yarn has the young cop assigned to traffic duty, he leaving his post to get a supply of gas for a girl whose car won't run. Then he pinches the same girl that night when she is returning home from a masquerade in boy's clothes and climbing the porch to her father's home.

Of course, dad is the big jeweler of the town, and it is his business place the crooks have centered on.

This one could be titled into a comedy and be just as good. Fred.

Filipino Servant Knifed

Both Boyd and Adams

Los Angeles, July 6.

Elinor Fair, picture actress, was suffering from shock, William Boyd, her husband, was slightly cut, and Jimmy Adams, another actor, was slashed when they attempted to take Joseph E. Jose, Filipino, into custody.

Boyd and his wife employed Jose as a servant up to a month ago. When he disappeared checks totaling \$575 were forged by the Filipino, Boyd claimed.

While driving along Wilshire boulevard, the couple sighted the ex-servant and accosted him. Jose produced a knife and a razor blade and stabbed Boyd, and Adams, who came to his assistance before he could be overpowered.

The Filipino is now in police custody, awaiting trial on the forgery complaint.

L. I. Players Go West

Los Angeles, July 6.

With the total occupancy and virtual completion of the new West Coast studios of Famous Players-Lasky, a majority of the F. P. L. stock company, transferred to the Long Island studios some two months ago, or given extended vacations, have returned to Hollywood to appear in forthcoming productions.

Jack Holt, Raymond Hatton and other players in Zane Grey's "Forsaken River," have returned to the studio from location in Utah.

Recent arrivals from the eastern studios include Ricardo Cortez, Betty Jewel and Noah Beery.

LOEW-PREMIER DEAL CLOSING

Loew's may consummate the deal this month for the control of the Premier circuit, seven Brooklyn picture houses.

The Premier houses are owned by Hachtmilt & Kinzler.

INSIDE STUFF

ON PICTURES

A youthful but successful director of features, with one of the big companies, is being sent to the coast because his affair with one of the leading ingenues of the company was fast broaching the stage where a public scandal threatened. The ingenue remains in the east and the director has been informed by his superiors that while she is in the east, duties will keep him on the coast. If it is ever decided she shall go to the coast he will be brought east.

The reason for placing Luther Reed as director for the next Adolph Menjou picture, "The Ace of Cads," is because Malcolm St. Clair and the star had a falling out over the manner in which the story should be handled.

The presence of Fred Beeton, of the Will Hays Coast office, in New York has given rise to the belief that an eastern "free casting office" may be instituted in New York.

At this time there is no apparent inclination on the part of any of the Hays executives to approve of such a New York office. The matter has been discussed and such an office is considered unnecessary, also too expensive for the small eastern field.

Charlie Chaplin will contribute his services the co-starring picture he will also direct, with Raquel Meller as associate. Ray Goetz will contribute Miss Meller's services, with Goetz furnishing an equal amount of cash with Chaplin for the production. Chaplin has so much faith in the co-starred film he is investing his own money. Under the ar-

rangement of no salaries it is not figured the film production will represent any great investment with the principals relying upon the net gross for their profits.

The Spanish Senorita sailed on the "Paris" last Saturday, after her sensational visit and tour over here, starting the vogue of \$10 top. While Mr. Goetz seeks to throw all credit upon the Meller, showmen persist in saying that the Meller vogue, hit and enormous grosses were solely due to Goetz' showmanship and manipulation, starting with the \$19 high at the Empire and \$25 for the first night.

The highest weekly earnings for Miss Meller on this side ran to \$13,200 the (final) week she played 10 performances in New York. Otherwise her share was a flat \$6,000 weekly salary. From accounts Miss Meller was indifferent to newspaper notices and comment on this side. Her only worry was that "the house should be full"—and, of course, her salary. She will make another tour, opening in New York, upon her return in the early fall, again under the Goetz direction.

Mr. Goetz also sailed on the "Paris" Saturday. His wife, Irene Bordoni, closing her tour, will sail next week to join her husband.

An offer from the Kit Cat Club (cabaret), London, of \$5,000 weekly for Meller has not been approved as yet by her. It is reported from the other side that a picture offer for a French-made production is more alluring to her just at present.

An independent producer, operating on the west coast for some years, recently got himself into a jam that sent him to Canada until matters could be squared. During the past year, this producer has been in various financial difficulties. He obtained \$3,500 from an official of one of the independent studios, the money, presumably, to be used for a specific purpose. When the studio official asked for an accounting he learned the \$3,500 had been used for other purposes by the borrower.

The producer left the next day for Chicago while the studio man swore out a warrant for his arrest. The Chicago police were notified, but the producer had fled to Canada. It is understood the producer's relatives and friends in California are endeavoring the raise the \$3,500 to repay the studio official, to permit the producer to return here.

Variety

PRESENTED BY
ADOLPH ZUKOR
JESSE L. LASKY

with
EMIL JANNINGS
LYA DE PUTTI

Written and Directed by
E.A. Dupont
An Ufa Production

**BOX
OFFICE
KNOCKOUT!**
**\$37,000 AT
RIALTO IN
HOTTEST
WEEK OF
SUMMER!**
a Paramount Picture

NILES WELCH and Co. (4)

Skit
12 Mins.; Full Stage (Special)
City (V-P)

Niles Welch is the picture player, juvenile leads. In taking a fling at vaudeville he has fortified his attempt with two very capable players (man and woman; their names unknown, no program) and an entertaining "situation" sketch with "surprise" finish.

The skit opens with Mr. Welch as a scenario writer under orders to do a piece for the screen, talking to his butler on the possibilities of a plot. Upon request the butler, former clergyman, offers an idea the thought that "would the friends of a highly reputable man take his word against that of any woman?"

Mr. Welch says friends would believe the man and the butler says no. As they retire a woman crook enters and is grabbed by Welch, who calls the police. The woman slips off her coat and is in negligee. When the butler is called in she cries out the betrayed woman stuff, with the nameless child tacked on, naming Welch as the man. The butler believes the woman, as does the cop who arrives later, and both know of Welch's spotless reputation. The "situation" that follow in the dialog and Welch's antics at exasperation bear the skit's punch.

For the "surprise," the lady crook proves to be a picture actress and star, and the whole a frame to disprove Welch's theory about the decision of friends.

Both the man, as the butler, and the woman, blonde, play excellently. Mr. Welch is a good stage actor, but a much more likeable one on the screen, where he looks younger. Good-looking (and a sure hit with the women in any theatre) he handles his material well and manages emotional scenes equally so.

At a better house than the City, where the turn was probably breaking in, a clearer view of its value as entertainment may be obtained. As it is, and in that house, it showed enough to allow a once-around on any circuit, mainly on Welch's cinema rep.

IRVING AARONSON'S

CRUSADERS (10)
Versatile Orchestra
18 Mins.; Full Stage
American (V-P)

This combination is a versatile outfit, playing night clubs preliminary to opening on the Loew Circuit. It was organized by the same chap assembling "The Commanders," and is being projected under similar arrangements.

As a music combination, it's there and was the mop up on this bill Monday afternoon. The instrumentalizations were enhanced further by several specialties by the players and two comedy ensembles, which sold the outfit with this mob beyond question and will sell it to anybody.

Symphonic arrangements of the classical jazz order are utilized throughout with the boys shining whether playing in under or over-tone.

Six instrumentals comprise the program exclusive of a coon plaint number by the drummer which clicked heavy, and the "Horses" bit handled by the pianist, also cleaned up. Another comedy ensemble packed at the finish sewed things up for the boys.

Spotted No. 4 on this eight-act line-up the band was a panic despite only half a house in. It's a good bet for the Loew Circuit and just as good for the better picture houses.

BLUE RIBBON GIRLS

14 Mins.; Full Stage
58th St. (V-P)

Best that can be said for this group of choristers is that they are young, nice looking and the turn is brightly costumed. Otherwise any stager could throw together a better routine in a couple of days, working with trained girls.

The act has no variety. The seven do an introductory number. One has a toe dance, followed by another ensemble, followed in turn by an exhibition of legman. The dancing is indifferent and the singing represents nothing but seven girls.

For a finish they go through a lively routine, a sort of jazz medley of Charleston and half a dozen other kinds of steps from Beanie Clayton to Russian. The girls have half a dozen costume changes and these like the dance routine have no variety although neatly designed.

The girls could back a pair of principal dancers, but alone they do not make an act from any angle.

SWIFT and GIBSON REVUE (2)

Songs and Dances
13 Mins.; Full Special
Broadway (V-P)

This four act comprises two boys and two girls with fast moving singing, dancing and some comedy. It is a corking turn for any big time bill in about the trey spot, but a better combination if pulled out of vaudeville and stuck into a picture house revue with a chorus behind it. Every member of the quartet can do something and does it and at the Broadway Monday night they got by easily.

Opening in "one" for a brief second there is an announcement by one of the boys, which ends with the parting of the curtains and the girls are on for a bit of close harmony singing, "Sleepy Time Gal" used, followed by a dance.

The last show Monday found the slightest of the two girls all out of kilter as far as the orchestra was concerned. Later she redeemed herself with solo dancing.

A fast bit of stepping by a boy follows and the girls are on again for a comedy number.

It is a sort of a 10th to 5th avenue idea. Maggie and her beau come home on 10th avenue and Mommer bawls them out; later when the family gets dough and moves to 5th avenue it's the same old story except for the language.

The slim girl does the daughter in these scenes and slips a dance over after each one. The first one brought lots of applause and in the second gave a corking imitation of Marie Saxon.

An eccentric dance by one of the boys follows and for the finale there is a Charleston with all four on and the stouter girl showing up as the better dancer of the two women.

The act has speed and does entertain. Fred.

CHAS. DIAMOND and JOHNNY

WARD

Songs and Dances

One

5th Ave. (V-P).

A couple of old-timers, going back 50 years or more. Charles Diamond did the song and dance he performed at the London on the Bowery in 1875, he said. He sang "Martha Jane Green," adding a tapping dance.

Mr. Ward sang "Nancy, How I Love You," with a dance, as he did both 50 years ago, it was announced.

Mr. Diamond opened with "Maggie" and closed with a dance during which he did a cartwheel and a head-spring. Mr. Ward when playing, singing or dancing, used a miniature harp, playing his own accompaniments. Some of the dancing violin players might take a peek to see how they did it in '75 with a harp.

Interesting act, of course, on account of the ages of the principals. Sims.

SANDY LANG and Co. (4)

Roller Skaters

14 Mins.; Full (Spec.)

American, Chicago (V-P)

Sandy Lang or whoever is responsible for this act has shown an appreciation of theatrical values. It is preceded by a considerable footage of film as an exposition on skating. Dancers are shown performing difficult acrobatic stuff with a sub-title asking the audience to give some thought to the roller skater who does the same things on a moving pivot.

While this film trailer is a bit too long it has the additional advantage of giving the stage crew ample time to set without a wait. The act at the American was No. 3 and can hold that assignment on any five-act bill.

Lang has three girl assistants. Two are the Emerald Sisters who work separately while Lang works with the third girl, red head, who takes plenty of punishment. Whirlwind twirls and other feats of daring are enough to convince anyone that the lady with the hair could have her arm broken, oh, so easy. Lang does a series of snaps getting a new grasp on her wrist each time and not only throwing her around, but reversing her position in mid-air as she is thrown.

The Emerald Sisters are capable performers on the ball-bearings, providing pretty interludes between the sensational stuff of Lang and the red-head.

For a flash finish the lights are extinguished with the three girls appearing in radiolumed (luminous) costumes.

Dandy act and should make the main tent. Loop.

"WE" (5)

Tabloid
14 Mins.; Full Stage
Coliseum, London

London, June 22.

Five well-known musical comedy men, headed by Laddie Cliff, are banded together for the perpetration of a sort of tabloid "Co-optimalism," for variety engagements. In addition to Cliff, there is Roy Royston, Bobby Howes, H. B. Hedley and Dennis Cowles. They are all attired in dress clothes, with Hedley and Cowles devoting themselves principally to the two pianos.

The act has pretty much the appearance of having been thrown (and the word is here used in a literal sense) together. It reminds one of the old days of vaudeville in New York when a recruit from the legitimate automatically became a headliner by virtue of reputation, and when the aforesaid legit discovered to his consternation that the name alone was not sufficient and suitable material was necessary. This conglomeration entitled "We," if presented by people minus the reputations of its members, would probably have been razed, and certainly would not have been booked for the Coliseum.

A detailed description of the turn would be a sorry waste of time and space. Suffice it to say none of the artists enhanced his reputation by this presentation. Laddie Cliff is still obsessed with the idea he can render a coon song, and this review begs to take issue with him. Jolo.

PHIL SEED and Co. (5)

Comedy Revue
18 Mins.; Full Stage (Special)
Loew's State (V-P)

Phil Seed is a brother of Dave Seed, and a comedian as well. His comedy efforts are flavored and patterned after his brother. The revue by which Seed is surrounded is tastefully produced and quite frankly built for small time consumption and in that company can't miss.

Four girls and a good looking male comprise the company. The act opens with a long drawn out singing number in which the man sings his proposals to each of the four and is rejected by each girl who confesses she has given her heart to another, describing the absent Seed.

He enters in grotesque comedy get up. The girls decide to let him propose to his choice and he crosses each in turn until the last one. The blackout and flashback idea is used to show two comedy domestic scenes on a miniature back stage.

In "one" Seed generously helps himself to most of Lillian Shaw's "baby stuff" for laughs when he does a henpecked husband. The other is a weak attempt to illustrate an anecdote that had a stag genesis.

A "Charleston Wedding" closes with all on and dancing. It follows a couple of fair specialties by a sister team and a semi-classical vocal offering by the male straight who also prologs for the cutbacks.

The act holds nothing new nor original and is highly reminiscent all the time but will do for a flash on the ordinary intermediate bill. Con.

KEMPER and BAYARD

(See also Jeannie, New Acts, this issue.)

Sidewalk Talk and Songs.

One

5th Ave. (V-P)

Straight and boob in sidewalk chatter and song, resorting to the old slapstick of the straight striking the comedian in the face with a folded newspaper.

Nevertheless this turn can work out. It's material fades away in the centre, the slapping should go out despite it now will draw laughs in the smaller timed houses, and the finish is light, also poor, but the boob has the makin's.

Whether this turn is new or its people so or a new combination (along with "Jeannie"), the two boys should get enough confidence in themselves to get proper material. Their good stuff at present is outbalanced by the rest, but there is sufficient in the turn to make it stand up in the best company if the material is brightened and made big time. Because the boob is a comedian.

The boys should call in a crack vaudeville author who also understands routineing.

The "Jeannie" reference is another act that appears to be co-booked with the two boys. Reviewed elsewhere in this department. Sims.

JEANNIE

With Edith Shaw and Co. (3)
Skit
Full Stage (Special Drop)
5th Ave (V-P)

A previous two-man act walked into this full stage turn closing the 5th Avenue show the first half, as though to make it an after-piece. It's set for an after-piece also if any house wants to so employ it. The two boys, Kemper and Bayard, had previously appeared next to closing.

Jeannie is a midget. Besides is a girl assistant (contortional dancer), also a wife character, without it being known which woman is Edith Shaw, sub-billed.

The straight of the two-act is but incidental, but the boob comedian of that turn is the juvenile of the skit. Its scene is on the beach with a girl in a bathing house (on the stage) who has lost her bathing suit. The comedian suggests a newspaper, which she winds about herself, coming out, when the comedian starts a flirtation. He is swimming and with it when Jeannie appears, as a lost little girl who persists in calling the comedian "Daddy," entices dimes from him and makes herself so mischievously busy he can't find time to pursue his wooing. The kid's mother finally appears, seizes her child and accuses the two adults of being kidnappers.

This is quite an amusing turn, with good people in it, but badly staged and with a finish that kills any chance of applause. Here as with the act of Kemper and Bayard, there appears to have been home-made direction, all wrong in both. This turn needs some refixing, not as much as the two-act calls for however.

The comedian in this might better come on a smooth juvenile rather than hold to his boob dress, especially hat.

It's a question also if the two turns should be placed to close, with No. 2 and 3 better if not a longer bill when Nos. 4 and 5 would fit, although the boys had better have both acts properly set before going after bigger time. Sims.

SPANGLER and HULL

Dancing and Talk

14 Mins.; One

58th Street (V-P)

Another pair of youngsters who have not yet found themselves. They are Kay Spangler and Jack Hull, jr. Like an infatuation of beginners they are cursed by dull talk. They have assembled a quantity of stale repartee and wise cracks that almost altogether conceals from the naked eye that they have a specialty.

The girl has a remarkable front and back kick and does a perfect split. In addition she can play the violin. Out of that she ought to build a specialty. The boy is a fresh clean cut youngster and he is a corking eccentric dancer, even a better dancer than the girl, whose style is a bit stiff. She gives evidence of having been well coached and is mistress of certain steps, but does not show the native gift for dancing that marks the real stepper.

The boy has the goods in this essential respect. He can play the saxophone. These materials ought to be emphasized at the expense of as much talk as possible. If they could cut the chatter to as near nothing as possible and develop business and emphasize their specialty material, they ought to prosper. But the talk they have now and their style of delivering it would sink a pair of entertainment geniuses. It sinks them before they've been on the stage three minutes, and they have to contend against a poor first impression almost from their entrance.

FRANK EVERS and Co. (2)

Wire Walking

7 Mins.; Full Stage

American, Chicago (V-P)

Nice looking young chap who dances on tight wire giving a creditable exhibition. Embellishment is added by the wearing of caps and sashes to carry out the suggestion of the dances performed on the wire, a Spanish, Russian, etc. Blond young woman in black tights hands up the balancing parasol.

The big trick is a leap standing to standing over a chair held aloft by the girl. Mr. Evers wears a black bandage over his eyes and so far as any audience is concerned it is a bona-fide blind leap, as it may really be.

Turn okay as opener for any of the general run of pop houses.

ENOCH LIGHT'S COLLEGIANS

Orchestra and Entertaining
25 Mins. Full Stage
Broadway (V-P)

Enoch Light's Collegians are boys from Johns Hopkins, Baltimore, and it would have been a pipe for Sisk to review this one if he hadn't taken an extra day on his vacation. There are 12 boys in all, 12 in the orchestra while the extra man is carried to recite "The Shooting of Dan McGrew" and his life is saved because he burlesques it.

Right now the band looks to be a fairly good bet providing some one with showmanship takes it into hand, re-routines the program and cuts some of the material now in use.

The combination lines up with three boys doubling saxophone and piccolo, 2 trumpets, 2 pianos, bass Horn, trombone, banjo, drums and the violinist leader.

A novelty entrance for the boys through the audience singing "Hello Everybody." In full stage they attack a synopsed version of "Pagliacci" following it with a "College Medley" during which one of the pianists sings. That could just as well be omitted as could all of the individual vocalizing. The boys are all right together but apart the least said the better.

"Dinah" by the orchestra is next and it would be just as well here if the alleged strut was dropped and likewise the individual singing. The "McGrew" got any number of laughs and should be worked up a little stronger, for the audience enters into the spirit of the fun and when you make an audience entertain itself you have the battle half won.

For the closing number "Animal Crackers" is used, another instance where the singing could be cut. The boys seem to have a corking arrangement of this number as well as for "Dinah," and if they hit into their music a little hotter they would register somewhat stronger. What they lack is finish for their numbers, for they do not get the applause that they should at the conclusion of their numbers. The closer, however, brought enough in applause to let the boys oblige with "The Way to Heaven" for an encore.

With the right sort of handling this band can be built into a box office attraction, both for vaudeville and especially the southern picture houses. Fred.

NEE WONG

Talk and Songs

9 Mins.; One

City (V-P)

Nee Wong, Chinese, is for small time. His bit is along the regular lines of the many native monologists with nonchalant delivery.

Dressed in a blue double-breasted with turned down straw hat, Wong makes an excellent appearance in an opening song under amber spot. His voice is poor but his Oriental accent gives the number a novel twist. He sits down and talks. Mostly about how other Chinamen pursue the laundry and chop suey games for livelihood while he "takes it easy in the show business." He reminded the audience that he surprised them. The majority of his countrymen in show business are either magicians, acrobats or jugglers, he opines. Not he! Nothing magic about him!

By the time Wong got half way through his dialog it sounded like a verbal autobiography of himself. Standard gags were jumbled up. One familiar story used by Wong was cut off in its natural half and sounded totally unfunny. The not too-refined gang in the 14th street house seemed to like Wong, though, and received his stuff good naturedly. They were in a kidding mood. Several of the gents flung in their own personal gags to help along.

Singing of a popular number in Chinese and then in English showed Wong capable as an entertainer had he adequate material.

JESS and MARGIE MARTIN

Songs

14 Mins.; Piano, in One

American (V-P)

Mixed team in routine piano act. Nothing exceptionally either in singing voice of manner of presentation. The girl handles accompaniment on miniature baby grand, chimes in on several duets and also handles a solo. The man handles two solos as well as being in on the double numbers. He also tries a lot of mugging that doesn't fit.

Just a routiner that will not provoke any excitement in its present shape. Held the deuce here. Edna.

VAUDEVILLE REVIEWS

GEORGE DORMONDE and Partner Monocycle 8 Mins.; Full stage Broadway (V-P)

George Dormonde is evidently the comedian, but if he thinks he is funny he should give his saxophone partner equal billing for he is just about as funny as the comedian.

The partner opens the act in "one" playing the sax with the drop rising and descending the comedian on a monocycle with a comedy genteel trade make-up. There is a little cross fire, some slapstick and finally a single cycle polo match between the comic and the straight. The latter takes up the greater part of the time and fails to furnish any excitement.

Just a small timer as it stands. Fred.

HAYWARD and CANTOR Songs 14 Mins.; One American Roof (V-P)

Ina Hayward and Lynn Cantor make a new two-girl combination and impress as a pleasant singing duo.

Both girls are a handful, look good and on occasion can go into high register. They have a routine that holds to the ballad type of song and both handled solos of that kind to good results. The turn is topped off with an excellent medley.

They were rewarded in deuce spot. Ibee.

RAY and ROSE Comedy 16 Mins.; One American Roof (V-P)

Burnt cork two-man combination showing here for the first time but given bottom feature in the billing.

Ray and Rose are using a routine of talk billed "Florida Bound," credited to Sam Carlton. It is real estate chatter with the comic lining up as "a home slucker." The same member was cued into a phoney mother song, having a comedy final line. The straight started a legitimate mother ballad, the comic handling the latter part of the chorus because possessed of a stronger voice.

They tried several "Peaches" Browning jokes that got little, the talk then veering off to nut stuff about cigar orchards. The comic uses a cigar throughout handling it quite like another vaudeville blackface comedian. The finale, "Big Parade," the injected spoken matter between choruses however being different from other acts using the same ballad. There was mention of "cooties" among other things.

Ray and Rose were on third, leaving to a good reward. Ibee.

NATALIA and DARNELLE REVUE (4) 16 Mins.; Full Stage American Roof (V-P)

Very acceptable dance revue playing the Loew circuit for some time, but not listed as reviewed.

Natalie and Darnelle are dancers, surrounded by an "ensemble" of four, billed as the Hippodrome Girls—Bernice, Patricia, Edith and Leona. Introductory number opened with a lyric from Darnelle, bringing the four on separately, the girls supposedly giving representative dances of Holland, Russia, Ireland and France (Apache). That was the weakest number.

The team went into a fair lango but got down to their best stuff with adagio, following an Oriental introduction by the girls. Darnelle handled Natalie expertly and some of the throws and catches looked nervy for a warm night. There was a novelty number by the choristers who walked on with toy prop English bull dogs, which barked by the pressure of a bulb.

The act closed well, with the team handling another specialty dance nicely. Natalie and Darnelle's adagio work looks good enough to send them into picture theatres. Ibee.

OBBIE and LINKO Acrobats 8 Mins.; Full City (V-P)

Small time acrobatic turn with a novel idea. Both men as ball players. This baseball idea leading to a trick where one of the boys catches several hard pitched baseballs while doing a headstand on an elevated platform. Some comedy features slipped in when both have a "catch" after each trick.

A bit of work on the rings just fair. Opened.

PALACE (St. Vaude)

Monday's matinee did not shape up as well as expected, but there was no change in the running order in the evening, when the performance seemed satisfactory. Trade in the afternoon was so-so. Formerly a holiday meant sure capacity for the Palace.

There was opposition from the score of legitimate attractions which gave matinees. The night attendance was away off, too. Vacations were the alibi. A shower shortly after eight raised hopes of drop-ins, but it rained only a few minutes.

Sure plenty of singles on the bill, although but two actually worked alone. Among the three male singles, of course, was Frank Fay, appearing for the seventh week as master of ceremonies "and comedy headliner."

Fay seemed a bit short in material in the comment introducing the act, but it takes several days to build up his stuff. Stella Mayhew helped in a phoney dramatic bit with Fay's long-haired assistant, the lamelude kid. So did Harry Delf, who told Frank he had seen his (Fay's) act, and "it must be your hair." Fay said Pat Rooney must have put Delf up to pull that.

In the closing spot, held again by Fay for his own act, newcomers were worked in, and the lady in the next row remarked that it was like "opportunity night."

However, a curly headed youth named Johnny Dunn played a uke excellently, accomplishing "The Stars and Stripes Forever." There, too, was a girl hooper, and she is there. An Irish reel, and a pipelin, and the kid did neat tap dancing also. Among Fay's new songs was one called "She Can't Change Her Construction, Has No Luck With Reduction Pills, Blues," but he made no reference to Miss Mayhew.

Jimmy Savo, assisted by Joan Franza went off in front with his comedy and stayed there. They called him out for encores twice, and he remained through the first section to help out Fay. Once he walked across the stage with two buckets, saying he was going to the bank—to get four per cent. He inserted a laugh in the Trevor and Harris turn, sitting on the steps of the pretty set as the curtain rose.

Harry Delf followed Savo, virtually two acts working in "one." Delf came off a hit winner, too. "It Always Happens for the Best" landed, but his explanation of a Grecian dance topped the routine without question.

Miss Mayhew was billed outside as the "Derby winner among comedienne." She has always kidded about her shape, but it is doubtful if she ever referred to race horses herself. Miss Mayhew's contribution was entirely successful. The house particularly liked her Cinderella up to date. She opened intermission.

Ruth Budd, who was on third, was introduced as "the weakest of the weak sex," rather a smart remark by Fay. She opened by singing "I'm Learning to Speak With My Eyes." Miss Budd disappointed the girl in the next row by her thrilling aerial work. At the start the girl behind didn't think there was anything to the act. Lou Melan, pianist, singer and assistant to Miss Budd, is a clever chap. He has a likable southern accent, noticed when he sang, and the youth sends his lyrics over clearly.

A repeat of recent date were the Albertina Rasch Girls, spotted after Miss Mayhew. Zozo and Kiki are featured for no good reason. Their burlesque adagio didn't start anything, but the pretty dancing of the Rasch girls counted. The solo dancers were Mollie Peck, Doris Clausen, Norma Schutt, Ida Levine and Florence Miller. Miss Levine's Spanish dance was effective, and will be more so when she gets a snap in working the castnetes.

Another repeat turn was that of Ted Trevor and Dina Harris, assisted by Gieb Yellin's string orchestra. The English dance team as classy a couple as seen in a season. They are due to sail back to London soon. Trevor and Miss Harris didn't get much in the way of applause closing intermission, but theirs is a smart act, just the same. The Royal Gascolines opened the bill excellently. The man is working his balancing dog as before. But he has another attraction in Tootsie, a young girl who is learning the Charleston and who is a real cutie.

Covan and Ruffin made a very good No. 2. The boys rate among the best colored hoofers in a long time. Their double tap work is particularly effective, while the leg and knee manipulations are no cinch for anybody. Ibee.

5TH AVE. (Vaude-Picts)

At the 5th Ave. Monday night the lobby's candy butcher closed up shop at 8.40. A good attendance inside, but the outside man for Proctor's appeared to know when they stop coming down there. On the stage the first half was

"The Volga Boatman" for the picture, a P. D. C. release, that runs for 110 minutes. It sent the vaudeville along toward nine for the final performance.

Also on the vaudeville end were the Russian Cathedral Four, a quartet. That quartet might travel with the picture, also doing its turn, but singing the "Boatman" song, which melody is the incidental strain or theme number of the picture's score.

Especially on this bill, as the Billy Arlington comedy skit ended with a quartet ensemble, singing and on the level, in part, leaving the Russians to walk right on after it for their straight warbling. Russians sing fairly with another angle for the picture among them—its baritone looks somewhat like the hero of "The Volga Boatman" screening.

Billy Arlington is doing the same skit he did in vaudeville in 1920, and may have repeated it since when emerging from burlesque for a summer vaudeville fling. It's the book-keeping office, music, comedy and stuff, the stuff being mostly the many laughs by the company, including Arlington, and a disturbing element. It doesn't appear as though any of the principals understand straight travesty, using the laughs to cover it up. Nothing burlesque in this Arlington skit, but nothing important, either, and just about suited to small-time audiences.

Another turn that has not changed in three or four years is the Hanson and Burton Sisters act, opening the show. Burton is a better illusionist than palmer, his disappearances being well executed and worked, especially his final one, plus the flags and "flag", also the Army and Navy, but nevertheless the turn needs all of that. The Burton Sisters are cuties, fair dancers and so-so singers. The auburn-haired sister who sang to Hanson ("My Bear") appears to have appeal, despite her tiny voice, that sounds as though it could successfully stand cultivation, for the girl has looks to back it up.

Hanson is a magician, and the frame-up of the turn for that type of act is unusual; but these two girls should be permitted to get more training than it is possible for them to secure at present, unless they are getting it at a dancing school, which is unlikely for a traveling vaudeville turn. This act has possibilities, but to gain them should be reframed. It has little chance of getting put above the opening spot in the better intermediate unless it is put in to close on account of the flag finish, and it can take the final position for that reason in some houses.

No. 2 held Johnny Ward and Charles Diamond, probably two old-time minstrels who go back to 1875 or before. Both have grey hair, but are nimble for their age, with the old-time songs and dances carrying them along. They do some strenuous work for men of their years.

Next to closing and closing seemed to hold two turns jointly booked. Both are under New Acts. Kemper and Bayard, and Jeannie with Edith Shaw and Co. are the acts, the latter a full-stage comedy skit, with the two-act (boys) walking into it, the comedian of the double turn taking up the dialog of the skit. It's rather a peculiar combination for vaudeville, and the acts are also rather peculiar, inasmuch as they are now just missing both of them, although each is entertaining in its way, and both have possibilities.

July 4th gave the theatres and the beaches each a break around New York. That's peculiar, too. Sime.

81st ST. (Vaude-Picts)

Nothing about the 81st Street bill Monday night that indicated any hurrah about the 4th or anything else.

The Genaro Girls in floor contortionistic gymnastics came up to expectations. That is an expectation for their billing as "the acme of flexibility."

The Four Chocolate Dandies make their best impression on the windup when they hit up a lively tempo, and one of the men throws in some dancing that tickled the 81st Streeters. They were followed by Emmett Gilfoyle and Elsie Lange. For a time it looked bad for Gilfoyle, but he kept plugging away with his wise cracks and with Miss Lange making quite a display of stage wardrobe the returns were on the right side of the ledger.

Hal Neiman's style to a certain extent was dependent at the opening upon monologic pater, but gave a few eccentric dancing steps that had the audience inclined to the belief that he was to uncork some loose steps later. He did, but just enough to have 'em clamoring for more.

Neiman doesn't sing badly and some of his patter is modern and some of it has whiskers. However, the 81st Street crowd took to him enthusiastically.

Harry Fox got a hand. They remember Harry. And Beatrice Cur-

tis also was well received. Quite a comedy score when Harry trotted out his old lady chorus for the towel number. Harry doesn't clown as much as he did in yesteryear, but he sang just as well. The Fox-Curtis act didn't overstay; Miss Curtis works most harmoniously and looks girlishly sweet, and that helped. Feature film, "Braveheart."

Mark.

LOEW'S STATE (Vaude-Picts)

No evidence of hot weather cheating at the State this week. Perhaps that explains why a healthy matinee resulted July 5 when the straight vaudeville houses were allying at the expense of the three-day holiday, claiming most of New York had left town.

The State's refrigerating plant will be in operation in a few days now, but the house is so spacious it is usually cool.

A well-balanced six-act bill and "Say It Again," feature, the holiday dish. Florence and Arnold opened the vaudeville, scoring nicely with balancing and comedy. The woman handles the latter, also turning in two good routines of tap dancing.

Sherman and Ryan, two-man and piano and singing act with an excellent routine of doubles, deuced. The songs are given nice delivery and sold for every possible point. The pianist tenor's ballad also landed.

Mary Marlowe, big time girl with a small time vehicle, followed. Miss Marlowe is a personable, stately girl and versatile. Does many things, among them imitations of parrots, dogs, singers, etc., but the frame-up doesn't do her justice. The deliveries are so fool-proof she can't miss for the intermediates, but if Miss Marlowe remains in vaudeville she should have her material re-tailored. Scored strongly.

Phil Seed and Co. (New Acts) followed in the inevitable flash revue. Seed's act is much ado about nothing in particular. Despite familiarity it has been assembled with a nice eye for comedy values. They liked it at the State. Ryan and Lee followed and never went bigger. It's a great next to closing bit and one of the few acts that retains a real vaudeville flavor. Hundreds of two-acts immediately copied the Ryan and Lee idea after this pair had scored their initial success some years ago, but the originators have out-lasted all of them.

Walter Fehl and Co. in "His Magic Wand," novelty band idea, closed big. Fehl opens on a dark stage. In white Hindu costume he announces he is the world's greatest magician and proceeds to demonstrate, aided by side lights and black velvet drops. He flashes a few black and white illusions and then addressing an imaginary band leads an invisible orchestra.

After a girl appears for a peacock dance specialty in "one" the lights go up, disclosing a teen-maid orchestra enclosed by a special cyclorama. Interesting routine of musical and comedy numbers finish off a fine turn of its kind, away from the average. Oon.

BROADWAY (Vaude-Picts)

Monday night the Broadway did capacity at both of the night shows, with a flock of standees. With 99c top it looked as though there was considerable money in the house.

"The Volga Boatman," with the DeMille name played up big in the billing, had its part in attracting the visitors to town, for Monday's crowds were practically all from out of town. The vaudeville held several names that might have appealed to old-time followers of vaudeville, but there wasn't anything "big" listed.

The vaude end ran exactly 105 minutes. The old-timers, Raymond and Caverly, next to closing, and Mignon, another old-timer, once removed from opening, drew down the hit honors, although Enoch Light's Collegians (New Acts) pulled a good sized hit.

Opening the show, Karl and Erna Gross with a combination rapid fire painting and dancing turn, playing a return here after a year, managed to start the show nicely. A silhouette coach at the finish, a cut out figure with a light behind it, being used for the effect, got a laugh.

No. 2, Mignon started with a semi-classical ballad to show off her voice, getting little with it. Her Charleston bit next with imitations of Sophie Tucker, Sam Bernard and Florence Reed got it over. A burlesque of an operatic prima donna fitted in nicely in the next spot and drew enough applause to warrant the encore, pantomime bit that sent her away nicely.

The Swift and Gibson Revue (New Acts) is a fast moving song and dance turn that will fit most bills in an early spot, although the quartet look to be a bet to be placed in a picture house revue. Harrington and Green, on next, found the audience receptive for the Bert Williams' poker game bit that Ham Tree Harrington does about as well as anyone since Williams. Emma Cora Green, with a couple of numbers, does nicely and at the finish, when she started to Charleston,

gave the impression that she was holding back.

The Enoch Light combination contains 13 boys from Johns Hopkins in Baltimore, and they need routine more than anything else at present. When whipped into shape it is going to be a hot band. At present it is just an entertaining one.

Next to closing, Raymond and Caverly just about mopped for laughs and applause. The old jumbling of English by a couple of German fiddlers hit the audience right between the eyes for laughs and finally when the team got down to the parodies, no stopping them. After putting two over the plate they left with the audience asking for more.

Closing, George Dormonde and Partner (New Acts) in a monocycle comedy turn filled out the final eight minutes without getting very much either in applause or laughs. Fred.

58TH ST. (Vaude-Picts)

"Hap" Farnell and Florence are most of the show at the east side house this half. Farnell serves as master of ceremonies besides doing the regular turn, and thus we have a bill in the \$2.20 Palace framed on the payroll to fit the 75c box office.

Farnell is a real entertainer, the nearest thing to the "nut" school of years ago best represented by the late Al Stinson. He has something of that comic's knack and method, too, and for 58th street purposes both his patter between turns and his own specialty could be much bettered.

Farnell must have put a good deal of work on this half week engagement. Following the overture he walked out into "one" for a sort of prolog in verse, rhymed lines having to do with the film feature and two-reel comedy that had preceded. All apparently done for the special occasion. It made a good start for the bill, being in the vein of the neighborhood house. This interlude lasted probably five minutes, the master of ceremonies making his appearance as a polite "stew" and keeping to that characterization throughout the evening.

For the pair's specialty, entitled "For No Reason," the orchestra played as an entrance a crashing phrase or two of "The Weir" o' the Green, and that's always the cue for the house that this is the headline. The Monday night audience took the cue and made ready to welcome the pair. Florence, a big woman, makes a capital foil for the nonsense, none of it especially roughhouse, but all knit in showmanly manner and moving with speed.

The rest of the bill was poor makeshift. Good laughs in the vaudeville turn of Albert Ricardo and Ethel Green, gained at the expense of some vulgarity, but serving the purpose, for the local customers at the house are not particularly fastidious. Ricardo's voice production is pretty weak when it goes into opposition with the Third Avenue "L" trains, which practically run through the lobby. A lot of his "dialog" was lost in the rattle, but the business got over for abundant and heart-felt guffaws.

Milt Wood and Jack White, comedy dancers, had their moments, but their laughs came from the grotesque makeup of the smaller man rather than any material they had worth while. The talk was tiresome and only the horseplay in the business registered.

The bill was weak at both ends. Marlis Brothers, comedy acrobats, offered only the simplest feats of two-high turns and twisters from the trampoline, one being made up as a travesty college boy with the wide trousers and sweater and the other in shabby gentleman get-up of evening clothes. At least they didn't talk.

The Seven Blue Ribbon Girls (New Acts), just a group of chorus girls doing ensemble dances and numbers such as any like number of girls could frame in a few days. Spangler and Huil, on No. 2 (New Acts), made the sixth item.

The film feature was "Braveheart," Indian story, produced under the supervision of Cecil B. De Mille and for which he probably is sorry now. There were also the Pathe news reel and a two-part "Our Gang" comedy; the comedy of which grew out of the kids spreading a cloud of flea through a wedding party. Crude, but funny to the 58th street audience.

AMERICAN (Vaude-Picts)

A good holiday week bill for this type of house the first half and a surprising good crowd in Monday afternoon, despite ideal beach weather.

The eight-act bill held a double-barrelled wallop in Lander Brothers, galloping away with comedy honors in next to shut, and Irving Aaronson's Crusaders, versatile orchestra of 10, in No. 4 (New Acts). The division of comedy throughout was perfect, the bill well rounded and with "Good and Naughty," as (Continued on page 22)

FILM HOUSE REVIEWS

NORSHORE (CHICAGO)

Chicago, July 1.
Open three weeks, this new Balaban & Katz split-week house on the extreme north side was doing meager business Wednesday. The house does two stage shows nightly, making pictures only for the matinee.

It is probably that the neighborhood is too sparsely populated at present to support a house of this size, more so because of the Howard, large movie theatre a block distant. Also contributory may be the type of stage shows Balaban & Katz use in conjunction with their pictures.

The first half offering was way out of the running. "The Sporting Lover," one of the poorest films to sneak in under the tent in recent months, wholesaledly panned when it played McVicker's several weeks ago.

Two Ass'n acts, billed as "stage diversissements," are on each half-week bill. Present indications are that the bookers are going almost exclusively in for regular vaudeville flash acts and are the acts "as is" for stage entertainment. As economy in expense this is a neat policy, but as a reputation and customerage builder it is everything but.

The Colby-Murphy dance flash on this bill has a weak opening, but gets by toward the finish. Four choristers and the featured couple start with an aesthetic number by the girls, burlesqued by Colby and Murphy with little success. A kick bit by the four girls in shorts is also mild. The big gun is the closing Bowery number, in comedy costumes and with special scenery. The abused Charleston is used as a closer.

"Carnival of Venice," the other stage offering, went well as an instrumental music number, bolstered by nice-looking props. Four men and two girls, with one of the girls doing a pleasing toe dance. Accordions, violin, sax, guitars and some queer reed instrument are used in the classic and pop music routine to put out some good orchestrations. Venetian costumes and scenery.

Both of these acts are okay, but when a customer has seen the two there's no telling just how many flash acts will be old stuff to him from then on. It will give the B. & K. bookers several gray hairs trying to find enough variety in the flash line to continue the present policy.

In the pit J. Walter Davidson and his orchestra played "Blue Danube Waltz" to good effect. Very acceptable overture with special arrangements.

Chauncey Haines, solo organist, had an entertaining number called "In a Clock Shop," wherein the ticking and chiming of clocks formed accompaniment to a light musical theme. The idea was explained on the screen prior to its execution. Drew good applause.

Pathe news and a comedy. Loop.

HARDING (CHICAGO)

Chicago, July 2.
Further evidence the picture theatres of this town are as near heaven as the song pluggers have ever gotten was on exhibition last week when Ed Melkel started off his Organ Club meeting with a new ballad, previously played in several other movie palaces and last week at the Oriental, where half the new numbers, including this one, were "written" by Paul Ash, was the solo number used by Henri Keates, although it is customary for the solo organists to use many different songs at one sitting. When, in the days of vaudeville's greatest prestige, did the boys from Tin Pan alley ever get such breaks on a new number?

Melkel's Organ Club is prospering. It is easy to see that Melkel now possesses a personal popularity. This is on top of the fact that the "meeting" was not as peppy or clever as some of the earlier efforts, and, in fact, at one point the audience, supposed to sing, found that the words on the screen did not correspond with the music.

There can be no doubt that Chicago has developed a great entertainment feature in these organ community singing bees. Almost anywhere, probably with better effect in the west than the east, the same stunt can be pulled at small expense by managers who want to give a little flavor to their bills.

The stage show for last week was number two of the series of musical tabs which Lubliner and Trinz have contracted from Harry Rogers. Billy House, a graduate of tabs and for several years in vaudeville as Rogers' "ace" act, is featured, the title

of the 65-minute show being "Hello, Bill." Rogers has shown an ability to put on musical tabs, adapting themselves perfectly to the big deluxe movie houses, and it is in this direction lies his future as something more important than a creator of small-salaried flashes for the Ass'n.

Rogers' two successes for Lubliner and Trinz—"Sparkies," about two months ago, and now, "Hello Bill"—also opens up for discussion and consideration the whole field of musical tabloid and its ability to go into movie houses to replace specially produced presentations.

That the Chicago public has seen about every wrinkle there is in the old-time presentation is undoubted. The Publix presentation shows coming in from New York have not impressed because there was no difference between them and the Chicago-produced shows.

It seems inevitable that the trend in the future will be toward comedy. It is true that in the big houses talking is difficult, but there is no reason why a remedy cannot be found. Billy House and his troupe did very well for the most part, the comedy achieved verbally in the immense Harding proving that there is no insurmountable obstacle to the spoken word in the big houses.

It is surely a relief from the eternal sameness of dance, song and mere prettiness. Even stage bands, newer than the other forms of presentations, are getting common.

"Sweet Daddies" feature film.

"Hello Bill" under Presentations. Loop.

STRAND (NEW YORK)

New York, July 4.
One cannot hand Joe Plunkett anything particular on his show currently at the Strand. The Frolic is ordinary, with the trio of added features practically making up the whole show.

From a name standpoint, however, the Frolic should draw at the box office, for he has Charlotte, the ice skating marvel from Berlin, the Hemstreet Singers, and Borrah Minevitch, the harmonica marvel, with an ensemble of 28 boys (white and black) as the show, with the 12 Strand Girls on for one number early.

The selection from "Mignon" served as the overture, running about five minutes. This was followed by the Topical Review for 11 minutes, with International furnishing four shots, Pathe two and Fox one.

The "Frolic" runs 30 minutes. Charlotte opens it with an Apache Dance on the ice assisted by Curt Neumann, the number getting over fairly well, although Charlotte on the ice is not as fast as she was in the old days at the Hip. After her first number the 12 girls are on in "one" for a fast dance followed by Charlotte in an ice ballet number.

Closing in "one" the Hemstreet Singers, quartet of women (two blondes and two brunets) who have cultivated voices, handle three numbers in most harmonious fashion. Their efforts brought a wealth of applause. A surprising thing was their wonderful diction, which made it possible to catch every word that they sang, even in the big Strand.

Minevitch makes a little speech at the opening of his offering, stating that the boys of his ensemble do not know music, technically, but they all have music in their souls. The trouble with the offering at present is that it leans too much to the classical and hasn't enough of the pop numbers. When lined up with the pop stuff there isn't going to be any stopping this as an attraction. It will have to have advance work in each of the towns, however; local interest should be roused and the local contest angle worked, with the harmonica and the music stores contributing to the campaign.

When this is done the act will be worth anything asked for it. It is a corking flash, with the 28 boys ranged in minstrel fashion on a series of tiers and the music that they play must hit any audience right between the eyes.

Minevitch does two numbers with the boys and then solos, going back to the ensemble for two more numbers and closing with an encore. The harmonica portion of the Frolic runs 15 minutes.

W. C. Fields in "The Old Army Game" (F. P.) feature film. Fred.

RIVOLI (NEW YORK)

New York, July 3.
Two presentations at the Rivoli this week. One is a special patriotic affair designed especially for Independence Day. The other is the Frank Cambria presentation, "Love's Enchantment," a delightful little musical affair with a typical summer background.

Bill opens with the overture "1812," a little heavy for this time of

the year. Then a pictorial history of "Old Glory," which leads naturally into the presentation of "The Spirit of Valley Forge," with 12 people. Valley Forge in a snow storm, the latter on the drop in "one," with the Ritz Quartet singing old patriotic numbers.

Then in full stage six dancers in red, white and blue costume, followed by the Trainor Bros. with a corking hoofing turn. The boys got a lot of applause return from a small house. Saturday's supper show. For the finish three of the quartet are on with the girls on a raised platform in a change of costume and the back drop holding a reproduction of the Statue of Liberty which illuminates. It is a little fast moving touch that runs only five minutes but with pep.

The Movievents run for the next 10 minutes, in which was incorporated the screen tests of some of the aspirants for the Paramount School. Peggy Bancroft, Donald Dillaway and Pansy Graham looked to be the best of the crop. Peggy and Pansy seem capable of making the grade. In the news shots there were six from International and two from Pathe.

Henry Murtagh at the organ caught the house and soon had them singing a program of pop stuff and getting a strong hand when finishing.

"Love's Enchantment," devised and staged by Frank Cambria, has a company of 10; six dancing girls, Martha Vaughan, a very likable prima donna, with Hunter Kimball singing duets with her, and Mr. and Mrs. Paul Petching with their novelty musical act. The set used is a fine appearing garden with plenty of blooms.

Miss Vaughan, slight, blond, and owning a very attractive voice, reminds one very much of Christine MacDonald. Her opening number registered nicely, and in the two duets that followed she scored.

The musical trick stuff by the Petchings got several hands. The ballet numbers filling in are effective, but the lightings that Cambria handled were the best in some time. The finale with all of the blooms lighting up put the offering over with a snap.

The feature was the P. D. C. release "Silence," reviewed several weeks ago. Fred.

MAJESTIC (PORTLAND, ORE.)

Portland, Ore., July 2.
A corking good all-round bill at the Majestic. Leave it to Frank Lacey, manager, for novelty tie-ups.

This week a "radio presentation," consisting of artists regular contributors over the Portland "News" radio station, KOIN. Stanley Grey, leading off, popular locally, stopped the show cold, with "Anne and Her Little Sedan." He is full of personality plus and puts his numbers over in big-league style.

The Harmony Four next with popular selections that went for a solid smash, while the Spanish Trio were a riot with captivating

melodies. Dolph Thomas, baritone, also scored with "La Paloma." For the exit spot, Cecil Teague, fast becoming the talk of the town, through his organ playing, put over a dandy overture.

As the house has no adequate stage, as is the case with most Portland picture houses, the presentation did not click as strong. The lighting effects are poor, detracting and cyces or drops cannot be used advantageously, owing to the small stage.

However, as a whole, credit must be extended the management for pulling the stunt, in spite of its limited resources, for the show met with much response. Cohen.

MISSOURI (ST. LOUIS)

St. Louis, July 4.
Besides Independence Week, the Missouri "Re-opening Week" also. The Skourases have spent—they say—more than \$150,000 on refurbishments for the house, and five months' work by the decorators is now virtually completed. Sunday afternoon the uncarpeted lobby was the only thing unfinished.

The usher staff is "all dressed-up," too. The boys look great in white suits of swallow-tail cut. Their accessories of wing collars and bat ties and white gloves make them look elegant.

The "re-opening" program is one of best quality, too. Featured is the farewell St. Louis appearance of Michel Guskoff, former concertmaster in the St. Louis Symphony, who goes new to Philadelphia to take the chair under Leopold Godowsky in the Philadelphia Symphony. Guskoff was loudly acclaimed this afternoon.

The rising orchestra pit, putting the entire orchestra in view of the audience, was introduced to St. Louis, with Charles Previn putting his men through Victor Herbert's "American Fantasia."

An illustrated organ solo by Milton Blosser was a "thank you" by the Skourases. No invitation to sing along was given, yet many did.

The John Murray Anderson production of "Alice in Wonderland" with the Paramount Junior Stars and the same J. S.'s feature film, "Rascinating Youth" on the bill. Interest is great here just now for the Famous Players school, for screen tests of the winners of a recent contest to find entrants are being made this week. Therefore the work of the first crop of Paramount debutants was watched interestedly. No excitement, despite the Miss Sixteens were probably thrilled.

A fashion reel in Technicolor opened the show and sandwiched in between the other units were a newsreel and a Ralph Graves comedy. The Skourases' idea of including local subjects in the news is a worthy one.

That the Missouri does, as its slogan says, serve "entertainment on ice" is easily proved; all one has to do is step inside the doors. Inside the dry cold air is great. Ruebel.

AMERICAN

(Continued from page 21)

a screen feature, also packing plenty of comedy a bargain for the 50c. gate.

Ann Vivian and Co. opened with a routine of sharpshooting, providing the requisite bangs in keeping with the Fourth of July spirit and getting over nicely. Jess and Margie Martin followed with routine piano act (New Acts).

Ford and Cunningham, mixed team, lived proceedings with fast comedy chatter and songs sent over to appreciable returns. The couple are still incorporating impressions of non-singing stage lights wrestling vocally with "Smarty" as their tag. A comedy speech sufficed as an encore.

Aaronson's Crusaders (10) with symphonic jazz and specialties by the versatile bunch clicked heavy on next.

Arthur Lloyd contributed some card manipulation, skillfully handled and also had its comedy moments.

Kramer and Breen, mixed team, slightly reminiscent of the "bench act" of other days, managed well with flirtation stuff, songs and dances that hit the outfronters.

Lander Brothers, assisted by a cute brunet, unblinded, grabbed comedy honors with breezy stuff, some of which they had probably previously done in "Greenwich Village Follies." They clown their way into the good graces with the opening comedy song, "Old Fashioned Razor." The girl was in two brief comedy scenes which had their wallop, nevertheless, with the boys resorting to a parody finish that goaled 'em.

Leach & Quinlan Trio, two girls and man, closed the vaude section with a routine of slack wire feats. The girls on aerial platforms were the hold-ups of the wire by neck and teeth grips for the male member, who performed the stunts. Edna.

CITY

(Vaude-Pets)

The show at Fox's 14th street house had something of a "class" background to thrive on the first half. The "class" is provided by Niles Welch and Co. (New Acts). Probably breaking in here, Welch is a juvenile lead in pictures. As his name is very short of fame, he is seemingly unknown with the downtown mob. Billed on the outside portals in type not larger than the rest of the bill, his name is set back another notch as an attention attracter.

Mr. Welch possesses a widely known and easily recognizable face. As a free-lancer in pictures he works frequently. So much so that as the curtain rose, whispers were audible. Whispers that told he was recognized.

On fourth, he used a "situation" sketch to good advantage and ran along easily. But it is probable that the holiday theatre shoppers on 14th street would rather have had a song and dance.

Ossie and Linko (New Acts) opened and Nee Wong, Chinese monologist, also new, followed.

Gari and Baldi, man and woman turn, preceded Welch and reaped most of the show's applause. Man uses an excellent and likable "wop" delivery and has a good singing voice.

Clifton and Brent, "Courtin' Days," and Bobby Randall went on in order. Randall, using whiteface in place of the former black, had them roaring at times with blue gags and songs. The girls in the audience had a great time giggling at the bluesness. One girl, about 17, giggled so much in her seat in the second row that she was forced to run out to stop. She left a girl friend stranded in the next seat, but returned when under control. From then on Randall had an excellent audience in the two flaps. By the time he finished the balance of the audience got over its laughing. And applause at the close was light. Penalty for blues.

Lewis, Beatty and Lewis, two girls and a man dancing combination, using a full set, closed.

Business only fair at the holiday (Monday) supper show.

SHUBERT PUZZLED

(Continued from page 3)

when it goes into production. For the present there are obstacles to overcome in this respect.

What For Winter Garden?

"Is Zat So?" continues successfully at the Apollo. Thus in the present lineup every house has an attraction except the Winter Garden, disposition of which remains unsettled for the time being.

The uncertainty attending the premiere of "Tip Toes" arises from difficulties of casting.

Alexander Aarons is producing the piece here. He reached London Friday accompanied by Alan Kearns who has been selected to play the leading juvenile. But to date Aarons has made small progress in completing his cast. He may return immediately to New York, probably to engage players there.

PRESENTATIONS

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

"HELLO BILL" (27)
Musical Tabloid
65 Mins.; Special Sets
Harding, Chicago.

A bit too long but outside of a slow start this Harry Rogers stage show is fine movie house stuff. The fault at the beginning is that there is too much song with mere occupation of the stage by the 16 chorus girls and a couple of the principals. Five minutes, maybe more, could be shaved from the introductory interlude.

The story is light but sufficient to create situations from which the skilled farce-making of Billy House extracts laughs. House, corpulent, is William Fuller with a 30-day sentence for gambling hanging over him on the eve of his marriage. To get away he says he must head a militia division being sent for musical comedy reasons to suppress a revolution in Mexico. Of course the real General Fuller shows up.

The action is in two sections before and after the supposed military expedition into Mexico. The intermission has the chorus in "one" in front of a Spanish setting with a tenor warbling and the featured dance team, Aranoff and Louise, doing some tango stepping.

The 16 chorus girls have been well trained and costumed with their high light when, attired as cops, they go through a military drill executed with precision and sure to hit with any audience. The

girls are good-looking, Rogers getting 'em young and fresh.

Less scenic embellishment than in Rogers' first flyer into the presentation field, but what there is rates 100 per cent.

"Hello Bill" may be the trail-blazer of its type. A musical tabloid with more talk than song and dance is certainly new around Chicago. Its success is an omen that there will probably be more. Harry Rogers won't pass up the movie field and the movie field won't pass up Harry Rogers.

At the start some difficulty in the actors adjusting their speaking voices to the large-sized Harding. House, in cross-fire, with the straight, had both walk down to the footlights and repeat a gag that went astray in the air pockets. Following this House went into the audience and again repeated the gag with the straight remaining on the stage. As a result of this little liberty, the audience seemed to pay better attention. House thereafter got laughs all the way by training a couple of rows of customers on one side of the theatre to applaud every time he put up his hand and gave the signal.

Class plus humor makes "Hello Bill" great material for the movie houses. There will probably be a growing market during the coming season for shows of the same description and whoever can deliver will open the door to a good thing. Hal.

MOLLIE FULLER AND N. V. A.

DISSOLUTION OF SEVERAL K.-A. NEW YORK STATE CORPORATIONS

Probable Aftermath of Recent Keith-Albee Bond Flotation—Six Corporations Cited in Albany—No Inkling as to Disposition of Properties

Albany, N. Y., July 6. Notice of dissolution of six Keith-Albee subsidiary corporations have been filed with the office of the Secretary of State.

These notices follow the recent promotion and sale of Keith-Albee bonds through New York bankers.

It is not mentioned in connection where the properties go to or have been placed that were held by the corporations in dissolution, although the presumption is that they have been merged into one holding company, possibly the company issuing the bonds placed for public sale.

Another report is that the dissolutions may be a forerunner to K-A proceeding with the remainder of the stock and bond issue amounting to \$40,000,000 more or less in actual par values, as authorized in the promotion of the \$6,000,000 bond issue slowly sold for the K-A benefit in New York.

It is generally believed a reorganization of the Keith-Albee holdings and business is in process with this proceeding a part of it.

The corporations affected are:

B. F. Keith Hippodrome Corporation, New York City; Keith Cleveland Operating Corporation, New York; B. F. Keith Rochester Corporation, New York; B. F. Keith Realty Corporation, New York; B. F. Keith Canadian Corporation, New York; B. F. Keith Syracuse Corporation, Milbrook.

DANCERS IN EUROPE

Paris, June 30.

Marjorie Moss and her partner, Georges Fontana, will dance at the Ambassadeurs, Paris, for a fortnight, commencing Friday night, and will then visit Ostend (Belgium), returning to the United States in September.

Florence Walton and Leon Leitmair are at the Chateau de Madrid, Paris.

Harland Dixon was booked at La Baule in connection with the celebrations commemorating the landing of the first American troops at St. Nazaire, June 26. He opens at the Paris Ambassadeurs, July 9, for three weeks, with Irving Aronson's Commanders (booked through Thos. Van Dyke), and will make a fortnight at the Champs Elysees music hall under the direction of Edmond Sayag, followed by a week at the Kursaal, Ostend (Belgium), and the Casino, Deauville, in August.

June Roper and Jack Kinney, now known as Jack and June, will be featured in the Palace summer revue for ten weeks.

Gypsy Rhoumaje is appearing at the Hermitage and Chateau de Madrid, Paris.

Christiane and Duroy are booked for the second version of the present Casino de Paris revue, due in July.

The University of Virginia orchestra is to play at the Cafe Astoria, Zurich (Switzerland), and the orchestra of the University of William and Mary is booked for the Deplanade, Zurich.

Bert Goring's Minstrels are slated for Harry's Cafe, Deauville (France), six weeks, opening July 10.

SUMMER SUBSCRIPTION

to "VARIETY"
\$1.75—3 Months

Send remittance with name and address

PICTURE CIRCUIT OFFERS BREAK-IN SALARY

Karyl Norman Rejects Stanley Co.'s Proposal of \$1,000—Listed for \$1,500

According to the facts the Acme Agency, which books the Stanley houses, is taking notice of acts playing for "Break in" salaries for other circuits.

Karyl Norman, Creole Fashion Plate, broke in at Fox's Audubon, New York, last week with two new piano players. Norman received \$1,000 for the break-in, following an example set by Eddie Cantor and other legit stars who have used the Audubon to break in new material for legit productions.

Norman had been tentatively booked by the Acme for three weeks in the Stanley houses at \$1,500 weekly. After appearing at the Audubon the impersonator was notified the Acme would pay him \$1,000 and no more for Stanley bookings.

Norman refused the offer.

'Red' Grange Turns Down Vaudeville at \$3,500

Harold "Red" Grange, who was to have opened at the Orpheum, San Francisco, July 18, with Los Angeles to follow in a two-act with Mike Donlin, former big league outfielder, has cancelled the bookings and will not enter vaudeville. "Red" has been working on a picture at Hollywood.

Grange and Donlin were to have received \$3,500 weekly, but "Red" didn't consider that important money after thinking it over, according to report.

Sadie Kusell, former middle western vaudeville booker and now private secretary to Grange, arranged the vaudeville dates.

Benny Rubin Elevated After Several Years

Benny Rubin will go into the cast of "Gay Paree" (Shuberts).

Rubin worked his way to the top in vaudeville only after appearing at the head of his own flash comedy revue. For several seasons he had scored consistently with various partners, but could never get a break from the vaudeville bookers.

Rubin recently toured the Orpheum circuit. While on the coast he made several two-reel comedies to be released next fall.

The William Morris office recently signed a contract with Rubin to represent him for life.

IRENE DELROY'S PARTNER

Irene Delroy and Charles Lawrence have formed a vaude alliance, for a song and dance turn.

Margaret Romaine Returning

Margaret Romaine, operatic soprano, will return to vaudeville next season.

Lester Crawford with Norwood

Crawford and Broderick have dissolved as a vaude team. Lester Crawford has formed a new alliance with Harry Norwood.

Poli's Booking Presentations Outside of K.-A. Booking Office

Through an arrangement concluded last week several houses of the Poli circuit will book presentation features for its picture houses outside the K-A circuit, which books its regular vaude houses.

The presentation booking will be handled through the Jack Linder Agency, Independent.

The first two to incorporate presentations this week are Poli's, Bridgeport, and Poli's, New Haven, Conn. These and several others to be added within two weeks will play a big flash or band act weekly in conjunction with picture programs.

LOEW'S RIDING CIRCLES AROUND K-A IN ALL PICTURE BOOKINGS

Besides Comedies, Loew's Take Pathe Serials—Tried Serials Out on Lower East Side to Success—Keith-Albee Thought Serials Were Through

Freddie's Best Joke

Strolling over the environs of New York and killing time watching vaudeville bills, the debonair Freddie Eddie McKay, he of the international urge and present manager of "The Last of Mrs. Cheyney" at the Fulton, says his best joke heard last week was of the umbrella.

Freddie Eddie believes in it and won't tell the answer until you guess, always the sign of a guy who likes his gag.

"Seven fellows were standing under one umbrella," recited F. E., "and not one of them got wet. How come?"

"I heard that one uptown, and you must guess," said Freddie.

Several answers, all pronounced wrong. Among them was that it was the umbrella on a water sprinkler; another that the seven were Singer's Midgets, and another, but—

"Stop!" exclaimed Freddie Eddie. "You're wrecking a great gag."

"It wasn't raining," And then Freddie Eddie ha-ha-ha-ha-ha-ha.

Film bookings these days seem to be one slap and another at the Keith-Albee houses in New York and Brooklyn, the Marcus Loew offices riding circles around the K.-A. crowd in lining up new product for consecutive play dates.

No sooner did Loew tie up the Hal Roach product of the "Our Gang" comedies for 1927 than it slips a straight booking for 123 days, starting in July, for Roach's short comedy, "Uncle Tom's Uncle," this of the 1925 product.

Then Loew for New York decided some of the local theatres could stand a serial, something that the K.-A. offices have regarded as not worth bothering with. Loew arranged for a 38-day presentation of "Snowed In," the newest Pathe serial.

By way of experiment, the Loew offices sent the first installment of the western serial into the Delancey Street and Avenue B theatres. The "serial start" was so well received that the entire 10 subjects will be shown at these houses. Other Loew houses will also play them, two reels a week being sent to the theatres assigned by the Loew bookers.

Never in the history of Delancey Street or Avenue B had a serial been booked. "Snowed In" was watched intently by the theatre men. Its reception there justified their placement of the serial and disproved entirely the K.-A. booking viewpoint that "serials" are through.

This serial will go through 18 to 20 theatres on the Loew list, and all are regarded as assigned to K.-A. territory.

Another booking last week by Loew was for 30 days of "Devil Horse" (Hal Roach).

Mike Bernard's Own Hotsy-Totsy in Detroit

Detroit, July 6.

Tucked away in a back room of Detroit, Mike Bernard, who at one time was an idol and still holds sway among the musicians and performers who respect the Bernard style of piano whipping, is now head of his own works.

Strictly a hotsy-totsy with Bernard happy and playing to a respectful and admiring following, it seems incongruous for Bernard to be spotted there. Mrs. Bernard occasionally contributes a rag vocal number, but for the rest, it's all Mike.

Mike Bernard, probably the greatest rag pianist that ever lived, ran into some difficulty through a musical strike situation. The pianist may essay a comeback in vaudeville.

Meantime, in a room that has been open less than a week, the rag pianist is starting to command attention and may become a local hit from professional support alone.

BLIND INVALID 'COSTS TOO MUCH' SAYS OFFICE

Representative of National Vaudeville Artists Attempted to Remove the Death-Stricken Woman from St. Elizabeth's Hospital's Private Room to Semi-Public Ward at the French Hospital—Member N. V. A. with \$1,000 Insurance "Benefit" for Deduction of Disbursements

"TRUSTEED" SAVINGS

Unconscious, sightless, and with her days numbered, Mollie Fuller lies in a private room at the St. Elizabeth's Hospital on West 51st street, New York, wan and neglected, having lapsed into a state of unconsciousness for long periods with the memory only of an argument whether she should be removed to a semi-public ward in the French Hospital, to save expense to the National Vaudeville Artists.

Mollie Fuller, minus her vision, has been appearing in vaudeville, allowed \$75 weekly out of the salary she earned to meet her weekly living cost, and with the remainder hoarded up under a form of trusteeship to be divided between the N. V. A. and the Actors' Fund following her death, it is said.

Miss Fuller is a member in good standing of the N. V. A., entitled as such to a "death benefit" of \$1,000. Out of which, according to the "system" adopted by the N. V. A. in its "charity," all moneys disbursed on behalf of a member prior to death, is deducted from the \$1,000. Any remainder is paid over to a beneficiary.

No One Called

Notwithstanding, according to the account, no one from the N. V. A. or the Keith-Albee booking office called upon the sick artist lying in the shadow of death, until a representative named Southard of the N. V. A. did appear at St. Elizabeth's Hospital, not to inquire as to Miss Fuller's health or condition but to inform those attending the stricken woman at St. Elizabeth's that the N. V. A. could not afford a private room for Miss Fuller nor a special nurse; that she must go to a semi-public ward at the French Hospital, New York, "where we send all of our charity patients."

The account continues that the N. V. A. representative was informed Miss Fuller was in no condition to be removed; that she was a very sick woman, and no one knew when the end would be reached, she having intermittently fallen into a comatose state, and but infrequently regaining consciousness, with her mentality weakening daily.

Doctor Rebuked

This visit is said to have been followed the very next day by another, from a physician, who stated

(Continued on page 27)

EMIL BOREO

Now with

"THE MERRY WORLD"

Exclusive Management

Ed Davidow & Rufus LeMaire
1500 Broadway, New York

BIG VAUDEVILLE THEATRE'S WEEKLY STAFF SALARIES \$3,298

Payroll of Orpheum Circuit's St. Louis Theatre in Items—Cost of Bill Around \$6,500 with Advertising Extra—Gross Can Run to \$23,000 on Week

St. Louis, July 5.

A weekly cost of \$3,298.55 is about the current sum total of salaries for the house staffs, back and front, of the local St. Louis theatre, the recently opened large vaudeville house by the Orpheum circuit.

The list below does not include cost of the program, running to about \$6,500 with acts and film, also advertising is to be added.

The St. Louis is of large capacity and can do at the least a gross business of \$23,000.

Salaries as paid are as follows:

Front	
Manager, C. S. Williams.....	\$125.00
Asst. Manager, C. O. Wall.....	65.00
Treas., A. Stuever.....	50.00
Steno., F. Glazier.....	30.00
Cashier, V. Melbourne.....	20.00
" F. Steagle.....	20.00
" M. Frechin.....	20.00
Press, I. Sculley.....	50.00
Poster, E. Schneider.....	72.50
Ed Daley.....	20.00
Maintenance, M. Cedarburg.....	75.00
Musicians	
Leader, M. Friedman.....	\$106.50
Piano, D. Levy.....	71.00
Violin, A. Gill.....	71.00
" C. Kern.....	71.00
" E. Vogle.....	71.00
Cornet, A. Kuntz.....	71.00
" F. Hirth.....	71.00
Bass, W. Flisk.....	71.00
Horn, O. Marks, Sr.....	71.00
" F. Henninger.....	71.00
Flute, J. Melzner.....	71.00
" Cello, E. Sommers.....	71.00
Clarinet, G. Messner.....	71.00
Trombone, E. Buss.....	71.00
Drums, I. Schiffer.....	71.00
Organist, I. Ganz.....	86.00
Rel. Organist, L. Wagner.....	40.00
Viola, B. Cibulka.....	71.00

Stage	
Carpenter, W. Wiggins.....	\$65.00
Electrician, A. Masey.....	65.00
Props, C. Weinheimer.....	65.00
Asst. Props, F. Koler.....	35.00
Flyman, J. Stelniger.....	57.50
Stagehand, M. Grady.....	55.00
Operator, H. Yeager.....	80.00
" G. McDonald.....	80.00
Stage Door, O. Parks.....	15.00
Stage Hand, C. Sagar.....	55.00

Ushers	
5 @ \$16.00.....	\$80.00
1.....	13.70
1.....	11.00
1.....	10.15
1.....	10.00
2 @ \$9.30.....	18.60
2 @ \$9.20.....	18.40
2 @ \$9.00.....	18.00
3 @ \$8.50.....	25.50
1.....	7.50
1.....	5.50
Elevator Boy.....	10.00

Janitors and Cleaners	
Porter, W. Zimmerly.....	\$21.00
" L. Brown.....	21.00
" E. Butler.....	22.50
" W. Rittton.....	22.50
" S. Rogers.....	23.50
" Ed. Miller.....	27.50
9 Cleaners (grouped).....	87.95
Cleaner, O. Spalding.....	22.50
Fireman, W. Murphy.....	42.00

Painters	
E. Engel.....	\$59.40
J. Mashier.....	66.00

Miscellaneous	
Fire Guard.....	\$22.50
Footman.....	22.50
2 maids @ \$11.00.....	22.00
Maid.....	12.00
Doorman.....	13.10
Sergeant.....	21.00
".....	8.25
Page.....	12.00
Director.....	18.00
Lieutenant.....	25.00
".....	23.00
".....	22.00
".....	20.00

Loew in Dyckman Section

Marcus Loew has invaded the Dyckman section of New York, consummating a deal with Sol Brill for the new Inwood at Dyckman street and Post avenue.

The Inwood opened last winter with straight picture policy.

Taylor Managing N. O. Orpheum

New Orleans, July 6.
W. V. Taylor has been appointed manager of the local Orpheum, succeeding the late J. A. Bertane. Mr. Taylor was formerly manager of the Orpheum, St. Louis.

FRIARLY REPARTEE

Closing a heated wordy argument in the grill room of the Friars, Charlie Pope laid a \$100 bill on the table, saying to his adversary, Abe Libman: "There's \$100 that any doctor in New York will say you are insane and you can pick the doctor."

"Guess I'll pass it up," answered Libman, "I'm not that crazy."

Loew's New Houses

With Marcus Loew's return from Europe brought out a number of "official" announcements from the Loew office.

According to the Loew building list the new ones will be in Fordham, New Rochelle, Woodside, Yonkers, Brooklyn, three in New York City proper (one at Canal street; another at 72nd street, and the third on Third avenue), Columbus, Kansas City, Pittsburgh, Syracuse, Evansville, Ind.; Baltimore, San Antonio, Houston, Canton and Akron, O., and Richmond, Va.

SEN. MURPHY IN HOSPITAL

Senator J. Francis Murphy, while driving an automobile from Philadelphia to White Lake, New York, met with an accident and was removed to the Grand View Hospital, Sellersville, Pa., Sunday night.

The vaudeville monologist played an engagement at Philadelphia last week and was driving to his summer home when the accident occurred.

HELEN MacKELLAR ROUTED

Helen MacKellar in the abbreviated version of "The Mud Turtle" has been routed for 22 weeks over the Orpheum and K-A Circuits opening at the Orpheum, Minneapolis, July 18.

MORRIS AND SHAW'S ACTS

Morris and Shaw have been signed by Henry Bellitt for "A Night in China," vaudeville, to be played in conjunction with their own turn, "The Mosquito Trust," next season. Through error they were reported as routed on the Loew circuit. The act routed by Loew's was Mason and Shaw.

Houses Closing

The Victoria, Bloomsberg, Pa., split week stand booked out of the Jack Linder agency, has discontinued vaude bills for the summer, operating with pictures and an occasional flash act presentation.

The Vernon, Long Island, has closed to permit a new and bigger film house to be erected on the site. Loew's Alhambra, Brooklyn, has closed for the summer.

Eagle theatre, Bronx, New York, is being torn down to give way to a new theatre.

Houses Opening

Rosenweig & Katz opened their new Coney Island theatre during the week end.

Fred Faulkner's new house in Orange, N. J., is yet to be named before the opening date is set.

The Roosevelt, New York currently a two-day week end stand, goes to six days with three weekly changes this week. It will play four act bills booked in for two days each booked through Jack Linder.

BIRTHS

Mr. and Mrs. John William Searles, at their home in Port Washington, L. I., June 23, son. Father is an executive in Equity's New York headquarters.

Mr. and Mrs. Bogart Rogers, at their home in Beverly Hills, Cal., June 28, daughter. The father is business manager for Douglas MacLean.

PETTY SPITE BY ASS'N BARS WELT FROM FLOOR

Was Stoddard's Agent—Act Forced Ass'n to Settle

Chicago July 6.
Marvin Welt, for the past two years associate of the Ez Keough Agency, has been barred from the Ass'n booking floor by R. J. Lydiatt. The latter claims Welt had placed an act (Brady and Wells) with the Wisconsin, Milwaukee, an "opposition" movie house.

Eddie Welsfeldt, manager of the Wisconsin, said over the phone to Variety that Marvin Welt had no connection with the booking and that the Wisconsin's regular Chicago representative, Ed Morris, had consummated the contract with Brady and Wells direct. This coincides with what the act says and with Welt's denial of the charge.

The actual reason behind is said to be tied up with the recent Harry Stoddard case. The Ass'n, after Sammy Tishman had issued Stoddard contracts, tried to cancel the act without notice or damages. Stoddard appealed to the V. M. P. A. in New York and a decision in his favor was handed down.

Subsequently (evidently after "pressure" had been applied) the V. M. P. A. reversed itself and "exonerated" the Association.

With this arbitrary shutting off of his just claims Stoddard consulted a lawyer, former prosecuting attorney of this city, who brought the Ass'n to time, with the result that the Stoddard band act was given four weeks' work as a squarer, and to prevent a law suit against the "association" for conspiracy in restraint of trade.

Marvin Welt and Ez Keough were forced to pay the lawyer's fees, \$200, for no better reason than that they happened to be Stoddard's agents.

Welt is now off the floor and also barred from entering his own private office. He is seeking reinstatement.

VAUDEVILLE OFFICIALS TRY PROTECTION IN COMEDY ACTS

Reported Dealing "Direct" with Comedy Turns—Offering to Waive "Cut" Salary Weeks—Frisco Turns Down Orpheum's \$1,000 Offer

MIDGETS WITH FULLER

The report from Australia that Irving Tishman was being held there against his will by the Williamson people, following complications arising from the tour of Irving's Imperial Midgets, which he owns, seems in error in so far as Williamson-Tait are concerned.

Irving's Imperial Midgets are under engagement to Ben and John Fuller (Fuller vaudeville) and playing that circuit.

NEW ACTS

Lewis and Gordon are casting a tabloid revue, "Bad Habits of 1928." Cast of 15.

Jaucha Gurewicz, saxophonist who has given several recitals in New York, will enter vaudeville next season under direction of Victor Hyde.

Ralph Ash; vaudeville revue of six people.

Nat D. Ayer and Margaret Wilson, 2-act.

ILL AND INJURED

Ray West, leader of the Coconut Grove orchestra, Ambassador Hotel, Los Angeles, is recovering from an appendicitis operation at the California Lutheran Hospital. West was stricken June 29 when he and his orchestra were on a moving picture set. According to Dr. E. J. Cook, attending physician, West will not be able to see visitors until July 15.

Frank Ortega, editor of the "Moving Picture World," was operated upon last Thursday at the Plaza hospital, New York, by Dr. J. F. Montague. Dr. Montague is a specialist in rectal diseases.

ORPHEUM-K-A UNIT SHOWS WILL CUT PRODUCERS FROM VAUDE

Circuits Producing 10—Each to Operate at Not Over \$1,800—Units' Production Investment \$9,000 Each—Orpheum Offering Eastern Salary

MARRIAGES

Al St. John, film comic, and June Price Pierce, Ceremony announced for today (Wednesday) in Los Angeles. St. John is 33 and Miss Pierce 29.

Donna Darling to Sammy Clark in New York, April 19. Couple are now appearing in a vaudeville act.

John A. MacCormack, widely known musician, to Mrs. Grace A. Manning, wealthy widow of Albany, in Albany, N. Y., last week.

William James Ensor to Emma Lillian Mills June 26 at the Church of the Assumption, Brooklyn, N. Y. The groom is the bass singer of the Duquesne Comedy Four.

W. S. McLaren, manager of the Capitol, Jackson, Mich., and formerly president of the Motion Picture Theatre Owners of Michigan, to Joy Crossman, professionally known as Esther Joy, in Chicago June 30. At home in Jackson, Mich., after Aug. 1.

Mae Busch, film actress, to John Earl Cassell, civil engineer, in Riverside, Cal., June 30. The bride gave her age as 29; Cassell as 26.

Jack W. Gorton, trainer of Tige, dog actor, to Mary Frances Wakefield, in Los Angeles, June 30.

Lola Weber, film director, to Captain Harry Gantz, at Santa Ana, Cal., June 30.

Dave Schuman, supervisor of theatres for West Coast-Bernstein circuit, to Clothilde Ware, New York, at Los Angeles, June 19.

Mae Busch, film player, and John E. Cassell, of Taft, Cal., where he is an engineer. Bride, 38; bridegroom, 26. Ceremony at the Mission Inn, Riverside, Cal.

Ten units, booked for two years by the Orpheum and Keith-Albee vaudeville departments, are now being built and rehearsed to open on the Orpheum circuit in September.

The units will cost about \$9,000 each to produce and operate at about \$1,800 weekly as unit salary, a figure which no vaudeville producer of flash, song and dance revues or miniature musical comedies can hope to compete with, thus forcing the producers into other channels and putting the Orpheum and K-A circuits in the producers' shoes.

The units will all carry a chorus of 14 and will be booked together with acts as a road show. The routines will follow the lines laid down by the pioneer Orpheum (Moore & Megley) units with girls used to augment the acts on the regular olio, then double into the "afterpiece."

A new name is to be coined for the units such as "Pleasurettes" or something similar. The small eastern K-A booked houses will get the units after they have played the Orpheum, seniors and juniors, and the eastern Keith straight vaudeville houses.

For the small or family houses the units will be cut down in cost to a figure commensurate with the usual cost of the small vaudeville bills.

Gordon's Claims

The wholesale unit idea east and west is said to be the pet project of Max Gordon, Orpheum's newest booking executive. Gordon, it is alleged, claims he can save the circuit \$300 to \$400 weekly on each unit due to the smooth working arrangement that now exists between K-A and Orpheum (following Gordon's appointment) and that no vaudeville producer could possibly produce a unit as economically, due to the number of units being built by the circuits.

The unit idea is described by its sponsors as doing away with the producers who figure fictitious paper costs, royalties, etc. It will also do away with the usual "setting the salaries" period, and the subsequent battles of circuit and producers for a fair return on the investment.

Gordon came to the Orpheum with experience as a producer from the producing firm of Lewis & Gordon. He is said to have been first given consideration by the Orpheum because they believed he knew the producing racket from his own experience and could save the circuit considerable money.

It is also asserted that Gordon is in reality a "K-A man" and the latest edict enant paying the same salaries on the Orpheum circuit as the eastern Keith bookers set is construed as further evidence that an unusual understanding exists between the K-A and Orpheum for the first time in years.

Same Salary West

The Orpheum circuit has always paid more money to acts than the eastern ally. This was explained as due to reluctance of acts to play west when they could remain in the east and also to the number of more than twice daily stands on the Orpheum circuit.

With the practical disappearance of the two-a-day houses in the east, the Orpheum is taking the position an act must now play west to book a full season unless it wants to play elsewhere.

Stricken While Talking

Los Angeles, July 6.
Joseph Marchetti, deputy district attorney was delivering the Fourth of July address on the stage of the Orpheum, when he was suddenly stricken with an acute indigestion. The pain was so severe he was unable to continue and was removed to a local hospital where his condition is said to be favorable.
Harry Singer, western representative of the Orpheum, completed the address.

Phil Taylor's Productions

Phil Taylor has resumed vaude production activities with six acts, he will test by autumn.

Two are in rehearsal: "London Comiques," seven people, and "Ballet Revue," five people.

LOEW'S AND PANTAGES AFTER "CORNER" ON COMEDY TURNS

Leaving Keith-Albee Behind in Speed with Contracts
—Other Circuits Also Shading on Salaries for Advantage

A three-cornered competitive battle is quietly waging between the K.-A., Loew and Pantages circuits to line up strong comedy acts for next season. Loew and Pantages are issuing acceptable material routes at this early date.

While concentrating to an extent or perhaps an extreme on the quantity bill idea, the K.-A. bookers have been caught napping as to mobilizing a strong comedy defensive for the incoming season.

A check-up on agents with available comedy turns without next season routes show that Loew and Pantages are shading K.-A. salaries to sew up these turns, and the latter are swinging over.

Both circuits have many such turns signed, but are not revealing their hand at this time, but will make announcement of the former K.-A. standard acts that will rotate for them within the next few weeks.

The holding back of listing is said to have been done at the behest of a number of acts who are currently playing K.-A. time and want to keep the switch under cover until they have finished their routes, figuring that they may be disciplined by premature cancellation.

AGENTS FIGHT OVER THEIR BATHING BEAUTS

Edward Gildie Accused Geo. Dupree of Tampering with Applicants

Tenants in the Romax building, 245 West 47th street, saw a lively fist fight between two theatrical agents when one objected to the other intercepting girls that came to land the job of bathing beauties.

The defendant, George Dupree, 49, theatrical agent, 339 West 44th street, and having offices in the Romax building, told Magistrate Vitale he had been assaulted by the complainant, Edward Gildie, booking agent, with offices on the same floor. The court freed Dupree when Gildie failed to appear to prosecute.

The future bathing beauties saw the battle and cheered on the combatants. Gildie, Dupree stated, had advertised for the bathing girls. Gildie, the defendant added, accused him of intercepting the girls. Dupree denied the charge and the argument was on.

Presently blows began to fly, Dupree said. He stated that he had been struck first by Gildie. When the battle was over a cop placed Dupree under arrest. He soon secured bail.

2d Thought After Marriage May Divorce "Count"

Chicago, July 6.
Claiming that she was carried away by the exquisite dancing of Baron Louis Henri Rodney La Trae and did not bother to learn his identity when marrying him, Tina Valen, aesthetic dance instructor, has filed suit for divorce from the man who is at present a resident of the county jail for victimizing women, having too many wives, and failing to pay hotel bills. Trend of the hearings now under way indicate her divorce will be granted.

Anna Morette Married

Chicago, July 6.
Anna Morette of the famous vaudeville and burlesque team, Morette sisters, was married to Samuel Neaman, wealthy Pittsburgh business man, in that city, June 27. The couple will reside in Pittsburgh.

J. McC. Jones Killed But No One Else in Car Injured

Washington, July 6.
John McCoy Jones, assistant property man at Keith's, was almost instantly killed in an automobile accident at Oxen Hill, Md., Thursday.

Jones was in a machine with Elwood Vivian, head usher of the theatre, and his wife, also an usher; Catherine Trundle, phone operator, and Della McKeon, another usher, when the brakes on the car are said to have locked, turning it over.

According to other members of the party the trip was being made for a swimming party at Chapel Point, Md., with the plans calling for the return trip to Washington in time for the matinee.

None of the others in the machine was injured.

Fawn Gray's Annulment Suit Shy One Witness

Baltimore, July 6.
The marriage annulment suit of Fawn Gray, dancer, who came into prominence during her engagement at the Century Roof here last season, took another turn last week.

J. Charles Fagan, attorney for Miss Gray, filed testimony including letters from New York attorneys, stating that newspaper men "are trying to hold up your client for a fanciful figure."

The reference was to Nathan T. Zalinsky, New York journalist, who Fagan declared stated in a phone conversation that he has a distinct recollection that at the time of the marriage of Miss Gray to Theodore MacFarland, "the plaintiff appeared to be very drunk." Zalinsky has failed to come to Baltimore to testify to this effect and according to Fagan there is no possible way to secure this additional corroborative evidence.

Miss Gray's plea for annulment is based on a claim of intoxication at the time of her marriage to MacFarland.

TRINI'S ROYAL APPEARANCE

Trini left New York last night on the Aquitania due to appear before the Queen of Spain by special request.
Trini will take part in a pageant to be held at Sevilla.

Sam Morris, general manager of distribution for the Warners, has made two changes in the field staff of the selling organization. Joseph Lieberman has been appointed manager of the St. Johns, N. B. exchange, succeeding Wolfe Cohen, who has been transferred as manager to the Winnipeg branch.

Frank Tinney's father, ill with cancer, is reported in grave condition. The comedian left the city to visit him after Saturday night's performance of "Vanities," but returned Monday.
returns to Robbins books next week. It plays three acts on split week.

A publicity stunt framed by the Loew Circuit concerning Rahman Bey was the lowering of Bey into the Hudson river yesterday (Tuesday) sealed in a regulation metal casket.

Prassler and Klass open a tour of Loew's vaudeville at Loew's State, New York, week of Sept. 6. William Mack of the Alf Wilton office placed the turn.

FORMER VAUDE PRODUCERS BROUGHT BACK BY PICTURES

New Field More Attractive Than Vaudeville—
"Death Trail of K-A's Cut Weeks Drove Producers Away

FATHER GOODWIN GOES TO COAST FOR TRIAL

Clergyman of Am. Catholic Church Waives Extradition on Play Piracy Charge

The Rev. Philip Goodwin, actor-priest, arrested in New York several weeks ago on a federal warrant to answer a charge of alleged play piracy, waived extradition and has returned to Los Angeles, where the case is set for trial the latter part of the month.

According to the complaint, the clergyman is charged by the Century Play Company with having given an unauthorized performance of "Getting Gertie's Garter," which he is said to have directed and played in.

Father Goodwin came to New York as author-star of "The Double Cross."

While in New York the priest admitted he was attached to the American Catholic Church, to distinguish it from the accepted Roman Catholic.

Father Goodwin made the National Vaudeville Artists his headquarters in New York, mingling freely in vestments with the artists-members and others. He appeared for one week in New York vaudeville.

Recent addition of picture theatres as a possible market for musical and dancing flash acts have given new impetus to that branch of producing, with many former flash act producers returning to the field after several seasons of inactivity.

With vaudeville alone as the single selling mart for their product and inability to get a livable price the producers figured they had been unconscious accommodators in investing their money on material that never got beyond the "death trail" of "cut weeks" on the K.-A. time, such as the Moss and Proctor houses.

With Publix and other picture interests angling for this type of act even producers with K.-A. franchises have resumed production activities, figuring that if they can't get their price from the standard vaudeville circuits they are reasonably sure of getting it from the picture houses.

Prior to the entrance of film houses as a possible market for salable acts the producers were entirely at the mercy of the vaude bookers who set a figure for the acts and the producer could either take it or scrap the act.

Several producers which invested large amounts in productions only to discard them when the circuit bookers would not give them a price within reason are resuscitating the scenery and effects for revival for the picture houses.

JACK CURTIS' SON

To Jack Curtis, vaudeville agent, of Rose & Curtis and Mrs. Curtis (formerly Mabel Ford, dancer) a son was born at the Lenox Hill Hospital, June 16.

The Curtis' nuptials were celebrated a year ago.

Mabel Ford was formerly the wife of Joe Sullivan, the vaudeville agent and Curtis the ex-husband of Anna Chandler. He is the father of Mrs. Harry Fox, formerly Beatrice Curtis.

Ben Welch Laid Up

Ben Welch is ill at Dr. Lloyd's sanitarium, 345 Edgecombe avenue, New York.
The comedian came in from Louisville two weeks ago.

Low Seymour and Jessie Seymour opened in a new 14-people revue last week. The act is sponsored by Jones and Green and produced by Al Lewis (Lewis & Gordon).

It consists of bits from the "Greenwich Village Follies" of last season.

MARY MARLOWE

"Songs and Impressions"

This Week (July 5) Loew's State, New York

Thanks to HARRY FENTELL and Mr. J. H. LUBIN

OPENING IN SEPT. WITH "MITZI" in
"NAUGHTY RIQUETTE"

RUDOLF BASCOPE

Operatic Tenor and World's Premier Whistler
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LOEW'S STATE, NEW YORK, NEXT WEEK (JULY 12)

On the same bill with two of Nature's Noble Men

JAMES J. JEFFRIES and TOM J. SHARKEY

Also wish to thank VIC MORRIS, Manager of Loew's, Boston, and, of course, our own hustling agents,
WILLIAM MACK and LARRY PUCK

INCORPORATIONS

New York State

Ray-Ad Co., New York City, advertising, theatrical, pictures by radio; \$5,000; directors, Samuel E. Merriman, Louis Mushin, Helen Harrison; attorney, Bernard H. Sandler, 150 Broadway.

Oshrin-Grisman Theatrical Holding Corp., New York City, theatres and pictures, \$200,000; directors, Sam H. Grisman, Sadye Fischer; attorney and director, Harry H. Oshrin, 1476 Broadway.

Sphinx Films, New York City, pictures, 100 shares common, no par; J. H. Robert Grant, Kew Gardens; Antoine Graham Malingot, Hotel Pennsylvania, New York City; attorney and director, James F. Carroll, 51 Chambers street.

Davis-Adams Pictures Corp., New York City, pictures, \$20,000; directors, J. Charles Davis, 2d, Hollywood, Cal.; Jay F. Browne, Ronkonoma, L. I.; attorney and director, John K. Adams, 850 St. Nicholas avenue, New York City.

Turin Theatre Corp., New York City, real estate, theatrical, pictures; \$37,500; directors, Nancy Lesser, Samuel W. Bass, R. R. Rubenstein; attorney, Monte London, 270 Madison avenue.

Dependable Distributing Corp., Buffalo, pictures, \$14,000; directors, William Goldstein, 136 Avenue A, New York City; Charles S. Goetz, 1805 Davidson avenue, Bronx; John H. Lyons, 210 Gold street, Buffalo; attorneys, Suchman & Samuels, 1560 Broadway, New York City.

C. Ellanay Realty Corp., New York City, theatrical, pictures, \$50,000; directors, Leo Brecher, 45 East 55th street; H. C. Olmstead, M. H. Chamberlain, 623 Madison avenue; attorneys, Kendall & Herzog, 17 East 42d street.

Muscomedia, Inc., New York City, theatrical, pictures, 200 shares common, no par; Robert Walker, 138 West 48th street; L. DeCosta, 1560 Broadway; attorney, Solomon Goodman, 1560 Broadway.

Short Classics, New York City, pictures, 100 shares common, no par; directors, Morris Kleinberg, 2403 Creston avenue, Bronx; Sadye Fischer, 1334 Eastern Parkway, Brooklyn; J. W. Friedman, 1476 Broadway, New York City; attorney, Harry H. Oshrin, 1476 Broadway.

Fuguet, New York City, theatrical, motion pictures, 300 shares

common, no par; directors, Bertram Raff, 239 West 42d street; Geisels Fuguet, 14 West 12th street; attorney and director, Edward Pettigor, 239 West 42d street.

Raymond Theatrical Corp., New York City, theatres, picture houses, \$10,000; Isidor Eisenberg, Belle A. Cohen, Harry Hoffert; attorney, Phillip I. Schick, 1475 Broadway.

Associated Drug Products Corp., New York City, theatrical, costumes, pictures, \$20,000; directors, Harry Jacobs, William Brady, Jerome Williams; attorneys, Beaumonde Corp., 410 West 37th street.

Laemmle Building Corp., New York City, pictures, 1,000 shares common, no par; directors, Julius Steinberg, 4620 12th avenue, Brooklyn; Charles B. Paine, 283 Stratford road, Brooklyn; Frances R. Hoffman, 1426 St. Lawrence avenue, New York; attorney, S. F. Hartman, 46 Cedar street.

Nanior Corp., New York City, theatres, pictures, amusement resorts, 200 shares common, no par; directors, Harid F. Garrahan, A. McNamara, M. M. Marvin; attorneys, O'Brien & Cassidy, 36 West 44th street.

Malem Corp., New York City, same as preceding.

Aux Capucines, New York City, hotels and theatres, \$10,000; directors, John A. LaBate, 2004 Arthur avenue, Bronx; Auguste Wolff, 101 Vincent avenue, Lynbrook; attorney and director, John A. Bolles, 522 5th avenue.

New York Central Hotel Corp., New York City, hotels, restaurants, theatres; 200 shares common, no par; directors, F. W. Oberkirch, John Bramwell, L. C. Gunn; attorneys, Davis, Wagner, Heater & Holton, 120 Broadway.

Endmure Realty Corp., New York City, hotels, theatres, \$10,000; R. A. McCourt, 2474 Grand avenue, Bronx; directors, James A. Harkins, 577 Isham street, New York City; Samuel S. Tripp, 360 Millford street, Brooklyn; attorneys, Hallinan & Groh, 35 Nassau street.

Supreme Circuit Corp., Brooklyn, theatrical, pictures, exhibitions; 200 shares common, no par; directors, Joseph Russakow, 208 Grafton street, Brooklyn; Jessie Morrison, 1251 Woodcrest avenue, Bronx; Helen King, 205 Park avenue, Hoboken; attorneys, Marks & Marks, 358 5th avenue.

Stanley Advertising Co., Industrial Film Division, New York City,

300 shares preferred, \$100 each; 300 shares common, no par; directors, Albert W. Goldstein, Bernard Naumburg, Shirley Lewin; attorney, Arthur S. Friend, 36 West 44th street.

Montreal Gayety Corp., New York City, theatrical, \$10,000; directors, A. John Eder, Mordecai Konowitz, Lawrence H. Baer; attorneys, Konowitz & Eder, 1440 Broadway.

Crescent Theatrical Enterprises, Brooklyn, pictures, vaudeville, \$25,000; directors, Harry Shepard, 90 McKibben street, Brooklyn; Wendell P. White, 257 West 86th street; Leon Samuels, 601 West 176th street; attorneys, Suchman & Samuels, 1560 Broadway.

Lomborg Bros., New York City, amusement park; 300 shares common, no par; directors, Myron and Harry William Lomborg, 616 Sixth avenue; attorney, R. F. Isaacs, 51 Chambers street.

Master Magic Co., New York City, magical apparatus, theatrical effects; \$10,000; directors, John H. Reynolds, William H. Goldstein, Arthur H. Rush, Attorney, Frank D. Chaiken, 276 Fifth ave.

Waldo Amusement Co., Lynbrook, theatres; \$100,000; Max and Abram Morris Woldowsky. Attorney, Charles E. Schweitzer, all of Lynbrook.

Old Forge Amusement Corp., Old Forge, Herkimer county, amusement, pictures, restaurant; \$50,000; Alphonsus J. and Marlon R. Sardino, Old Forge; Frank B. Sardino, Syracuse. Attorney, Carroll A. Thompson, Old Forge.

Port Jefferson Theatre Corp., Port Jefferson, theatre proprietors; \$200,000; directors, James L. MacIvor, John Weber, Jr., 115 Tuthill street; Jesse Wechsler, Main street, all of Port Jefferson. Attorneys, Ashley & Poulsen, 120 Liberty street, New York City.

Capitol Stock Increases

Famous Players-Lasky Corp., Millbrook, from 450,000 shares common no par value to 1,000,000 shares no par, 200,000 shares preferred stock \$100 each, same as heretofore. **Eddy Totten Theatre**, New York City, 1,500 shares preferred to 2,000 shares preferred, all \$100 each; 3,000 shares common, same as heretofore.

Companies Dissolved

Louis B. Mayer Production, New York City.

Christopher Amusement Co., New York City.

Claremont Theatre Corp., New York City.

Claremont Building Corp., New York City.

Monroe Operating Corp., New York City.

Pauley Realty Corp., New York City.

B. F. Keith Hippodrome Corp., New York City.

Keith Cleveland Operating Corp., New York City.

Almur-Cleveland Corp., New York City.

B. F. Keith Rochester Corp., New York City.

Gold-Fleet Corp., New York City.

B. F. Keith Realty Corp., New York City.

B. F. Keith Canadian Corp., New York City.

B. F. Keith Syracuse Corp., Millbrook.

Masque Producing Corp., New York City.

West Virginia

Mound City Theatre Co., Moundsville, \$25,000; theatres and opera houses. Incorporators, James Velos, C. G. Velos and William J. Piappas, all of Wheeling; Nicholas Kefalos of Bridgeport and John C. Nicholas of St. Clairsville, O.

Cereus Amusement Park, \$100,000. Incorporators, T. W. Scott and H. C. Records, both of Sparta, Ky., and H. H. Darnall, Russell Whitt and F. W. Riggs, all of Huntington.

Third Avenue Theatre Co., Cleveland, \$15,000; theatres and picture houses. Incorporators, E. L. Farmer, R. E. Oldenkamp, P. A. Dreher, E. B. Taft and W. E. Holland, all of Cleveland. The firm will locate a theatre in Huntington.

The Fresno, Fresno, L. I., which switched from John Robbins to Fally Markus some weeks ago,

NOTES

The Turner opera house, Galena, Ill., one of the oldest houses in the midwest, was recently destroyed by fire.

When the new Loew's Midland, Kansas City, seating 4,000, opens M. B. Shanberg of the Midland Circuit, will be managing director.

Paul H. Ives, 20, assistant manager of the Capitol, Davenport, Ia., has been appointed manager of the family, succeeding Dan Burgun. The latter goes to the Saenger forces in New Orleans.

Charles Furey, K-A agent, has withdrawn from James Plunkett's agency to join Morris and Fell. In the latter post he succeeds Anthony Ferry who is with H. Bart McHugh.

The Breakaway, Barlows, aerialists, resumed their vaude tour on the Pantages Circuit last week after a four months' layoff due to injuries received by the woman member of the act while playing Keeney's, Brooklyn, last February.

Wallace and Barton have split as a vaude team. Barton has annexed a new partner in Amy Leroy.

Casey and Warren in Paul Gerard Smith's act, "In the Fog," have been routed for a tour of the Loew Circuit.

Dan Hennessy, the veteran executive of the Keith-Albee offices, has been confined to his home for a couple of weeks.

Ruloff and Elton, dancers, are the latest standard act to swing over to Publix, routed for 13 weeks with option for an additional eight. They spotted in "Cupid's Holiday," the new Ned Wayburn unit opening at the Rivoli, New York, July 10.

George Humbert, comedian, has arranged to make a series of comedies in a New York studio.

The Earle management has an important letter for Fred T. Warren, vaudeville, from his mother.

A fire gutted the office of James Carroll at show time Saturday night. The room is on the fourth floor of the Earl Carroll theatre building. The performance of "Vanities" was not interfered with.

Ruth Gillette has replaced Evelyn Herbert in "Merry World Revue" at the Imperial.

"AMERICAN GIRL" OFF

(Continued from page 1)

out of the "barrel," the project was abandoned.

H. P. Carver, representing Ziegfeld on the lot, tried to convince the studio officials differently, saying that he knew Famous' home office executives didn't care how much money was spent on the picture as long as they got a real production.

26 Weeks to Make

When work was started on the script (an item which cost \$17,500) it was discovered to carry out the script there would have to be a shooting schedule that would cover 26 weeks.

This together with the figuring of the cost of cast would have run price of the picture possibly past \$1,750,000. It is understood Ziegfeld had provided the girls selected out of "No Foolin'" for the picture were to receive \$35 a day each for their appearance in front of the camera. Urban, the scenic designer, long identified with Ziegfeld, received a retainer of \$25,000 to work on the designs for the sets.

Finally the picture corporation and the theatrical manager got together and agreed to part, but Ziegfeld held on to the \$150,000 he got originally, and the picture people are reported as pocketing a loss of \$205,000.

BRITISH ORDER ACTION

(Continued from page 3)

As was to be expected the old quota subject came up again in this connection. The proposal to limit importations to fix a proportion as between the imported and the native footage going into the make-up of exhibitors' programs was turned down once before, when it was made ready for reference to Parliament, but the trade loves to dream about this ideal state of affairs (for them) and revives the scheme at every opportunity.

In the trade there are those who believe that this time they may get some kind of action along the quota idea, but how much or how soon no one ventures to predict.

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THIS WEEK (JULY 5)

JOSEPH SANTLEY and IVY SAWYER

in

"THUS AND SO"

PALACE, CHICAGO

"LONDON,

PARIS and

NEW YORK"

RIVERSIDE, NEW YORK

MOLLIE FULLER AND N. V. A.

(Continued from page 23)

he was an N. V. A. doctor; that he had been sent there with "instructions from the office" to see that Miss Fuller was removed; that the office said she could not remain in a private room as it was too expensive; that he would have an ambulance at the hospital the next day to remove her.

The N. V. A. doctor is reported to have been advised he could not issue orders on another physician's case, that Miss Fuller was under the care of Dr. Sweeney, her personal physician, and only Dr. Sweeney's instructions would be followed.

Dr. Sweeney is said to have been advised through St. Elizabeth's Hospital of the stand taken by the N. V. A. (which had been paying Miss Fuller's hospital bills) and Dr. Sweeney, from the account, informed St. Elizabeth's not to permit the removal of Miss Fuller under any circumstances.

Miss Fuller is said to be occupying a room at the hospital costing \$8 a day and employing day and night nurses.

Blanche Merrill

The sad matter of Mollie Fuller becoming blind is known throughout the show business. She is the widow of Fred Hallen of Hallen and Hart (the late Joe Hart), one of the most lovable couples theatricals have known. For years Hallen and Hart were famous on the variety stage. Previously Mollie Fuller had been a huge favorite in musical comedy.

After her husband died and Miss Fuller was stricken, in her desolation it was feared she would lose her mind. Miss Fuller sat for days and weeks in her hotel room, seeing nothing, hearing no one, excepting for a friend here and there who called.

In the same hotel lived Blanche Merrill, authoress and stage material writer. Miss Merrill did not know Miss Fuller. But she called upon her. Miss Merrill led Miss Fuller into hopes of returning to the stage through a playlet she would write for her. That buoyed up the unfortunate artiste. Meanwhile Miss Merrill wrote the skit. When Miss Fuller was in the proper frame of mind, Miss Merrill told her the playlet was ready; that she had arranged time for it through E. F. Albee, and Mollie Fuller returned

to the stage, once again within two months her old confident self, happy and contented despite her blindness.

Miss Fuller has never seen Blanche Merrill. But she claimed to know how Blanche looks as she would run her hands over Blanche's face to get the contour. And in St. Elizabeth's since confined there in and out of her delirium, Mollie has called for "Blanche," whom she acknowledged as her savior. (Miss Merrill is in Hollywood and has been for several months.)

Publicity

Considerable publicity was given at the time to Mollie Fuller's return to the stage via vaudeville. The same publicity followed her in her vaudeville bookings, almost entirely upon the Keith-Albee circuit. In the publicity the name of Albee often appeared.

Mr. Albee is reported to have suggested to Miss Fuller that she "trustee" her earnings from the Keith-Albee vaudeville circuit. Miss Fuller, from reports, was against the proposal, but is said to have finally submitted.

A trusteeship is reported having been drawn for her which she signed. It gave full powers to Ted Lauder (Albee's son-in-law) and Henry Walters (Albee's personal attorney) as her trustees to collect and hold her monies, with a reported condition of the trusteeship said to be that Miss Fuller's savings from her earnings upon the stage in her blind condition should be held intact and turned over at her death to the N. V. A. and the Actors' Fund, minus a weekly allowance given to Miss Fuller of \$75 for her living expenses. It is unknown whether Miss Fuller agreed that \$75 would be sufficient for her living expenses.

Last summer, according to the story at that time when Miss Fuller thought she should go on a vacation, after a long season with the arduous performance she went through twice and three times daily, Miss Fuller somehow found she had to appear at Keith-Albee booked split-week vaudeville theatres around Greater New York, playing three performances daily in the heat and in a weakened physical condition.

No Publicity

About this time also publicity for Mollie Fuller ceased nor was

any mention recently made when she was obliged to enter a hospital and await her finale, for it is reported the doctors have stated there is no hope, either for Miss Fuller to regain consciousness or leave her bed. Miss Fuller's last conscious moment, it is reported, was when she heard the disagreement over herself, the hospital she should be in and the expense she had become to the N. V. A., an organization that also shared in publicity gotten through Mollie Fuller or her misfortune.

While Miss Merrill was in New York her attention to Mollie Fuller never lagged. Miss Merrill rehearsed her in the first act written for Miss Fuller and in the second playlet Miss Merrill also wrote, in order that Miss Fuller might continue to work to secure the \$75 weekly.

Miss Merrill received nothing for her efforts on behalf of Miss Fuller. She refused all offers of royalty and any remuneration whatsoever, devoting her time and attention to a woman who loved but has never seen the girl who prolonged her life.

In some printed accounts of Mollie Fuller and her renewed stage career it has been stated that Miss Fuller returned to the footlights through the intercession and by the grace of E. F. Albee. Mr. Albee provided the initial bookings for Mollie after Miss Merrill had written and rehearsed Miss Fuller in the first playlet.

PARKS

(Continued from page 3)

mand, Charles Mere (authors) and Henri Rabaud (musician) were elected on the committee. Andre Rivoire was re-elected as president and Edmond Guaraud vice-president.

The Desprez brothers, of jumping automobile fame, are leaving for New York to tour with their act.

Marcel Simon (at present director of the Scala, Paris), will be in charge of the Eldorado, on the other side of the street, next season, and mounts a farce in which he will hold the lead. Cora Laparcerie becomes manageress of the Scala.

William Garland (colored) has been here looking for a theatre to present his "Down South" (formerly All Blacks) troupe now showing in England. No decision has yet been taken about the Paris engagement.

Pierre Meyer and Alice Meyra will replace Adrien Lamy and Loulou Higoburu in the French version of "Nanette" at the Mogador this summer. Meyer only became a "professional" this year, but was well known in amateur theatricals.

Frank Bernard and Marion Rich have joined the Mistinguett revue at the Moulin Rouge.

A second edition of "Paris en Fleurs," the Volterra revue at the Casino de Paris, will be issued July

English Gags

London, July 6.

Examples of the latest gags: One is a slap at American divorce laws:

"I say, I understand that she was married three times."

"Yes, indeed, she was married three times, twice in America and once in earnest."

The second has two coster flower girls as the principals. One is boasting to the other of the handsome garters that she managed to buy, and to clinch the triumph, lifts her skirts to disclose the ornaments, only to look in amazement and exclaim:

"My Gawd, I've been robbed."

15, when Maurice Chevalier and the Dolly Sisters take a well earned vacation (dancing at fashionable resorts). The program will include Saint Granier, Dutard and Mme. Missia.

The ever green operetta "Miss Halyett" is being revived in July at the Gaité Lyrique with Antoinette Castelain in the title role, coupled with Nabos, Detours, Louis Izar, Mmes. Jane Morlet and Cebren Norbens.

M. Jacoboff, connected with the South American Tours booking office, will fulfill the functions of general manager of the Apollo theatre here this summer.

An international congress of dramatic authors is to be held here this month.

Miss Eeryl Gerard, formerly with the Ziegfeld "Follies," has arrived here for a month. She will then visit Italy for the rest of the summer, returning to New York to play in David Sturgis' "Blood," due Oct. 4.

Felix Huguenet, the well-known French actor, underwent an operation at Nice, but is progressing favorably.

Maurice Hennequin, French playwright, is in a private hospital. It is expected an operation may be necessary.

The Odeon is to close for a month, and when it reopens the present revue will be resumed. The revue policy at this theatre has caught on.

A revue to be entitled, probably with cause, "Cent Jeunes Filles Nues" ("100 Naked Young Ladies")

LONDON NOTES

Hilda Bayley was secretly married June 15 to Norman E. King, a British film producer. Mrs. King is known for her work on both stage and screen, her last public appearance being in Oscar Asche's "Big Business" Company, which toured, but failed to reach London.

The Little theatre will reopen shortly with "Virginia's Husband," a farce-comedy, adapted by Florence Kilpatrick from her novel of the same name.

When a successor is required to "The Farmer's Wife," which has reached its 1,100th performance at the Court theatre and holds the current record of longest run, it will be replaced by "Jane's Legacy," another country dialect comedy by the same author, Eden Philpotts. The show has already been produced by the Birmingham Repertory Co.

No change of policy is likely for some time following the recent death of Frederick Harrison, the lessee and manager for 30 years past. Arrangements have been made for carrying on the traditions of the theatre, and Horace Watson, his chief lieutenant, will take charge. At present "This Woman Business," starring Fay Compton and Leon Quartermaine, is flourishing at the house.

Two members of the Irish Players appearing at the Fortune in "The Plough and the Stars," Marie O'Neill and Arthur Sinclair, were married June 22. The play is transferring June 28 to the New theatre, recently vacated by "Prince Fazil."

Inspired by the operetta at the Bouffes—will be produced shortly at the Cigale with Loulou Campana, Simone Melville, Batora (dancer) and M. Beretta.

Vax Viterbo returned a few days ago from South America, accompanied by the revue company, which included Pearl White.

A genuine Spanish Zarzuela troupe will occupy the Apollo next week under the temporary direction of Palazon. This operetta company comes from Madrid and will play entirely in Spanish.

The local Scala is to be redecorated, to reopen in October under direction of Cora Laparcerie, who will appear in a new play by her husband, Jacques Richepin. The house will be baptized the Nouvelle Scala.

"Le Testament du Pere Leleu" will be mounted at the Comedie des Champ Elysees for the summer season with Romain Bouquet, and "Le Carrosse du Saint-Sacrement" with Jean Le Coff and Mlle. Bogart.

CONCLUDING A SUCCESSFUL TOUR OVER PANTAGES CIRCUIT

MARCELL SISTERS

THERESA

RHENE

ON VACATION

Reopening Sept. 1 With a New Variety Act

JERRY

MARIE

SMITH AND HART

"A NEW COMBINATION"

Off to a Wonderful Start with 15 Weeks for Loew

JOE

ROSIE

KENO AND GREEN

STOPPING THE SHOW AT EVERY PERFORMANCE

THIS WEEK (July 5) BRIGHTON BEACH

THIRD TIME IN TWO YEARS

A STANDARD VAUDEVILLE ACT

JOE KENO Has Played the Principal Comedy Parts in the Following Shows:

"HAVE A HEART," "MITZI," "THE WHIRL OF NEW YORK," "SALLY, IRENE AND MARY," "HONEY GIRL"

Vaudeville Material by WM. K. WELLS

Direction MAX E. HAYES

PHIL SEED

THIS WEEK (JULY 5)

LOEW'S STATE, NEW YORK

Sends his best wishes to all of will be glad to learn of

"WHISPERING" RUINED 'EM

"'Whispering' Smith opened at both the Ambassador's and Prince's cabarets. He 'goaled' in each establishment . . . Frank Masters also stopped the show in the Princes' room."

—**"VARIETY"** (Foreign Page) May 19, 1926.

"What draws the crowd? Turns like Jack Smith at Princes' . . . People come to hear him again. But who wants to see the ordinary cabaret show twice?"

—**LONDON "SUNDAY NEWS,"** June 6, 1926.

"Jack Smith is at the Victoria Palace this week and successfully refutes the prophets who did not think that this essentially intimate cabaret artist could succeed at a big music hall. With his personality and the sort of numbers the music hall has been waiting for him for years, and he secured a distinct triumph."

—**LONDON "MORNING POST,"** May 25, 1926.

"Jack Smith, 'Whispering Baritone,' is certainly not letting the grass grow under his feet, for he is appearing at the New Princes' . . . the Ambassador, and the Florida; on Saturday he appears at Palm Beach, late 'Karsino' on the river at Hampton Court, and on Monday he will be at the Victoria Palace . . ."

—**LONDON "DAILY SKETCH,"** May 20, 1926.

"Mr. Smith sits at the piano. He sings easily in a soft voice. He plays smooth accompaniments sometimes with one hand . . . The piano accompaniment was so cleverly contrived, and the harmony was perfect."

—**LONDON "EVENING NEWS,"** May 18, 1926.

"The great hope of the music hall seems to be the growing cabaret practice of seeking out artists of sufficient personality to establish an intimate link between themselves and their audience. Such a one was Sophie Tucker . . . and the latest Jack Smith."

—**MANCHESTER "SUNDAY CHRONICLE,"** May 30, 1926.

"Long before the identity of Mr. Jack Smith, whose singing has made such an instant success at the Ambassadors Club, was known, 'the Whispering Baritone' was a famous personality . . ."

—**LONDON "SPHERE,"** May 29, 1926.

"The chief novelty at the Victoria Palace was the first appearance there of Jack Smith . . . Mr. Smith's methods are a pleasant contrast to the raucous ravings of some of his fellow countrymen (and women), and he has excellent songs . . ."

—**LONDON "REFEREE,"** June 5, 1926.

"Jack Smith, the American Whispering Baritone, whose records by H. M. V. are proving so popular, is now appearing with great success at the New Princes', Piccadilly."

—**LONDON "MELODY MAKER,"** June, 1926.

" . . . I had looked in at the Ambassadors . . . Lord Romilly was there with a party . . . Sir Thomas Beechman . . . The Duchess of Chateau Thierry and a crowd of smart looking folk . . . Prince Karamjit came in . . . his father, the Maharajah . . . They stayed long enough to hear Jack Smith sing."

—**LONDON "DAILY GRAPHIC,"** June 6, 1926.

T. D. KEMP, Jr. Personal Mgr.,

his friends in the States who his European successes

"Mr. Jack Smith is known as 'The Whispering Baritone.' This seems at first a doubtful compliment, but Mr. Jack Smith has a most penetrating whisper; he is a human version of the whispering gallery of St. Paul's. And his whisper broadens out into a mellow, ringing note . . ."

—LONDON "DAILY NEWS," May 22, 1926.

"There has just arrived in this country a singer from America. I heard him at Princes' the other evening, and his voice is a voice of gold in more than one sense . . . he makes more money than most cabinet ministers . . . His name? Oh, yes. His name is Jack Smith!"

—"EVERYBODY'S WEEKLY," LONDON, May 29, 1926.

"Mr. Smith is young and good looking, and he earns one of the highest salaries . . . by singing love songs in an appealing whisper . . . the audience sang with him . . ."

—"WESTMINSTER GAZETTE," May 19, 1926

"In the early hours of this morning, Jack Smith, America's 'Whispering Baritone' . . . made his London debut at the New Princes' to an audience . . . who came to welcome . . . with flowers and cheers . . . Jack Smith came, saw, and conquered. His engaging smile and Apollo-like physique won the hearts of the audience at once. His fascinating rendering of love ballads . . . pleased everybody and at the third number Princes' was ringing with the choruses . . . until everybody was singing or whistling the tunes which have made Jack Smith a personality to thousands of people . . . After many encores and showers of flowers, Jack Smith made a speech . . . Tonight at midnight all the world can enjoy . . . for he is on the wireless for the first and only time in this country."

—LONDON "STAR," May 18, 1926.

"Jack Smith, the American 'Whispering Baritone,' who is now among us, has no reason to complain of the warmth of his welcome. One of the biggest audiences ever seen at a West End rendezvous assembled the other night at New Princes' to give him a rousing reception . . . His easy style of vocalization and simple presentation makes his enunciation perfectly clear."

—LONDON "JOURNAL," May 20, 1926.

"His reception was so tumultuous . . . His method of sitting at right angles to the piano with his left hand thrown carelessly over the top, or behind his back, is very taking, and secures the intimate atmosphere necessary for his whispering methods . . . A sure sign of popularity, everyone was calling out for their favorite songs."

—LONDON "DAILY SKETCH," May 19, 1926.

"Monday's opening at the New Princes' was huge, the occasion being the appearance of Jack Smith, America's 'Whispering Baritone.' His method of singing and his general style got him on easy terms immediately. We shall be glad to see him on the Coliseum and other West End stages."

—"THE ENCORE," May 20, 1926.

"So, now the coming of Jack Smith to the New Princes' Cabaret means that folk are asking that an extra table be squeezed in somewhere. Jack Smith discovered a new way of singing love songs. He has a pleasant baritone voice, but he just whispers with it . . . Add to this a confidential tone, words sometimes spoken, sometimes sung, a fascinating syncopation and a haunting air, and you have some idea of Jack Smith's stock-in-trade."

—LONDON "WEEKLY DISPATCH," May 23, 1926.

"A huge supper-time audience greeted Jack Smith, America's 'Whispering Baritone.' His pleasant, confidential manner of singing syncopated ditties, and his engaging style, helped to make his task of getting his audience to join in choruses an easy one. They lifted the roof . . ."

—LONDON "EVENING NEWS," June 5, 1926.

" . . . Jack Smith coming on with a grand piano . . . strikes a new note in cabaret. He certainly has personality. Without exerting himself, he manages to get even the reserved, smart crowd to join in the singing of his cute little jazz songs."

—"LLOYD'S SUNDAY NEWS," LONDON, May 23, 1926.

New Princes' Hotel, London, Eng.

A & M Havel
Gene A. Havel
Wilson Aubrey

HARTFORD, CT.
Capitol (K)
3d half (8-11)
Bado & Coughlin
Ethel Theodore
O'Donnell & Blair
Gordon & Pearce
Holand & D'Arrilli

HAZELTON, PA.
Feely's (K)
3d half (8-11)
Novelty Perrettes
McDermott & Wallace
Winchill & Briscoe
Alex Wood Rev
(One to fill)

HOUSTON, TEX.
Majestic (It) (12)
Hollywood Revels
Carney & Jean

Mary Wales has eaten 3,000 stalks of celery during three years consecutive work and still going strong.

HARRY CARDIFF and WALES
Per. Add., 545 W. 164th St., N. Y. C.

Kane & Flower Girl
Hunter & Revival
Chevalier Bros

HUNTINGTON, W.V.
Orpheum (K)
3d half (8-11)
Newport & Parker
Corinne & Humber
Morgan & Sheldon
Mae & Evans
Hadj Ali

INDIANAPOLIS
Orpheum (K)
3d half (8-11)
Ben Meroff Bd

LYRIC (P) (12)
Indoor Circus

Palace (KW)
1st half (11-14)
Knox & Stetson
G P Wilson & Addie
M Coward Co
Stone & Linton
2d half (15-17)
Rose Ellis & Rose
Jinks & Ann
Laura Hamilton Co
Claudia Coleman
Chicago Cadets

ITHACA, N. Y.
Keith's
3d half (8-11)
Fay Elliott & King
(Others to fill)

JACKSON, MICH.
Capitol (P) (5)
C Ellsworth
Marlene Hamilton
Jerry Gilbert

JERSEY CITY
State (K)
2d half (8-11)
Amelia
Dixie Hamilton
Wallace & May
Lyle McConnell
(Others to fill)

KANSAS CITY, MO.
Globe (P) (4)
Lole Bridge P'ayers
"Unknown Soldier"

LYNN, MASS.
Olympia (K)
3d half (8-11)
Libby & Sparrow
Anita Sauls
Singing Bellhops
Walters & Howland
(One to fill)

MALDEN, MASS.
Mythic (K)
3d half (8-11)
Evelyn & Phillips Co
Palmer & Houston
Hathaway Co
(Two to fill)

MEMPHIS, TENN.
Loew's (12)
Depford & Cooper
Berman & Berman
Clay & Brown
Amros & Janet
Movie Masque

MILWAUKEE
Alhambra (P) (5)
Helen Oumundson
"As No Man Loved"
Wisconsin (P) (5)
Earl & Bell
"Padiouck"

Second Return Engagement
EDDIE HILL
TOURING FANTASIES CIRCUIT
Material: Ben Ross Riley Bros. Rep.

LONDON, CAN.
Loew's
1st half (12-14)
Giddy & Giddy
Fagg & White
Dancing Dolls
3d half (15-18)
F & D Rial
West Gates & K
4 Virginia Girls

LOS ANGELES
Beaumont (P) (6-8)
Gene Morgan Ork

Orpheum (S)
Flo Irwin Co
Long Tack Sam
Darrickson & Brown
Williams & Keene
Moss & Frye

MONTREAL
Loew's (12)
The Pickfords
Cliff Nazarro Co
Santon & Farrell
Howard & Lind
M Walter & Boys

Imperial (K)
3d half (8-11)
Mitchell & Dove
Travers Douglas Co
Marjorie Burton
Chappelle & Carlin
(Two to fill)

MORRISTOWN, N. J.
Lynn's Pk. (K)
3d half (8-11)
The Heys
Lynch & May
Cardiff & Wales
Jack Wyatt Co
(One to fill)

MT. VERNON, N.Y.
Proctor's
3d half (8-11)
Kempner Bayard & J
Iver & Ellis
(Others to fill)

NEWARK, N. J.
Bransford (P) (5)
Jack Powell Co
"Palm Beach Girl"

Meaqua (P) (5)
Caroline Andrews
Ruff & Elton Co
"Ella Cinders"

State (L) (12)
3 Wheeler Bros
Rogers & Dorkin
Renard & West
Harry Rose
Elda Ballet

Fantagies (12)
Little Pipifax
Burrus
Elgers & Box Girls
(Two to fill)

Proctor's (K) (5)
Sydell & Spotty
Weston & Ellis
Amateur Nite L'd'n
Verna Haworth
Jack Joyce
Franklyn & Royce
(12)

Harry Fox
Ruth Budd
Harrington & Green
Jerome & Ryan
Schectel's M'nettes
(One to fill)

N. BEDFORD, MASS.
Olympia (K)
3d half (8-11)
Yip Yip Yaps
Bee Jung

WATCH FOR US
Wm. H. Farrelly and Chadwick
Comedy, Piano and Songs
Keith-Albee, Rose & Curtis
Independent, Arthur J. Herwitz

B'dman & Rowland
Low Hens
(One to fill)

NEW B'N'W'K.N.J.
State (K)
3d half (8-11)
Barrett Bros
Lock & Lewis
Du Barry Co
Harry Wain
(One to fill)

NEWBURGH, N. Y.
Proctor's (K)
3d half (8-11)
Arthur West
Edwards Day
Kraft & Lamont
McCarthy & Stead
McCloud & Norman

NEW HAVEN, CT.
Palace (K)
3d half (8-11)
Plaza Bros.
Bob Yocco
M Montgomery
Duffy & Hanson
F Paves Folies

NEW LONDON, CT.
Capitol (K)
3d half (8-11)
Marty White Co
Spoor & Parsons
Hart Wagner & Leta
Haskin & Ouel
(One to fill)

NEW ORLEANS
Crescent (P) (4)
Marcus M. Makers
"Desert Gold"

Crescent (L) (12)
Conley & Butler
N C Haines
Clay & Johnson
Paul Jacobson

Majestic (It) (12)
Hong Kong Tr
Smith & Strong
York & King
Clifford & Marion
Bob La Sala

NEWPORT, R. I.
Colonial (K)
3d half (8-11)
Fred Bowers Co
Fred Morton
Lazar & Dale
(Two to fill)

NIAGARA FALLS
Strand (P)
1st half (12-14)
Manning & Class
Mary Riley
McMick & Wallace
McMick & Anger
(One to fill)

3d half (15-18)
Reed & LaVore
Holland & Oden
L Howston & C
(Two to fill)

Belleview (K)
3d half (8-11)
Busch & Joy
Maureen Englin
Frank Dixon Co
Marjion Dancers
(One to fill)

NORFOLK, VA.
State (L) (12)
The Braminos
Freeman & Lynn
F LaReina Co
Wilton & Weber
Vaudeville Ltd

Colonial (K)
1st half (12-14)
(Richmond Split)
Chas Chase
Lucille Ballentine
Hadj Ali
(Two to fill)

N. ADAMS, MASS.
Empire (K)
3d half (8-11)
Nora Jane & Karl
Peppino & Paul
Barbier Silms Co
Barr & Lamarr
Eugene Emmott Co

NORWICH, CT.
Strand (K)
3d half (8-11)
Norton & Meyers
Jack Golden
Arthur Devoy Co
Barr & Leonard
The Zieglers

OAKLAND, CAL.
Orpheum (S)
Redmond & Walls
Dorice Sis
Earl & Bob
Avon Comedy 4
Harlequins
Vanita Gould

OCEAN CITY, N. J.
Keith's
3d half (8-11)
York's Dogs
Lillian Morton
S & C Morton
Jimmy Lucas Co
Leonora Pearle
Tan Araki Japs
Amateur Nite L'd'n
Verna Haworth
Jack Joyce
Franklyn & Royce
(12)

Cliff Jordan
Marcell Sils
Finley Hill 3
Dancing Some
Burt Gordon
Casting Stars

OKLAHOMA CITY
Orpheum (16)
1st half (12-14)
Robetta & Deegan
East & Dumke
M Samuels Co

HERMINE SHONE
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Picture Houses — Productions
1550 BROADWAY, NEW YORK
Suite 806 Bryant 3555

Nixon (K)
3d half (8-11)
Aerial Earls
Bingham & Meyers
Wm Cameron Co
Winchester Ross
Frank Hughes Co

PITTSBURGH
Albino (P) (5)
Waring Penns
"Morals for Men"

Grand (P) (5)
Art Landry Bd
"Mim Nobody"

Davis (K) (8)
Rose Kress 4
Boyd Senter
Eddie Carr
Ernest Hlatt
Edmund Jay Frolic
Marion Ford
(12)

Burns & West
5 Mounters
Madeline Collins Co
(Others to fill)

Morris (K) (8)
Togo
Campbell & Bather
Rita & Foley Boys
Maud Earl
Rolley & Dolan
Boehm

Sheridan Sq. (K)
3d half (8-11)
Lucille Donner
Clark & Clark
Howard Webb
Bob Willis
Broadway Whirl

PITTSFIELD, MASS.
Keith's
3d half (8-11)
Ramsey's Canaries
Louise Mayo
Bungalo Love
Edmarion & Cameron
Lazar Morse & O'N

PLAINFIELD, N.J.
Oxford (K)
3d half (8-11)
Sharpe & Kirk
Lawlor Sis
Dale & Blaine
John Fisher
(Two to fill)

PLATTSBURGH, N.Y.
Keith's
3d half (8-11)
Nims & Kabla
Jerry Dean
Meehan's Dogs

PORTLAND, ME.
Keith's (8)
Brown & Whitaker
Sheldon & Daly
Rolling Their Own
Laurie & Rayne
Paul Rahn & Co
Irmanette
(12)

Chappell & Carlton
Mitchell & Dave
Jean Waters Co
Reeves & Wells
Travers Douglas Co
(One to fill)

PORTLAND, ORE.
Fantagies (P) (12)
The Rallistons
Hall & Wilbur
Mitae Dancers
Lane & Harper
3 Whirlwinds

PORTSMOUTH, O.
Le Roy (K)

WATCH FOR US
Wm. H. Farrelly and Chadwick
Comedy, Piano and Songs
Keith-Albee, Rose & Curtis
Independent, Arthur J. Herwitz

Reed & LaVore
Musical Stunts
3d half (15-18)
Christy & Nelson
Besser & Balfour
Taylor Howard & T
(Two to fill)

OMAHA, NEB.
State (P) (5)
J F Hancy Rev
World (P) (12)
Marcus & Booth
Stepanoff Dancers
Mahone & Cholet
Berio Diving Girls

OTTAWA, CAN.
Keith's
3d half (8-11)
Reeves & Wells
Roy Rogers
Force & Williams
LeRoy Rogers

PEASES PK., N. J.
Loew's (12)
The Lumars
Hamilton Sis
8 Worcester

PATERSON, N. J.
Regent (K)
3d half (8-11)
Shelley Roth & R
All Around Town
Jim Lyons
(Three to fill)

PEORIA, ILL.
Palace (WV)
1st half (11-14)
Babe Egan & Co.
Hollingsworth & C
(Two to fill)

3d half (15-17)
H & G Ellsworth
Rallor Boy
H Holmes Co
(Two to fill)

PHILADELPHIA
Fay's (P) (4)
Ray Alvin Co
Coughlin & Holmes
Bence & Bewley
Campus 4
Rekoma & Loretta
"Early to Bed"

Fox (P) (4)
Billy Carpenter
Duel de Kerekjarto
"Eve's Leaves"

Stanley (P) (4)
Alan Rogers
Rosita
Louis Marimba Bd
"Up Mabel's Room"

Marie (K) (5)
Gautier & Pony Girl
Country Club Girls
The Wiscracker
Helden & King
Jeffries & Sharkley

CALM and GALE
Direction ROSE & CURTIS

2d half (8-11)
Kluting's animals
Lila Campco Co
Raymond Royce
Harris Higgins Co
(Two to fill)

POUGHKEEPSIE
Aven (K)
3d half (8-11)
Dixie 4
Schietle's Wonder
Burns & Allen
Speak Easy Rev
Ted Shaw & Sis

READING, PA.
Rajah (K)
3d half (8-11)
Brush & Thurston
Polly & Oz
A & M Havel
Gene Austin
Wilson Aubrey 8

SARATOGA, N. Y.
Congress (K)
3d half (8-11)
Johnson & Johnson
Leonard & Culver
Dublin 3
(Two to fill)

SARATOGA, N. Y.
Congress (K)
3d half (8-11)
Johnson & Johnson
Leonard & Culver
Dublin 3
(Two to fill)

SARATOGA, N. Y.
Congress (K)
3d half (8-11)
Johnson & Johnson
Leonard & Culver
Dublin 3
(Two to fill)

SARATOGA, N. Y.
Congress (K)
3d half (8-11)
Johnson & Johnson
Leonard & Culver
Dublin 3
(Two to fill)

SCHENECTADY, N.Y.
Proctor's (K)
3d half (8-11)
Evelyn & Daisy
Mary Davis
Nelson Bros
Stanley & Grant
Carroll & Kelly

SCRANTON, PA.
Fell's (K)
3d half (14-17)
Stanley Gallini Co
Vic Laurie
Diganano
Levan Putnam & B
Gonzalez's

SEATTLE, WASH.
Coliseum (P) (5)
Little Sousa
"Reckless Lady"

Fantagies (12)
Van Horn & Inez
Jimmy Reynolds
Spanish Polles
Kirby & Duval
Laveon & Cross

SEASIDE, CAL.
Capitol (K)
3d half (8-11)
Russell & Marconi
Cooks Tour
Spencer & Williams
Tramp Tramp Tr P
(One to fill)

SIoux CITY, IA.
Orpheum
3d half (8-11)
Lew Hawkins
Tempest & D'kens
Zermaine & Farrar
Kafka, Stanley & M
Tealok & Dean

SO. BEND, IND.
Orpheum (O)
1st half (11-14)
Phyl Furman
Sallor Boy
Mack-Dagnova Co
3d half (15-17)
Aurora Troupe
W & G Ahern
(Two to fill)

SO. NORWALK, CT.
Palace (K)
3d half (8-11)
Cecil & Van
Brennan & Adams
Fleming & Mait
Rodero & Maley
4 Dancing Demons

SPOKANE, WASH.
Fantagies (12)
Folles DeLuxe
Olga & Mishka Co
(Three to fill)

SPRINGFIELD, MASS.
Broadway (P) (4)
Florence Clare
"High Steppers"

Palace (K)
3d half (8-11)

TOM LANE
Ayer & Wilson
Hicksville 4
Glady Darling Co

TULSA, OKLA.
Orpheum (It)
1st half (12-14)
Christy & Nelson
Besser & Balfour
Taylor Howard & T
(Two to fill)

2d half (15-18)
Corinna & Himber
Scanlon Dennis & S
H Stoddard Co
(One to fill)

UTICA, N. Y.
Galefy (K)
3d half (8-11)
Winton Bros.
Roy Wadman & Sis
Jean Martini
Thelma White Co
3 Kenna Girls

VANCOUVER, B.C.
Fantagies (12)
Eileen & Marjorie
Warner & Corbett
Robt Revue Co
Exposition 4
Parisian 8

WASH'GTON D. C.
Metropolitan (P)
(4)
Breskin Sym
"Sporting Lover"

Malte (P) (4)
C A McDonald
Estelle Murray
Romeo Guardoli
Columbus & Becker
Wentworth 8
"Unknown Soldier"

Earle (K) (4)
Frank Townsend
LeVan & Loris
Earl Hampton Co
Cliff Edwards
Dance Revels
VanCello & Mary
Shaeffer & Bernice
Welsh Choir
Bernard & Farrell
Robbin's Baltimore

Keith's (4)
H La Vall & Sis
Jack Ryan
Rosemont Revelers
Shelton
Helen McKellar
Sybil Vane
Mayo & Lynn
Clemmons Billing
(11)
Harry Thurston
Johnny Deoley
Margaret Padula
Adler Well & H
Lottie Atherton
(Others to fill)

WASH'NGTON, PA.
State (K)
3d half (8-11)

BILLY GLASON
Keith-Albee Circuit

Thelma & Arline
Adams & Harris
All Wrong
W. J. Dorland
Amalia Molina Co

SYRACUSE, N. Y.
Keith's
3d half (8-11)
Meinotte 2
5 Good Knights
Johnny Barry
Old Homestead
(One to fill)

1st half (12-14)
Selbini & Albert
Rice & Newton
Johnson & Johnson
3 Keno Sis
Corner Store
3d half (15-18)
Kharum
Eddie Davis Co
Roy Rogers
Smith & Vernon
(Two to fill)

TACOMA, WASH.
Fantagies (12)
Casson Bros & M
Barton & Young
Oxford 4
Montrose & Everett
Countess Sonia

TOLEDO, O.
Fantagies (12)
Dancing Franks
Ted Leslie
Dainty Marie
Welsh & Norton
Folies

Keith's
3d half (8-11)
Will J Ward
Stone & Iolen
Scabury & Irving
Davis & McCoy
3 Vagrants
1st half (12-14)
Whirl Syncopators
G & M Moore
Karter's Komediann
Hazel Goff & Hobby
(Two to fill)

2d half (15-18)
3 Golfers
Fenton & Fields
Burt & Rosedale
Dancing Maniquins
(Two to fill)

TORONTO, CAN.
Young St. (L) (12)
Claude DeCar Co
Sammy Duncan
Mildred Livingston
Pisano & Landauer
Cook & Shaw Sis

Fantagies (12)
Break'way Barlowe
Emperors of Song
R Schuster Co
Rev. Wiley Co
Johannes Jusfason

TRENTON, N. J.
Capitol (K)
3d half (8-11)
Morrell's Dogs

WATERBURY, CT.
Palace (K)
3d half (8-11)
Musical Rowells
Nita Bernard
Carlton Emmy Dogs
Billy Glason
Kola Sylvia Co

WATERLOO, IA.
Flame (P) (5)
B Pomeroy Rev

WICHITA, KAN.
Miller (P) (6)
Bennett 2
Cogert & Motte
Jimmy Dunn

WILDWOOD, N. J.
3d half (8-11)
Gordons & K'garoo
Sharon Devries Co
Lang & Haley
Sun Fong Lin Co

WILKES-BARRE
Foll's (K)
3d half (8-11)
Marie Correll Co
Emory Girls
Rhyme & Reason
Luckie & Weston
Berke & Swan

WINDSOR, ONT.
Capitol (KW)
1st half (11-14)
Gordon & Day
Hal Stephens Co
Bob Fisher
Alexandria & Olsen
(One to fill)

2d half (15-17)
Dunn & Lamar
Radiology
Leaters Darling
(Two to fill)

WOODHAVEN, L.I.
Willard (L)
1st half (12-14)
Redford & Wallace
Helen Moretti
Smith Hart Co
Hall & Dexter
Al Ze Orch

3d half (15-18)
3 Hermans Bros
Julia Curtiss
Tracy & Elwood
N Darnell Rev
(One to fill)

WYCKSOKET, R. I.
Blize (K)
3d half (8-11)
Brewer Walters & C
Nora Jane & Carl
Buddy Walker
Anthony & Marcelli
W & I Holmes

WYCKSOKET, MASS.
Foll's (K)
3d half (8-11)
3 Nittos

Perry & Covan
Ayer & Wilson
Hicksville 4
Glady Darling Co

YONKERS, N. Y.
Proctor's (K)
3d half (8-11)
Ward & Diamond
Joe Jenny 4
Ernest Evans
Lyle LaPine
Hanson & Burtons

YOUNGSTOWN, O.
Hippodrome (K)
3d half (8-11)
8 Mounters
A & L Barlow
Harmonia
O'Neill & Plunkett
Shelly & Helt Rev
1st half (12-14)
(Akron Split)
8 Vagrants
Lane & Barry
The Seabachs
Edward's Polles
(Two to fill)

LITERATI

(Continued from page 13)

lod to a wide breach between the two sheets. The "Record" took its papers out of the hands of the "Herald" news-hawkers and placed them with the "Express" boys. Again the "Herald" was forced to subsidize their boys with an additional check, covering the loss of revenue suffered through not handling the "Record."

About 100 street salesmen are receiving checks from the "Herald" for amounts ranging from \$10 to \$20 a week.

"U. S. Daily's" New M. E. The first change in the staff of the new "United States Daily," published in Washington and aiming to give only official happenings of the government without interpretation or opinion, took place recently with the retirement of Homer Joseph Dodge as managing editor. Dodge is reported to have left due to illness, succeeded by W. N. Marshall, who moved over from the Consolidated News Service, another of the David Lawrence enterprises, Lawrence also conducting the "United States Daily."

Dodge is resuming with his Federal Trade-Information Service. The daily is scheduled to start a new one the current week to fill in for the two pages utilized during the session of Congress to run "chunks" of the Congressional Record. Now the daily proposes to keep track of the congressmen at home!

With the advent of Mr. Marshall at the m. e. desk a distinct change in makeup took place with news matter segregated to a greater degree.

"Masses" Kick Back How a slip by some of the "bad boys" among the magazines reacts on the others, is illustrated in the case of "The New Masses," the high-brow monthly gotten out by Michael Gold and a number of other intellectuals.

Gold, remembering that the original "Masses" was barred from the mails a few years ago, with the publication's subsequent death, figured on the same sort of stunt as a business getter. He tried it in the June issue, with the result that it was barred from the mails. Somehow the report got around to the postmaster many other publications of a like type were using the same sort of stuff for which "The New Masses" was barred, with the result that the others are undergoing close scrutiny, which they don't like. One of the others even went so far as to comment on the case of "The New Masses," and disagreeably, too. Meanwhile "The New Masses" is not at all profiting from its escapade with the postmaster.

Albany Changes Edward W. Bates, city editor of the "Times-Union" (Hearst), at Albany, N. Y., is now a member of the staff of the "Sunday Telegram," Albany (weekly). J. Wilson Sullivan of the "Times-Union" staff was promoted to succeed Mr. Bates. James J. Delaney, news editor of "The Knickerbocker Press," Albany, N. Y., has resigned and returned to his home in Milwaukee. Cameron Hyde, city editor, is handling the news editor work. Jack Stevens is now in the copy desk slot.

Harry Von Tilzer's Story In the current "Cosmopolitan," Harry Von Tilzer has an article entitled, "I wrote 3,000 Songs Before My First Hit." Ray Long, who guides the "Cosmopolitan," is said to have overheard Von Tilzer make that statement, and asked him to write a piece on the subject. Von Tilzer gave it to him a few days later.

A man's fashion magazine for the layman will make its appearance in September, to be called "Beau." It will be different from "Men's Wear" and other men's fashion publications, in that it will not be a trade organ, but will be placed for newsstand sales, as well as subscription.

Girl's Heart Shaped Bob; Tip on Where Heart Is

"A Trip to Chinatown" has Margaret Livingston and Earle Foxe. Some of the comedy is good, but too much of that slapstick stuff chasing wildly around with guns and missing everyone.

Miss Livingston is one of the few actresses who has the same coiffure throughout the picture. She is still sporting the heart-shaped bob. Very attractive is this little lady in a black velvet outfit, Russian style, although her clothes strike one as being just a little too theatrical. She also wears some elaborate negligees.

Mr. Foxe plays a hypochondriac who stands on his head with perfect balance. Just carrying out the doctor's orders to get his feet above his head when excited. The poor little boy hasn't yet learned which side his heart is on, as he repeatedly grabbed the right. Gladys McConnel is the girl his uncle picked out for him to marry. She is pretty, on the Mary Brian type.

SENSITIVE COP

Didn't Approve of Women Smoking Cigarettes in Public

Policeman Henry J. Olsen of the Mercer street station has the old-fashioned idea that young girls should not smoke cigarettes, especially in public. As a result, Mayonne Bayer, 31, model, of 40 Washington square, and her boy friend, Lewis Riesnick, 24, insurance adjuster living at the Delta Beta Phi fraternity house at 556 West 113th street, were forced to spend a night in jail, later freed in the Tombs Court by Magistrate August Dreyer with the latter's sympathy.

Miss Bayer and Mr. Riesnick were enjoying a smoke on 3d street near her home Friday night, also chatting about "this and that" when, according to Miss Bayer, out of the darkness suddenly loomed the six-footer officer. "Drop that cigaret," he commanded. Knowing the rights of an up-to-date flapper Miss Bayer glanced haughtily at the representative of law and order and continued to puff the butt.

The officer again ordered her to desist from inhaling the fumes, this time remarking that "although it wasn't against the law, it certainly wasn't nice to see a young lady smoking." An altercation followed with the cop on one side and Miss Bayer and her friend on the other. The cop arrested them, charging disorderly conduct.

In court both defendants protested they did not use boisterous language as the officer charged, but admitted they mildly protested to Olsen assuming the job of censor to young women who smoke.

\$10,000 BAIL

18-Year-Old Stole \$500 Violin of Elkins

Magistrate Edward Weil in West Side Court held Samuel Rosenfeld, 18, jobless, of 342 West 28th street in \$10,000 bail for the action of the grand jury. Rosenfeld was arrested by Patrolman Mkt Doran of the Fifth street station on the charge of stealing the \$500 violin of Eddie Elkins. Rosenfeld was arraigned in West Side Court by Detective Henry McCaddin.

When Rosenfeld's room was searched by McCaddin, over 100 pawn tickets calling for musical instruments were found. The lad is alleged to have admitted the theft and is quoted by McCaddin that he had an accomplice whom they are seeking.

Dorothy Devore Should Train for Fainting

"A Social Highwayman," a most uninteresting picture. Dorothy Devore couldn't possibly do any worse acting than she does in it.

She did get one chance to look nice in evening clothes, but ruined her appearance by having her hair all frizzy. She's not a bit good at fainting. Wakes up entirely too unromantically in the presence of two men.

John Patrick as a newspaper reporter who ends up by doing a policeman's work of capturing a bandit does about as well as possible with his silly role. The director had an idea that reporters get thrown out of every place they go into but they don't (not every place). For this reason Mr. Patrick acquired a graceful fall which happened too many times to be funny.

BEST MAILING LIST

At Ben Riley's Arrowhead Inn at Riverdale (Yonkers) a Chrysler roadster will be chosen July 27, with the winning ballot from among a number estimated at over 50,000, since the "contest" started last February.

Each person dining at the Inn receives a duplicate coupon to be twice signed, with one section retained by the restaurant, the other going to the Chrysler company. The guest retains a sectional number coupon for identification if the winner.

As all go to Arrowhead by car, it is said that the Chrysler people, who donated the car, will have the best mailing list in the country of automobile users. There is a possibility the number of ballots may reach 75,000 owing to the heavy business the Inn does in summer.

It is doubted by the Inn if any quantity of direct business can be traced to the giveaway car thing, although one woman is said to hold over 200 coupons, denoting she's been at Arrowhead that number of times since February.

"BACHELOR BRIDES" WEAK

Unprogrammed Butler Holds Up Weak Picture

"Bachelor Brides" with Rod La Roque and Eleanor Fair is one of those idiotic mysteries that fails to hold interest.

Rod La Roque does succeed in looking like a not over-intelligent Englishman who sports his monocle tres bien. Miss Fair could improve her coiffure immensely. She gives one the impression of a factory girl with her first marcelle. Her eyes would be softer and more alluring without so much shading.

"It's Up to Dad" would have been a more appropriate title. A butler (not programmed) wearing his hair parted down the back and an extra set of teeth is very entertaining with his foolish antics. Without him the picture would have been almost intolerable.

William K. Howard directed.

Clara Bow's Beauty Spot And McDonald's Face

"My Lady of Whims," Clara Bow, has a rather audacious manner that would be fascinating if not spoiled by over-acting. She can stand considerable toning down. Discarding those atrocious beauty spots would also help.

As a rich man's daughter she seeks quarters in Greenwich Village for inspiration as a novelist.

Dad engages a young man (Donald Keith) to look after his daughter. Then and there starts a romance. Francis McDonald, whose face wouldn't even do for a lumbago advertisement no less a collar ad, plays the man of her fancy before she meets dad's employee. Mr. Keith is good and falls to look none other than handsome in old clothes with the coat and pants of different colors.

The picture is just fair. Writers of sub-titles must be running out of ideas, for they sure are pulling some old gags.

Circus Spec Pays Fine

Convicted of selling circus tickets for more than the agent's profit provided by law, Ben Mirson, salesman, of 299 Chauncey street, Brooklyn, was given the chance of paying \$100 or spending 30 days in the Workhouse, in Special Sessions. He paid the fine.

Mirson was arrested by Policewoman Helen Roberts of the 13th division who testified that on April 9 she entered the cigar store where Mirson was employed at 315 West 50th street. She inquired for tickets to the Ringling-Barnum show at Madison Square Garden and the salesmen sold her two \$1.50 tickets for \$2.50 each.

The law limits the ticket speculator's profit to 50 cents above the box office price.

The Rialto, Portchester, N. Y., has discontinued vaude for summer and will operate pictures only. The vaude bills had been booked by Fally Marcus who will again book the house when it resumes.

LADIES OF THE ENSEMBLE

What are the girls in "The Girl Friend" doing? Let's see. Evelyn Ruh and Helen Shepherd are sporting sunburns. Evelyn had her first dip in the ocean last week. Urida (who doesn't believe in having two names) has also acquired a nice tan. Dorothy Cole has moved. She lives near Riverside drive now. Gypsy Mooney demonstrated her cooking ability by making a chocolate cake for the girls. Good, too. Olive Beebe is leaving, and Margy Bailey is a new addition. Dorothy Roy is commuting from Great Neck these days. Dorothy Brown has a bungalow at Coney and is staging lots of beach parties. She has an adorable new plaid rain outfit, hat, coat and umbrella. Don't think she waits until it rains to wear them, either. Eva Marie Gray is working overtime with her lessons. Hattie White doesn't believe in resting. She just closed with a show and has gone to Chicago to join "The City Chap" for a summer run.

Marie Musselle, with "Gay Paree" last season, is rehearsing with the new edition.

Bee Lockhart does a "hot" Charleston in the Strand Roof Revue.

Thelma Holliday is using a new kind of lip rouge guaranteed to stick. It does, and not only on her own lips.

Ruby Stevens, Mae Clark and Dorothy Shepherd are in Atlantic City with the Anatole Revue at Beaux Arts. Mae is happy; it's her home town. Diana Hunt has joined that revue.

Doris Wilson is with "No Foolin'."

Margy Bailey has left the Silver Slipper floor show. Pearl O'Reil and Maxine Demlar are new to it.

Eileen Carmody is vacationing in Atlantic City.

Dottie May is home in Memphis.

Olive Birmingham is married and living in the south.

Where has that dainty little Flo Brooks disappeared to?

Everyone has been asking for Louise Meeley. She's rehearsing with "Americana."

What an ambitious child Alice Lee turned out to be. She is a corking acrobatic dancer now. Doing chest rolls and everything.

Bunny Hill, Teddy Dauer, Blance O'Brien and Bernice Varden have been staging swimming parties in the pool at the Des Artistes.

Edith Martin is vacationing in Boston.

Peggy Gillespie is with the Anatole Revue at Atlantic City.

Mary Grayce is married.

Margaret McKay ("Temptations") is laid up with a fractured ankle.

Lillian Burke has joined "Queen High."

Bernice Varden is doing a Hula specialty in the Silver Slipper floor show.

Betty Knox is being blessed, if that's what you'd call it, with freckles from the summer sun.

Lottie Marcle ("Great Temptations") had her blond tresses bobbed. Everyone is letting their hair grow so Lottie wants to be different.

Charlotte Corday was voted one of the loveliest show girls in "Temptations" by the chorines.

Isabel Mason is rehearsing with "Americana."

Polly Schaffer and Vivian Marlowe have left "Merry Merry."

Dorothy Casey is the baby of "Great Temptations."

Sybil Bursk broke that anklet she cares so much about.

Stanley Ridgea, legit, sails for London in two weeks for a vaudeville tour in Roi Bryant's skit, "Wives, Etc."

RIGHT OFF THE DESK

By NELLIE REVELL

The Fourth of July has always been a day that belonged peculiarly to Mollie Fuller and myself. Twenty years ago last Sunday I visited her in a San Francisco hospital. And down the years we spent that day together as often as our work would permit and the majority of the Fourth that I spent in the hospital Mollie came to cheer me on.

This Fourth I again sat at Mollie's bedside, for the last time I fear. Last week the physician held out little hope for her but she fought on, most of the time in a delirium. She does not recognize anyone, not even "Ruby," her faithful maid, and her mind dwells continually on her work. In her delirium she rambles about getting made up and dressing for the act, waiting for her cue, the cue that all her friends are afraid will be her last, the one that will bring the curtain down upon a full life, bravely lived.

That Mollie's friends are gravely concerned about her is evidenced in a long distance phone call from Los Angeles. It was from Blanche Merrill, inquiring if she should come to New York; if her presence here would be of any service or comfort to Mollie.

Miss Fuller's devotion to Blanche is inspiring and in her delirium she talks to her about the sketches which Blanche wrote for her.

One of the sincerest celebrations of Independence Day was that of Dorothea Antel. For several years she has had to remain in a rear room and knew of parades and automobile processions only at second hand. But this year she was in the front room of her new and cosy little apartment on 72d street. By holding a mirror up to the window she was able to see the parade and the boats churning up and down the Hudson and the machines lined up three abreast on the drive.

At last she is going to have a shop. She has rented a basement room in a building near her and there her customers will be able to buy her goods most conveniently. Until Dorothea gets this fixed up she is continuing to receive orders for hosiery and lingerie and her other lines at her room. In case anyone wants to pick out a nice present for a going-away vacationer the address is 316 West 72d street.

Just a year ago Eddie Sullivan, former manager of Sarah Bernhardt's American tours and later manager respectively of the Winnipeg and St. Louis Orpheums, was in the French hospital and it seemed that his next move might be to Calvary. How strongly he has come back is indicated by a letter I have just had from him. He is in Portland, Me., he tells me, for his annual visit to his mother's grave.

Every friend of his knows that Eddie's hobby is fire engines. Wherever he goes he forms fast friendships with the hook and ladder brigade. Portland being his home town, he knows every fireman there and this is his description of the wonderful time he is having:

"The fire chief, Ollie Sanborn, has taken me around to all the fire houses and I ride with him when there is an alarm of fire. I slid down the pole and rehearsed my place on the different carts in case we got a bit while I was here.

One of the chief attractions for me of the Field Day at the Polo Grounds—and one more interesting and more worthy of newspaper mention than a dozen "Peaches" Browning—was the presence in a box of Katherine Osterman, the mother of our own Jack and the widow of Jake Rosenthal. She weighs about 120 pounds and looks just 25 years old.

My meeting with her caused me to wonder where the acumen of our managers has departed to. It's all very well to search for youth and beauty but when they get both beauty and undoubted talent in Katherine Osterman it seems a crime to permit her to continue her retirement from the stage.

Another instance of talent lying down dormant when it should be in use comes to view with the news that Hattie Williams, than whom nobody could ever play a part more suavely and effectively is living in retirement up on Fieldston road. Talent such as hers and a name that was nationally famous as a Frohman star have no right to remain under a bushel, even when it is such a nice bushel as Miss Williams's Fieldston road home.

This isn't an attempt to turn this fireside companion into a casting agency. For the bank accounts of both Miss Williams and Mrs. Osterman don't need assistance, but the managers do need such names and talent.

William H. Murphy and Blanche Nichol, of Murphy and Nichol, whose "Uncle Tom's Cabin" sketch in vaudeville did almost as much toward immortalizing Uncle Tom as did Harriet Beecher Stowe, have retired permanently to their lovely home at Oswego, N. Y., where William is too busy enjoying the companionship of his young grandson to even think of a return to the stage.

This "return of youth" is all very well, but it is much finer never to have lost it and Mrs. W. H. Donaldson, 62 years young, seems to have been fortunate enough to have accomplished the latter feat. Last week she made a flying trip from Cincinnati to New York and back that any traveling man in his prime would be pointing to with pride in his letters to the home office.

Three hours before train time Sunday she decided and arrived here Monday morning. Monday morning in her office. Monday afternoon a meeting of the Professional Women's League, as hostess. Later a visit to Dorothea Antel. Monday night a show. Tuesday morning the office. Later a call on me. Tuesday evening dinner with Minnie Dupree and Ada Patterson. The train, Wednesday morning back to Cincinnati. And ready to stop playing and go to work!

Another out of town visitor last week was W. W. Dunkel of the South Bend "Tribune." He was passing through New York on his way to Montreal to spend 10 days under the Big Top as the guest of the Ringling-Barnum show. He writes a widely-read column called "One on the Aisle," for his papers and this trip is to give him material for a story under the title of "A Ride With Ringling's."

Theodora Bean, president of the T. B. Syndicate, and also president of the New York Newspaper Women's Club, has moved. No, it's not a merger, just a move. And they had to tear her old house down to convince her, it was her move. Who says newspaper people aren't stable?

So, to dedicate the new menage, she is going to give a house cooling and in case anyone is thinking of asking me out Thursday night this will save them the bother. For I'm going to be at Teddy Bean's house-cooling where, she assures us, the glasses will be chilled, everything will be cold but the welcome. Cold shoulders and frozen faces barred. And she has invented a new game with prizes.

"As an indoor sport at night," she writes me, "I give prizes to the members who don't lose their mind in operating a dial telephone. I get a number only by flashing the operator, telling her both arms are broken, I have St. Vitus' dance, am blind and will throw myself out of the window if she refuses help."

The column sounds like a lost and found department this week. But I receive so many queries of "What has become of So and So. And do you ever hear anything of this one and that one," that I like to print news of those whose lives have swept them away from the purileous of Broadway.

MISS 'BILLY' BILTMORE'S TALE OF ATLANTIC CITY

Kidnaped From One Hotel Room and Thrown Into Bed in Next Room, She Says

At the instigation of Mrs. Madeleine Prosser Axtell, 28, known in the movies as "Billy" Biltmore, three persons, two men and a woman, were turned over to the New Jersey authorities Friday on extradition warrants, based on indictments for assault, larceny and concealed weapons. The indictments were handed down by the Atlantic County, N. J., grand jury a week ago after Mrs. Axtell, with other witnesses, testified she had been brutally assaulted by the defendants during a raid on a room she occupied at an Atlantic City hotel on June 6 last.

The three defendants, who were taken under arrest to Atlantic City, were Mr. and Mrs. John A. Lydecker, relatives of Mrs. Axtell's husband, and Garrett Vanderstany, chauffeur. The police are seeking four private detectives, also under indictment.

Mrs. Axtell is the wife of Silas Burke Axtell, maritime lawyer, of 11 Moore street and living at 18 East 90th street. In January, 1924, Mrs. Axtell filed a suit for separation in the New York County Supreme Court against Axtell. She was awarded \$250 a month alimony pending trial.

Since the instigation of the suit, according to the wife, she had been constantly hounded by representatives of her husband. The climax came, she said, when a guest at the New Seacrest Hotel in Atlantic City, June 6, Mrs. Axtell charges that she had just returned when the door to her room was broken open and the Lydeckers, the chauffeur and four private detectives pounced in on her. She charges they beat her with weapons, stole \$110 and carried her bodily into the next room after an adjoining door had been broken open.

The Man in the Next Room

In the next room the defendants, according to Mrs. Axtell, threw her into a bed occupied by Carl DeMiche. The raiders also beat DeMiche, according to the latter. Mrs. Axtell admitted she knew DeMiche, but said he was an old friend of her husband's. She declared she had no knowledge that DeMiche was the occupant of the room adjoining her's until thrown into the bed. DeMiche corroborates this by saying that he had arrived at the hotel later at night without the knowledge that Mrs. Axtell was a guest there.

According to the version told by Axtell's lawyer, Charles Ellis, the raid was made but he denies any of the raiding party committed the acts charged by Mrs. Axtell. Ellis also declared that Mrs. Axtell and DeMiche were found in the room together and both were scantily attired. Ellis claims that the indictments were gotten in revenge for the wife having been caught in a compromising position.

Mrs. Axtell, the daughter of a California physician, has been in the movies for several years. She says she has appeared in pictures with George Bevan and other stars and some of the screen plays she appeared in were "The Uninvited Guest," "Is Love Everything?" and "The Greatest Love of All."

Chi's Ever-Ready Welcome

Chicago, July 6.
Like Chicago loves conventions
That's how I love you.
—Popular Song.

This trading post has reduced conventions to an exact science. At the start of the summer a series of white ornamental pillars were placed on the sidewalks around the City Hall.

At first they were surmounted with plaster of paris shields of the official insignia of the Eucharistic Congress. Now these shields have been replaced by new ones in honor of the Loyal Order of Moose. After that the Elks will get the headline position and from then on every time a new convention arrives the City Hall will have the shields altered to suit.

\$3,000 Front Foot Rental on 6th Ave.

Here is something of a record! A rental of \$3,000 a front foot per annum and on 6th avenue at that.

That is the price Walter J. Salmon, real estate millionaire and horse owner, is asking for the small stores he is going to have at the northeast corner of 42nd street and 6th, after alterations are completed.

Last week the owners of Karyl's lingerie shop, moving to theatrical folk now located on a side street, inquired as to the rental of a small store in the remodeled building. They were informed that a store with less than an 8-foot frontage on 6th avenue and 33 feet deep would cost \$24,000 a year.

DISPOSSESSING OLD GAS WITH BRAND NEW JUICE

47th St. Police Station Light- ing Up After 40 Years— Saving of Matches

In a few days West 47th street station house, probably one of the most antiquated police stations in the city will have electric lights. This house, built in 1867, has been occupied by the bluecoats for 40 years.

It is undoubtedly the busiest police station in the city.

For 40 years gas has dimly lit this famous station house. Just off the Rialto where Broadway is ablaze with electric lights, the 47th street police station has had only gas.

Recently the Board of Estimate appropriated \$15,000 to install electric lights and modernize the station house. Several days ago, gangs of electricians and laborers began their task. The building is four stories high and houses several hundred patrolmen and detectives. Any evening one could see "Bill" Taylor, cornetist of the department and when in service, a doorman, mount the rickety old railing outside the station house and endeavor to light the big green glass globes that point the way to a lonely victim of bandits or any one in trouble.

Matches Wasted

Hundreds of matches have been wasted. Again and again Bill and his cronies would essay to light the big green globes only to have the wind defeat their purpose.

Another to be made happy is "Bad Bill" McDonald, father of Ukelele Bob, who is an attendant in the station house. "Bad Bill" has complained that no matter how hard he strove to clean the place he never received commendation. This, Bill stated, was because the gas light failed to show up his immaculate work.

"Now the commissioner will congratulate me for my work," said Bill, when he learned that the juice would soon be turned on.

During the recent I. A. T. S. E. convention in Cleveland no legislation was passed that was regarded as "unusual" in motion picture union circles.

Hunter and Ross have split as a vaude team. Walter Ross is framing a new act with Jack Duzant.

Hirshfield's "Corner"

Harry Hirshfield, who has had as many terms as president of the Cheese Club as Al Smith in the Governor's chair, has a new racket, according to one of his clubmen.

The latter says that Harry's main ambition is to buy up all the cameras in the U. S. so that nobody but himself can have pictures taken. Hirshfield intends to incorporate the idea, but is sure to be opposed by the tabs. Seems as though he got envious of Peaches Browning because of the number of times she lands on the picture pages.

'ROUND THE SQUARE

In the Days of Weller-Attell

With the "pinch" last week of Sam Weller in his shoe store on 8th avenue under a charge of selling narcotics, came a revival of the days when Weller with Abe Attell opened a fancy looking shoe store on Broadway near 51st street. Weller was the experienced shoeman and Attell the "angel." It is said that the venture cost Attell \$10,000, he first putting up \$5,000 and another five when Weller, stating that amount was needed, confessed he could not raise it as his share. Later Weller is said to have bought out Attell for \$2,500.

In the reports given out by the Federal men who made the arrest it was said that Weller's shoe store on 8th avenue was a blind for drug negotiations and sales, with the only shoes those in windows. This probably was a part of the Federal men's plan to make the raid "spectacular." Weller has been a theatrical shoe man for many years, not only selling the professionals individually but outfitted many productions.

The federal men also told the newspaper men they would give out a list of 200 "drug buyers" of Weller's, then forgot to do so, another instance of Federal publicity stuff.

An added mis-fitting section of the story was that the Federal men said they had been watching Weller's for two years trying to "take it," while the police stated that six months ago Mrs. Weller gave information regarding her husband's selling dope, that having been the first intimation that Weller's store was being used for anything besides foot wear.

De Luxe Service on Motor Coaches

The last word in motor coach convenience turned up last week when a long distance bus parked on West 45th street offering dining service to passengers. The coach travels between New York and Hartford. A section of the car is set aside for this newest adaptation of Pullman travel. There were four small tables, arranged somewhat like those in railroad buffet cars.

Motor coach lines plying between the cities is increasing almost monthly. It is predicted this form of public transportation will come at least partially under state or federal control. Railroads are reported buying up motor coach lines at certain points and withdrawing trains at a material saving in operating expense.

Certain trips by motor coaches are faster than train service. An instance is the line running from Baltimore to Havre de Grace race track. Usually this type of transportation is but two-thirds the speed of railroads, true too of ordinary motor car travel.

Pineapple as Reducer

Pineapple drink stands are getting a heavy play, not only cutting in on the orange drink places, etc., but also on the drugstore counters. Pineapple being a fat-reducer, the men as well as the women are going in for it as the Times square mob is generally "soft" and overboard around the waist-line.

Why Signs Stay Up

Each day as a curious crowd of rubber-necks extend their chin pieces skyward and watch the workmen putting up the new I. Miller structure at Broadway, 7th avenue and 46th street the query naturally arises: "Why the two Universal electric sign boards were not removed to enable the contractor to work at a greater advantage than he does?"

If the signs come down the display agreement becomes automatically abrogated. It is also understood that if the signs are taken down the license department of the building department would not grant another permit for them to go up.

EVELYN ADDAMS, 1 YR. AND DEPORTATION

Boss of Eve's in Village Sold "Dirty" Book—Man-Hater Besides

Evelyn Addams, 35, of 38 Washington square west, proprietor of "Eve's" tea room at 129 Macdougall street, Greenwich Village, found guilty in the Court of Special Sessions of possessing and distributing an indecent book, was sentenced to serve a year in the penitentiary in Special Sessions. It was also ordered that the immigration authorities be notified to deport her to Poland at the expiration of her sentence on the ground that she is not a citizen.

Miss Addams was previously convicted of disorderly conduct in the Tombs Court and the sentence covered the two charges.

Miss Addams, who assumes mannish clothes and is a self-confessed "man-hater," was arrested June 17 by Policewoman Margaret Leonard at the "tea room." The police officer told the court she was ordered to investigate the place as a result of complaints received concerning the actions of young girls.

Mrs. Leonard said Miss Addams immediately started to "flirt" with her and produced a book entitled "Lesbian Love," which the defendant claimed to be the author of. Miss Addams, according to the officer, advised the latter to read it. Mrs. Leonard did and caused Miss Addams' arrest. To make it harder the officer added an additional charge of disorderly conduct baring this on the general attitude and actions of Miss Addams.

RED HEAD'S BEAUTY BOUT

Titian Clan Will Vie at Luna's Pool on August 13

This year's "red head" bathing beauty contest will be held at Luna's pool, Coney Island, Aug. 13. Only genuine red heads will be eligible as entries. Transformations won't go

MISS LLOYD'S CHARGE FAILS TO STAND UP

Anne Carpenger Dismissed in Court—Virginia Heard 2d Unkindly Comment

Virginia Lloyd, petite blonde actress, 67 East 53rd street, was chastened when Magistrate Albert Vitale in West Side Court discharged Anne Carpenger, model, 46 West 47th street. Miss Carpenger was haled to court by Miss Lloyd on a summons charging her with making disparaging remarks and striking her.

Miss Lloyd was represented by her attorney J. Harrington Broderick, 55 Broadway. In a talk to newspapermen Miss Lloyd stated that Miss Carpenger had called her a "love pirate," also charging she had stolen affections of sweet-hearts and husbands.

Miss Lloyd encountered Miss Carpenger on Broadway near the Capitol theatre. She demanded an explanation from the latter, she said, when she charged that Miss Carpenger struck her. The battle was short lived, Miss Lloyd mentioned. She came to court the following day and obtained the summons.

On the witness stand, Miss Lloyd told the Court she had heard the unkindly remarks through some other person. The Court ordered the testimony stricken out.

After Miss Lloyd had completed her testimony, Ben Schriber, attorney for the defense, made the usual motion to dismiss.

Friars' Outing

Friday, July 30, the Friars will hold its annual outing at Karat-son's, Glen Head, Long Island.

Sports, fishing and dancing with music by the Eddie Elkins band. Friars are permitted guests. Tickets, \$6 each.

Rube Bernstein is chairman of the outing committee.

BEAD COVERING ENOUGH FOR TEX'S DANCING GIRL

Same Dance Elsewhere Not Interfered with—Texas Guinan on Cops

The charges of giving and permitting an immoral dance pre-ferred against Julia Dunn, 17, 22 West 8th street, dancer, and Hyman Edson (Feet), manager of Texas Guinan's 300 Club, were dismissed when the case was brought before Magistrate Albert Vitale in West Side Court.

Early Saturday morning police-women Margaret Solan and Margaret Leonard, accompanied by policemen Wund and Crede, entered Texas' place and seated themselves at a table. At 3 a. m. Miss Dunn, in beaded breast shield and trunks, did a dance.

Following the dance the police-women went to the dressing room of the dancer and arrested her on a charge of giving an immoral performance. Meantime Wund and Crede took Edson into custody. By this time Lieut. John Martin, of Chief Inspector Lahey's staff, appeared with five other men to see that there was no interference. The couple were taken to West 47th street station and after being booked were immediately bailed out.

The police circulated through the club and Officer Wund said he found two quart bottles party filled with whiskey and two quart bottles partly filled with gin. They preferred an additional charge of violating the Volstead Law against Edson.

Close to Audience

In court Mrs. Solan told the magistrate Miss Dunn had wiggled her body in the region of the hips and stomach in a suggestive manner while the patrons made various remarks about her. Magistrate Vitale asked the policeman if she had not seen similar dance on the public stage and she admitted she had, although, she said, the performer was not in as close contact with the audience.

At this point Ell Johnson, 1540 Broadway, attorney for the pair, asked for a dismissal of the charges and the magistrate granted his motion.

Outside the court Texas vehemently denied any liquor was sold in her place and said if any was there, it had been brought in by patrons. Regarding the dance she said she had seen dancers in public whose costume was even less than that worn by Miss Dunn. She said one of these dancers wore 12 beads and seven were beads of perspiration.

Tex said there was no reason for the police coming into her place incognito, that they were welcome any time.

CALL FOR KIBITZERS

Friar Abbot William Collier turned his attention to certain by-products of the Friars cardroom known as kibitzers and called the same in a thousand other clubs. The abbot called a meeting for Monday with an idea to regulate the sitting rules, but although some of the champ sitters-in made it a point to be on hand, Wil'e forgot and went to a ball game.

Collier's suggestions were contained in a notice posted in the club:

Important Notice

There will be a meeting of the cardroom kibitzers, Monday, July 5, at 3 p. m. to elect officers and a kibitzer emeritus; also to devise the sitting rules. I have noticed that the kibitzers have been very lax and I have frequently found the cardroom with only 11 kibitzers attending three games of pinochle. I would recommend that they divide themselves into squads of say four or six at a time. Their working hours will be 3 to 6 p. m.; 6 to 9 p. m.; 9 to 12 midnight, and 12 to 3 a. m., with the exception of Saturdays when an extra squad (seals) will be required between the hours of 3 and 6 a. m. In the future all kibitzers must show as identification either a stack of chips or a union card.

Treating that your kibitzer treat-ment is in a good, healthy condition and that you will all attend the meeting, I am, Friarly Yours,

WILLIAM COLLIER,
Abbot.

38 PLAYING WEEKS AT PRESENT ON MUTUAL'S ROUTE NEXT SEASON

The regular Mutual burlesque season will open Sept. 2 with a route of 38 weeks, 36 weeks of full week stands and two weeks of one-nighters.

The route at present will be augmented within the next 10 days.

The Mutual route will include: Olympic, New York; Star, Brooklyn; Savoy, Atlantic City; Trocadero, Philadelphia; Gayety, Baltimore; Mutual, Washington; Route No. 2: Orpheum, York; Opera House, Sunbury; Mishler, Altoona; Maryland, Cumberland; West End, Uniontown; Lyceum, Beaver Falls (all one-night stands); Academy, Pittsburgh; Empress, Cincinnati; Gayety, Louisville; Broadway, Indianapolis; Garrick, St. Louis; Mutual, Kansas City; Burwood, Omaha; Garrick, Des Moines; Gayety, Minneapolis; Gayety, Milwaukee; Empire, Chicago; Cadillac, Detroit; Empire, Cleveland; Garden, Buffalo; Corinthian, Rochester; Savoy, Syracuse; Gayety, Montreal; Howard, Boston; State, Springfield; Gayety, Brooklyn; Lyric, Newark; Hudson, Union Hill; Majestic, Paterson; Gayety, Scranton; Gayety, Wilkes-Barre; Route No. 1: Lyric, Allentown; Strand, Shamokin; Majestic, Williamsport; Opera House, Lebanon, and Orpheum, Reading (two days).

CHELSEA HEARING

Additional hearings on application for renewal of license of the Chelsea, New York stock burlesque house, will be held Friday in the trial room of the License Department and with Commissioner of Licenses Quigley presiding.

Previous hearings held two weeks ago were adjourned until this week, when additional testimony will be taken.

The Chelsea has been the storm center of local opposition from church and civic organizations since reopening some months ago as a stock burlesque. One of the chief opposers to its being granted a renewal of license is the Rev. Father Thornton, pastor of the neighborhood Catholic church.

Goldberg's Colored Show

Jack Goldberg has been given a franchise by the Columbia Burlesque Circuit to produce an all-colored show next season. Last season Goldberg replaced Hurtig & Seamon's "Temptations" with his "Seven-Eleven," an all-colored Columbia that led the circuit on grosses for the period it played the Columbia houses.

His show next season will include the "Seven-Eleven" company under another title.

Low Kelly in Vaude

Washington, July 6.

Low Kelly will continue in vaudeville, making his first appearance as a turn at the Earle last week, after 20 years. It was that long ago Kelly created his "dope" characterization.

It had been reported Kelly would head a Mutual wheel show next season.

2 Shows for Columbia

Two more non-burlesque attractions said to be booked by the Columbia Burlesque Circuit are "Mercenary Mary" and "Kosher Kitty Kelly."

Both will be produced for the Columbia by Robert Campbell, according to report.

Joe Fox's Twins

Milwaukee, July 6.

This summer is a bumper one in the home of the Joe Fox's, with twins arriving June 29.

Mr. Fox is of Fox and Kraus, the stock burlesque producers.

Lou Lesser Managing "Follies"

Lou Lesser has been engaged by Bernstein & Callahan to manage their Mutual Burlesque attraction, "Follies of Pleasure," next season.

Mutual Burlesque After Opinions from Legits

The Mutual Burlesque Association is quietly preparing for the stamp of approval of a committee, or jury, of established legitimate authorities on the Mutual's product for next season. The directors have applied to several producers and authors of the highest standing, requesting:

"Is it possible for us to acquire your aid in a consultative way, before our rehearsals start and while they are in progress?"

A personal letter states in part: "Burlesque, as a form of amusement, always has been regarded as an outcast by those engaged in other divisions of the American theatre as an institution."

"That there has been justification for this attitude we do not attempt to deny. But we believe it can be wholly overcome."

"We want the newspapers and the public to know we are sincere in our desire to give burlesque classification among the worthy things of the stage."

"We are rebuked at times for doing the things done in most if not in all 'first-class' revues and musical comedies. Word for word, line for line, song for song, dance for dance, we will compare our product with any of a dozen high-priced current shows."

L. H. Herk is the signer.

Garrick, Milwaukee, Sold; May Be Leased to Chain

Milwaukee, July 6.

Sale of the Garrick, Milwaukee's "white elephant" house was announced this week by Fred C. Gross, owner, for \$225,000 to the Garrick Realty Company, composed of Edward Freyer, Morris Stern and Benjamin Rosenberg, all of Milwaukee.

The first action of the new owners was to notify the Wisconsin Players, home talent organization, which has been giving plays one or two days a month, to move.

It was also announced that the house will be leased on a 5 to 10-year plan to a New York producing agency for the production of popular priced theatricals.

In the dim past the Garrick was the Bijou, "blood and thunder" house. Later it played burlesque and was named Gayety, changed again five years ago when the Shuberts leased it from Gross, who had taken it over from W. G. and Edmund Spence. Gross remodeled the place, tore out the gallery and balcony and made it a one-floor house. Shuberts operated a few weeks and quit. Popular priced stock followed, and quit. Pictures were tried and flopped. "Able's Irish Rose" came in and stayed 12 weeks, making a record for all time.

Herbert Minsky Marries

Herbert Minsky, stock burlesque producer and house operator, was married to Dolly Dixon, sister-in-law of Henry Dixon, at City Hall, New York, July 2.

The couple left for Atlantic City for a honeymoon.

Engagement

Billy Fields and Ernie Mack by Morris Wainstock for "Powder Puff Follies" (Columbia).

WITH DOWNTOWN STOCK

Harry Steppes will not return to the fold of Cain and Davenport next season but instead will be featured comic with the new burlesque stock to be installed at the Grand street, New York.

Others also signed for the downtown stock are Lola Pearce and Bob Lancaster.

Fineberg at Miner's Bronx

Charles Fineberg will manage Miner's Bronx (Columbia Wheel) next season. Hughie Bernard presided over the house last season.

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 Pola Negri-Valentino wedding story broke out again, when Miss Negri's mother reached Chicago a few days ago en route to Paris, and announced through a secretary that the ceremony would take place next March.

The Australian House of Representatives rejected a proposal to increase custom tax on all films, but British product. The government announced that British pictures would be fully protected, but means would not be taken until a sufficient volume of desirable pictures was made available from the home country.

During the convention of the National Council of Traveling Salesmen's clubs at the Pennsylvania hotel, New York, representing nearly a million commercial salesmen, the delegates went further into the abolition of the Pullman surcharge granted as a wartime measure and still in force. The matter of interchangeable mileage also was canvassed.

It was made known that George Divani, who married Mae Murray a week ago, had worked for a year as an oil driller in Texas for the Sinclair Oil Company without revealing that he belonged to the nobility of the Republic of Georgia, one of the Balkan States in the Near East.

Patterson McNutt will begin production of two plays for next season Aug. 1, when he returns from Maine.

Commander John Philip Sousa's 34th tour began yesterday in Hershey, Pa. July 11 the band of 100 goes into the Steel Pier, Atlantic City.

Richard Herndon announced six productions, starting with "American" July 19, and running up to January. All are American plays by American authors.

A delegation of night club men appeared at the public hearing on the proposed curfew law in city hall last week, but Mayor Walker stood fast to his determination to legislate through the Municipal Assembly for a 3 o'clock closing. He replied wittily to the protests of the cabaret men, but gave way not an inch in his position.

The Mussolini edict ordering industrial reforms for Italy, specifically forbade the opening of any new cabarets.

Police Commissioner McLaughlin has restored the old "Vice Squad," which flourished under former Captain "Honest Dan" Costigan. It will devote itself to checking vice. In making the announcement, the commissioner remarked casually that the squad would be required to get action on thugs and stickup men and in order to keep watch on the underworld would pay special attention to the night clubs, where such characters might spend their leisure.

S. L. Rothafel reported at U. S. marine headquarters in Quantico, Va., for two weeks' training period as a member of the reserves. "Rox," in his youth, served seven years with the marine corps, and won the distinguished service medal.

Eight girls of the "Revels of 1926," at the Shelburne hotel, Brighton Beach, were arraigned before Magistrate Brown in Coney Island court on charges of giving an "immoral performance." They were held in \$200 bail each and paroled for hearing on July 20.

Police Inspector Sackett caused the arrests. He pleaded, he said, with Henry H. Gerard, manager of the hotel, and Duff Shy, manager of the show, to dress the girls after he had witnessed Saturday night's performance. He sent four plain clothes men and Detective Thomas Craddock to the hotel the next evening, and they made the arrests.

Stockwell Reynolds Diaz Albertina has begun proceedings in New York Supreme Court to collect a judgment against Mrs. Leslie Carter from her royalties in "The Shanghai Gesture." Albertina recovered a claim for \$1,517 against the actress in London in 1918 for rent of an apartment there, and sued her on the judgment here last year.

Maria Jeritza's suit to restrain Louis and Isadore Cohen, cigar manufacturers, from using her picture and name on their cigars, ended

when the defendants agreed to have the temporary injunction obtained by the prima donna made permanent. The amount of damages to be awarded the plaintiff will be arranged out of court, it was said.

Harry C. ("Bud") Fisher was ordered to pay \$250 weekly alimony and \$10,000 counsel fees to Ardita S. Fisher by Justice Ford in Supreme Court.

CHICAGO

"Admiration Products Co.," luring pretty girls into what police believe is a white slavery ring, was revealed as having been in operation for over a year after Harris Holmes and Walter Crawford were seized last week in a raid on the Brookmont hotel because of stories told to police by two 18-year-old girls found leaving the hotel.

Motion picture contracts were among the many lures used by officials of the "company." A high school girl stated that the two men had negotiated with her for several months about appearing in a picture to be called "America's Choice," but nothing came of it. Meanwhile she said she received invitations to dances and parties in "black and tan" cafes, all from "Admiration Products Co." Another girl, high school student, told how the men had lured her into a fake beauty contest, the same contest the two girls apprehended by the police were to enter.

Plans for the erection of an amusement resort in Holmhaven, Miss., near Biloxi, have been announced by Herbert G. Shimp and O. O. Carpenter, Chicago sportsmen, following a conference with business leaders of the Mississippi golf coast. Work on the project, calling for an expenditure of \$250,000, will start within a few weeks, the men say. Harry C. Mohr, owner of the Morrison hotel, according to present plans, will operate the place.

Playing Sean O'Casey's "The Plough and the Stars," the little radical playhouse on North Clark, has been doing capacity business on week-ends, the only time the house is open.

LOS ANGELES

Beverly Huston, dancer, appeared in municipal court in her complaint against Phil Fogert, amateur boxer and parking station man, who is alleged to have struck her roommate, Adele Nelson. Miss Huston and Miss Nelson administered a beating to the attempted attacker.

Aloah Porter, Venice, was chosen winner of the beauty division of the 14th annual Venice bathing beauty parade. Wynona Saginaw, Indian, was awarded the costume division prize, while Lucille Pinson, Universal City, was chosen first in the personality division.

Carolyn A. Alchin, music writer and originator of the Alchin system of harmony, was buried June 28, following her death at her home in Los Angeles June 24. She was a member of the board of directors of Hollywood Bowl, faculty member of the University of California music school, and associated with many women's clubs.

Edward J. Ketcham, captured after he was alleged to have held up El Patio ballroom, escaped from a deputy sheriff at Slater Sliding, Cal., while being taken to Folsom penitentiary.

Frank Burns, studio property man, arrested for vagrancy, was given a 90-day suspended sentence when demonstrating by numerology that Judge Richardson's name denoted kind-heartedness.

Joe Schlocker, lightweight pugilist, was arrested on suspicion of grand larceny. Schlocker is suspected of being implicated in a robbery in San Diego on March 17, where a jewelry store was looted.

Marguerite E. Heinz, actress, was given the custody of her eight-year-old son, Orel, and an equal division in the community property of her husband, Orel R. Heinz, architect, in divorce proceedings she instituted against him, charging cruelty.

Johnny Harmon, actor, was arraigned in Municipal Judge Pope's court on a charge of intoxication, with the possibility of reckless driving charges filed against him after being arrested in Hollywood, where

SAMBO'S GROSSES

Hurtig & Seamon's "Lucky Sambo," now in its seventh week of a summer run at the Columbia, New York, grossed better than \$50,000 the first five weeks.

July 4 the show is reported to have exceeded \$2,200 on the day. The large taking was due to the holiday scale of prices. Last week "Sambo" got around \$9,000.

The all-colored revue is set at the Columbia for an indefinite run.

'HELLO AMERICA' STILL GOING

Hurtig & Seamon's mixed show, "Hello America" did not close at the Casino, Philadelphia, last week, but reorganized and will remain indefinitely.

The colored entertainers were dropped with new skits and numbers added. The current list of principals includes Abe Reynolds, Florence Mills, Beth Clark, Joe Forte, Harry Evanson, Johnny Connors and Eileen Rogers.

he is said to have driven his car into a row of parked automobiles.

Amedeo Morrelo, scenario writer, was arrested by Hollywood police at the home of Dan Mercey. Both were charged with violations of the Wright act and possession of liquor.

Preliminary hearings of the attack case against Walter G. Anderson, film studio physician, brought by Gloria Delmar, actress, have been held before Judge Ambrose in secret.

David Horsley, film producer, was found guilty of misdemeanor in connection with a non-payment of wages suit brought by Miss Beatrice Imrie, his former secretary. Horsley was placed on \$150 bail and remanded to jail when failing to furnish it. He was accused of giving Miss Imrie a non-negotiable note in lieu of wages.

Olive Trevor, screen actress, who wrecked a casting bureau here several weeks ago while intoxicated, was arrested again when neighbors complained of disturbances said to have been created by her in a Hollywood apartment house.

Nenora Durant and Helen Hayes, dancers, arrested in a raid of Forester hall a month ago, were fined \$3 each by Municipal Judge George Bullock on disorderly conduct charges. Ada Dalley, another entertainer, had been fined \$25 previously, while Ethel Payne was assessed \$15. Trial for Lucille Lorraine, the fifth entertainer, was set for July 15.

Several thousand dollars' worth of diamonds, jewelry, silver and house furnishings were reported stolen from the home of Mrs. L. L. Arms, on the screen Mae Marsh, at Midwick, suburb near here. The loss was discovered when the family returned after an absence of several days.

Edward J. Ketcham, who pleaded guilty to holding up El Patio ballroom and who escaped at Bakersfield, while being taken to Folsom penitentiary, was captured in Los Angeles and will be taken to Folsom again.

Mrs. Ileen H. Butler was awarded an interlocutory decree of divorce and \$125 alimony a month from Frank Butler, screen actor, on grounds that he was in love with Mrs. Ethel Virginia Crites, who had obtained a divorce a few days before from Virgil C. Crites, president of the American Oil Dehydrating Company.

Bertha Waldman, film actress, had her ex-husband brought into court on charges of failure to keep up alimony. Upon his promise to make payments, the case was continued.

James Young, picture director, reported to police that he was held up and robbed of \$30 while walking in Hollywood. The robbery was committed by a lone bandit, who escaped in a car.

Mrs. Helen H. Butler appeared before Judge Walter S. Gates seeking alimony from Frank R. Butler, screen actor, pending her suit for divorce, in which she charged cruelty. She asserted her husband showered attentions on Ethel Virginia Crites.

Will Morrissey's Music Hall Revue is scheduled to close at the Majestic July 6.

Albert Hay Malotte, engaged as featured organist for Metropolitan and starts next week.

Joseph M. Schenck was selected chairman of the advisory board of the Washington-Vermont agency of the Commercial National Trust and Savings Bank, located on Elm row. Arch M. Bowles, general manager of West Coast Theatres, is also on the board.

man Irwin O'Leary, who told the court he observed Ablon accept money from two men to place a bet on "Muskalong," running a Bowie.

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15 YEARS AGO

(From Variety and "Clipper")

The Kinemacolor pictures of the British Coronation were rushed to this country on the "Mauretania," causing much amazement because of the color process. Pathe also issued a special reel in black and white of the event.

Managers of small time vaudeville theatres were considering raises to the 50c top, figured that with an orchestra, etc., the public would stand it. Predictions were that a 75c top would be reached in New York before the coming season was through. Marcus Loew, however, was holding out because if he advanced his prices, it would leave the 10, 15 & 25c vaudeville field entirely to William Fox. This he was loath to do.

Lee Shubert engaged Gaby Deslys for the Winter Garden, paying her \$4,000 weekly, or \$500 a performance, which she had demanded for some time in negotiations carried on with other managers. This was to be the Winter Garden's second season. A considerable net loss was sustained by the Shuberts during the first year of its operation.

The professional troubles between Pavlova and Mordkin led to an announcement of their separation, the male dancer having agreed to team with Mme. Karsavina for the next season. This all occurred in London.

The summer of 1911 was the worst for theatricals in 20 years. Theatres in all the big cities had been closed by the heat and even in Chicago and New York, but few remained open. Even the roof gardens and out-of-door resorts were affected. Stock companies had toppled over in floods, while among the New York dramatic pieces, "Get Rich Quick Wallingford" was the only hit strong enough to ride unaffected through the heat wave. Even hits like "The Pink Lady" and "The Red Rose" were doing ghastly business and merely keeping open in the hope of relief.

A. E. Thomas, then dramatic editor of "The Sun" in New York, was a budding playwright. Five of his plays had been accepted for production. Thomas' success continued and today he is rated as one of the leaders among the native playwrights.

Ira Erastus Davenport, the last of the famous Davenport Brothers, spiritualists, died at his home in Myersville, N. Y.

50 YEARS AGO

(From "Clipper")

Mark Twain tried reporting for a Boston paper. His paragraph on the death of one of the city's women is one of the most terrible things ever written for a daily. It took Twain about 15 lines to reach the point that the woman had died. The other space he took up with detailing an incident in her son's life, so written that it is a masterpiece in the annals of journalistic verbosity. His first sentence contained 215 words and constituted three quarters of the space occupied by the story in its reprinted form in "Clipper."

Philadelphia was flooded with visitors over the Fourth of July, the holiday attraction, added to the presence of the Centennial Exposition in that city combined to overflow the hotels and rooming houses. The seats in the ferris wheels at the exposition grounds were turned into temporary sleeping quarters, while newspapers over the country carried cartoons of the native Philadelphians sleeping in their

INSIDE STUFF

ON VAUDEVILLE

Nothing tangible has developed among the picture house agents since their first meeting in New York as reported last week. The working committee for the agents has met a couple of times, talking over prospective "rules of conduct" rather than "organization."

The proposal to organize was hastily put forward at the first meeting without meeting general favorableness. The working or "steering" committee if remaining intact will probably lead the agents along until such time as it is may be felt propitious to organize.

There are about 25 picture house agents at present in New York. Other than a few trade intricacies the agents are encountering there are no serious problems confronting them. The picture booking offices are reported doing business agreeably with the agents, but the bookers do become annoyed when there is a duplicated submission of attraction (more than one agent offering same attraction). Frequently with this is a different salary, another annoyance, either taking up considerable of the booker's time and engendering the standing of an agent in a particular booker's office if he should be the victim of a recurrence, although possibly the agent is perfectly innocent.

Most of the agents seem to feel that the promotion of the movement for mutual protection among them was beneficial in itself, with the agents becoming known to one another in a group for the first time. That now permits of freer business intercourse between the agents. It has already tended to erase some of the former complications in the near new picture house booking field.

Florence Mills has not been the hit of the "Black Birds," colored revue, in Paris, although the show is greatly liked. It appears that the Paris audiences prefer the performance as a whole, failing to single out Miss Mills, its star.

One report is that a member of the American Embassy, engaging a Paris show for a private performance annually, this time selected "Black Birds." After the performance the American is reported as having accused Howell & Baud, the French agents of substituting for Florence Mills. Assured that Miss Mills, the original, had appeared with the company, the Embassy member still expressed his doubt, stating he had paid off everyone else in the show but did not pay the person representing himself as Miss Mills. He is said to have informed the agency if it intended to demand payment for Miss Mills it would have to sue and prove Miss Mills really did appear.

There is no accounting among the show people in Paris for just why this attitude toward the colored girl this country has acknowledged ranks her class.

Broadway Palace, Association house in Los Angeles, is releasing a series of what they bill as "pictorial novelties." These are one-reel films supposedly travels of California which plainly are publicity and plugging for an automobile tour and motor stage company operating out of this city. There is no attempt to disguise the advertising, all of the title frames carrying a standing border with the name of the motor company on it.

It is the general belief among the film exhibitors, that the new B. S. Moss (Keith-Albee) policy in the Tilyou theatre (Coney Island) which was built by George C. Tilyou's money has killed all chances of George Robinson chalking up any profit at his New Brighton theatre. The New Brighton plays 10 acts but no feature film. The only pictures used are the Pathe news weekly and Topics of the Day. The K.-A. offices which also supply Robinson with his vaudeville material sends six acts, feature, comedy reel and the Pathe weekly into Tilyou's.

At one time the Robinson house was the whole works at Coney as far as the K.-A. offices were concerned. Now that the new Tilyou is running K.-A. doesn't seem much concerned about Mr. Robinson or his theatre.

Jean Norwood and Co., playing the Orpheum, Salt Lake, pulled the champion quickwit recently. Just as the curtain was about to rise on their sketch "The Dip," a mystery playlet, a fire started back stage and smoke began to drift toward the front.

While the crew fought the fire with chemical extinguishers, the players went on. At the very beginning a reference was made to the "smoke screen," and the audience immediately took it for granted that the thickening smoke was part of the action. At times the smoke was so thick the players were scarcely visible to those in the middle of the house, but they carried on with their lines. Not a person left the theatre in fright. Miss Norwood was courageously backed up by her fellow players, Camille Wood, Oliver Hancock and William J. Nelson.

A vaudeville road show playing the Association's Western "death trail," found, upon nearing Los Angeles, that one of the acts would be forced to lay off for a week on the next date. No one seemed to know just which act would get the axe, so the entire bunch fortified themselves. It was agreed among them that whichever act laid off it would receive 10 per cent of each of the other's salary.

Then it was found that the opener, a man single drawing \$125 a week, was the "victim." As his percentage of the other acts' money netted him \$165 for his layoff he worked anyway, feeling that he should show his appreciation of the "raise."

The Orpheum circuit appears to be continually leaving itself open to criticism, either in the operation of itself or its subsidiaries. Nothing "raw" has been reported for some time than the "punishment" inflicted upon a Chicago agent by the Orpheum's "Association" of that city for the probable actual reason the agent was representing an act that bested the association, in the latter's attempt to take advantage of it.

The agent has been barred by the Association and from the account without just cause. Considered trivial in itself no doubt by the vaudeville heads, it is the minor matter as well as the more mighty that brings a vaudeville management into unpopularity with agents, also acts. That costs the guilty vaudeville direction money in salary or loss of acts, which, while not directly traceable, is always certain.

Another onerous angle to the same tangle is the position of the Vaudeville Managers' Protective Association, that reversed itself to relieve the Association of a cash payment as liquidated damages to the

bureau drawers that they might rent their beds to visitors—for a fee.

Charley Ross had just been kidnapped, and "Clipper," in a Fourth of July editorial, commented that in 50 years, Charley would no doubt be fully developed. It is significant that almost 50 years hence to the day, the New York "World" fell for another "Charley Ross story" which they claimed to have exclusively, publishing pictures of the man who claimed to be Charley Ross and of the woman, a second cousin of the kidnapped man, who claimed that records proved her "Charley Ross" to be the authentic one. But the "World" played the story heavy for but two days, relatives in Philadelphia dis-

crediting it when the "World" immediately dropped it.

Crown Prince Oscar of Norway and Sweden (the countries were united in 1876), had arrived in New York for a visit of the United States. It is a coincidence that in this year of 1926, Crown Prince Gustavus Adolphus, of Sweden, is also visiting this country. During the interim, Norway and Sweden separated and set up their separate monarchies, although still closely related.

Samuel J. Tilden had been nominated for the Presidency by the Democratic Party. His opponent was Rutherford B. Hayes, Republican.

act, mishandled by the association. A movement of this kind lives up to the "Protection" in the vaudeville's guardian society's title, and renders into bits that oft pronounced policy of "protecting the actor." It also unclashes the handclasp, the one where the actor is getting the works through the manager miffing him on top of the stationery.

It seems almost a pity after the intense effort and immense amount of money spent to kid the vaudevillian for years, that the little things come along to expose the inside workers.

The Ritz-Carlton, Atlantic City, was the headquarters of Manhattan nightlife over the extended holiday week-end, with a number of New York critics and show folks as guests of the management and Gus Edwards to attend the opening of his cabaret revue, the first ever attempted at the Ritz, and Texas Guinan and her mob here as guests of a wealthy "local."

The Guinan girls were given 12 adjoining rooms, with all they could eat, drink and carry away, everything gratis; with them naturally, came a flock of Johns, hangers-on and other satellites, making in all a party of several score. The cuties all but turned the boardwalk upside down, going forth en masse and stopping the congested traffic wherever they moved.

The mysterious millionaire who has been entertaining Texas and her girls at several Atlantic City week-ends is, himself, one of the leaders of midnight gayeties hereabouts, and has figured in the press with several notable women of the cabarets here and in New York. His attachment with Tex is not romantic, as she is usually accompanied by "Charlie" Frey, her fiance.

Warnings sent out from Chicago say that the divorce approach in that city should be better considered than it is seemingly just now. This warning is reported due to a couple of Chicago attorneys lately joining theatrical clubs in Windytown with the ostensible purpose of drumming up trade, since it is unknown where a lay has entered into a strictly professional club without an ulterior commercial objective.

Lawyers in Chicago who offer bargain divorces at bargain prices are said not to be so reliable, since a divorce procured by collusive tactics may have a future kick-back upon the owner of the diploma of freedom. Often when one divorced wishes to remarry, there is a hindrance in the path through a faulty decree. This often has cost many plenty.

The safer way in Chi to lose the other half, it is said, is through an attorney of established standing and these may be easily located through inquiry.

INSIDE STUFF

ON LEGIT

Martin J. Starr, sales manager for Bernarr Macfadden's True Story Pictures, Inc., with some heat objects to Variety's comments upon Macfadden's venture into the film producing field. Mr. Starr wants it understood that "in several sections throughout the country the product has been properly sold already and substantial guarantees have been placed with this organization assuring a fair return on Mr. Macfadden's venture."

"There would be no trouble in disposing of the remaining territory if we were to accept the one-sided propositions proffered by the franchisers who have been in the habit of taking other independent product on a straight percentage basis," he said. The producer's attitude is explained by the fact that his enterprise is amply financed.

Mr. Starr creates the impression that the Macfadden pictures are to aim at a certain modesty of both artistic appeal and negative cost. "The True Story Picture," he wrote, "will not aspire to blossom forth with golden bath tubs, big velvet portieres and vast armies of extras knowing not where to run or what to do. Rather will a True Story picture symbolize the simple, plain and human things in life."

From which it would appear that the Macfadden promotion is a state rights proposition on a low negative cost basis, hung on the tie-up with the Macfadden publications. Anyhow, Mr. Starr says, the publisher is in pictures to stay.

The Shuberts are not much taken with the idea of Rufus LeMaire's "Affairs" coming into Chicago in opposition to "Artists and Models." There was talk also of "The Merry World" being switched suddenly from New York to the Windy City to open next week in opposition to "Affairs," as a retaliatory measure. LeMaire, having been formerly a Shubert ally, is doing "Affairs" on his own, with a \$75,000 reported investment individually held, although with a majority of borrowed capital. The show's salary list totals \$16,000 weekly of which Sophie Tucker receives \$1,700; Ted Lewis, \$1,500 for himself personally, plus an additional \$1,000 for his band, and Lester Allen, \$1,100.

LeMaire's Italian bootlegging backer is no longer with him, some Chicago capital having been interested.

Lewis and Soph have the privilege of doubling into a Chi night club after 10 weeks of the Chi run.

Sacha Guitry and his wife, Yvonne Printemps, are still backward in naming a date for an American appearance. It has been thrice postponed with Ray Goetz. Following their huge London success in a very good play, it is said the French stars received offers for this side up to \$1,750 a performance.

There seems to be somewhat of a difference of opinion as to just what is holding back the Guitrys from coming over here, whether the sea voyage Guitry professedly doesn't like or the Guitrys believe there will be more money the longer they defer.

It is claimed that Guitry has said he will sail for a summer engagement in New York. Naturally a promoter names the regular drama season, with Guitry always advancing the argument against sailing at that time that it is too rough on the water, no matter what the month named after September until March.

The State Department at Washington does not take cognizance of reports on outrages against American citizens abroad in foreign countries unless formal complaint is entered. That is apropos of the story in Variety last week of maltreatment of two American show girls in the dives of Tampico, Mexico. At Washington, the Mexican Ambassador, Senor Don Manuel C. Tellez, refused to comment upon the story to Variety's Washington correspondent, merely stating that "there are crooked people to be found everywhere" but adding that his government is continually doing everything to suppress such persons.

May Dowling, the only lady legitimate theatre manager in Chicago, returned to New York last week and is departing for Europe with her mother Saturday. Miss Dowling was given charge of the Great Northern, the Shuberts Loop lemon during the spring. When the house closed she handled the publicity for Shubert attractions in Chicago.

The job of house managing is not Miss Dowling's idea of a good thing and it is likely she will revert to her first love, that of press agent.

Geisse Fuguet, lately announced as the producer of the drama, "Champagne," by Carlos de Navarro, is of the Fuguet family of Philadelphia. While this is his first legit project, Mr. Fuguet is reported as stating he intends to actively adopt production as his career. "Champagne" is to go into rehearsal during this month with a try-out late in August.

Ina Claire had a hankering for an old, imposing house, and she bought same in Westchester. There were some regrets after she examined the place and discovered serpents, bad plumbing and lots of things that needed fixing. It cost her plenty to doll up the home. Friends say she now figures on getting a modern establishment.

STUBBORN CHORUS HALTS 'NANCY' ON COAST DESPITE EQUITY

Principals, Who Had Signed Substitute Contracts Without Equity's Knowledge, Ready to Continue When Choristers Balked—Closed Saturday

San Francisco, July 6. Tom Wilkes' "Nancy," in its third week at the Wilkes, closed suddenly Saturday after a wrangle with the chorus. It was the ladies of the ensemble apparently who brought on the closing while the principals were willing to continue under instructions of the Equity representative, Wedgewood Nowell. The show was brought here from Los Angeles after Equity had obtained a guarantee from Alfred Wilkes that full salaries and transportation would be paid for three weeks.

After the local opening the management obtained the individual signatures of the cast to an agreement to remain four weeks on the basis of full salary for the first week and cuts for the remaining three weeks.

This action did not come to the attention of the local Equity representative immediately. When Nowell learned of the subsequent agreement, he demanded particulars. The entire complicated matter was threshed out between the company manager and Nowell and the Equity representative at length approved a new arrangement under which the show would continue for four weeks, but with full salaries for the entire period.

Objected to 4th Week. The story goes that a group of dissatisfied chorus girls took exception to Nowell's action in insisting upon adjusting the case and wop all but four of the other girls to their way of thinking. When it came to a showdown, all but the quartet refused to continue, on the argument that they had agreed to three weeks and could not be required to play the fourth. They refused to recognize the authority of Nowell to step in as umpire and call for the continuation of the engagement.

At this point Dean Worley, manager for Wilkes, gave it up and ordered the show closed.

Of course, the girls changed their minds when they learned this, but Worley said "Too late" and the closing order stood.

The Wilkes management feels that Equity is responsible for its embarrassment. There is talk of a damage suit against the organization.

Rita Owin Left Show After Landing a Hit

Detroit, July 6. Rita Owin left Rufus Lemaire's "Affairs" Saturday although having scored with the show during its stay here.

Miss Owin had gone with the company on the understanding she would not remain over three weeks as an accommodation for Lemaire. She canceled picture house time to take the production engagement.

Through the show being re-set while here and with Miss Owin called upon to improvise a routine, the dancer decided it was not worth her while to be switched about during the short time she intended remaining.

'Conscience' Fading Away

Chicago, July 6. "Conscience" has failed to click and will leave the Adelphi at the end of this week. Sibylla Bowhan, here last season with "Rose-Marie," will be starred in a new Chicago-produced piece called "Frosty," opening at the theatre July 11.

In the cast will be Earle Gilbert, Willis Hall, Willard Kent, Tom Fadden, Cass Burt, Genevieve Bertolacci, Tom Holer and others.

SOUVAIN COMPANY

Henry Souvain, president of the Paintex Products Corp., is providing a part of the score for the Richard Herndon production, "Americana." He wrote the score for the Ziegfeld production, "The Comic Supplement."

'TRUTH' CO-OPERATIVE

"The Half Naked Truth" which last week moved from the Mayfair to the Cort, New York, went co-operative Monday. Saturday Mabel Ryan who, produced the play, advised Equity that she was through so far as the contracts with the players were concerned. The company was paid by Equity, a cash bond having been deposited by Miss Ryan. The latter sponsored "Nirvana" at the Greenwich Village last winter, it lasting less than two weeks.

The players in "Half Naked Truth" agreed to the co-operative try excepting Ray Collins, featured. Collins claimed a contract with Miss Ryan for three weeks, the salary being set, with provisions for featuring included. Collins thought continuing with the play, served notice that he would hold Miss Ryan to the agreement.

The piece played three small gross weeks at the Mayfair, a 299-seater. Business at the Cort was cut rates and not much revenue came from that source.

Short Settles Suit on Basis of Long Green

Hassard Short, producer, has settled his impending \$8,000 suit against A. L. Jones and Morris Green. The amount of settlement was not made known.

Short staged the last edition of "Greenwich Village Follies" but withdrew after the piece opened in New York following reported differences with Jones and Green, managing directors of Bohemians, Inc., holding company producing the revue.

In the complaint filed Short alleged \$4,000 was still due him for staging the piece and a similar amount due as royalties on skits and other business which he placed in the production.

Rosamund Whiteside Left 'Castles' After 2 Shows

Chicago, July 6.

After singing two performances of the leading feminine role in "Castles in the Air," Rosamund Whiteside (daughter of Walker Whiteside) left the company taking two weeks' salary and transportation back to New York.

It is understood the part was found unsuitable to Miss Whiteside's type.

Hal Skelly's Gamble

Chicago, July 6.

Hal Skelly, star of "The City Chap" at the Woods, will take over the show when it moves to the Harris.

Skelly will be a 50-50 partner, it is understood, with a man outside the profession.

The production rights for Chicago were originally purchased by Jones, Linick & Schaefer with Johnny Jones credited as producer.

The show has grossed moderately at the Woods averaging a bit under \$15,000 with the overhead around \$14,000.

Miss Greenwood's Show With Music by Husband

Charlotte Greenwood will star in the fall in a show of her own production. Martin Broones, Miss Greenwood's husband, is to do the musical score.

"Merry Merry" Closing

Boston, July 6.

"Merry Merry" will close at the Plymouth Saturday. For a time the musical comedy topped the field here in weekly business.

The show opened to about \$13,000, high at \$17,000, but trade started to sag and the gross dropped under the \$12,000 stop limit.

Indecent Letter Writer

A flood of complaints has reached the postal authorities of late from attractive women appearing in New York theatres, who have been receiving unprintable letters, apparently all from the same man.

A famous woman star received one last week, containing matter of such nature that the sender, if apprehended, is liable to from 10 to 20 years in a federal prison for transmitting it through the mails.

The postal inspectors are hot on the trail. The envelopes bear postmarks of widely scattered portions of the city.

ZIEGGY'S LATEST TITLE

Flo Ziegfeld has again changed the title of his new attraction at the Globe, now calling it "The Ziegfeld Revue." Three extra-sized ads appeared Tuesday, and in only one was the label "No Foolin'" used and then submerged in small type. One of the extra space insertions featured Louise Brown.

When the show opened in Atlantic City it was called "The Palm Beach Girl." A picture by the same name was exhibited at the Rivoli, New York, the same week Zieggy's revue started at the Globe. The "No Foolin'" title was quickly chosen, but too late to change the Sunday ad.

Last week, first full week for the show, the gross was around \$30,000. The house capacity at \$5.50 is between \$37,000 and \$38,000.

O'Connor's Heavy Bail On Abandonment Charge

Chicago, July 6.

Charged with abandoning his 10-year old son in Scarsdale, N. Y., Robert O'Connor, actor, appearing in "The City Chap," was arrested on a governor's warrant and arraigned before Judge Daniel Trade. O'Connor was released under \$10,000 bond, with a hearing set for July 12.

Attorney Seymour N. Cohen is representing him.

Edna Hibbard Had \$36 in Talk with Great Neck

Chicago, July 6.

Edna Hibbard, as the wise-cracking Jane in "Gentlemen Prefer Blondes," had wise cracks but no cash for Sarah Quirk in whose apartment, it is alleged, Miss Hibbard completed a \$36 phone call to Great Neck, Long Island.

Said \$36 Miss Quirk is out to get. Miss Quirk's lawyers await some sort of an acknowledgement from the actress before proceeding to law.

"Bugs" Out of "Foolin'"

Of the cast which opened at the Globe, New York, in "No Foolin'" only one featured player is out, Bugs Baer leaving the show last week. The crack humorist was ill at ease and welcomed the withdrawal.

While no other changes were made, Ziegfeld speeded the show, paring down the numbers and skits. That permitted the curtain to drop at 11:20.

The premiere ran 15 minutes past midnight.

Belasco's "Texas" Breaking-in

The new David Belasco-Willard Mack (authored) "All the Way From Texas" is to have its initial performance at the Patchogue, Patchogue, L. I. Aug. 9.

In the cast will be Willard Mack, Beth Merrill and William Courtleigh.

Santley Leading "Hawthorne"

Joseph Santley has been placed under contract by Sam H. Harris for the lead in the musical version of "Hawthorne, U. S. A.," to be brought to New York about Oct. 15.

Stamford "Dog Town"

Stamford, Conn., holds last season's record as a legit "dog town" through having been the premier spot of 70 attractions.

Less than 60 percent went further than this opening date and only 30 percent ever reached New York.

BOARD FENCE SIGN

A board fence fashioned into a unique sign by Dean Deitrich is attracting attention in front of the Belmont, New York. The stunt is an adv. for "Americana," due in that house in two weeks. Everyone concerned with the making of the revue and those in it are mentioned, the lettering and sketches being in white against a black background.

Dick Herndon, producing the show, said the fence was so high that William Collier couldn't scale it and return to the cast. Willie walked out because too many people were writing the show, he said. The fence has two small apertures for the fire hydrants.

Lumber used in the fence cost \$60 and is perfectly good on one side. It is intended to transplant the fence to Queen's boulevard, Long Island, after the show opens.

'Nanette' Fails to Hold Up on 3d Return to L. A.

Los Angeles, July 6.

"No, No, Nanette," on its third return engagement here in a year and a half, proved a disappointment, with reports current E. D. Smith, the producer, will order its closing Saturday.

When "Charlot's Revue" closed at this house a month ago, Smith decided to bring his own show here to fill the gap until he could get another New York attraction. "Nanette," which played two of the downtown houses, seemed to have gotten all the trade it could here, with Smith advised of this fact after the third performance. He was in New York at the time, and is reported to be returning here this week, when he will announce that "The Green Hat," with Ruth Chatterton in the Katherine Cornell role, is to open within a few weeks.

Village Groups Go Out After \$50,000 Bankroll

The consolidated Greenwich Village and Actors theatre groups under the heading of the Actors' Theatre are launching a drive to raise \$50,000 via subscriber route between now and the opening of the new season in September.

Plans for the campaign were settled at a meeting last week. The method calls for enrollment of 5,000 new subscribers at \$10 as the means of raising the required amount.

The combined subscription list now numbers 2,360, of which, before consolidation, the Greenwich Village group held 1650 permanent subscribers and the Actors Theatre, 600.

Totten Says "Pay Me"

Joseph Byron Totten has filed suit against Lew Cantor, vaudeville producer, to recover \$400 for alleged breach of contract.

Totten claims to have been engaged by Cantor as the principal player of a legit piece "In Soft," signing an Equity contract. The piece never materialized, but under Equity form regulations Totten demands two weeks' salary.

SOUNDS SPICY, YES?

"A Flea in Her Ear," French farce by Georges Feydeau, has been acquired for production next season by Leffler, Bratton & Goett.

The same trio will also operate a road company of "The Green Hat," restricted to territories not conflicting with the several companies A. H. Woods will send out in the piece.

ANGLIN STOCK IN PORTLAND

Los Angeles, July 6.

William Street, manager for Margaret Anglin, is assembling a company to play summer stock in the Hellig, Portland. The season is planned to be limited to six weeks and will begin July 12 with "Kempy." Thomas Chatterton has been engaged to play leads.

DOC WELLS BETTER

Doc Wells, stage manager, has recovered from an auto accident of three weeks ago. The steering post broke and the car crashed into a telegraph pole. Wells was catapulted through the windshield, being gashed over the eye, head and back.

VIVIENNE SEGAL AFTER MONEY LOANED HUBBY

Plaintiff in Chicago Divorce Waives Alimony, If Repaid Advances to Ames

Chicago, July 6.

Vivienne Segal informed Judge John R. Caverly in divorce court here she would waive all alimony against her husband, Robert Ames, until he could be located and brought into court.

This position, said Miss Segal, was taken by her as she wanted to recover \$20,000 she alleged to have given Ames during 1923 and 1924. Part of that amount, the plaintiff stated, Ames had turned over to his first wife for alimony.

Through Phillip R. Davis, her attorney, Miss Segal had applied for a divorce against Ames and it was granted.

'Freedom' Opens to 2,000 Payers in 87,000-Stadium

Philadelphia, July 6.

"Freedom," the giant spectacle which officially opened the Sesqui-Centennial, was poorly attended at the initial performance Saturday night. Threatening weather had some effect, but, it is alleged, that officials held back tickets until too late for distribution even for "papering."

It was estimated that there were only 2,000 paid admissions the opening night. The stadium where the pageant is showing has an approximate capacity of 87,000.

"Freedom" is alternating with the Rodeo show, the latter attraction continuing for several weeks after which the spectacle will be a nightly attraction.

"Freedom" got another bad break during the first performance when a deluge spoiled the performance. The cloudburst caused much damage to the Sesqui. The heaviest rain fell just at the point in the spec where the signing of the Declaration of Independence was being re-enacted.

There were 150 stage hands on the job, and they cleaned up. The final week's preparation meant an expenditure of \$26,000 for stage hands alone, all working overtime. Grips averaged \$158 each, and some quit the job saying they had enough money to carry them until their regular theatre jobs were ready for the new season.

Kugel Wins Point in His Dispute with Co-Optimists

In disposing of a motion in the Lee-Kugel-Co-Optimists suit, the large issues of which already had been decided, Justice Proskauer ruled among other things that the Players Company is not entitled to credit for several items.

One of them is \$1,000 charged to office expenses, but not explained by Alice Kauder, director of the enterprise. The Co-Optimists also may not charge salary paid to Jules Murray or \$2,575 paid to theatre employees, the contract specifying that the Co-Optimists were to participate in "net profits arising from the operation of the company as distinct from the theatres."

COURTENAY CHANGES ROLES

William Courtenay will supplant James Hennie as lead in "The Great Gatsby" when the piece reopens in Chicago next month.

Courtenay has been appearing on tour with "12 Miles Out," but will leave that show for the newer assignment.

Lambs' 'Wash' July 18

The annual Wash of the Lambs Club will be held at John Golden's summer place, Bayside, L. I., July 18. Arrangements are in charge of Joseph Santley and 300 have said they would go.

SUMMER SUBSCRIPTION

to "VARIETY"
\$1.75—3 Months

Send remittance with name and address

POOREST WEEK SINCE YEAR AGO IN B'WAY'S LEGITS LAST WEEK

\$5.50 Musicals Sold at Half Price by Agencies Saturday Night—19 Holiday Matinees—Majority Made Money—Subway Strike Started July 6

Ticket agencies were hard hit last week when warm weather and the Fourth of July accounted for the poorest business since last summer. The brokers are handling six musicals, all at \$5.50 top. Saturday night tickets for the leaders were offered at half price along the street. It was estimated that over 2,000,000 New Yorkers quit the city for the three-day holiday. Naturally there was an influx of persons living within the metropolitan district, but no way near the proportion of departures.

Business was threatened this week, too, by the start of a subway strike. New York's most important tube system was crippled by the walkout of 500 motormen and guards employed by the Interborough Rapid Transit system. The strike started at midnight Monday and yesterday (Tuesday) the train schedule was shredded.

The drop in business last week was as much as \$7,000 over the previous week. That was true of at least two musical attractions. Non-musicals went off from \$1,500 to \$2,500 all along the line.

Broadway went to special matinees on the Fourth. Showmen, recalling the inclement weather on Decoration Day, took a chance. There were 19 matinees and business was profitable at most, some shows getting more in the afternoon than at night. The weather became cloudy about one o'clock and that gave the theatres a break.

Price-cutting all along the line, patrons calling for tickets at \$1 and \$1.50, and accommodated. Four figures was the rule among the better class shows which played the matinee.

Leadership Race

There was a close race for leadership last week among the musicals. "Sunny" holding the top place at better than \$40,000, the figure being about \$3,000 under the previous week; "Scandals" held its pace at \$40,000, being just nosed out by the longer run attraction; there is a wide gap between the two leaders and the nearest contenders, which are "The Great Temptations," rated about \$32,000 last week, and Ziegfeld's new revue, "No Foolin'" (now called "The Ziegfeld Revue") grossed \$30,000 for its first full week, or about \$7,000 under capacity.

A still wider gap separates these four shows from the field, all others in the latter class being considerably under \$20,000. "The Cocoanuts" and "The Vagabond King," both around \$17,500; "The Merry World" (now called the "Merry World Revue"), about \$15,000; "Inlanthe," \$13,000; "A Night in Paris," perhaps \$11,000; "The Girl Friend" and "Kitty's Kisses," \$10,000, and "Garlick Gaieties" \$8,000.

Film Leads

There was only two or three non-musicals over \$10,000 last week. "Lulu Belle" is the distinct leader of that group and last week approximated \$19,000; "Shanghai Gesture" is in second place at not more than \$15,000. "The Last of Mrs. Cheyney" may have bettered \$10,000, but lost money and will close this week; "Cradle Snatchers" dipped under the eagle mark for the first time, rated around \$3,500; "Able" got \$8,000; "Craig's Wife," \$7,000, with "What Every Woman Knows" a bit less; "Sex" dropped off further, dipping under the \$8,000 mark; "Love in a Mist" about \$6,000; "The Patsy," maybe \$6,500; "Is Zat So," \$4,000; "One of the Family," "The Man From Toronto," and "Laff That Off," all under \$3,000.

Five attractions are off the list or will be by Saturday, when additional withdrawals are expected. "The Last of Mrs. Cheyney" ends its season at the Fulton; "Song of the Flame" likewise closes at the 44th Street, and "The Man From Toronto" stops at the Selwyn; last Saturday "Pomeroy's Past" suddenly closed at the Longacre, and "Love 'Em and Leave 'Em" dropped out of the Times Square. "Honest Liar" will relight the Sam H. Har-

Shows in Rehearsal

(AND WHERE)

New "Vanities" (Earl Carroll)
"Shucks" (Sam H. Harris)
Music Box.
"All the Way from Texas" (David Belasco) Belasco.
"Bare Facts" (Kathleen Kirkwood) Triangle.
"Hold 'Em Up" (Golden & Wallach) Hudson.
"Cowboy Crazy" (Lawrence Weber) Longacre.
"The Blonde Sinner" (Leon De Costa) Bryant Hall.

Newport's Casino Reopens With Rep; Dark 20 Years

Newport, R. I., July 6.

Newport's Casino theatre, dormant for 20 years, will reopen with a repertory company next Tuesday, players of name having been engaged by Francis Carpenter. The latter is using the billing: "Initial season of the Newport dramatic festival."

The company enrolled is Basil Sydney, Mary Elms, Robert Warwick, Katherine Alexander, Blanche Yurka, J. M. Kerrigan, Robert Lorraine, Francis Carpenter. The first show will be "Hamlet" in modern dress, to be followed by "The Devil's Disciple," "Enter Madame," "Arms and the Man" and "The Romantic Young Lady." One or two new plays may be tried during the eight or nine weeks' season.

W. A. Brady, Jr., will stage the plays, with Livingston Platt handling settings and costumes. The Casino theatre was designed by Stamford White about a quarter of a century ago. It is located near "millionaire's row."

Eddie Dorey starts from New York July 19 to Chicago on 17-foot stilts. He says he will visit 117 towns on the way.

His next week. Opening then, too, is "My Magnolia," a colored show originally listed to start Thursday at the Mansfield.

Two Brooklyn subway circuit houses had tryouts last week, the attractions reported guaranteeing house expenses. "Pyramids," at Werba's, got about \$3,000, but appears to have a chance if fixed up. "Ace in the Hole" drew about the same money, but was not so well regarded.

Buyers Down to Ten

The list of buyers that are being carried by the agencies are down to 10 in number at present. In some of the agencies there are but nine, they having refused to renew on "The Shanghai Gesture." In others the complete list contains "Scandals" (Apollo); "Lulu Belle" (Belsasco); "The Last of Mrs. Cheyney" (Fulton); "Garlick Gaieties" (Garlick); "No Foolin'" (Globe); "The Merry World Revue" (Imperial); "The Cocoanuts" (Lyric); "Sunny" (Amsterdam); "The Shanghai Gesture" (Shubert); and "The Great Temptations" (Winter Garden).

In the cut rates there were 19 attractions listed on Monday. "The Girl Friend" at the Vanderbilt has been listed on the board there for several weeks as a "special" with the demand light for the show. The full list for the week comprised "What Every Woman Knows" (Bijou); "Kongo" (Biltmore); "The Patsy" (Booth); "Vanities" (Carroll); "The Half Naked Truth" (Cort); "Sex" (Daly's); "One of the Family" (Edging); "Is Zat So?" (46th Street); "One Man's Woman" (48th Street); "The House of Usher" (49th Street); "Love in a Mist" (Gaiety); "At Mrs. Deam's" (Guild); "Allas the Deacon" (Hudson); "The Merry World Revue" (Imperial); "The Great God Brown" (Klaw); "Kitty's Kisses" (Playhouse); "The Man From Toronto" (Selwyn); "The Girl Friend" (Vanderbilt); and "Laff That Off" (Wallack).

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AND THEY SAY ART AND BUSINESS WON'T MIX!

Los Angeles Little Group Fixing to Use Basement and Rent Stores on Street Level

Los Angeles, July 6.

The Potboller Art Theatre, local drama group, is planning a 350-seat house in Hollywood. They expect to raise \$50,000 to build a basement theatre with the ground floor leased as stores. Mrs. Kate Garts made the first contribution, a check for \$1,000. Dwight Gibbs, theatre architect, is in charge of the plans.

At present the Potbollers lease the auditorium of the Gamut Club.

Stock Out as Training School for Beginners

Stock companies are no longer regarded as training schools for embryo thespians.

Many of the embryos lament the fact that the present-day stock lacks direction and that most of the productions are put on with the players practically directing themselves and the directors serving as little more than script holders.

It is probably this condition which has sent most of the embryos into dramatic schools and experimental theatre groups. In both of the latter the aspiring thespians say they at least receive adequate direction and groundwork instruction better to qualify them for the profession than a whole season of stock. The stock manager is able to get experienced players as cheaply as amateurs.

STOCKS

A stock policy went in last week at the Maverick, Woodstock, N. Y., with "The Blizzard" as the opening bill. The company includes Edna Best, John Ruggles, Dora Malet, Marienne Fredericks, David Levy, Paul Dove and William Adrian. Robert Collyer is directing.

"Tommy Helps Himself," by Howard Lindsay and Bert Robinson, will have a trial in stock next month by the Lakewood Players, Skowhegan, Me.

STOCK REVIEWS

LUTTRINGER STOCK

(MT. VERNON, N. Y.)
("Mrs. Wiggo")

Asia..... Evelyn Lochner
Australia..... Esther Mack
Europe..... Carol Clemenson
Miss Lucy..... Hilda Graham
Mrs. Wiggo..... Gwendolyn Delany
Billy Higgins..... Kenneth Rowland
Mr. Hunkerdukus Jones..... Joseph Thayer
Mr. Stubbins..... Vincent Coleman
Miss Hazy..... Marguerite Klein
Mr. Elchorn..... Virginia Elwood
Mr. Schultz..... A. C. Morris
Chris Hazy..... Clarence Chase
Lovey Mary..... Isabel Carson
Mr. Bob..... Clifford MacLeod
Brother Splicer..... William Marlon
Mr. Wiggo..... Richard Earl
Deputy Sheriff..... Chas. J. Emmerich
Little Tommy..... Master Olden
Eddie..... Bradford Sibley
Mickey..... Joseph Sibley
Street Car Conductor..... J. Flynn
Postman..... Joe Schappach

At the Westchester theatre, Mt. Vernon, N. Y., the Al Luttringer Players appear to have developed some popularity. Friday night last before a good house on a mild evening several of the players were politely, but nicely, received in initial appearances.

Rather a better audience at the Westchester, from grey hairs to (Continued on page 41)

Lovenstein Resigns as Shuberts' Chi. Auditor

Chicago, July 6.

Joseph S. Lovenstein has resigned his post of auditor for Shubert theatres here. Lovenstein's withdrawal is said to be the aftermath of considerable friction with the Shuberts.

Lovenstein had been in charge of audit of the Shubert houses for the past six years.

"BLACK VELVET'S" CAPACITY

Chicago, July 6.

"Black Velvet," starring Frank Keenan, opened to capacity at the Playhouse. The premiere audience polled up \$1,500, considered a record for this time of year.

BERLIN PLAYS

Berlin, June 15.

Deutsches Theatre—"We Moderns," by Israel Zangwill. Fairly good production of rather rapid play. The problem of the flapper, about which the play is written, does not exist here in just the form that it exists in England or America. Heinrich Schroth did splendidly as the father. Not good for over 20 performances.

Kammerspiele—"Hayfever," by Noel Coward. Fine production by Erich Engel has put this English comedy over nicely here. Cast well chosen and played with real finish. Engel seems to be one of the few directors who has a notion how to put an English play across. Fine performances were given by Rosa Valetti, Max Guelstorff, Hans Brausewetter, Camilla Spira, and Ludmilla Hell.

Residenz—"Platonische Liebe" ("Platonic Love"). Farce by Lothar Schmidt. An attorney is very unromantic and his wife seeks consolation. He discovers that she is corresponding with a poet. Investigation proves, however, that the poet is a poetess writing under a pseudonym.

"Medea"—A tragedy by Hans Henny Jahn. Although Jessner does not think much of the serious modern German drama being written today, he has as head of the State theatre occasionally to bring out one of them. The present effort should prove to his critics that his attitude has much justification. For this work is nothing but a mess of gross lechery and disgusting brutality. Among the titbits are torn out eyes.

Grosses Schauspielhaus—"Old Heidelberg" Revival.

Koeniggratzer Theatre—"Doctor Schmidt," comedy from the Hungarian Ladislav Fodor. A young man falls in love with an attractive woman doctor, who claims that she is above such things. He pretends illness. Doctor called and, although at first it seems as though she would prove the stronger, human nature wins out in the end with a marriage scene, yet on whole play is harmless.

Although rather old-fashioned in idea and method, if well adapted might go over in the States. However, where such second rate products come in question it is usually better for the adapter to write a play of his own. The Berlin production was fair, with Leopoldine Konstantin, Walter Jansen, Wilhelm Bendow, and Hedwig Wangel in the leads. Good for four weeks.

Trienon Theatre—"Alraune," a drama from the novel of the same name by Hans Heinz Ewers. The story was popular thriller with spicy sex trimmings—a German edition of the vampire, imitation of Franz Wedekind. Stage play is nothing short of ridiculous; the audience often roared with laughter at the most serious scenes. The only thing that may get it over for a short run is the fact that the heroine appears in less and less clothes, until in the last act she even drops the proverbial fig leaf. The fact that the police threatened to close it down may also help. Ferdinand Bonn, in a serious role, was a scream.

Kurfuerstendamm Theatre—"Rebhuhn," a farce by Schanzer and Weilsch. A young inventor is about to commit suicide because he can't sell his patent and marry the little stenographer he loves. But a burglar comes through the window, stops him and takes his invention in hand. He arranges that the young man shall marry a banker's daughter and thus get money to start a company with.

The young idealist refuses and the situation is only saved by the banker's daughter falling in love with the burglar. Schanzer and Weilsch are perhaps Germany's leading libertarians, but without music their ideas seem rather thin. A few good lines but not half enough to make up an evening's entertainment. For Berlin the performance is saved by the work of Paul Graetz in the title role. He will probably help the play to run along for a few weeks.

Berliner Theatre—"Donnerwetter, Ganz Famous" ("Gosh, Simply Great"), operetta, book by Kessler and Steinberg, music by Walter Bromme. Mr. Bromme seems to be under an erroneous impression when summer begins. Weather was not warm enough to make the thinness and stupidity of this libretto bearable. It would have had to have notched at least 90 in the shade. The score by Walter Bromme is workmanlike, however, and has two good hits, both duets, "Es Kommt die Stunde," and "Ich Habe Das Etwas." Bromme knows his business, and sooner or later will write a show of real international calibre. Ilide Woerner in the lead is a soubrette of first-rate qualities and she helped much in putting the performance over. Beb Schoengardt, Karl Nelsner, Adolph Falken, Karl Muth, and Hugo Flink also did their bit. As Bromme has rented the theatre himself, he will probably be able to run the show through the summer.

James H. Macfarlane is handling the Colony, New York, press work, succeeding J. David Blaufox who recently resigned.

5 SHOWS OUT

With many non-musicals on a week-to-week basis, sudden closings without notice are in order. The record will have five attractions off Broadway by the end of the week, including two which quit suddenly Saturday.

"The Last of Mrs. Cheyney," produced by C. B. Dillingham, will end a run of 35 weeks at the Fulton. It rates as one of the smartest draws of the season. For a time it led its field, bettering \$22,000. The play seemed stronger after the first of the year than before. During the spring the pace was around \$19,000. Of late it dropped with the field. Last week's estimated gross, about \$11,000.

LAST OF MRS. CHEYNEY

Opened Nov. 9, 1925. All reviewers liked it, all but two of the first sipping men choosing to see it rather than any of the four other shows that opened the same evening. Anderson ("Poet") called it "sparkling and radiant." A good run generally predicted. Variety (Lait): "It should endure through the season to the prosperous returns it richly merits."

"Song of the Flame," produced by Arthur Hammerstein, will end a run of 27 weeks at the 44th St. The operetta is one of the finest of its type and for the main part of the engagement rated among the musical leaders. During the winter it consistently bettered \$32,000 weekly. Held up to around \$20,000 until June. Last week about \$16,000.

SONG OF THE FLAME

Opened Dec. 30. All around good, mainly because of gorgeous production. Mantle ("News") called it "a perfect thing," and Gabriel ("Sun") "most lavish production of season." Winchell ("Graphic") thought it worth a "long-distance run."

Variety (Ibee) praised its production highly, but believed it "will not be the money maker that 'Rose-Marie' was and is."

"The Man From Toronto" independently produced will stop at the Selwyn at the end of its fourth week. Late entry precluded a successful engagement. The pace was \$4,000 principally from cut rates. Last week \$3,000.

MAN FROM TORONTO

Opened June 17. General opinion bad, with only one or two critics liking it. Hemmond ("Her-Trib") said "nothing to brag about."

"Love 'Em and Leave 'Em" closed Saturday at the Times Square. Produced by Jed Harris, originally playing the Sam Harris theatre. The comedy was a moderate success with 22 weeks, averaging \$10,000 the first three months. It was through some time ago but got a break by moving and playing on picture rentals at the Apollo and Times Square.

LOVE 'EM AND LEAVE 'EM

Opened Feb. 3. Critics differed, Woolcott ("World") enthusiastic in his notices, ditto Hemmond ("Herald-Tribune") and Mantle ("News"). Gabriel ("Sun") was teamed with Vreeland ("Telegram") and Winchell ("Graphic") in a thumbs down attitude. Variety (Abel) was pessimistically inclined, and said "not of lasting quality."

"Pomeroy's Past," produced by Booth, Gleason and Truex, also closed last Saturday at the Longacre after 11 weeks. It was a moderate money show. Opening pace

POMEROY'S PAST

Opened April 19. Opinions diversified as to the show's lasting powers, but almost uniform in the thought that as light entertainment it was good.

Variety (Ibee) thought it "doubtful if the show will stand up when hot weather sets in."

was between \$9,000 and \$10,000. Although cast went on summer basis, business dropped to \$5,000 or less, which was not sufficient to continue.

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 (216th week). Theatres hard hit after Tuesday last week when weather turned warm; exodus out of town over Fourth figured; "Abie" went to around \$8,000; comparatively strong gross.

"Alias the Deacon," Hudson (33d week). Pooling with house. Figures to go along for another month or more; last week estimated at \$6,500.

"A Night in Paris," Casino de Paris (Century Roof) (27th week). Playing on six performance basis; new edition announced for Aug. 15 and roof revue may go along until then, although business around \$11,000 of late.

"At Mrs. Beam's," Guild (11th week). Change in leads no advantage; with operating costs reduced, attraction can probably go along at modest grosses; last week estimated at \$7,000.

"Cradle Snatchers," Music Box (44th week). Dropped under \$10,000 for first time last week, gross being about \$8,500; one of season's stand-out successes; can go along at moderate money and ought to last out summer.

"Garriek Gaieties," Garriek 9th week. Continues to draw excellent business, reputation of last season probably of aid; last week rated over \$8,000; o. k. for small house.

"Craig's Wife," Morosco (39th week). No exception in falling business here; plan is to run prize play into August, show going to road late in that month; bettered \$7,000 last week; no cut rates yet.

"Great God Brown," Klaw (24th week). Among week-to-week group; low cost drama turned profit at moderate grosses; last week under \$5,000.

"Jolanthe," Plymouth (12th week). Strength of revival undoubted; last week lowest since opening; about \$13,000; while business has dropped lately, agency draw continues good.

"Pie Zet So," Chanin's 46th St. (80th week). Though takings hardly over \$4,000 last week, management has not changed plan to go through summer, meaning well into August; six performance basis.

"Kongo," Biltmore (15th week). Heat has affected meller like others, but both sides satisfied; last week's estimated a bit over \$7,000.

"Kitty's Klases," Playhouse (10th week). Moderate money musical, with cut rates making some money; last week \$9,000 to \$10,000; may hold on for while.

"Laff That Off," Wallack's (37th week). Will try to stick out until show goes on road in August or early September; last week under \$3,000 figured, about as low as business will drop; pooling claimed to have let it out.

"Love 'Em and Leave 'Em," Times Square. Taken off Saturday at end of 22d week; going along week to week. Under \$4,000.

"Love in a Mist," Galety (14th week). Another week or so, plan for summer stay having been changed when warm going shot pace to \$6,000 or less.

"Lulu Belle," Belasco (22d week). Now topping non-musical list, least affected of any attraction in group; Saturday trade bumped through out-of-town exodus, but gross bettered \$13,000.

"No Foolin'," Globe (3d week). Ziegfeld revue whipped into better shape than at premiere; business big in agencies; trade first week about \$30,000, which is under capacity; upper floor off. Show's title now "The Ziegfeld Revue."

"One Man's Town," 49th St. (7th week). Took a dive with field, going to \$4,000 or bit over; management intends going along expectant of better break after holiday week.

"One of the Family," Eltinge (29th week). Liable to slide out any time now; extending engagement beyond expectations because able to operate at little money; cast on percentage; last week \$3,000 or less.

"Pomeroy's Past," Longacre. Stopped Saturday at end of 11th week; show had announced house rental and all summer stay, but when business dropped under \$5,000 notice went up.

"Scandals," Apollo (4th week). Stand-out attraction of summer musicals; played over capacity all performances, with gross again bettering \$40,000.

"Sex," Daly's 63d St. (11th week). Slipped from exceptional pace of first two months, but still making plenty at about \$8,000 last week. Got \$2,100 in two performances Monday.

"Song of the Flame," 44th St. (27th week). Final week. Expected to

remain until July 4, and turned trick; last week estimated around \$16,000.

"Sunny," New Amsterdam (42d week). Hot weather reaction slight here, upper boxes and less desirable seats affected; over \$40,000 last week; top gross for list.

"The Cocoanuts," Lyric (31st week). Took hard slap, and so did other run musical attractions; dropped under \$18,000, but figures to come back, partly at least.

"The Girl Friend," Vanderbilt (18th week). Cast went on summer salary basis some weeks ago, with object of summer stay; may accomplish aim, but dropped last week; about \$10,000.

"The Great Temptations," Winter Garden (8th week). After first couple of weeks to sensational business, which placed show at top of list, attendance eased off; estimated \$35,000 or less last week.

"The Half Naked Truth," Cort (5th week). Moved here from little Mayfair last week, but management cried enough Saturday, and players will attempt to continue co-operative.

"The House of Usher," 49th St. (8th week). Dependent principally on cut rates, but that goes for other attractions, too; business under \$3,000 average.

"The Last of Mrs. Cheyne," Fulton (35th week). Final week; business last week doubtful of turning profit first time since premiere; around \$10,000.

"The Man from Toronto," Selwyn (4th week). Final week; management hoped to string English comedy through July, but house handed in notice; under \$4,000, and all from cut rates; regarded good prospect for Canada in fall.

"The Merry World," Imperial (5th week). Revue never got started so far as real business goes; rated about 50 per cent of capacity for \$550 scale; probable gross last week under \$16,000.

"The Patsey," Booth (29th week). Did not dodge slump last week either; business estimated around \$6,500; on summer basis, that may have shown a profit.

"The Shanghai Gesture," Shubert (23d week). Tumbled lately, with last week approximating \$15,000; expected to pick up again, and has good chance of going into fall.

"The Vagabond King," Casino (41st week). This musical and "Cocoanuts" have been neck and neck all season, with latter better of late; "Vagabond" declined in same proportion last week, getting around \$17,000, but due to pick up.

"Vanities," Earl Carroll (53d week). Two weeks more to go; house will be shut for preparations for new "Vanities," due month later; Saturday matinee out; last week's business estimated under \$15,000.

"What Every Woman Knows," Bijou (13th week). Barrie revival declined about \$1,500, placing approximate gross under \$7,000; further drop will send it to storehouse.

Outside Times Sq.
"Grand Street Follies," Neighborhood Playhouse; "The French Model," Grove Street theatre.
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FRISCO GROSSES

San Francisco, July 6.
Irene Bordoni with "Naughty Cinderella" at the Columbia held first place among the legitimate theatres here last week in her second week. Did \$15,000.

At the Curran, "Patsy" finished six weeks, maintaining average stride and gathered in enough to meet expenses, but show, little profit. Finishes to \$11,000.

Henry Duffy's second week of "Little Miss Bluebeard" at his Alcazar, featuring Dale Winter, slumped. They just didn't seem to want this one. \$4,800.

At the President, however, Duffy's other company offering "Love 'Em and Leave 'Em," took a decided spurt. The first week was only fair, the second proved a bit better and last week, third, showed a decided increase, to \$7,000. From this brisk demand it looks as if Duffy has another "Beat People," which in this house hung up a record of 23 profitable weeks.

"Nancy," at the Wilkes, third week, still slipping. Business since the opening has been below average. \$6,000 last week.

The Capitol came to life again with Isaac O. Upham's travel film, "Pieces of China." It is charging \$1, but demand pretty light. \$6,000.
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'RAIN' GOT \$23,000 IN L. A.; DUNCANS, \$21,000

'Rain' May Extend for 3 Weeks—Exceptional Gross for 'Topsy and Eva'

Los Angeles, July 6.
Trade at the local legit houses more than held up last week, with "Rain" falling off only \$1,000 on its second week at the Biltmore, where it rolled up a total of \$23,000. Though his show is carded for only three weeks here, it is likely that the management will make an announcement that, by popular demand, the run will be extended for another three weeks.

Duncan Sisters' fourth week at the Mason with "Topsy and Eva" went over \$21,000, considered exceptional for a show running this length of time here.

The Morrissey Revue in its second week at the Majestic passed above \$7,000, with the Saturday business of capacity making this figure possible.

"No, No, Nanette," for its third visit, reopened the El Capitan in Hollywood, but did not fare as well as expected, getting only \$9,200 in five days, unprofitable to E. D. Smith, who operates both house and show.

"At the Morosco for its first week "Her Temporary Husband" drew an even \$4,900.
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'QUEEN HIGH,' \$18,000

Sensational Summer Run in Philadelphia
Philadelphia, July 6.
The Hedgerow Company's second offering in the summer stock season at the Broad, "March Hares," suffered a slight drop in receipts over "Captain Brassbound's Conversion," the previous play, though it was received with like approval by the critics. The house ran slightly better than \$4,000.

"Queen High," at the Chestnut, continued its sensational summer run with around \$18,000. The Tilden show, "They All Want Something," at the Walnut, in its last week, fell to the \$5,000 mark.

"Arlene Adaire," with Grace George, is the new attraction at this house. "The Romantic Age," by A. A. Milne, is the new Hedgerow play for this week.
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FUTURE OPENINGS

"Coal-Oil Jenny," comedy by Frank Craven, sponsored by A. I. Erlanger, went into rehearsal this week under direction of its author. It bows in at Werba's, Brooklyn, July 19. The piece will be given two weeks' tryout and withdrawn until autumn.

The cast includes Ernest Glendinning, Blythe Daly, Fred Graham and others.

"Henry, Behave," will start Gustav Blum's tenancy of the Nora Bayes Roof, New York, the latter part of next month. The piece is now being cast and due to go into rehearsal in two weeks.

"The Butterfly," by John Hunter Booth, is listed as William B. Friedlander's next on his own. Due to get under way at Long Branch, N. J., Aug. 9.

"In Blows Nancy" (Schwab and Mandel) gets under way at Asbury Park, N. J., July 19. Cast includes Charles Bickford, Nana Bryant, Mildred McLeod, John Marston, John Daly Murphy and Charles Ritchie.

MacGregor with Erlanger

Edgar MacGregor returns in association as producer with A. I. Erlanger on Aug. 1.

Mr. MacGregor's first Erlanger staging assignment will be on the Eddie Dowling musical, "Honey-moon Lane," with book by the star, and music by Jimmy Hanley. It is billed for the Knickerbocker, New York, Sept. 20.

Previously Mr. Dowling has been with the Shuberts as a legit star and attraction.

Ruth Chatterton in "Hat"

Ruth Chatterton will play the lead in the A. H. Woods drama, "The Green Hat," when the piece is reproduced for a Pacific Coast run this summer.

CONVENTIONS DON'T MEAN MONEY TO CHICAGO'S LEGIT THEATRES

Moose Follow in and Also with Padlocked Pockets for \$3 Shows—"By the Way" Out—"Castles" and "Blondes" Still Lead in Money Grosses

Half Price Specs

Saturday night, the eve of the Fourth, figured to be very bad along Broadway and it was. Ticket brokers were caught with bundles of tickets even for the top demand attractions. Included was White's "Scandals."

Specs operated on the pavement along 42nd street. Several ventured to the entrance of the Lyric tagging people entering that house and offering \$5.50 "Scandals" tickets for \$2.75. The Lyric management failed to chase the specs and a cop was called to move them away.

Jolson Chorus Girls Bettered Selves in Chicago

Out in Chicago is a bevy of girls who have worked steadily since the closing of the Al Jolson show, "Big Boy," Jan. 25, in the Windy City. They have Bud Murray, stage director, to thank for it. Bud hustled out and got them all jobs when Jolson decided his voice would not permit him continuing the Chicago engagement.

Murray placed eight at the Friars' club and then landed six with the Club Samovar and obtained places for others at the Club Deauville.

Not a one gave a second thought about returning to New York and in the passing of time several of the Jolson girls were elevated to principals.

Of the famous six "redhot redheads" as they were styled, Gene Wood finally landed a job in the films and is now on the coast where she expects to rise as rapidly as she did in stage chorus work.

Alma Hookey, another "sorrel top," and another of her Titian haired stage mates, Edith Spade, became principals at Samovar Club. Helen Doyle, of the auburn-haired flock, became a principal at Ike Bloom's Deauville cafe revue. Still another of the "reds" is a singing and dancing principal at the Southmoor club, namely Mary Mulhern.

Peggy Bernier, whose tresses are black, started in a night club revue and was selected by Paul Ash for one of his Balaban & Katz units and placed under a contract for two years.

Where the girls regard Bud Murray as about the greatest guy imaginable is making it possible for them to receive the same salary they got with Jolson; in fact many are receiving more. The Jolson salary was said to be \$50.

Now comes the report Al Jolson is resuming "Big Boy," likely early in September, but the chances are greatly in favor of few returning, and if the do it may be at an increased weekly stipend.

Jolson's show when re-assembled is slated for long engagements in Boston, Philadelphia and Chicago. Jolson left Saturday for the other side to be away six weeks.

Percy Hammond Safe

Percy Hammond, New York, dramatic critic of the Herald-Tribune, has been a patient at the hospital in Southampton, L. I., since early last week. He was removed from his home in Easthampton in great pain from an infected tooth. The infection spread to the jaw and several operations were necessary.

For a time Mr. Hammond was in a critical condition, but rallied and was out of danger by Friday. He will be confined for another week or more, during which time his column will be handled by Charles Belmont Davis, the "Trib's" dramatic editor.

Actors' Theatre Choice

"Room at the Top," comedy, by J. P. McEvoy, has been settled as the opening bill of the Actors' Theatre, New York, due the latter part of August.

Chicago, July 6.
Chicago is welcoming the Moose convention currently, but the theatres didn't welcome many of the "Howdy Pap" boys, who like the pilgrims to the Eucharistic Congress were not putting out money in any great sums for theatre ducats. The managers still have the Elks to look forward to.

Last week was fairly good, with "Castles in the Air" topping the musicals and "Gentlemen Prefer Blondes" setting the pace for the last five weeks with nothing getting very close to either.

The non-musicals in particular have found the going bumpy. "Out of the Night" hung on with grosses of \$5,000 and less for over a month at the Cort. "Betsey Nobody," with Flora LeBreton succeeded it this week. "Conscience" will be out at the end of this week, making two weeks for a drama easily doped as too heavy for Chicago, where curtailing is not as simple as in New York.

The Adelphi will try a new Chicago-produced and authored piece called "Frosty." "Divorcons" finishes up this week at the Harris.

Last week four of Chicago's 16 regular legit houses were dark—Playhouse, Princess, Central and Illinois. This week the Garriek and Studebaker go dark and the Playhouse relights with the new Frank Keenan show.

Joe Laurie's comedy, "If I was Rich," after announcing its closing, withdrew the notice and is extended to July 24. The show is considered built for Chicago. It holds laughs, sentiment, everything they buy in this town, but could not get across. Badly handled from the start. Joe Laurie is a big Chicago favorite, but even this did not counteract the poor management.

Estimates for Last Week
"By the Way" (Garriek, 5th week). English revue playing 60-40 could break around \$12,000, with show also cheap on operating end. Fact it was not continued and house went dark indicates Chicago did not give Mr. and Mrs. Hurlburt much trade. Show received great notices.

"Home Towners" (Four Cohans, 9th week). Quoted \$9,000; strong at this stage of summer run.

"Gentlemen Prefer Blondes" (Selwyn, 10th week). \$17,000 last week. Ought to stick until Labor Day.

"Divorcons" (Harris, 7th week). George Tyler shelving revival. Three stars, McRae, Edginger, Lawrence, survivors of earlier and larger all-star troupe that drew smart trade and money at the Blackstone. "Divorcons" out this Saturday. Wallace Edginger opens next day for a spell in vaudeville starting with the local Palace.

"The Arabian" (Studebaker, 8th and final week). No stop clause from beginning permitted Walker Whiteside melodrama to do pretty fair run at moderate grosses. Final week about \$7,500.

"Conscience" (Adelphi, 2d week). Going out. Lillian Foster, star, got raves from critics, but play called inept with flop fourth act hurting badly. Little over \$5,000 opening week.

"The City Chap" (Woods, 6th week). Hal Skelly, featured, taking over show next week for continuance next door at Harris. \$14,000 last week.

"Artists and Models" (Apollo, 9th week). Those of convention boys putting out, picked this one for the most part. Around \$20,000.

"Castles in the Air" (Olympic, 33d week). \$22,000.
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DUNCANS' BROTHER DIES

Los Angeles, July 6.
Due to the sudden death Sunday of their brother, Alvin C., the Duncan Sisters did not give a performance that evening or Monday at the Mason opera house.

Alvin, 31, is said to have been ill for some time and came to the coast last winter to recuperate.

The funeral was held today.

ZIEGFELD'S ROOF THEATRE

The new Ziegfeld theatre upon its completion in the fall, will include a roof for midnight after-theatre performance, akin to the Frolic atop the New Amsterdam in former years.

Ziegfeld is looking around for a novelty attraction for the roof.

PLAYS ON BROADWAY

ABIE'S IRISH ROSE
(2D REVIEW)

Anne Nichols presents a comedy in three acts, by herself; opened May 22, 1922, at the Fulton; now at Republic, New York.

Isaac Cohen.....Milton Wallace
Mrs. Cohen.....Ida Kramer
Rabbi Samuels.....Jack Berlin
Solomon Levy.....Alfred White
Abraham Levy.....Harold Schubert
Rosemary Murphy.....Evelyn Nichols
Patrick Murphy.....Andrew Mack
Father Whalen.....Harry Bradley
Flower Girl.....Phyllis Perugini

Monday being a holdover anniversary of a great event, the opening of the United States of America, it was deemed fitting to celebrate the most famous holdover event in the theatre, the opening of "Abie's Irish Rose," by sending the reporter who first "caught" it for these columns on May 22, 1922.

A lot of water has washed under a lot of bridges in those more than four years, but "Abie" was found running along, babbling like Tennyson's brook, forever and forever. It was a hot night, but the Republic was comfortably filled. The laughs were roars, the handclaps were as loud as the cannon crackers outside. The show did \$1,076 on its holiday (extra) matinee.

One member of the hoary orig-

inal cast was found still at it, Harry Bradley as the priest. He is not the sole survivor, as some of the pioneers have been assigned to other of the companies, and some are on vacations; some, maybe, have been pensioned off.

To say that this cast is as good as the first one is merely to observe that all casts of Miss Nichols' actor-proof, audience-proof, weather-proof and wear-proof farce look about the same in action. It doesn't take playing; it doesn't need playing; it simply goes on its own momentum.

Sitting through this classic success after being away from it for almost 1,500 nights, one may fairly extract a new impression, a "cold" viewpoint. Yet this reporter found himself recalling many of the "answers," for they are so pat and so simple.

Attempting to analyze the egregious hold which this comedy has taken on the public of all localities is a complex job.

One notes now that the speculative element is surely out of any question of "hit" or "miss," that the utter simplicity of all the quantities is amazing. Calling Jewish characters "Abraham Levy," "Solomon Levy," "Isaac Cohen" and Irish

ones "Rosemary Murphy," "Patrick Murphy" and "Father Whalen" is a fair enough example of its blunt and unsubtle, symbolless, unashamed qualities of coming right down to where imagination is no factor in its enjoyment.

The only wonder left is why some one didn't write it long ago, in the "Bibbs and Bibbs" days; the second is that any one did take a chance with it as late as 1922, by which time the theatre was supposed to have been "advanced" to stages where authors were urged to serve some of the artistic sensibilities of the masses, if not the upper classes.

"Abie" has almost no sex-appeal, and its religion-appeal is not its prime asset; there have been many that pleased the Irish more and the Jews more and both of them together more as far as soothing flattery or thrilling propaganda go.

As for romance, supposedly one of the fixed anchors of the Ship of Stage, "Abie" has some, but it is a joke, a farce—a poor "kike" and a poor "mick" meet, marry, encounter troubles on both sides, square it all around with twins, one which looks Yiddish and one of which looks Irish.

The only shining certainty is that Miss Nichols' inspired opus has a contact of wholesome and bolsterous laugh-making. Laughter is one of the human urges, like air and water, and all humanity pants and thirsts for air and water that are clean and pure. They take their champagne and perfume, but they crave their water and their fresh air. "Abie" is the running water and the untainted air of the theatre.

In water and air the fashions do not change. They are the same in 1926 as in 1922.

But Nature and Nichols seem, alone, to be able to supply them.

Like all miracles, the act is homely, but the mysterious process of its enactment is "one of those things" to be accepted, bowed to, but not dissected or submitted to scientific diagnosis.

"Abie" is a miracle. *Lesl.*

comedy and he, too, whanged 'em. The show, naturally switched about and run in new sequence each time out, needs intelligent editing and pruning. When it reaches Chicago it should command immediate attention. The production is lavish; the costumes splendid; and the gals eye-fetters.

Le Maire has fashioned a flashy show that should prove the class of Windy City, where it is slated for a summer run, giving the Midwest capital the premiere breaks, with Broadway secondary in the booking plans.

The revue marks Martin Broones' initial production as a musical comedy composer, although he has done some seven shows in England and contributed to the "Ritz Revue" in America. Broones displays aptitude, his theme song, along with the "Cameo" ballet and other ditties, evidencing considerable talent and no small commercial possibilities.

As with most revues, a host of authors figure. Ballard Macdonald, who did the lyrics, has a few fetching bits, prominent among which is the "Dan McGrew" travesty and "Movie Land" hokum. Andy Rice, veteran revue author, who figured conspicuously in a number of the "Scandals" series, landed also with "The Censor," "My Pal" and other sketches.

Jack Lait has a couple of real smash punches in "The Dove" travesty in which Soph and Allen "damn best caballero" all over the lot for a flock of laughs. A "Gentlemen Prefer Blondes" burlesque also figures.

Edgar Allen Woolf and one or two unbilled contributors are among the royalty grabbers. It's a fast dancing show, Bobby Connolly's handwork proving highly creditable in that department. The gals are paced for speed and work hard and fast.

A highlight is the Albertina Rasch ballet of 12. The girls are comely and individually adept in their specialties. This idea of including a ballet is getting to be the thing in revues. Ziegfeld started it and White created his own ballet with Le Maire turning to Miss Rasch for an edition of toe artists.

The Ted Lewis octet, with the master mime of syncopation strutting his stuff, is by no means a negligible factor in the running order of things. They did some 20 minutes in the first half and could have gone double the distance.

Among the scenic flashes were the "Minstrel Days" first act finale, a colorful setting; "Heavenly Bodies" with the mundane feminine anatomy personating the astral bodies. Le Maire (Charles), the costumer, did himself proud here on the sartorial creations.

Individually, Rita Owen, the eccentric stepping comedienne, chalked up a healthy score with her specialty. An adorable cutie, Sally Starr, with a saintly personality and a winsome manner, almost ran away with the feminine honors whenever she interrupted the proceedings with her completely eye-fetters and compelling style. Bill Halligan, opposite Allen in a couple of scenes, Lon Hascall and Lester Dorr also scored.

On the singing end John Price Jones and Frank J. Corbett upheld their own.

Following their nine days in Detroit, the "Affairs" head for Chicago for a run. *Abel.*

FREEDOM

Philadelphia, July 6.

Although the premiere of "Freedom" was spoiled by the rain Saturday night, enough of the spectacle was seen to term it a marvelous approximation of a well-nigh impossible task. The energetic R. H. Burnside, director of the affair, has prepared a remarkable panorama of the history of freedom—hampered in action, however, by the very bulk of material.

There are 51 scenes and the running time is scheduled for two and a quarter hours. It would seem at this time that some of the material must be cut, some elimination of

some scenes to the amplification of others in order to concur with this time table.

The stadium at the Philadelphia Sesqui-Centennial grounds with its present seating capacity 80,000 (120,000 with the temporary stands) houses the spectacle. At the south end is a stage, said to be the largest in the world, erected at a cost of \$250,000 on which most of the episodes are staged, while on either side are large boxes erected on tracks, pushed forward for the smaller tableaux.

Other statistics show a cast of 5,000, an orchestra of 100 pieces and a weekly payroll at the present time of \$55,000.

The cost is approximated as close to a million dollars, a sum not expected to be realized on the venture with the city and Sesqui officials philosophically prepared to accept a huge loss. The scale is 50c. to \$1.

At Saturday night's premiere, less than 10,000 persons were present. As the production is scheduled for only three nights each week, Tuesday, Thursday and Saturday nights, this attendance will have to be at least trebled to make the venture break even.

His Hippodrome experience is revealed in Director Burnside's staging methods. The huge coliseum is flooded with light from several powerful electric light batteries, 18 lamps in each battery; amplifiers make the speaking voices and the choruses heard in every part of the stadium. In spite of the bulk of scenery, the changes were made on Saturday quite rapidly for the first attempt.

The orchestra under the direction of Frederick Fischer has a comprehensive score for each number and the choral and dancing work after only a brief period of rehearsal stands out as a feature.

Many of the largest "set" pieces, as the procession of Joan of Arc; the signing of the Magna Charta; the Grecian Olympics; the landing of William Penn; Washington's review of the continental army; took place in the amphitheatre, giving the magnitude of a circus.

The course of freedom is outlined from the pre-historic to the present. The opening scene is particularly striking, showing the cavemen's battle for supremacy over the beasts. Ichthyosauri, Dinosaurs and prehistoric ape-men battle for a thrilling few minutes.

The second episode was a reflection of the glory of Rome II and his court. It included a procession of men-at-arms and charlots around the track of the stadium. The Grecian period was another striking spectacle. Grecian dancers and athletes participated, and the novel touch added by a troupe of elephants and the feats of two strong men—Arco Brothers.

All through the spectacle the cast of local "extras" was "buoyed" up by at least 50 "pro" actors and actresses. De Wolfe Hopper, with his heavy bass voice, was the Spirit of History, and acted in the capacity of historian-announcer. Belle Storey was the Spirit of Freedom, and George Christie the Spirit of Romance. Wilton Lackaye, Jr., Sidney Deane, Nanette Flagg, Jerome Uhl and several other stage players were in several of the scenes.

The closing scene of Part I—the Fall of the Bastille—was one of the best. Louis XVI and Marie Antoinette were with their court in the Versailles gardens. This portion was produced in the center of the stadium. Colorful minuets were a feature. The word then came of the uprising in Paris, the court retreated. On the stage a realistic storming of the Bastille took place, ending with the decapitation of the governor.

Part II embraced the American period. Beginning with the discovery by Columbus, it moved rapidly down the path of history, through the arrival of the Pilgrims and the Quakers, the ride of Paul Revere, the battles of Lexington and Concord, when the untimely rain broke up the show, and the sesqui vendors, with the keen acumen of their class, after previously selling 15c. programs for a quarter, mysteriously

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NOTE.—A Versatile Duo—A Comedian who realizes the value of every line—An Ingenue whose versatility and personality lend class to any production. The following stage successes were written, staged and produced by them: "Dream Pirates," "Who's to Blame," "House That Love Built," "Marcelle," "What's the Idea," "Good Morning Eve," etc. The following magazine stories by Miss Doran, October 1st: "The Herb Woman," "Girl in Velvet," etc.

appeared with gauze umbrellas, retelling at \$1.50 per.

Part II started with more promise than the first part, and the earlier scenes in this section moved smoothly. The plan carries the spectacle on through the revolutionary and civil wars to the present day. The stage and amphitheatre scenes were for the most part impressive, but the scenes in the side stage were almost entirely lost. The "flash" was too short for significance to be grasped.

Opening the affair, Mayor Kendrick spoke a few words and passed the credit of the spectacle to Messrs. Burnside and Matos. Mr. Matos, at a luncheon given Saturday afternoon to newspaper critics of the eastern cities, placed the credit with the mayor and Mr. Burnside. "Burney" was busy with his final rehearsal and was not heard from. At all events those responsible have built an ambitious project—the largest single attraction of the exposition thus far. "Freedom" has not had a month of intensive preparation.

Garrett Culp is handling the publicity for "Freedom." *Waters.*

THE GOOD FELLOW

Mamaroneck, N. Y., July 1.

Crosby Gaipe presents "The Good Fellow," by George S. Kaufman and Herman Mankiewicz. Staged by George F. Kaufman.

Mrs. Kent.....Clara Blandick
Mrs. Helton.....Ethel Taylor
Ethel Helton.....Ethel Taylor
Dan Ripley.....Walter Baldwin
Jim Helton.....Sidney Toler
Tom Drayton.....Leward Meeker
Ed Mullins.....Stewart Masten
Harry Barker.....Earl Craddock
Fred Busby.....W. W. Shuttleworth
Harry Brando.....Leslie King
Frank Reynolds.....Morris Ankrum
Willie Curtiss.....Lester Nielsen
Bull Cutler.....Victor Kilian
Saul Rabinowitz.....John Norris Wheeler

"The Good Fellow" is the first produced play by which Herman J. Mankiewicz breaks into the Kaufman-Connelly play manufacturing company. Mankiewicz, who did criticism for the New York "Times" the first part of last season, has also written a play with Marc Connelly.

This play with Kaufman seems a happy enough combination, as "The Good Fellow" averages around the top of the surge of spring workouts lately seen in these parts. But, like practically all of them, it needs work.

"The Good Fellow" takes some good stiff pokes in the ribs of the fraternal lodge idea. Jim Helton, a regular good fellow, has the lodge complex. He is the local Napoleon of the Corsicans. Returns from its annual convention after pledging himself to raise \$10,000 to bring the next year's convention to Wilkes-Barre, Pa. This causes difficulties in the home, as he already owes a great deal of money and has none in sight.

Helton's daughter, Ethel, is engaged to Tom Drayton, son of a wealthy man. Jim, after raising \$5,000 on his life insurance, suggests to Tom that he present the other \$5,000. This Tom does, with the understanding that no one is ever to be told about it. Ethel finds out, however, and it breaks up her life's romance.

Ethel arranges to leave home when Tom suggests to Jim Drayton that he take a job as head of the welfare league in his father's business.

ness. The only stipulation is that he resign from all his lodges. This Jim won't do at first, but when the members of the Corsicans start to backslide he takes it over and the money is returned to Tom and to his insurance company.

The character of Helton is effective and amusing, roasted to a fine brown by the authors. They are going to be accused, undoubtedly, of trying to put over another "Show-Off," as the characters are much the same—the same old lady with her caustic remarks and the same problem of money. It's a question, too, whether or not "The Show-Off" didn't drain the public in this material for some time to come yet. The nicely done, good-humored satire that is Kaufman's, however, has a good chance to put it over.

Sidney Toler does admirably as Jim Helton. Every minute of the three innings he pounds him in. But he strikes too continually the same note throughout the play; the character probably wouldn't have variations, but for the sake of dramatic incident he should be made to seem to have them.

Miss Taylor reveals a few bits of emotion acting, very worth while. Clara Blandick and Janet Adair do the two elderly women nicely. The Corsicans are well cast, and Leward Meeker proves himself effective.

"The Good Fellow" is one of those plays which from the sticks gives the impression it may be especially for New York audiences on account of its travesty viewpoint. If this is true, it stands a chance of chalking its name in the success class next season. *Pratt.*

Shanewis-Scheherazade

Los Angeles, June 25.

L. E. Behrmer and Gastano Merola present "Shanewis," Indian opera, in two acts with music by Charles Wakefield Cadman, and lyrics by Mrs. Elizabeth Eberhart. Alexander Bevan, artistic director; Gastano Merola, conductor. L. E. Behrmer and Theodore Kosloff present "Scheherazade," Oriental phantasy ballet, staged by Kosloff. Presented at Hollywood Bowl, Los Angeles, June 24-25.

Over 20,000 people filled the Hollywood Bowl to hear Cadman's Indian opera, "Shanewis," and see Kosloff's ballet, "Scheherazade." The two-act sing fest and the two-scene ballet occupied over four hours with the audience getting their money's worth.

The opera, highly touted, having survived more than one season at the Metropolitan, did not reach the expectations so often indicated by crashing crescendos and rapidly mounting rhythm that the score often reached. Instead of arias and solos, so often anticipated, the music would settle down almost every time to libretto dialog.

Princess Tsalanina, in the title role, gave a convincing performance without sensational returns. Margaret Messer Morris, playing the Americal girl, had a clear, sweet voice, while Rafael Diaz caught on in the male lead. Os-Ke-Non-Ton, baritone, worked hard to get his tones. Principals completed with Vernice Brand as Mrs. Everett, who put her role across forcibly with a good contralto.

"Robin Woman," "Ojibway," "Love Passion" and "Hymn to the Sun," the latter an Indian chorus, were the outstanding songs of the opera.

Merola conducted a better than fair score with assurance and technique. Chorus was very good and costumes, as well as sets, up to standard.

"Scheherazade" was the gem of the evening. Outside of poor lighting in the opening scene, the wall of the Sultan's palace, there was no fault to be found with the ballet. In the palace scene Kosloff obtained beautiful moving group-pictures with the excellently trained chorus.

The formations were new and spectacular, there being more than 100 dancers on the set. Pantomime was clear and logical with three Russian actors, Nicolai Soussanian, Michael Vavitch and Alexander Chorny, playing well in non-dancing parts. Kosloff and Vera Fredowa had the leading dancing roles and their team work brought much applause.

Costuming was very artistic, while the Rimsky-Korsakoff music enhanced the eye entertainment.

Riley Brothers, former vaude producers who have since turned agents, have removed their offices from the Romax Building to 1560 Broadway. The Rileys were among the seven agents given franchises last week by the Pantages Circuit.

The 12-acre estate at Mamaroneck, N. Y., used as a summer home of Frank J. Gosol, was sold a few days ago to a syndicate for development into homesites.

Property at 127 Greenwich avenue and 4 Horatio street, New York, held at \$100,000, has been sold for the site of a picture house. The ground has been in the same owner's hands for 60 years.

STOCK REVIEWS

(Continued from page 38)

boyish bobs with the feminine predominating in the orchestra.

The audience looked better than the theatre. The Westchester is plainly built and seems perfect for burlesque, although on a quiet night thoroughfare (Fifth avenue) Mt. Vernon has been overlooked by the burlesque wheels. It's suburban, but by itself and seemingly supporting two large pop priced theatres, Loew's and Proctor's. As Proctor's has its outside lights out by 10 p. m., with Loew's still burning at 10:20, that might say that Loew's is doing business with Proctor's still following the old-time vaudeville system of making money anywhere when there's opposition. Proctor's is affiliated with Keith's.

"Mrs. Wiggs of the Cabbage Patch" is likely amongst the leaders of stock comedy releases. It's sure fire, so much so that with a popular local company to repeat would not be difficult. At the Westchester, Al Luttringer staged the piece, assisted by Charles J. Emmerich. They did an excellent job, and are entitled to the most credit, outside of the book and business, for the principal comedy roles are actor-proof.

Laughs ran heavy during the first act, especially when Miss Hazy and Mr. Stubbins took their old tin-type pose. In the second act Vincent Coleman, as Stubbins, got a lot out of the wheelbarrow bit.

Luttringer is a veteran at stock. This is not his only company. He has a couple of others planted at present, or recently did. Settings for the three acts looked freshly painted, much better than the advertising house (old) drop with eight ads on it. That stood there like a sore during intermission. Luttringer should get a split out of it whether renting or sharing.

"Wiggs" is in three acts. Like all stock with an unusual number of roles, all can't be fitted. Two or three parts necessarily were badly cast. They could pass unnoticed, however, for Marguerite Klein set the pace with Miss Hazy leaving it

for the others to follow, as they pleased. Very good eccentric comedienne, Miss Klein. Mr. Coleman hit off on and off as Stubbins. Gwendolyn Delany did nothing fancy as Mrs. Wiggs. Miss Delany seems to play with much assurance. She may have gained it in other roles.

Label Carson was the Lovey Mary, passing as a stock ingenue. A. C. Morris was Mr. Schultz, the Germanfried, and looked it, at least. Nothing among the others to draw any special comment either way.

In the staging here the kids were employed with the Sunday School class singing, well done for kiddlets with stock rehearsals. This week "The Gorilla," and it may be hot. Mr. Luttringer's top is \$1.10 orchestra, with 75c. in rear.

PITOU PLAYERS

("Three Wise Fools")

Augustus Pitou and Sam Taylor present the Windsor Theatre Players in "Three Wise Fools," Austin Strong comedy, at the Windsor theatre, East Fordham at Kingsbridge road, Bronx section, New York city, week June 28, 1926. Staged by Cyril Raymond.

Gray.....Stephen Davis
Theodore Findley.....Matt Briggs
Dr. Richard Gaunt.....Gus A. Forbes
Saunders.....Nan Bernard
Poole.....Stephen Clark
Gordon Schuyler.....Wilfred Lytell
Judge James Trumbull.....Walter F. Jones
Miss Fairchild.....Florence Shirley
Mary.....Marion Eburn Hall
Benjamin Suratt.....Weldon Heyburn
Clancy.....Charles A. La Torre
John Crawshaw.....Cyril Raymond

The Windsor seems ideal for a summer stock. Its advantage is that it opens on three sides to the streets abutting it. The house was delightfully comfortable Friday evening, when the city had just the first hot weather struck New York. Business was pretty good about curled up after a very hot day.

This new John Cort theatre, last season was used as a sort of "dog" wedge for new Broadway attractions, didn't pack 'em in as expected, but when Gus Pitou and Sam Taylor decided to launch stock there it became a paying proposition or was up to last week, when

Friday night but it could have been better.

Sam Taylor runs the show. He had been running the Warburton, Yonkers, stock just prior to opening the Windsor company. When Taylor decided to try the Windsor it wasn't much of a jump for the Warburton players to their new home.

Scale is \$1 top.

In a stock presentation of "Three Wise Fools" the playing strength of a repertoire company will be brought out in its fullest, not so much so in a melodramatic way, although there is a dash of meller to this Austin Strong comedy.

All of the Windsor Players got a chance with the leading players, Florence Shirley and Wilfred Lytell getting full attention. As "Three Wise Fools" called for a most strenuous evening for three matured characters, Mr. Findley, Dr. Gaunt and Judge Trumbull, these foxy grandpas were splendidly taken by Matt Briggs, Gus A. Forbes and Walter F. Jones.

Several players were extra for last week only, as it is only now and then that such a play is tried by stock, where so many old men characters are used.

Mr. Forbes looked the philosopher and acted it. Miss Shirley is attractive and has stage presence, while Mr. Lytell has youth and personality, which made him fit admirably "opposite."

The Windsor audience knows its stock, half the box office answer. This was attested by the applause on appearances, applying particularly to the leads.

There were a few slips; not many, and none that jarred. Once the maid came down a flight of steps and said the telephone had rung, but it did not until after she mentioned it. Another time Matt Briggs repeated a line, but that's a tough role he had, and his handling of it made up for only a line repetition. As a whole the staging was splendid. And a corking good stock performance.

That is saying a great deal within sound of the Broadway playhouses. *Mark.*

PLAYERS IN LEGITIMATE

JOHN BYAM

331 KEDZIE STREET
EVANSTON, ILL.

FLORENCE MOORE

CLARENCE NORDSTROM

in "QUEEN HIGH"
Chestnut Street O. H., Phila., Pa.

MARIE SAXON

VARIETY, NEW YORK

DOROTHY WHITMORE

Prima Donna

of
"BLOSSOM TIME"
"ROSIE O'REILY"
"NO, NO, NANETTE"
"BE YOURSELF"

and now

"The Merry World"

Imporial, New York, Indef.

The Deuel Sisters Slipper!



It is the strap slipper
with the crescent cut-
out, grooved spike
heel, short vamp,
high arch and round
toe.

No wonder "Variety" comments on the beauty of their slippers and costumes in "Great Temptations" at the Winter Garden. No wonder their dancing arouses the audience to enthusiasm. For the Deuel Sisters put as much beauty of line and vivacity of feeling into their performance as I. Miller puts into the slippers they wear.

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JOS. V. HEARST GETS 7 YEARS; FRAUD WITH PERJURY EXTRA

Music Publishing Promoter Swindled Canadian Investors, in Hearst Music Publishing Co., Out of \$385,000—Court Acknowledges Business Ability

Winnipeg, Can., July 6.

Joseph V. Hearst got seven years in the Stonewall penitentiary and a severe lacing from the bench by Justice MacDonald here, after conviction for fraud in connection with the Hearst Music Publishing Company collapse.

An extra penalty was added onto the sentence for Hearst perjuring himself while testifying. Justice MacDonald commented that he had never listened to such prolific perjury, but at the same time paid a tribute to Hearst's business ability. The prisoner has 30 days in which to appeal, meanwhile remaining in the Provincial jail going to the penitentiary if not availing himself of the appeal right.

As the head of the Hearst Music Publishing Co., with headquarters in Toronto, Hearst promoted sales of the company's stock throughout the Dominion, enrolling investors to the amount of \$385,000 if not more in the defunct concern.

While Hearst sold much stock he sold little music, devoting all his activity for the concern in sales promotion and affiliations with music publishers in the States. One connection made with a U. S. publisher (Witmarks) was made of much commercial use by Hearst in his stock salesmanship.

In December, 1924, when the Hearst bubble exploded, Hearst disappeared. It was some time following before he was captured.

Demand for Orchestras

The widespread increase of amateur band and orchestra combinations throughout the country has made for greater sales of orchestras with this year's output far in excess of any previous year.

Music stores in small communities are adding orchestras to their regular sheet music departments and report that the orchestration sales eclipse sheet music sales 10 to 1.

The radio has partially been responsible for the increased number of club, school and church orchestras. The instrument manufacturers have helped also in campaigning for purchasing of instruments on installment plan terms.

Sleepy Hall in St. Louis

As a result of the numerous calls from the west and midwest for good bands out of New York, the bookers in the east are hustling to find what orchestras are available for immediate engagements in the sections when the demands come.

Among those thus placed are Sleepy Hall and his Yale orchestra, opening an all-summer engagement at the Chase Hotel, St. Louis, July 10.

In the Joseph B. Franklin offices several bands were under negotiations last week for midwestern engagements.

Ukes for Eskimos

Dick Konter, authority on ukelele arrangements and author of Dick's Ukelele Methods cashed in strong on the recent publicity wave of Commander Byrd back after discovering the North Pole from the air.

Konter cashed through a statement the Eskimos had taken up the "uke" playing and most were using his book for instructions.

Many of the dailies hopped on this angle and played it up strong with result that there has been an increased demand for the book from jobbers throughout the country.

Music dealers also have hopped on the idea and are giving window displays with Arctic setting as an exploration build-up for the sale of the book.

ATLANTIC CITY

Atlantic City, July 6.

Helen Morgan has replaced Hilda Ferguson at the Silver Slipper, who is still heavily featured and advertised on signs, billboards and in newspaper advertisements. Helen Morgan was recruited from the Back Stage cabaret, New York, for the 1925 "Scandals." Good looking and pleasant warbler.

Texas Guinan and the entire 300 Club show, including the orchestra, made the journey to oblige the Silver Slipper management Sunday and Monday nights. They have it around here that La Guinan exacted "two grand for the pair of evenings."

Georgie Hale is the new master of ceremonies at the Embassy, which is packing them.

James La Penna, producer of "Sweetheart Time" (which he will send on tour when the new season begins) spent \$1,000 in one sitting at the Francis Renault Cafe. It was a life-saver for Francis, who asserted that the disappointing weather was responsible for the slow trade. La Penna handed one waiter a century. The place was only a week old when in breezed the spender.

The Beaux Arts opened with Anatole Friedland's revue, similar to the one he had at his 54th street rendezvous. It has class and speed. Chic Barrymore, who sings, is the feature.

Evelyn Nesbit, at Martin's, attracted the week-enders. Thelma Carleton is also in lights.

Child's on the Boardwalk is still the meeting place for all pros after 4 o'clock. It is noisier than the Hotsy-Totsy in New York.

DEATH OF MARIE ROSE

Paris, June 30.

Though the death of Marie Rose, 79, was not a surprise it came as a shock to her many friends. The former French opera singer and beauty retired from the stage many years ago and gave music lessons to a number of Americans in Paris. She visited New York in 1877, singing at the Academy of Music.

Her first husband was M. Perkins, English baritone, by whom she had a son, Raymond, at one time orchestra conductor of the Alhambra music hall, London, who died four years ago. After the death of her first husband, about 1880, she married Henry Mapleson, Jr., son of the former manager of Drury Lane theatre, London, from whom she afterwards obtained a divorce.

Marie Rose passed away June 22 at Boulogne-sur-Seine, suburb of Paris where she had lived for the past two years.

GARRON'S SEND-OFF MADE FOR PROTECTION

Can't Return to Chi Without Blushing—Letting Milt Weil Run No. 2 on Coast

Chicago, July 6.

Tubby Garron, variously dubbed "big man of the loop," "an incorporation in himself," "Beatrice Fairfax's right hand man," etc., etc., drew a banquet, a wrist watch, and a travelling bag as reward for his decision to depart from Chicago and make his slogan—"let me tell you how to do this"—known in Los Angeles and surrounding points.

Tubby got a big send-off—big and emotional enough to remind him that he'd sure look foolish if he came back very soon, with all those speeches and everything. About 100 of the "boys" pooled and threw a big feed upstairs in Lindy's Friday night. When they reckoned expenses some of the donors had been so affected by Tubby's leaving that there was enough money left over to buy a wrist watch and travelling bag.

"We don't care so much about giving him a wrist watch," one of the boys remarked, "but be sure he gets the travelling bag!"

Willie Horwitz, Orator

At the banquet, Willie Horwitz, loop personage, let loose one of the most amazing speeches of all time. On and on he talked, brilliantly comparing Tubby's departure to triumphal exoduses of romantic history, while the listeners sat dumbly awe-stricken.

Horwitz, flushed with his success sank to his chair when finished. There was an air of uneasiness around the tables. Everyone seemed afraid to follow the young orator. At last Dave Manley arose—Dave Manley of vaudeville and booking fame—but the words that fell from his lips were as nothing to Horwitz's scintillating talk.

Dave sat down quietly. One of the boys patted his shoulder. "That's all right, Dave," he murmured, "remember you're still an agent."

Ez Keough, master of ceremonies, delivered the final eulogy. "It is understood," he concluded, "that Tubby will principally represent Milton Weil on the coast."

Tubby, ever on the alert, immediately corrected him.

"It is understood," he amended, "that I am on the coast principally to make a living. After that comes Weil."

Quick Change in Rialto

Joliet, Ill., July 6.

A number of changes have occurred in the musical staff of the new Rialto Square theatre opened about six weeks ago. Bailey F. Alart, orchestra leader, has been replaced. Mr. Alart was an out-of-towner.

Jules Rubin has brought Mrs. Albert Holman back to Joliet to handle the Barton organ at the new house. Mrs. Holman until two seasons ago and prior to that for 15 years was piano player and leader of the orchestra at the old Orpheum (vaudeville). Recently she has been playing cornet with the Chicago Women's Symphony Orchestra.

Mereoff in New House

Chicago, July 6.

It is reported that Ben Mereoff and his band have been engaged for two years, to open and remain with the new Granada theatre (pictures) in this city.

Mr. Mereoff will direct an orchestra of 25 pieces on the stage and also be in charge of presentations. Charles Kay, formerly with the Abe Lyman group, is now with Mereoff's.

NAT MARTIN

Director of his versatile, entertaining orchestra, is comfortably stationed for the summer at the Wayside Inn, White Plains, N. Y. This record and radio favorite exploits Robbins-Engel's publications in most flattering fashion. The septet knows its stuff—and how!

"WHO'S WHO ARE YOU?"
"JIG WALK"
"CAMILLE"
"ONLY YOU AND LONELY ME"

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INSIDE STUFF

On Music

Jimmy Walker on Night Clubs

Comment by Mayor Jimmy Walker upon the proposed night club closing hour of 3 a.m. for New York, during the hearing last week is still bringing smiles to the Times Square bunch. The Mayor called the steadies after 3 "white collar thieves," and also said that anyone sensible would not remain in a night club after that hour.

Another remark by the Mayor was that he often had had to remain late in a night club in order not to break up a party.

It's probable the 3 a.m. ordinance will be passed, but with summer here proprietors don't see where it will mainly affect them. Whether the rule will be alive or dead next season, who knows or can tell?

From appearances, New York in its present policing is being run according to former Tammany standards, with the inspector of the district exercising full supervision in his district. That makes a difference.

Wrist Watches for Plugging

An orchestra leader who played in an exclusive hotel on the west coast for a number of years and who is now with his outfit at a road house around Chicago, has a novel idea of creating interest and demand for himself in his home town.

Last Christmas to all of the headwaiters and captains in the hotel dining room where he formerly played he sent wrist watches which are said to have cost about \$40 each. To show their appreciations the dining room heads would go to the owner of the establishment and say "Mr. or Miss So and So (name of some prominent picture player or star) would like to know when our old orchestra is coming back. This was mentioned about twice a night to the owner of the hotel for about three weeks. He really thought from the way the help talked that the picture players were keenly interested in having the orchestra back. He even entered into negotiations, with the orchestra it is said.

However, one night he noticed the wrist adornments of the headwaiters and captains and all looked alike. So he inquired of a few of them where they got them. The response was "from the orchestra leader."

Result, the hotel man now is not so keen about the old outfit returning as he was a few months ago.

Roll Makers Badly Hurt

Although the music business is in its general summer slump, the roll manufacturers have been hardest hit. None has recovered from the Lenten slump.

A checkup throughout the country by various music houses bear out that roll sales have lain dormant since January, except for a slight flurry now and then but not of lasting quality.

The fall off in roll sales is charged to radio. Manufacturers claim that their sales came mostly from a second class clientele. Since radio has been brought down in price a 5-tube set can be had as low as \$40, and on the installment plan.

Dr. Spaeth's "Read 'Em and Weep"

Dr. Sigmund Spaeth is compiling a new book captioned "Read 'Em and Weep," which will be published in September by Doubleday-Page. The volume which will number 400 pages will incorporate "200 songs that most forget." The songs will embody all principal comedy and sob numbers from the early 90's up to the present time. The volume will sell at \$3.50.

Dr. Spaeth has previously authored two other books on music which have enjoyed tremendous sales. The latter are "Common Sense of Music" and "Barber Shop Ballads."

"Messaround" Songs

Predicted popularity of "The Messaround" and its possibility of eclipsing the present Charleston craze has prompted the music publishers to set themselves with numbers suitable for the new dance.

Edward B. Marks has rushed one into publication called "Louisiana Messaround," expected off the press this week. The number is by Tom Delaney, Negro composer, rated as one of the most successful race writers. Delaney ground out "Jazz Me Blues" and "Down Home Blues," both of which had record breaking sales.

Summer Resort Jobs

The musicians' "curb market" at Broadway and 46th street is gradually thinning out. Unemployed musicians formerly on this corner are being engaged by the visiting summer resort men and grouped together in "scrub" organizations, ranging from three to five pieces.

Although the jobs are not particularly lucrative since the wage scale ranges from \$15 to \$25 a week with board, the boys are snapping them up nevertheless.

DETROIT'S HOOK-UP

Detroit, July 6.

The local musical situation, which was a tri-cornered affair among Jean Goldkette, Seymour Simons and William Finzel, is undergoing a change. While Finzel is doing bulk outside jobs at parties, etc., his prices are scaled low with Goldkette and Simons commanding smart prices for smart functions.

Finzel is also losing the Arcadia ballroom in the fall, Simons installing a band unit. Simons also has the Hotel Tuller. Goldkette controls the Book-Cadillac music, Detroit Athletic Club, and Greystone ballroom in addition to a number of other spots at the lakes where the Goldkette organization controls resorts and operates them in addition to the music facilities. For this reason, Goldkette commands unusual prestige because of their co-operative operations.

Seymour Simons' unit at the Tuller, under Gerald Marks' direction, starts recording for Columbia this season.

The Finzel switch from the Arcadia is distinguished through the fact he has been spotted there for 15 years. The past season Goldkette took over the Greystone and at \$1.65 admission as against Arcadia's 25-50 cents intake, the Greystone acquired the bulk of the trade. The Finzel switch followed.

SHORTEST SONG

What is considered the shortest song on record is "Calling Me Home," written by L. Wolfe Gilbert and James V. Monaco, placed with Leo Felst, Inc.

The brevity record is established in that the song has an eight bar verse and 16 bar chorus, exactly half the size of a regulation song number.

It's a ballad and tells a story despite its brevity.

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COLUMBUS, OHIO

PELHAM ROAD'S TRIPLE TRADE DRIVE 'KILLING OFF' OTHER INNS

Moving Night Club Scheme of Entertainment "On Road" in Bronx Cutting Off Business from Other Places Beyond Point of Triangular Competition

Between the brisk competition for the road trade from New York City of Woodmansten Inn, Pelham Heath Inn and Castilian Royal, road houses within one-quarter of a mile from each other and all nearest to the city's line, going north, other inns farther along the Pelham road have found business virtually shut off from them.

From reports a couple of suffering road houses up that way are seriously considering the situation though in July, now loping along under as light an overhead as possible until the triangular competition adjusts itself.

It's the first summer that night club methods of entertainment have been transposed to the road houses around New York. It has appeared to hit the fancy of the Pelham road, so much so that through the rush for trade at the three competitive places it is expected that one or more of them will shortly change tactics.

Cost of Show

Joe Pani's Woodmansten is holding the Benny Davis group of entertainers with Mr. Davis reported receiving \$2,000 weekly against the cover charge percentage agreed upon. In addition is the Lou Gold Orchestra.

At Harry Susskind's Pelham Heath Inn are the Radio Franks, Yvette Rugel and the Lou Raderman orchestra, with Al Goldman's Castilian Royal (directly opposite the Pelham Heath) having the Roger Kahn Orchestra at a cost of \$1,750 weekly.

Road houses shut off through this trio and without special attractions other than orchestras are the Hunter Island Inn, the oldest established road house on the Pelham or Boston road, operated by Arthur MacLean; Arthur Hand's California Ramblers' place (formerly Shanley's), just below Hunter Island; two or three road houses on City Island, and several smaller places along the road, with even the Post Lodge at Larchmont reported feeling the effect of the business competition at the commencement of the Pelham parkway.

It is said that on off nights when the affected road houses have not had over four or five cars parked, the places of the competitive trio have had from 35 to 50 cars. Being nearest to the city is another advantage for the battlers, with Pelham Heath and Castilian right on the Pelham road, while Woodmansten is about one-quarter of a mile east, although the first of the three on the northern drive.

The cheapest overhead on the Pelham road is said to be MacLean's Hunter Island, on city property and under a yearly rental of \$3,600 with MacLean reported to have recently renewed his lease for 10 years. The Goldman brothers this summer took over the Castilian, redecorating and equipping at a reported expense of \$35,000, and paying \$12,000 annual rental. Pelham Heath has been operated by Susskind for two or three seasons. He formerly also conducted the Castilian, under another name.

**SUMMER SUBSCRIPTION
to "VARIETY"
\$1.75—3 Months**
Send remittance with name and address

"2-GUN" MURPHY'S ATLANTIC CITY SCARE

Atlantic City, July 6.

The local cafe men are considerably worried about the advent of "Two-Gun" Murphy and his prohibition enforcement squad who has been making the rounds, and "taking" quite a few.

A number of the black-and-tans have been sloughed, with the Boardwalk places taking extra care on how they sell.

The cafe trade has been ruined by the great number of nondescript cabarets that have cropped up. Cheaply outfitted, a covert charge is omitted and a 50c. per drink scale is attracting trade.

The colored places are also coming for the tourists.

GOETZ' \$5 NIGHT CLUB

Before sailing Saturday for the other side Ray Goetz arranged to take over the Club Mirador, New York, for next season.

Goetz contemplates a class night resort with a \$5 cover charge and talent to command it. Among his importations will be a return for Fyscher of Paris.

Raquel Meller may also be an added attraction next season at the Mirador, following her road tour as a single attraction.

PLACE FOR SMART SET

Providence, July 6.

A group of New York night club men, from reports, have settled at Watch Hill, R. I., in the center of the smart set colonies. They have been allowing the exclusives to do anything they want in the way of gaming or eating.

In the casino is a full layout from wheels to the dominos.

Ed. M. Ellis Divorced

Chicago, July 6.

A divorce has been granted to Josephine Edna Ellis, described as actress and author. The husband is Edward M. Ellis, legitimate actor and member of the Lambs Club.

The couple were married April 5, 1917, have one child, Ruth Helen Ellis, age 8, and separated in January, 1924.

The decree was granted on the grounds of desertion, with Attorney Ben Ehrlich representing the wife.

At 17, Mother, Singer and Applicant for Divorce

Chicago, July 6.

Mildred Julien Winters, 17, singer, now at the Parody Club, has started suit for divorce from Edward Winters, printer. She asks custody of their six months' old baby and \$25 a week alimony.

Attorney Ben Ehrlich is representing the youthful entertainer.

Frolics' New Room

Chicago, July 6.

Reopening of the redecorated Frolics cafe was celebrated coincident to the cabaret's second anniversary Monday night.

The remodeled interior is known as the "East India Room." A new show also opened.

'Odd' McIntyre, Pres. of 'Bar Flies' in Paris

Paris, June 28.

It is supposed to be quite a gag among Americans visiting Paris to join the I. B. F. A., which in plain language means the International Bar Flies' Association. Headquarters, known as "trap number one," is Harry's New York bar, 5 Rue Daumon. Members are given little leather backed cards which explain the I. B. F. A., and the rules.

The president of the "association," known as "big blue bottle fly," is O. O. McIntyre; vice-president, Harry McElhone, referred to as "little blue bottle fly." The secretary is Ferdinand Petolt, known as the "house fly." "Spanish flies" are Galen Bouge, Earl Leslie while the "blow fly" is H. L. Morris.

Penalty For Falling Over

Members are entitled to "buy and drink drinks in all other traps of the I. B. F. and U. S. and is to have the confidence and respect of all bootleggers, rum hounds, ticket speculators, night club doorknockers, head waiters and bartenders."

Among the rules is one providing that should a member bump his chin on the bar rail in the act of falling he is subject to suspension for 10 days.

The first rule declares the association to be a secret and sacred one, devoted to the uplift and downfall of serious drinkers. Members must buy—if not at the moment, sometime.

"What's a decade among friends?"

Any member caught cutting out paper dolls after a bad night must hand in his resignation, while members who have the idea they can wallop Jack Dempsey are notified there is a plastic surgeon on duty day and night.

BANDS AT GOLF CLUBS

Golf clubs in the east, with members spending money on entertainment on the week ends, are going in strong for bands.

Where in other years a straggling date was made with a country club or a golf association this summer breaks all records in point of bookings.

Several golf clubs near New York for their Fourth of July holiday "entertainment surprised the bookers with taking the bands for a three-day date.

SIGHTLESS ORCHESTRA

The College Club, Greenwich Village, has perforce closed for several weeks because of having been destroyed by fire, has reopened. It is now known as Our Club, under management of Joseph Woods, previously identified in the management of the Blue Goose and Varsity Club, also in the Village.

George Russell's Blind Jazz Band is the attraction. It is a three-piece combination with all musicians sightless.

Joyce Hawley as \$650 Road House Attraction

Chicago, July 6.

Joyce Hawley, "the bathtub girl," has been booked into Lincoln Tavern, Morton Grove, outside Chicago, as a freak attraction to combat Abe Lyman and his orchestra at The Dells, who are the smash roadhouse success in this territory.

Miss Hawley, with a dancing partner, will collect \$650 a week on the strength of her publicity.

Lincoln Tavern is right across the road from The Dells.

Niles Roadhouse Burned

Chicago, July 6.

The House of Niles, famous roadhouse in Niles Center, was destroyed by fire with a loss estimated at \$25,000. It was necessary to pump water 3,000 feet to battle the flames.

Twelve persons in the three-story frame structure fled to the street in their night clothes and escaped injury.

THAT GUINAN PINCH

Staging a pinch like a first act finale, coppers descended on the Texas Guinan (300) Club the other evening. Before the finish one could almost have ventured that Tex had found another way to obtain publicity, though an "arrest" is not considered good publicity in the best night club circles.

From their seats on the side lines some policemen and policewomen suddenly took the floor of the club, warned everyone not to attempt to leave, placed a young "coochee" and the alleged manager of the place under arrest, ordered some patrons who protested out of the club, and in other ways "staged the pinch."

Next morning in police court the alleged "coochee" and manager were discharged.

A liquor charge also was made with a federal man claiming he had found about a thimbleful of liquor in the kitchen.

Texas in person hopped right into the publicity, mentioning she had had as guests that evening Bobby Jones, Walter Hagen and a few other lesser celebrities such as United States senators and newspaper editors. All the men Tex mentioned denied they had been there, but Tex got to it first.

One surmise was that Tex thought maybe it was a good time to draw attention to the fact that Texas Guinan's 300 Club is not Tommy Guinan's Playground (latter recently opened).

Tex and Tommy are brother and sister, but business is business, even in night clubs where you must do business to swim along.

VILLAGE PLACES OPEN DECLARE IN HOSTESSES

No Salary but 25 Per Cent of Personally Promoted Checks—Several Cabs Closed

The summer slump is on in the cabarets of Greenwich Village, with many closing for the summer. Others are reducing expense by cutting down on orchestras and entertainers until September.

Among those with shutters up are the Caravan, Club Chalet, Peacock Club, Club Arthur, Green Fan and Club Marathon.

With these off the list Greenwich Village still has 15 high and medium class night places in operation and most of them determined to run throughout the summer.

Among the latter list is Barney's, Mori's, Golden Gate, Club Fronton, Idle Hour, Club Folies, Our Club, Greenwich Village Inn, Miami Inn, Jolly Friars, Club Circus, Inspiration Club, Wild Duck and Triangle Club.

Many have dropped the \$1 covert charge save on the week ends.

In the smaller places hostesses have been taken off the payroll for this month and next. They must rely upon straight commission as remuneration for hanging around. Most were technically dismissed. The bosses hinted they could stick if they want to be declared in for a 25 per cent. cut on all business promoted.

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CASSA VALENCIA

(ATLANTIC CITY)

Atlantic City, July 6. Gus Edwards presented his "Ritz-Carleton Nights," a floor revue, here at the Ritz-Carleton hotel last evening, and clicked. Surrounded by as capable a group as he organized for his first "Song Revue," in 1910, Edwards furnished the holiday-makers with an attraction that rates listing under the division of Class A floor shows.

His youngsters are not only refreshing to look upon, but each is a clever and unobtrusive entertainer. They do not jar the nerves as some prodigies do who tie up shows with their ability.

The Edwards training manifests itself plainly, particularly when the outstanding hit of the revue, Helen Lynd, executes her uncanny mimicry. She is still a kid, is Helen, and the other Florence Reed ("Shanghai Gesture") impersonators are topped by her specialty. Her Fannie Brice is hard to believe. It is Fannie at her best. This Lynd gal is certain to hop, skip and jump whatever obstacles Broadway offers on the slippery climb to stage success.

Gus was handicapped by a severe attack of laryngitis. He couldn't even whisper. The kids, however, furnished the wallops. A Roger Wolfe Kahn orchestra officiated and was liberal with encores. Kahn himself directed at the premiere.

Nitza Vernille, danseuse, is easy to look at, possessing plenty of shapely curves and a mess of charm. She garnered second best applause honors during the finale when the showman gave them each a lone appearance. Others who registered with their specialties were Leota and Lola Lane, warblers; Rosebud Morse, whose racket is being coy to the males, as she ankles from table to table; Paul Haakon, a boy of about 12, who Russian dances; Mario Villanti, tenor; Rosita and Ramon, ballroomers; Peggy Hoover, ingenue; Beatrice Kay and Dorothy James.

Seed and Austin, planted for comedy relief, couldn't be heard over the din in the capacity filled Cassa Valencia, which is the new handle to the grill of the Ritz hotel. The team quit tonight.

A lad, Gus Mulcahy, got over with a harmonica specialty. His best effort arrives with his second number, doing a legitimate Charleston simultaneously furnishing wind to his instrument.

A \$3 couvert prevails. The management claimed a \$1,500 first night with almost as good a second performance. Alexander Moore, former ambassador to Spain, was the honored guest at the opening. In a speech he offered a pip of a newspaper advertising quote for the local dailies.

"This show out-Spanishes anything in Spain," he declared. He paid a tribute to Jimmy Walker, New York's mayor.

BLOSSOM HEATH INN

(DETROIT)

Detroit, July 6.

About 22 miles outside of Detroit, beyond the Grosse Pointe in the lake district known as Lake St. Clair, there is the automobile city's smartest roadhouse—the Blossom Heath Inn—tucked away in an avenue of poplars, splendidly located on a beautiful estate, with the diversions within on a par with the scenic beauty encountered en route.

It is the most popular dine and dance place in Detroit, drawing the

smartest people, and a local smash because of the energetic dance music purveyed by the Vincent Rose-Jackie Taylor orchestra from the coast. Their engagement, under Bernie Foy's direction, was induced by the personal interest from Walter P. Chrysler, the automobile man, and Larry Fisher of the Fisher auto-body works. Incidentally, Chrysler, in appreciation, has presented the leaders with a couple of his cars.

Hugh Mackintosh runs the room, with Billy Kurth as active manager. Kurth is a New York expert on catering, having been for five years with Ziegfeld on the roof, and thereafter at various metropolitan roadhouses.

The room represents a true replica of a Latin Quarter section, with the street signs of Parisian rues faithfully reproduced in sequence.

The frog-and-steak dinners are the main attraction on the food end, with the food and the dance music the sole attractions. On the dinners no covert obtains; otherwise \$1 is the charge. Abel.

PICCADILLY REVELS

London, June 24.

Another of the periodical revisions of the "Piccadilly Revels" was shown in the ballroom of the Piccadilly Hotel at midnight, June 21, and proved a very acceptable entertainment of its kind.

More and more prominence is being laid upon the work of the chorus, coincident with the gradual absence of stress upon the foreign importations of stars, principally from America.

Experience has apparently taught the management that very few of the high class importations have drawn money to the box office. Most of them have unquestionably "made good" as working acts, but it has been difficult to secure sufficient publicity to warrant the salaries exacted for such engagements.

With this idea in mind, the management made no experiment by engaging Layton and Johnstone for eight weeks with the absolute certainty that these firmly established favorites could not fail. The only other importation is Robert Stickney, who performs his remarkable dancing on stilts. It was the opinion of such old time showmen as George Foster that nothing of the kind has ever been seen in this country. Layton and Johnstone scored their usual hit, and Stickney was voted a success.

The remainder of the show was made up of turns by the girl chorus, almost every one of whom is a dancing specialist and they were headed by Jack Stanford. Harry A. White, late of White and Manning, who is now appearing in Cochran's Revue at the Pavilion with Ewing Eaton, is responsible for the dances and ensembles and has been doing so well there with the last two productions he will probably remain indefinitely.

No small portion of the success of the show is due to the admirable conducting of the orchestra by Don Parker, the American leader, who directs an all-British band. While playing for the public dancing, Parker interrupts his leading by frequent saxophone interpolations. Jolo.

DRAKE TERRACE

(CHICAGO)

Chicago, July 2. With alleged summer months now in routine, after-theatre dine and dance activities at the Drake hotel have been transferred from the grill to the cooler terrace.

Coincident came a reorganization of the orchestra, featured by the arrival of Bobby Meeker, formerly with Jack Chapman's orchestra, to replace Tom Thatcher as leader. Thatcher is now whanging away at a bass sax intermittently, his Benson directorial activities calling him away from Meeker's outfit on certain nights, which Meeker can figure as a break for him and his orchestra.

The re-formed orchestra is acting as a tremendous stimulus to trade, although the size of the Terrace (225 capacity) holds down any big money take-ins. Probably does capacity two nights a week, and hits a little more than half-full for the others.

Only one other place draws the same type of patrons the Drake gets, and that's the Edgewater Beach hotel. The Gold Coast's debutantes and neatly tuxedoed collegians, home for the summer, predominate, while Cook tourists and the youngsters' well-to-do mammas and papas take the background.

Secure in the knowledge that the \$2.20 per couple covert on week nights and \$4.40 Saturday will keep away any chance riff-raff, the fu-

ture bond salesmen and their prospective wives have adopted the Terrace as a regular rendezvous. They're right about that angle, for no "good time man" would think of going to the Terrace when they can get a big show thrown in at other places for the same price, and have a wilder time in mixed company.

The Terrace is in reality a covered porch, at the rear of the hotel proper and facing Lake Michigan. With all windows thrown open and breezes wafting in, tem-

perature during the hotter evenings is probably ideal here. At present the windows are closed, either rain, hail or snow being in order. Under the regular roof an artificial pergola banked on each side by red and white striped awnings carries the outdoor effect.

Bobby Meeker has taken the former Thatcher orchestra and whipped it into shape. Haphazard work by the individual musicians has been eliminated and decent orchestration of numbers are now in

order. Meeker has a likeable personality with a big popularity pull among the regulars. As a diversion from the straight stuff he heads a quartet in some vocal choruses, and they catch on. This quartet lines up in true glee club order and softly renders a number without evident musical quality, but with accompanying mannerisms that call for an encore.

Although Gabriel himself will eventually wake the dead with a (Continued on page 49)

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 Froham
Hazel Lee
Rena Anelle
Dina Roberts
Virginia Lyon
Buff-Harmonists

Hi-Hat Club
Arthur Swannstrom
L. & P. Wallace
Dorothy Dale
Peggy Dolson
Almae Rose
Margie Lowry
Jackie Heller
Chancellor Grey Bd

Cafe de Paris
36 G. Hoffman Gals
Jay C. Fippa
Guy Sie
Bela Selvia Bd

Castilian Gardens
Helen Leslie
Margie Ross
Jean Carpenter
Les Stevens Orch

Castilian Royal
Roger Kahn Bd
Dagmar Godowsky

Charm Club
Lafie of 1926 Rev
Gypsy Byrne
Virginia Mason
Peggy Timmons
Mary O'Rourke
Ann Wood
Jackie Jackson
Grace LaRue
Christine Moray
Blue Bowers
The Diplomats

Chateau Shanley
Will Oakland
Chateau Band
Chummy Club
Revue
Irving Bloom Bd

Ciro's
Cecil Cunningham
Minnie Mae Moore
Noel Francis
Doris Dickinson
Laurette Adams
Doris Dickinson
Marie Salisbury
Marguerite-Hollis
Crandall Sis
Hilda Allison
Ruth Cameron
Marie Glasen
Arlene Beattie
LeRoy Smith Bd

Club Alabam
Abbie Mitchell
Jean Starr
Geo McClennan
Doris Green
John Vial
"Boney" Chadwick
Adele Williams
Mamie Savoy
Leonard
Ed Moore
Ethel Moss
Lorraine Walker
Freddie Washington
Ruth Walker
Edda Webb
Alma Smith
Ethel Sheppard

Club Barney
Hale Byers Bd
Ellnor Keara
"Dubble"
Drusilla
Kendall Cappe
Edith Shelton

Club Deauville
Melody Six
4 Aces

Club Lido
Chick Endor
Billy Mann
George Walsh
Tommy Purcell
Davis-Alex Orch

Connie's Inn
Maude Russell
Margaret Sims
Wharton & Walker
Aida Ward
Alto Oates
B Mitchell
Connie Bd

Cotton Club
Brown Skin Vamps
May Alex
Mildred Hoidges
Albertina Pickens
Mary Stafford
Eddie Ruske
Pearl & Corline
Jazz Brochures

County Fair
Eddie Worth Bd
Entertainers

Edwina's
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BROOKLYN, N. Y.

Waldorf-Astoria
B. L. Starbuck
H. Leonard Bd

White Foodle Club
Flame Moore
Hazel Hickey
Jean Dore
Flo Bristol
Helen King
France La Mont

Woodmanstein Inn
Benny Davis
Dorothy Gompert
Tot Quaters
Robert Rhodes
Farley Sis
Jesse Greer
Rennie & Lola
Lou Gold Bd

Imperial
Walt Windsor Rev
Glady's Burgette
Eugene Kora
Carmenita
Beth Pitt
Alice Rector
M. Spielman Bd

Rockwell Terrace
Chas Cornell Rev
Ruck & Theria
Ethel Wolfe
Artie Williamson
Mae Russell
Harry Lasau Bd

Club Brighton
(Brighton Beach)
Betty Smith Rev
Carmenita
Anita Furman
Dick Humber Bd
Shelburne Hotel
(Brighton Beach)

Almae
Larry Vincent
Rick & Snyder
Auricle Craven
Irene Faery
Adele Walker
Al Handler Orch

Fraser Inn
Wells & Brady
The Waitons
Betty Moran
Doris Robbins
Edna Lindsay
Valentano

Prolice
Williams Sis
Litherton & Girls
Morton & Mayo
Babe Kane
Jay Mills
Rose Wynn
Owl's Orch

College Inn Rev
College Inn Rev
Maurie Sherman Or
Granada Cafe
6 Spec Girls
Sid Erdman
Ernie Caldwell Orch

Kenwood Village
Anita Gay
Babe Sherman
Mary Colburn
Al Reynolds
De Quarto Orch

Jeffery Tavern
Fred Williams
Delores Allen
B. J. Gordon
Nina Smiley
Roy Evans
Ruth Whittington
Roulette's Orch

Kelly's Stables
Don
Ed Goodbar
Jimmy Parker
Clarence Babcock
Specs Kenebrew
Stables Bd

Light House
Cele Davis
Edna Warman
Jimmy Stoker
Buddie Halber
Lorraine Serenaders

Lincoln Tavern
Rick & Snyder
Bob Hoer
Johnnie Black
Kate Duffy
J. Crawford Orch

Little Club
E. Brown Synco's
Dora Maughn
Lew Jenkins
Moulin Rouge

Edwina's
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ATLANTIC CITY

Gene Carter
Boazie Moore
Comb & Atkin
Madeline McKensie
Carl Lorraine Orch
Southmoor

Flo Lewis
Alfred & Gladys
S. Pollock's Orch

Parody Cafe
Phil Murphy
Stewart Allen
Margie Ryan
Bobbie Marcellus
Nena De Sylvia
Virginia Sheffell
Tex Arlington

White City
(Terrace Garden)
Sis Clark
Babe Jones
Madelon MacKenzie
Irene Ferony
Marque & Marq'te

Beaux Arts
Sana Souel 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 Carter
Margaret Price
Louise Mack
Rose & Carroll
Hanley Sis
Ruth Le Claire
Marlie Stamm
Billie Stout
Joe Venuti Bd

Cafe Francis Re-
nant
Francis Renault
The Giorias
Coral Gables Rev
Music Weavers Bd

Follies Bergere
Jimmy Carr Bd
Dorothy Braun
Arthur Franklyn
Deno & Rodille
3 Harmon Sis
Les Naze

Martin's Cafe
Evelyn Nesbit
Bobby Kuhn
Thelma Cartho
Papine & Dillworth
Fanton & Ryan
10 Rhythmakers

Greenwich Village
Sam Rubin
Jack Goldstein
Bergstrom Orch
Cafe Lafayette
Jane Green
H. Owens Orch
Cotton Club

Frisco Nick
S. Mitchell
Martha Richie
Creole Cutie Rev
Tin Can Henry Or
Club Alabam
Way Watts

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PIROLLE'S

146 WEST 45TH ST., NEW YORK

PIROLLE'S SPECIAL TABLE D'HOTTE DINNER \$1.10

SUNDAY FROM 12 M. TO 9 P. M.

LUNCHEONS DAILY SPECIAL DINNER POPULAR PRICES

33 PARKS GROUPED AS CIRCUIT PLAYING SHOWS ALMOST INTACT

Wirth & Hamid Line Up Chain of Resorts for Economy in Booking and Travel—Changes in Shows Makeup Only Where Grade Required Demands

A chain of summer parks operated from the booking end as a fixed circuit has been lined up by Wirth & Hamid and will be in full operation this week with the beginning of the park season's real money-getting term.

It is proposed to start shows at Dreamland, Paterson, N. J., moving them around as nearly intact as possible among the more important parks, thus taking advantage of many economies in travel and handling. Shows of a minor grade also will be framed and moved through a regular list of parks demanding a program of another class and price.

It probably will not be possible to handle any grade of show as an unchanging unit, because of the varying requirements of different resorts, but the effort will be toward holding as many of the original bills together and shifting back and forth of individual acts. The arrangement, it is argued, gives the booker a desirable flexibility in the composition of his programs, while at the same time affording the advantages of a semi-unit formation of the shows.

Among the parks which enter into the agreement are Dreamland, Newark; Luna, Coney Island; Olympic, Newark; Grand View, Singac, near Paterson, N. J.; Colonial Lake Park, Dover, N. J. (opening July 19); Nela Beach Park, Altoona; Willow Grove, near Philadelphia; Rocky Glen, Lancaster; Sea Breeze, Rochester; Waldemere Beach, Erie; Colman, Jamestown; Riverside, Springfield, Mass.; Crescent Beach, Providence; Merrimac, Lowell, and Forest Park, Utica. In another classification is Mid-City, between Albany and Troy, on the connecting inter-city trolley, which makes a feature of its free show.

Different Now

Although the line-up of a circuit for booking reverts to an old custom there were scores of parks in the east and mid-west that made a tom, there is a difference. In the large feature of vaudeville shows, having theatres in the grounds for the playing of all kinds of specialty features.

There is no indication of a drift back to that state of affairs. It is doubtful if there is a summer park in the east that operates a strictly vaudeville theatre. The circuit just announced will handle no material except that appropriate for circus shows with an admission, as at Luna Park, Coney, or for free attractions operating on stages or platforms.

K-A. OUTDOORS ALL IN

Department "In Red" and Maintained for "Prestige"

Now that the outdoor season is actually under way a survey of the booking of attractions does not show any considerable volume of business going through the Keith-Albee outdoor division (Boston). The department in the booking exchange is said to be "in the red," and in all probability would be abandoned except that retirement from the field might be regarded as a surrender and the booking office does not care to take such action because of the loss in prestige involved.

Tent Show Folds Up

Chicago, July 6.

The cool weather and rains which have prevailed in this neck of the woods all season has forced Sam J. Park, the vaudeville author, to close his musical comedy tent show.

Park's idea, said to be a departure in tent shows with the stage in the center surrounded on all four sides by seats like a prize fight arena, was expected to prove a winner.

The show had a good route under auspices laid out but failed to get any breaks. In one town the tent was blown down during a cyclone.

Park called his show, "Jazz Jesters of 1924."

THOUSANDS SEE START OF CALGARY RODEO

New Canadian Championship for Children Under 17—More Riders

Calgary, Alta., July 6.

Saluted by cheering thousands, the annual Frontier Day and Stampede at Calgary was ushered in yesterday.

One hundred Indian contestants and over 200 cow hands launched the five-day celebration with a colorful parade.

Every hotel in town is packed and overflowing. Liquor parlors and beer gardens reported a larger sale than ever known here since the new beverage dispensing system was introduced in Alberta. Every other shop on the street is selling two gallon hats and cowboy scarfs. Everybody is buying and wearing them.

The opening audience was tremendous. The stampede, with the Johnnie J. Jones show, is the largest affair of its kind ever seen in the Dominion. There are more than twice the number of contestants though the Indian section was cut down by the government because last year the braves refused to return to their reservation after the Rodeo.

Weadick Manager

Guy Weadick, manager of the Rodeo, and his assistant, Jack Dillon, deserve considerable commendation for the way they are handling the show. It promises to be an enormous financial success, both for the Stampede people and Jones.

Two performances each day, afternoon and evening with cash prizes ranging from \$15 to \$400. Contestants for both sexes include bucking horse with and without saddle; bucking steer; riding calf; roping wild cow; milking wild horse; and many other racing features.

Few Americans

Special attraction is a steer riding contest for children's Canadian title. Contestants must be under 17, either sex, and residents of Canada.

All contests carry with their winning the Canadian championship. Noticeable lack of American riders with this Rodeo. Not over 25 from the states.

A stock show, horse show, five bands and Stampede officials are holding a dance Friday night in Pallister Hotel and in street in front of hotel. Thousands in cowboy and girl attire are expected to be present.

Favorite riders here again are Jess Coates, Bob Studnick, Freedy Cox Chief, Dave Crowchild, Eddie Bowlen, Ray Knight, Johnny Bears-paw and Clem Gardner.

High School Pigmy Signs on as Carnivals' Midget

Altoona, Pa., July 6.

The Zeidman-Pollie carnival shows, which played here last week, signed a new member for their midget show in the person of Jack Stevens, 15-year-old high school student. Stevens is 40 inches tall and weighs 42 pounds. A sister, Catherine, 18 years old, and of the same height, may join the show later. Stevens will appear with Ike and Mike Matina and Princess Marguerite, under R. M. Brydon.

The shows drew good weather and large crowds while showing here under the auspices of the Veterans of Foreign Wars. Among the rides carried are the Hey-dey, dodgem, jr., caterpillar, whip, ferris wheel, Dublin road, merry-go-round and merry mix-up. The freak, aquatic and minstrel shows drew crowds.

ED SALTER IN HOSPITAL

Chicago, July 6.

Ed Salter, press agent of the Johnny J. Jones Shows, is very ill in St. Michael's hospital, Grand Forks, N. D.

AUSTIN'S RODEO IN CHI

Chicago, July 6.

Tex Austin's next Rodeo in this city will start Aug. 7, at Soldiers' Field.

New Fair Secretary

A. E. Henkle has been elected secretary of the Fayette County (O.) fair. He succeeds the late George H. Hitchcock.

FAIRS GOOD FOR ACTS

Present indications at this early date augur that fairs will plunge on acts with greater prodigality than ever before in autumn.

Most of the larger fairs have voted appropriations for an increased number of acts for their grand stands and stadium bills while many of the smaller fairs not in the habit of using other than a single free attraction will engage six or eight act programs.

Bookers of outdoor attractions in New York have foreseen a booking jam and are urging fair secretaries to get their show appropriations set as soon as possible so that contracts may be issued now for the required number of acts.

From the bookers' standpoint gauged through the many inquiries from the fair officials coming in lately, outdoor acts will enjoy the biggest boom they have had in many years.

GRIFTERS KILL COASTS 4TH

Girl Begged Until Stopped—Extras 5's—10's

Los Angeles, July 6.

Following a lean spring and early summer the sure thing concessionaires at Venice and Ocean Park figured on a sure-fire cleanup over the three-day holiday by putting on a heavy gyp and grift which drove trade away from the beach resorts as soon as the pleasure seekers found they were being taken.

This action of the sure-fire grifters reacted on the regular and legit concession places, as well as on the rides and places of amusement, which resulted in the holiday trade at these resorts being the lightest in years.

One of the biggest gypps was a 10-in-1 show at Ocean Park Pier, where after the initial 10c. gate was paid by the pleasure-seekers, the concession people used every sort of subterfuge to wheedle extra nickels and dimes from the customers, who were told they would be given a "hot time" and real "sights" for these extra contributions.

In one of these shows a girl who did not appear to be over 15 pleaded with patrons to make donations into a tin cup she was holding extended to them as they were leaving by saying "You ain't going away without leaving something for the other girls and me. You know we've got to eat." Protests were made to the management of the pier, who immediately ordered the begging stopped.

With ideal weather, the rides and wheels on Lick Pier got a fair play, but nowhere near the business that was anticipated.

Already Picking Pips

For Atlantic City Show

Salt Lake City, Utah, July 6.

Olga Gunnarson has been chosen as winner in the Saltair Bathing Revue which this year attracted over 10,000 people to the resort. Esther Kilpatrick was awarded second prize, and third went to Maxine Papworth.

The resort management says that the girl titled "Miss Utah," will represent this state at the annual bathing beauty pageant at Atlantic City, September 7 to 11. She will be picked at a contest held at Saltair in the very near future. The contest will be under the direction of H. W. Pickering of Saltair, representative of the Atlantic City pageant committee in this state.

BLAIR CO. FAIR OFF

Altoona, Pa., July 6.

Plans for holding the Blair County Fair at the Blair County Road Drivers' Association Grounds have been abandoned by the Fair Association for this year at least, due to the loss of \$1,000 state appropriation which has been discontinued.

Lack of interest locally was also a deciding factor in the abandonment.

SAY "AUSPICES" CAUSE LOW PARK BIZ

One Resort Gives Societies Own Terms to Keep Carnivals Out

Business is reported far below normal in the smaller parks in New York and nearby despite the semblance of a heat wave expected to give these resorts a break.

According to check up, the crowds if they do come mean nothing more than the gate. Most are strollers, some come out for the ride, others to enjoy band concerts and surroundings. Few spend anything but the evening.

At several of the nearby parks concessionaires on "dogs" and "juice" have cut the usual 10 cent tariff in half to stimulate sales with indifferent results. The few free gate parks are even worse off.

Some of the New York parks blame visiting carnivals under church or club auspices with coming in and grabbing the loose change. The latter generally get the money with most of the parashioners or members loosening up to escape "piker" classification, but make up for the plunging at the expense of the permanent amusement places after the travelling show has pulled out.

One uptown park complains that four carnivals have played the vicinity within two months, and that the park has not recovered from their visits yet and doesn't expect to for weeks.

In order to prevent further invasion of carnivals in their territories, the park men are soliciting auspices tie-ups and giving the auspices practically their own terms in order to keep the travelling shows out.

While admitting that business so far has been poor, summer park men say it has been no worse than in any other year with a late spring and a rainy June. Experienced park men declare they have come to the point where they discount bad weather up to July 4. They do not look for much up to that time and so arrange their financing that adverse conditions do not embarrass them.

After July 4, warm weather, conditions that encourages sea or pool bathing, and summer vacations give them their trade and insure them a break unless weather smears their takings completely.

INSIST PARK NEWCOMERS PUT UP PAYROLL BOND

Agents, Already Burned, Demand Surety from All But Seasoned Managers

Agents supplying outdoor acts for parks are demanding that newcomers to the resort game post bonds covering the weekly payroll to insure them against having to hold the bag for unpaid salaries in case the park man should decide either through bad business or otherwise to run out on his entertainers on pay day.

Several agents previously "burned" and forced to make good themselves to the acts are no longer taking chances with those other than men they have done business with for years.

The bond arrangement is something new for the park men. The surety covers the salaries of the week's entertainment, which generally ranges from three to five acts.

Since most of the agents handling outdoor attractions are licensed and bonded, they have no redress against settling claims after having signed pay or play contracts with performers.

HARVEY'S WINTER CIRCUS

Chicago, July 6.

R. M. Harvey is organizing a winter circus. Week stands in the large cities under auspices the plan he is working out.

MONEY WHEELS RUN WIDE OPEN ON CITY LAND; CHURCH AUSPICES

**Outfit Sloughed at 34th Street and 9th Avenue Moves
to Broome and Hudson—Confiscation of Wheels
No Discouragement—Case Still Pending**

Wheels are again operating wide open and for money play on city property at Hudson and Broome streets, New York City, where the Manhattan Exposition Shows are having a four weeks' stay under auspices of St. Alphonsus R. C. Church.

The same carnival was sloughed two weeks ago when spotted at 34th street and Ninth avenue and 20 wheels confiscated. In this instance it also had a church auspices tie-up.

The fact that the latter case is still pending seems no deterrent to the show's operators, since the play at their present stand is brazen, with all announcing money play, although a number have camouflaged their set-ups with one kind of merchandise or another. Others not so particular have a few cartons of cigarettes for a stall. Even those with merchandise stimulate their play on the money angle. All have been doing landlubber business on the take-in, with few awards.

Three star wheels are generally used on the lot, two blue and a red. The red spotted center when operating on a nickel play pays \$1 to the winner, with the others paying 50 cents. Several of the stands operate with straight money wheels, with numerals showing prices paid the winner on each spin.

At least three stands with a better grade of merchandise on for a flash with one-star wheel has the play at 100 to 1, giving the winner choice between merchandise or \$10 in cash.

Just what break the church auspices gets on the money play could not be learned by a Variety representative who visited the lot last week. Operating with a numbered board, there would be no way to check up on the intake and auspices terms of split. Only four rides are on the lot with the 25 wheels.

Wheels were humming continuously and were being played heavily the night the reporter was present.

Patchogue Has Its Own Sesqui—Strictly Local

Patchogue, L. I., is having a Sesqui-Centennial Celebration on its own account this week sponsored by the local Chamber of Commerce. The event opened last Saturday and will remain in session until next.

The committee in charge is handling everything direct with the various rides in under guarantee and percentage and most of the concession stands operated by nearby merchandise houses.

The stand play is regulated exclusively to games of skill, knockdown and roll down, with no wheels of any sort in operation.

BIG SHOW IN IOWA AUG. 7

Ringling Brothers-Barnum & Bailey shows will exhibit in Waterloo, Ia., Saturday, Aug. 7.

TIGHTS

**Silk Opera Hose and
Stockings**

Are Our Specialties

**QUALITY the BEST and
PRICES the LOWEST**

Gold and Silver Brocade, Theatrical Jewelry, Spangles, etc. Gold and Silver Trimmings, Wigs, Beards and all Goods Theatrical. Samples upon request.

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SCENERY and DRAPERIES

SCHMIDT SCENIC STUDIO, Columbus, O.

SELLS-FLOTO-101 RANCH PAPER WAR ANEW

**This Time Wild West Crew
Covers Circus Bills in Buf-
falo—Poster Men Fined**

Erie, Pa., July 6.

This city, home of the Erie Lithograph Company, which produces a great amount of the show print of the circus world, has witnessed this week a flare up of the Sells-Floto-Miller billposters' war. Sells, Floto, due to appear on June 30, was first on the ground with its billposting crews and grabbed all of the choice locations for their twenty-four sheet stands as well as all of the best spots for their lithographs. Crews of the Miller Bros. 101 Ranch show, arrived later to find that if they wanted to hang paper it would be in the town's outskirts, somewhere.

Promptly, the opposition car of the Miller Bros. combination reached the scene and with it the wrecking crews. Sells-Floto paper began to disappear under a flood of Miller Bros. and the climax was reached on the night of the 28th when the police were kept on "the jump" all night rounding up the wreckers. A half dozen were arrested and were assessed \$10 and costs in police court the next day.

ACCUSED OF GYP CARNIVAL MAN STARTS RIOT

**Brumley, on Dodson
Shows, Under Arrest
for Assault**

Milwaukee, July 6.

Carnivals probably will be barred in the towns of Oak Creek, Greendale, Lake, Milwaukee and other Milwaukee county communities, as a result of action taken by town officials following the hammer attack of Arch Brumley, carnival concession worker on Sam Brodick, South Milwaukee laborer.

Quick action by a sheriff's detail saved Brumley from being torn apart by a mob of 500 which looked him up.

Brumley, 25, and whose home is in St. Louis, was working a concession on the lot of the Dodson shows, playing at Oak Creek. Brodick approached Brumley's stand and played his "racket" awhile, later walking away and watching. He came back and charged that a "gyp" game was in progress.

An argument followed in which Brumley grabbed a hammer and hit Brodick over the head, crushing his skull. Noticing a mob congregating, Brumley disappeared.

Brodick was rushed to a hospital and the sheriff called. When deputies came to the lot they found a mob wrecking Brumley's stand in search for him. The deputies dispersed the mob by drawing guns and began a hunt for the concessionaire. They found him hidden in a trunk, just about to be loaded on a truck, the carnival having been taken down.

Brumley is being held at the county jail pending the outcome of Brodick's injuries.

Resolutions barring carnivals from showing in all Milwaukee towns, the cities with home rule being exempt, have already been presented and are awaiting action. They probably will be passed.

TWO-MONTH "SPOT"

**Keystone Lines Up Midway for
Camden Bridge Celebration**

Mechanic and Gruber's Keystone Exposition Shows will have the midway at the south New Jersey Exposition celebrating the opening of the Camden Bridge which opened July 1 and will remain in session for two months.

The Exposition is being jointly financed by the State and local Chamber of Commerce.

The Keystone Shows carry three rides and 25 concessions.

Dog Found

A dog with "Benita White" on its collar is being held by the Universal Motor Co. of Gary, Ind.

The motor company wired the information to Variety, without further description, asking for instructions.

CARNIVAL ROUTES

(For current week (July 5) when not otherwise indicated)

Alabama Am. Co., Benton, Ill.
Alamo Expo., Greeley, Colo.
O. J. Bach, St. Johnsville, N. Y.;
12, E. Syracuse, N. Y.
Barlow's Big City, Three Rivers, Mich.

Bernardi Expo., Ansonia, Mont.
Bernardi Greater Shows, Olean, N. Y.

Blotner Am. Co., Peabody, Mass.
Blue Ribbon, Hallowell, Minn. (8-10).

Brown & Dyer, Clearfield, Pa.
Bruce Greater Shows, Vineland, N. J.

S. W. Brundage, Canton, Ill.
Campbell Shows, Reed City, Mich.
Capitol Shows, Lowell, Mass.

Centanni Am. Co., Newark, N. J.
Coleman Bros., Stafford Springs, Conn.

Conklin-Garrett, Dauphin, Man., Can. (8-10).

Copper State Shows, Salida, Colo.
Harry Copping, McKeesport, Pa.

Corey Greater, Boswell, Pa.; 12, Shenandoah, Pa.

J. L. Cronin, Elkins, W. Va.
A. F. Crouse, Massena, N. Y.

Dennie Curtis, Calgary, Can.
De Kreke Bros., Waukegan, Wis.

Dixieland, Flat River, Mo.
Dodson's, Milwaukee.

Noble C. Fairly, Plattsmouth, Neb.
Mad Cody Fleming, Rockville, Ind.

12, Washington; 19, Orleans, Ind.
Florida Am. Co., Princeton, W. Va.

Galler's Expo., Wellston, O.
Gerard's Greater, North Adams, Mass.

Gold Medal, Hannibal, Mo.
Greater Sheesley, Kitchener, Ont., Can.

Great Western, Boswell, Pa.
Bill H. Hames, Commerce, Tex.

Walter Harris, Tuscola, Ill.
Heller's Acme, New Brunswick, Henke Attractions, Nequane, Mich.; 12, Newberry, Mich.

Wm. Hoffman Am. Co., Watseka, Ill.

Imperial Expo., Mt. Vernon, O.
Isler Greater, Melcher, Ia.; 12, Centerville, Ia.

Johnny J. Jones, Calgary, Can.; 12, Edmonton, Can.

Abner K. Kline, Chehalis, Wash.
Lachman-Carson, Devil's Lake, N. D.

J. L. Landes, Hays, Kans.
M. J. Lappa, Elmira, N. Y.

C. R. Leggett, Dodge City, Kans.
Levitt-Brown-Huggins, Snohomish, Wis.; 12, Olympic, Wis.

Mayo Am. Co., Centredale, R. I.
Max's Expo., Durand, Mich.

J. T. McClellan, Moberly, Mo.
Metropolitan, Lancaster, O.

Michael Bros., Indianapolis (2 weeks).

Michigan Greater, Grand Rapids.
Miller Bros. (Southern), Norton, Va.

Miller Bros., Geneva, N. Y.
Miller's Midway, Coalgate, Okla.

Ralph R. Miller, Carbondale, Ill.; 12, Spencer, Ind.

Miner's Model, Easton, Pa.
Morris & Castle, Aberdeen, S. D.

C. W. Nall, Keota, Okla.
Nardner Bros., Coatesville, Pa.

Peerless Expo., Oak Hill, W. Va.
Pioneer, Lake Village, Ark.

Princess Olga, Sullivan, Ill.
Nat Reiss, Monesson, Pa.

Rubin & Cherry, Jackson, Mich.; 10, Kalamazoo; 17, Grand Rapids, Mich.

Siebrand Bros., Flaxton, N. D. (8-11).

Smith Greater, Coalport, Pa.; 12, Pittsburgh; 19, Bridgeville, Pa.

Snapp Bros., Jerseyville, Ill.; 12, Jacksonville; 19, Winchester, Ill.

Southern Tier, Allegany, Pa.
Spencer Shows, Ridgeway, Pa.

T. J. Tidwell, Carmen, Okla.
W. G. Wade, Niles, Mich.

Wade & Howard, Gloucester, O.
Wallace Expo., Jefferson, Pa. (10 days); 19, Buckeye; 26, Fredericks-town, Pa.

H. B. Webb, Cartersville, Ill.
Wheeler Am. Co., Greenville, Mich.

David A. Wise, Logan, W. Va. (10 days); 19, Lexington, Ky.

R. H. Works, Wooster, Okla.
Wortham's World Best, Beasomer, Mich.

Wright's United, Bath, N. Y.
Zeldman-Polla, Sharon, Pa.; 12, Steubenville, O.

Ogdensburg Fair Off
Ogdensburg, N. Y., July 6.

This year's county fair has been called off because of the recent destruction of the fair grounds grandstand by fire.

The fair had been scheduled for session Aug. 31 to Sept. 6.

OUTDOOR POOL IN UPTOWN, N. Y.

**Open Air Bathing Tank,
Park Essential**

An outdoor swimming pool as a solo attraction has come to Manhattan, marking the climax of a growth in this park feature coming along briskly for three years.

Bathing has become so essential to a park layout that nearby facilities for water supply not infrequently dictate the selection of a park site. This was the case in the building of Arcola Park, near Hackensack, N. J., just finished. The supply here is from the Saddle River, a clear country stream that runs alongside.

Many parks built before the importance of the pool was recognized had to make other arrangements. Columbia, Union Hill, N. J., had to dig its own artesian well. When one wasn't enough they dug a second.

The 207th street place is called the Miramar.

The construction of this pool has been a long time in the making. As soon as it became known the New Garden would not have a tank, the promoters began to scout for a location. The first tentative spot was in that section of the Riverside drive strip at 157th street, where the drive is elevated 40 feet above the river shore and a kind of miniature "lost city" nestles under the shadow of the steel "apron" that carries the drive. For some reason this had to be abandoned after the preliminaries for the deal were set.

Starlight's Salvation

The present location is about a block from the west end of the Fordham bridge over the Harlem River and on the edge of the Dyckman residential section. It is five or six miles by motor from the big pool in Starlight park and probably half an hour by trolley or subway.

Starlight's swimming pool has been the salvation of that resort. Its rides have fared poorly, one of two of them having been almost abandoned, but the pool kept the place alive.

Luna built a pool three summers ago, and although but two blocks from bathing in the ocean, it gets a big play. The Steeplechase pool, also at Coney Island, is right at the ocean's edge and also is well patronized. It is said the pool at Midland beach (S. I.) draws more bathers than the open water nearby, although in this case the harbor beach is not especially attractive and there is no surf.

The "dame" angle is being worked overtime as a business builder for swimming pools and natatoriums in and around New York operated in conjunction with amusement parks. The popular racket is to stage bathing beauty and other contests which attract the feminines and the men coming on for an eyeful.

Some of the pool operators have even bettered this through working an arrangement that has obtained for years in dance halls by employing a group of comely girls to entertain unaccompanied men and act as hostess-instructresses.

CIRCUS

John Robinson

July 8, Rutland, Vt.; 9, Plattsburg, N. Y.; 10, Glens Falls; 14, Saratoga; 15, Schenectady; 14, Little Falls; 15, Albany; 16, Oneonta, N. Y.; 17, Carbondale, Pa.; 18, Hazleton, Pa.

Hagenback-Wallace

July 8, Champaign, Ill.; 9, Decatur; 10, Taylorville; 12, East St. Louis; 13, Richfield; 14, Lincoln; 15, Jacksonville; 16, Galesburg; 17, Macomb; 18, Quincy, Ill.

Gentry Bros.

July 8, Oswego, N. Y.; 9, Canastota; 10, Richfield Springs; 12, Norwich, N. Y.

Sells-Floto

July 8, Anderson, Ind.; 9, Lafayette, Ind.; 10, Kankakee, Ill.; 12, Freeport, Ill.; 13, Racine, Wis.; 14, Green Bay; 15, Appleton; 16, Oshkosh; 17, Portage, Wis.

Robbins Bros.

July 12, Green Bay, Wis.; 14, Kenosha; 15, Elgin, Ill.; 16, Mt. Carroll, Wis.

LIQUOR PRICES

(Continued from page 2)

effect is the thing that is piling up the score in favor of mountain-made moonshine—corn-sugar whiskey—for the drinkers assert that the local product does not induce headache and sickness the day after a "party," while the alleged better stuff literally "knocks 'em cold." Then, too, the claim is made that they are surer of the purity of the homemade stuff than of that shipped in.

Domestic sugar whiskey is somewhat higher than it was a few months prior to the enactment of a state law making the possession of a still a penitentiary offense where formerly it was only a misdemeanor. The moonshiners do not relish the idea of doing a stretch at Canyon City, where formerly a few days in a local jail or a light fine held no terrors for them.

Westerners Skeptical

People of the West are skeptical about the "good old stuff" because they have had exposed to them too many local plants—not necessarily in Denver but all through the middle west—where "genuine Gordon gin" was being manufactured from grain alcohol, distilled water, glycerine and extract of juniper berry. They have read too much about plants where fake revenue stamps were found in large quantities, etc.; the same as elsewhere. This country is too far inland to expect that any really good liquor, except in a few rare cases where very small quantities creep in, can come from the west coast, from Mexico or from the East.

Inhaler Heat

The downpourer who hasn't access to the liquor markets buys canned heat and inhales it for his jag. Occasionally it is fatal. Jamaica ginger used to be a favorite with those looking for a real kick but it has been placed on the list of things taboo and is too hard to get. Flavoring extracts are inexpensive and some of them, properly mixed with ginger ales, make appetizing highballs.

But the thirsty souls for the most part stick to sugar whiskey that is made near home, and because it is subject to but little handling, the price is more than reasonable at \$15 a gallon. It has all of the necessary "authority."

BOSTON

A wide range of prices in the the Boston market on liquor. Trouble seems to be that there is no co-ordination between those engaged in the business and that everybody is out to get the highest possible price. Good breaks are given some customers who have been on the books since prohibition became effective but new clients are obliged to spend big money.

Just now it is reported that plenty is coming in on the South Shore of Massachusetts a stretch of many miles. In Boston itself, however, things are pretty tight due to a Grand Jury investigation into the liquor situation which has resulted in about 10 indictments recently, some of those indicted being police officers and two lawyers included. This is used as an argument to jack the price up to as high as the customer will stand.

This month there have been several class college reunions held in the city and at the shore resorts and there the general practice has been for the bootlegger to engage a room at a hotel from which he does business with the price per bottle ranging from \$6 a bottle for rye and Scotch to \$8 for champagne.

MILWAUKEE

With no night clubs and few roadhouses, cabarets or cafes other than back-room saloons, liquor traffic in Milwaukee is confined almost exclusively to private clubs and to business men.

Bootleggers work silently, due to the activity of federal men and police, this section of the country being "death on liquor dealers."

The greatest percentage of convictions of the middle west is being attributed to Milwaukee, which has already sent six district prohibition chiefs to the federal penitentiary for liquor law conspiracy with brewers and bootleggers.

The town is flooded with cheap moonshine and Italian and Polish wines, due to the large Italian and Polish population.

Homebrew and spiked beer are a big seller to the German class. Cheap colored "mule" sells from \$1 a pint to \$5 per pint, while synthetic gins and wines sell from \$3 to \$5 per quart.

Bootleggers supplying the bigger clubs and bigger business men work

on a regular sales chart system, their clients being provided with price lists and silent numbers where they can call for their booze. Activity of Chicago hijackers here has made Milwaukee bootleggers wary and they don't work in the open.

LOS ANGELES

Though there is considerable war between the bootleggers and a lot of hijackers, liquor is plentiful around Los Angeles, at this time. Its grade is not the best, unless the consumer wishes to pay fancy prices.

Within the past three months around 38,000 cases of Scotch have been landed for the local market between here and Santa Barbara. All of this stuff was brought by boat around the Panama Canal, from England and Scotland. The cost f. o. b. Los Angeles to the shippers with all expenditures cut in was around \$25 a case, in this particular assignment, with the wholesalers taxed \$40 a case.

Considerable handling of all consignments coming here, with the procedure the landing with a cut to the shoremen who do the loading. The stuff is then sent to the warehouse where the cuts begin functioning. After rebottling it goes to the bootlegger, who gives the personal service at prices ranging from \$55 to \$70 a case for Scotch. This stuff, however, is not any too potent.

Also a good portion of the stuff landed which is not tampered with and that is handled for the picture colony by four so-called "society bootleggers." These men guarantee all of their stuff, selling the Scotch at \$85 to \$100 a case, according to the consumer.

Creosote in Booze

Recently George Contreras, who is in charge of the county enforcement, seized a consignment of 3,000 cases. At a warehouse where it had been cut recently an inspection showed that 5.4 of creosote was in each bottle.

Much bad stuff in circulation here with the so-called house-to-house bootlegger operating on the hit and run basis, getting rid of the tampered stuff at \$55 as minimum per case.

Gin is practically all synthetic, bottled locally and selling at around \$16 a case, with the consumer paying anywhere from \$30 to \$40.

A lot of new Bourbon is floating around going to the wholesalers at around \$40 a case and is marketed at \$60. This stuff is green and with the consumer very seldom repeating on it. Occasionally some old bourbon is available but the tariff is \$120 to \$150 a case. Rye seems to be entirely off the local market, with the bootleg taking its place, manufactured around Riverside, retailing at \$25 to \$35 a case.

There are no big distilleries in Los Angeles County. The authorities claim that there is one 500-gallon still in Riverside county and another 300-gallon still, and that recently they raided the establishments getting 157,000 gallons of mash and found four Italians working the plant.

Plenty of Wine

An abundance of wine, port and sherry, wholesaling for around \$3.25 a gallon, and reaching the consumer at \$7 a gallon. Very good stuff, though new, none of it being over a year old.

Imported champagne and liquors are scarce here, with from time to time there being a deluge of local champagne on the market. This stuff wholesales \$55 a case and reaches the consumer at around \$80. Recently a shipment of imported champagne appeared with the deluxe bootleggers asking from \$100 to \$150 a case.

Though the county prohibition men are always on the ground, it seems an easy proposition for the bootlegger who handles individual persons to get into the hotels and public places. Single bottles of the cut, getting \$7 to \$9 a bottle, with gin going at \$3 to \$4 a bottle.

At the present time there is not a heavy traffic in liquor, due to the vigilance of the county authorities, who, during May, seized 32 automobiles and made 150 arrests for violation of the Volstead and Wright acts, the latter being the State Enforcement act.

PITTSBURGH

Prohibition directors may come and prohibition directors may go, but Pittsburgh is ever wet. Occasional flare-ups and show downs, but when the clouds have drifted it remains that a thirsty brother need not look far.

Any stuff that tastes fairly well.

(Continued on page 53)

BIG SHOW BOWS OUT IN DES MOINES TANGLE

Licenses Issued, Contracts Made When State Fair Week Ban Was Invoked

Des Moines, Iowa, July 6. Representatives of Ringling Bros.-Barnum & Bailey circus visited the council chamber to voice objection to a ruling which will bar them from showing here August 23 after George Burnett, city license collector, had furnished them a license.

The agents said that, on the strength of their permit, they had made contracts for food, laundry work and had wired directing printing of posters and literature. They were told of an existing city ordinance which prohibits showing of a circus or any such attraction between August 12 and September 6, to avoid conflict with the Iowa State Fair.

The circus advance men accepted their fate and agreed to bring the show here when permissible.

Motor Circus Doing Well

Chicago, July 6.

The Orange-Moon circus, playing through northern Illinois the past two weeks, has been doing a good night business but bad matinees.

The show has three elephants, seven camels, and a good collection of other animals. It travels in motor trucks, making 25 to 50 miles each morning and giving a parade at 1 p. m.

BOARDWALK PARK

(HAMMOND, IND.)

Chicago, July 6.

Because it is still in the process of construction, Boardwalk Park, operated by the Miller & Rose combination, is holding down on advertising and propaganda. When completed, it is said, this resort will be John Miller's idea of what an amusement park should be.

Second summer for the Boardwalk. Beside one of the most heavily traveled roads in the country and moderately near Chicago and Hammond, the park naturally draws all of its trade in automobiles. Fireworks stands, fish and chicken establishments, barbecue stands and gas stations are the only other forms of civilization in the immediate vicinity. Just across the road is the Roby race track, also relying solely on city trade for its sustenance.

While it is estimated that there are several years between the park and its completion enough attractions are in operation to draw sizeable crowds. Rides now in operation are a carousel, ferris wheel, aerostat, Dodgem, Jr., whip, and King Bee coaster.

This King Bee coaster is obviously the flash of the park, one of the most thrilling rides around these parts. Downhill drops appear perpendicular from the cars, and the riders are lifted a foot from their seats on each peak. The trip takes one minute and 45 seconds and draws two bits. Enough screams in the tour to take a majority for repeats. Rest of the rides taking 10 and 15c. and doing moderate business.

Apparently wheels are not permitted here. Ten concessions working and all falling under the "game of skill" classification. No money side racket and no shells.

Concessions include a corn game with a tremendous merchandise flash, several "spill the milk" stands, ball-throwing affair, using bathing beauties instead of colored gentry, shooting gallery, and rolldown. Cigars and candy given generously. At one end of the park are housed 10 skee-ball alleys and a penny arcade. The skee-ball outfit, 5c. a play, seems to do very well. A "striker" and weight guesser also permanent park attractions.

Really Boardwalk

Boardwalk park represents its title literally. The entire park, excepting those rides which are too high, is covered by a rainproof roof and boarded underfoot, assuring weather protection to the patrons. No gate charge. Main promenade entrance leads directly to "Dancehall," large ballroom leased to outside interests and managed by C. L. Worthington. All refreshment stands are grouped near the entrance.

The ballroom may account for most of the younger element, with the park cashing in on their wanderings. It's a large domed roof building, 163x138 overall, and 140x85 on the dance floor proper.

No hostesses and a ban on youth's impromptu sex dances. Because of this the ballroom probably loses plenty of customers to some of the looser roadside habitats, but the lean rep will benefit in the long run.

When reviewed the hall was working two policies: 75c. for males

INSIDE STUFF ON THE OUTSIDE

50 Cars on Johnny Jones' Shows

Johnny J. Jones is now rolling his Exposition Shows on 50 cars. While in upper New York the Jones shows received 11 70-foot flat steel cars and two 70-foot stock steel cars.

Besides the Jones' show purchased a stateroom car from J. J. Blanch (Pittsburgh) and a sleeping car from the Ringlings.

The Jones Shows are now playing the fairs. This week they are at Calgary (Alberta), their usual stand on the week of the big Calgary Rodeo. Jones again plays the Toronto Exposition Aug. 23-Sept. 11.

Animal Trainer, 19

The trainer in the main wild animal act with Hagenbeck-Wallace is only 19 years old. He is Clyde Beatty. This is his first year at his job. He has done exceptionally well according to circus folk.

Newspapermen and Sesqui

Newspaper men from out of town in generous measure have been invited to attend the Sesqui-Centennial at Philadelphia, as guests of the exposition. This means transportation and hotel bills paid by the Sesqui while the writers are in Philly. So far from accounts acceptances of the invitations have been meagre. One newspaper man who went to Philly remained there two days, getting one flash at the lot and then moving onto New York.

Meanwhile newspapers throughout the land according to report have started printing the truth about the Sesqui with disheartening results on the home grounds. Visitors to Philly already returning to their native towns have also carried back adverse opinions. Particularly is this true on the Pacific coast, says a coastlander now in New York.

OBITUARY

CAPT. OCTAVIO K. WHITE

Capt. Octavio K. White, veteran circus man, and for 35 years manager of Zip, the freak, who died recently, followed his charge June 31, dying in the Coney Island hospital, where he has been under treatment since Zip's death in April.

When Barnum's famous "What Is It?" was buried in Bound Brook, N. J., Captain White, at the time, collapsed, and from then on he failed rapidly. It was said he was dying

architect who originated the mammoth type of theatre, such as the Chicago, Uptown, Oriental, State-Lake, Chicago; and Palace, Cleveland. He was associated in business with his surviving brother, George L. Rapp. Death followed a brief illness. The deceased left a widow and a considerable fortune.

GWILYM MILES

Gwilym Miles, 59, concert singer, died at Christian Science Rest Home, St. Louis, July 1. Mr. Miles was soloist with the Boston Symphony Orchestra for six seasons and sang on eastern concert stages. He was best known for his singing of Handel's "Elijah," having appeared in the oratorio over 300 times.

Mr. Miles had been ill for over a year. Death was caused by cancer of the stomach. His most prominent work in vaudeville was in "The Welcher." Two sisters survive, Margaret Benson and Mrs. Anna M. Halleran, Lowell, Mass. Interment in the family plot in Lowell.

KATHERINE FISK

Katherine Fisk, grand opera singer prominent 25 years ago, died June 28 at Las Encinas Sanatorium, Lamanda Park, Cal., of heart disease.

She appeared with the Metropolitan Grand Opera Co. a quarter of a century ago and later went to Pasadena where she taught promising pupils without accepting fees. She is survived by her husband, Franklin P. Fisk, Chicago.

W. N. HARRIS

W. N. Harris, 64, secretary of the Sixth District Agricultural Association of California, manager of the California Exposition Building, Los Angeles, and Pioneer California exposition manager, died at his home in Los Angeles June 28 following a heart attack.

He was a newspaperman in San Francisco, in charge of the San

JOSEPHINE COHAN NIBLO

MEMORIAM MANS

(Tenth Anniversary)

Will be said at the Church of the Blessed Sacrament, 152 West 71st St., New York, at 10 a. m. Monday, July 12th.

Joaquin Valley exhibits at the Pan-Pacific Exposition; in charge of the California exhibits at the St. Louis Exposition and an official at various state exhibits for many years. He is survived by his widow.

JOHN WILLIAM BENSON

John William Benson, 64, actor, died July 12 in Lenox Hill Hospital where he had been taken care of by the Actors' Fund since April 10. His demise is attributed to a complication of diseases. Mr. Benson, in addition to appearing in legitimate shows and vaudeville, had in recent years been working in pictures.

For three seasons he had appeared in support of Mabel Talia-

John H. Brockmeir, 67, head of the Brockmeir Piano and Organ Manufacturing Co., Freeport, Ill., died in Alhambra, Cal., June 28.

It's headed the right way. Hal.

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CHICAGO

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SOUTHERN ENTERTAINERS**

L. C. DUNCAN, Director

R. J. MARIN, Manager

The Los Angeles office of Variety refers now and then to a certain circuit as "the death trail." Inspiration for the title must have been received by one of the writers during a visit to the Majestic, here in Chicago. If the Sunday opening audience had actually given a big applause reward to any but the last two acts on the bill any of the earlier acts would have been justified in making a curtain speech about how much they like "your Chicago"—or even in showing the "dear audience" "our baby." And that's saying a lot.

Harry and Grace Ellsworth, dancing singly and together, worked heroically for a while and then decided it was a pity to wake the dear customers up. They walked off quietly. May and Kilduff, costumed

and then. This reviewer has seen acts knock 'em dead in the two-day Palace and then flop here.

"Sailor Boy," a five people comedy skit with song interpolations, made an impression. Plot deals with two sailors, one of whom loves a southern colonel's granddaughter, but doesn't fare so well because of the old gentleman's antipathy toward 'n'taun folks. The other's comedy work is fixing up his pal and in acquiring the colonel's other granddaughter meanwhile, furnish the laughs. Very catchy number as song theme. Good voices.

Hickey and Hart, mixed comedy dancers in outlandish costume, drew so well on their closing number, a Bowery burlesque, that the audience called for an encore. For some reason or other the team wouldn't play

regulars, finding a sketch programmed, anticipated an anti-climax. Instead the sketch reached out with a mighty wallop and sent in another run. Helen Ware, who stars in "The Lady of the Law," is not as well known to Chicago as to Manhattan. She was twice-welcome, for her sketch progresses so fast once the curtain is up that it may be said to gallop to the final moment without once giving the audience time to grow restless. It deals with a heartless state's attorney who wants convictions regardless of justice, so that he can get votes at the coming election. Miss Ware plays a woman lawyer. The actor who handled the hard-boiled state's attorney was great. In fact, the entire company was excellent.

The clever, Harrington Brothers, with a load of cutie stuff, were next to closing and gathered in a heavy majority. These gals are as big time as reserved seats. They mixed pop numbers with their own material and the pop numbers meant as much the way they sell their merchandise.

Fred and Daisy Rial subbed in the walk-out assignment, replacing Frazer Brothers, programmed but out through sickness.

Business good for time of year.

Loop.

Bobe "Uke" Henshaw, just returned from Laredo, Mexico, where he completed an eight weeks' engagement at the Bohemian club with Rob Robinson (Robinson and Pierce), has accepted 20 weeks in picture houses from Phil Tyrell, opening in September.

Henshaw will stage ukulele contests wherever he plays.

Thus far keeping the American open over the summer has proven a financial success as well as a booking convenience. So when late August arrives the record will probably be one of cash on hand plus an absence of the usual congestion of new acts, which will have in large part obtained showings during the warm months.

Last Thursday night the show was opened by the Friedlander Brothers, two real old-timers, whose careers extend back to the days of beer gardens and variety halls. These veterans are still doing a hoke musical act, and while their methods are at times somewhat old school, they are adequate for a great majority of the intermediate dates. One of the

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brothers corks up and does comedy with freak comedy props. They conclude with wooden pipes which produce music similar to that of a circus callopie. The audience fancied this novelty and gave the team an encore.

Following were the Hollins Sisters, seen frequently in the daily change houses. They have a straightaway rep of pop numbers, half a dozen sung in rapid succession without even a special chorus for relief. A couple of punch lines in their get-away number furnished a touch of comedy and gave them a bigger hand than they had earned up to then. The girls might advance in the profession, but evidently have not devoted it any serious thought. It seems from the circumstance of being in Chicago so continuously the girls live here and suit-case it about without worrying much about their "art." They sing nicely and make an appearance.

Sandy Lang (New Acts) has shown progressive ideas in building up a roller-skating act into something more than the average sample of this type of dumb turn. Whether the spotting No. 3 was unavoidable or whether Mr. Kelchheim is going in for being different, this is one skating act that can hold up the middle of a five-act bill.

Next to closing, Tabor and Green, well-known blackface team, can hardly be figured on a basis of "showing." The act played the Palace not long ago, and Mr. Kahl ought to have some faith in the Orpheum bookers, if merely for politeness' sake. Mr. Kahl probably knew whether he was going to book the boys before they went into the American.

Frank Evers and Co. (New Acts) closed. Frank is a wire performer, with the "and company" a yellow-haired maiden in decorative attire. "Born to the West" was the feature. Loop.

Nick Basil, formerly of Basil and Allen, is now with Carme Romano of the Lawrence P. Romano Realty Co. Nick will try to interest members of the profession in Chicago real estate as a financial investment.

Ray Shannon has signed to appear in one of Harry Rogers' forthcoming flash acts. Shannon and Coleman disbanded following a dispute with Sam Shannon of New York, who claimed royalties on the act.

The Ruben Interests of Joliet, Ill., are contemplating a dramatic stock for the Orpheum, former vaudeville house. Because of the new house, the Rialto Square, using two acts as presentations, they do not wish to continue the Orpheum as a vaudeville theatre. Joliet has not had stock in 15 years or a legitimate road attraction in five years.

PITTSBURGH

By JACK A. SIMONS

Waring's Pennsylvanians may be a great box-office attraction, the players individually and collectively may be shining stars, but as a cure for a falling baseball team they simply "ain't." The Pittsburgh Pirates, champions of the baseball world, were in the rut. They dropped seven or eight games in a row and the chances of winning another pennant were growing more remote every day.

A. E. Kochendoerfer, production manager of Loew's Aldine, hit upon a happy idea. At least he thought so. He took the entire band out to the ball field one afternoon last week and the musicians did their stuff. They played before the game and between innings. The attempted cure for defeat turned out to be n. g. When the tilt was over the Pirates were again on the wrong side in spite of the music.

Lon B. Ramsdell, newly appointed manager of the Cameo, had an unusual tribute paid him here. The Pittsburgh "Press" daily has a column for extending greetings to prominent Pittsburghers. Lon broke into this column on his 38th natal day, the first time that a theatrical

man has been paid this honor in this column here.

Miss. Kendalliski, European organist, engaged to furnish the music during the summer season at the Cameo. She has played in England and on the Continent and is a master at both classical and popular music.

Stephen C. Foster's melodies were sung by a chorus of approximately 1,000 voices at the municipal celebration of the one hundredth anniversary of the Pittsburgh composer's birth, held in Schenley Park. Harvey Gaul conducted the chorus.

Director of Public Safety James M. Clark Friday rejected an application for a dance permit for the Flotilla Club's dancing boat, anchored at the foot of Wood street in the Monongahela River. He also said he will issue orders to the police to prohibit dancing on the boat. Director Clark stated he rejected the application on advice of the city solicitor, who held the city cannot legally grant a permit for permanent anchorage on the wharf. Under the opinion of the city solicitor, if the boat is towed in the river and still remains within the city limits the owners must obtain a dance permit. The application for the permit was filed by Charles L. Lazaro and John Lazaro.

Five robbers, posing as wandering musicians, worked a cleverly planned holdup in which two men and a girl, occupants of a summer cottage at Park View, near Aspinwall, were robbed and then beaten late Friday night. According to the report the five men, posing as the "Strolling Musicians" and carrying musical instruments, were walking past the cottage, some distance from the summer camp group of buildings. They asked permission to go in and play.

After they had been there a short time one of the musicians took offense at something said by one of the men cottagers. The interlopers sat upon and beat the two men in the place severely, robbed one of \$12 and a watch, took \$20 from the other and stole \$30 from a purse belonging to the girl camper. Then they fled in an automobile with their musical instruments and all.

ST. LOUIS

By LOU RUEBEL

Municipal Opera—"Il Trovatore." Garden—"Taming of the Shrew." Grand Opera House—Vaude, "Two Can Play." St. Louis—Vaude, "Under Western Skies." Missouri—"Fascinating Youth." Loew's State—Lopez orchestra, "Exquisite Sinner." Grand Central, Lyric Skydome and Capitol—"Puppets." Kings and Rivoli—"Bachelor Brides."

It has been a long time since a visiting artist got so much publicity as did Vincent Lopez at the State this week.

Vannah Taylor, manager of the Orpheum for two years, this fall is to be in charge of the Orpheum, New Orleans. His successor for the local house is unannounced.

A recent rumor has the Shuberts building in the new Knights of Pythias building, on the northwest corner of Grand and Delmar. That would make three new theatres in the Grand boulevard sector, as Henri Chouteau is building his Band Box, west of Grand on Delmar, and William Fox is putting up his film palace on Washington and Grand.

Racing at the Fairmount Jockey Club's plant at Collinsville, Ill., concluded Monday. The fall meeting opens Labor Day.

Harry Lewis has resigned as manager of the National, Brooklyn, to accept a similar position at the Farragut, Brooklyn, N. Y.

SAN DIEGO, CAL.

By L. J. SMITH

Spreckels—Dark. Savy—"Lombardi, Ltd." (dramatic stock). Pantages—Pop vaudeville. Rialto—Musical stock. Balboa—"Old Loves and New" (film). Cabrillo—"Memory Lane." Superba—"Under Western Skies." Plaza—"Stella Dallas." Mission—"Mlle. Modiste." Broadway—"Beverly of Graustark."

Mission Beach, with its new Fun Zone and a varied program of daily and Sunday attractions, promises to hang up a new record for attendance this summer. The ballroom, one of the finest on the Pacific coast, is getting a heavy play from dance fans, and the concessionaires are busy raking in the shekels. Generally speaking, it looks like a clean-up this year.

The new Bush Egyptian theatre opened here last week with a straight picture policy, and is now packing them in to satisfying returns. The house is designed throughout in Egyptian style and affords a maximum of comfort to patrons.

Pantages has dropped the admission price to 25 cents between 12 and 1 p. m. as a gesture to compete with the Balboa, West Coast house here, that has been giving "morning matinees." The plan so far seems to be working out nicely, and probably will be continued until the fall months.

The Savoy Players, dramatic stock, of an exceptionally long run here, continues to do a land-once business despite the many attractions of the beach resorts. The end of the company's run is nowhere in sight yet.

MINNEAPOLIS

Hennepin-Orpheum—Vaude and pictures. Pantages—Vaude and pictures. Seventh St.—Vaude and pictures. State—"Sweet Daddies." Strand—"Wise Guy" (2d week). Lyric—"Palm Beach Girl." Aster—"Hands Across the Border."

When Pantages closes July 10 for redecorating, this city will have fewer theatres operating than at any time in recent years.

William Thompson, for three years of the local Bainbridge Players (stock), has joined the William Walsh company in Omaha.

Finkelstein & Ruben now issue a four-page monthly paper called "F. & R. Close-Ups," distributing to all employees. Ben Ferriss, head of the advertising and exploitation department, is listed as editor and the managers of the 35-odd F. & R. houses in the territory as special

correspondents. The paper states it is issued in the interests of every employee of the F. & R. theatrical circuit. The firm is installing an organ in its Capitol, St. Paul.

The McCall-Bridge Players (musical comedy tab) reported as having a successful season at the Lyric (F. & R. house) in Duluth. They open one company at the Palace here Aug. 29 and another at the Empress (formerly Mutual wheel burlesque), in St. Paul, Aug. 28.

F. & R. managers and employees will have their annual midsummer "business conference" here July 13-15.

Edward J. Haas, formerly manager of the Minneapolis Lyric (F. & R.) has been named manager of the firm's five Eau Claire theatres.

OKLAHOMA CITY

Liberty Film Company has added W. G. Robertson and Jack Stuart as salesmen out of the Oklahoma City office.

Jim Wilbanks of Atlanta, Ga., has been made traveler for Progress at Oklahoma City, Okla.

D. K. Reed is temporary booker for Famous Players-Lasky at Oklahoma City until George Reed, booker, has recovered from an automobile accident. Dwight Norris has joined the exploitation department for F. P.-L. at Oklahoma City.

Postmaster Ellis has opened a new theatre at Spearman, Tex., named the Royal.

By a 124 majority, the Sunday opening faction won out at Perry, Okla., in an election.

Harry Paul has sold his Dunlap theatre at Clarksville, Ark., to Mr. Cole, and accepted position as salesman for Pathe at Memphis, Tenn.

The Wright theatre at Gurden, Ark., recently burned, is being rebuilt.

Smith & Son of Fordyce, Ark., have purchased the Grand at Bearden, Ark.

The new Griffith, Panhandle, Tex., will open in August.

MILWAUKEE

By HERB M. ISRAEL

Davidson—"Baby Mine" (stock). Palace—Vaudeville. Majestic—Vaudeville. Miller—Vaudeville. Empress—Burlesque. Alhambra—"As No Man Has Loved." Garden—"Paris at Midnight." Merrill—"Road to Mandalay." Strand—"Brown Derby." Wisconsin—"Padlocked."

Three weeks of benefit perform-

ances, the proceeds to go to the "Neptune Pageant" fund, have been announced by Sherman Brown of the Davidson.

Summer has hit the theatres of Milwaukee.

Joe Wesley's band is at the Merrill.

Theatre building has hit a snag, over \$5,000,000 in big theatre deals being knocked down by a Supreme Court decision upholding the Wisconsin 125-foot limit building law. Three big theatres were scheduled to be built in the downtown Rialto.

Saxes' have purchased a site directly opposite the Wisconsin for a theatre. When this house is completed the intersection will boast the three largest houses in the city—Palace, Wisconsin and the new house.

CABARET REVIEWS

(Continued from page 44)

trumpet blast, the Drake management is prejudiced against brass in an orchestra and Meeker is somewhat hindered because of this. The idea that the place is too small for a trumpet is all wet, and the need for one in the orchestra crops out now and then during the breaks. Considering the size of his orchestra and the lack of brass, Meeker is working marvels here. He deserves watching.

Line-up: Augie Thielman, drums; Ed Fife, sax, clarinet; Tom Thatcher, bass sax; Morrie Blumenthal, piano; Stanley Kastler, sax, clarinet; Harold Jones, banjo, sax; Bobby Meeker, violin and leader. Gladys Andes is the efficient manager and hostess of the Terrace. Necessarily "in" on the affairs of her regular patrons, Miss Andes has now reached the point where she can ascribe an off night to the fact that . . . (Gold Coast debutante) is "throwing a party" out at her old man's domicile.

Food good and parties all right for the crowd. Hours, 10-2 on week nights, and 3 Saturdays, with Sundays off.

Should do nice business this summer. Hal.

BALLROOM COMES TO LIFE

Canton, O., July 6.

Land o' Dance, \$250,000 ballroom here, which went into bankruptcy several months ago, was bought in at receiver's sale this week by men previously identified with it and will be reopened soon after Labor Day.

The interior will be altered and an orchestra shell installed. It will be called the North Market Gardens. The best available bands will be played.

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LOS ANGELES

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Three acts at the Orpheum last week were playing either a second week or return engagements with material consisting of almost the same routine as for prior showings. While the off and on patrons who viewed the three featured turns for the first time applauded, the regulars, who have seen them, anticipated every gag and action. Ann Codée and Dooley and Morton were held over while Harry Carroll played a return engagement after four weeks and a showing at the Hillstreet, the vaude-picture house two blocks away and cheaper.

The curtain-raiser was Paul Gordon, tight and slack wire specialist. Seven minutes of finished work. Peter Higgins, Irish tenor, accompanied by Frank Dixon, scored with several songs. Clear voice with nice expression.

Wally Sharples, with his "Smile Awhile" company, was only criticized because their turn was too short. He gave them 18 minutes of good comedy sketches, a dance or two and wound up with a burlesque opera of "Sally." Clicked.

Spotted just where she could do well, Ann Codée repeated her French-American number, still assisted by Frank Orth, the brown-dorby boy from Hatfield. With the exception of a semi-serious bit, sung to "I've Had Enough," act was same as week before. The scene was in full stage, with Miss Codée doing a "My Man" bit, breaking a window and stealing a loaf of raisin bread.

Carl Hyson and Peggy Harris, with the Parquette Club Orchestra, presented some ballroom dances. A waltz and a fast pivot number stood out. Team went over. They have been at the Coconut Grove.

Opening second half Dooley and Morton presented their same act, held over. Harry Carroll and his Revue returned after a month with a new opening number and two kid dancers who go over well.

A "Vaudeville Epilog" turned out not so good. Carroll was master of ceremonies with the chief attraction an Apache dance by Hyson and Harris. The identical idea used for the afterpiece was given here by the "Mirage de Paris" act several weeks ago. Hyson chokes the girl to death; then the gendarmes come in; he picks her off the floor and dances with her until they leave.

Too bad, three good acts, with plenty of talent, had to use the same stuff as they presented before. Bill otherwise just fair.

Novelty at Pantages last week, the program being a continuation of the improvement of vaudeville diversion offered recently, and met with general approval from the hot-weather crowd. Following out the policy innovated several weeks ago of a local offering, six Pantages usherettes presented a real dancing diversion which scored an unqualified hit. One might almost be led to believe that Pantages recruited his usherette force from the ranks of musical comedy or vaudeville, so proficient are the six girls as step-pers. These usherettes were bona fide employees of Pantages in Seattle before taking to the road.

The Earles, man and woman, open the bill with a novelty aerial act. A special drop in one reveals an enormous gilded bird cage, the front of which is a false drop, showing a mounted platform from which trapezes and rings are suspended. The duo perform some very difficult stunts and start the show off with a bang. Bascope, a youthful Spaniard, billed as a "premier whistler," should not be ashamed to bill himself as a singer. He has an exceptionally good tenor voice and his whistling is only incidental, but what he does of it is good. Bascope first sings an Italian aria, then does a whistling number, and then sings La Paloma in Spanish. His various imitations are good. He could have done several encores the opening night.

The dancing usherettes show evidence of painstaking rehearsal. They march from their respective stations down the aisle and work in front of the front drapery, doing some difficult stepping for their opener. One of the girls did a solo dance that won her deserved applause. Then four of the girls gave their version of a waltz quadrille, the other two did an eccentric number and for a finish the sextet executed some difficult soft shoe and tap work which sent them from the stage for a big hand.

Harry Holman is back with his newest version of "Hardballed Hampton," assisted by Edith Manson, who has a powerful voice. Skit about the same as he has been doing, but for a finale, after Miss Manson sang "My Hero," Holman and his partner do a couple of song numbers in "one." Holman's two comedy numbers almost stopped the show.

Nat Nazarro, with Buck and Bubbles, colored, scored heavily, despite the turn seemed ragged, with little attempt to conform to any kind of routine. Sunday night when the act seemed slipping Nazarro dragged on Bascope, who appeared earlier, and his songs seemed to put the necessary pep into the colored boys for a wow finish.

Topping the program were Nellie Jay and her 10 Jaybirds, attractive girls with a novel musical offering. Each is an accomplished musician, they sing pleasingly and their comedy is acceptable. It's a flash act, one of the best of its type ever brought here. A touch of novelty is the lowering of a screen and the projection of the words to "The little clock kept a-ticking," with the girls singing behind a scrim. The "green hat" finish left the audience clamoring for more. Good act for any bill.

"The Isle of Retribution" was the screen feature, with views showing the return of Almee Sempie McPherson from her mysterious disappearance, as an extra number.

Evidences of poor salesmanship at the Broadway Palace last week. Baby Peggy Montgomery, child screen actress, was billed as the headline act with emphasis on "Kiddle Weiken" resulting. A large draw of children, as vacation had just started. They spotted the kid second, after two acrobats. A five-minute trailer, patched up so that some shots from her pictures were included, came before her stage appearance. Peggy was introduced, coming out of a huge bread basket. Act consisted of two and a half minutes of mild jokes, all above the heads of the children.

Manilla Brothers, crack acrobats, had a novel turn with both doing

their stunts and table work in unison. Went over big. Baby Peggy followed and received applause because of her picture work.

Hall and Barr, two women singers, in operetta and "pop" songs had the stage for 10 minutes, and were liked. MacBryd and Redding, in "The Meanest Man in the World," revived the old sketch about the business woman and the hard-hearted lawyer about to close her up. Applause was scattered.

Wolford and Stevens were a two-man song and dance team with a little humor. No great reception. Mack and Tempest got over nicely with their flirtation patter and songs. New gags were used with the team, man and woman, dressing and looking well.

National Male Quartet, final act, using full stage for 13 minutes for a straight singing act. The four men also used Hall and Barr, the women singers, in their act. They opened with a water-front scene and enacted "Too Many Parties." Closing was an opera burlesque of "Yes, We Have No Bananas." Finale brought plenty applause.

Bill not very bright or particularly good with exception of opening, closing and Mack and Tempest.

Despite the excessive heat which has warranted the closing of numerous houses in Southern California, and in the face of the general seasonal depression, West Coast Theatres, Inc., has launched two new theatres, representing a total investment of approximately three quarters of a million. One of the openings was the newest addition to the West Coast Theatres, Inc., circuit, the San Carlos, in Los Angeles proper, the other the new Hippodrome, in Taft, Cal., an adjunct for the West Coast-Bernstein Theatres Circuit, under a West Coast operation policy.

The Hippodrome, Taft, is located about 40 miles west of Bakersfield, in the heart of a rich oil country. The structure represents an investment of \$500,000, subdivided into stores and offices in conjunction with the theatre proper. For the first two weeks, at least, a combination policy of pictures and Fanchon and Marco presentations will be carried out, with the future policy determined by the expiration of that time. The Oregon Aggravators, musical combination, with other Fanchon and Marco acts, topped the program for opening half week, with the Gibson Navigators (girls' college band from Salt Lake City) following for indefinite engagement.

Taft, a growing city of 20,000, also has the Sunshine, another West Coast-Bernstein house, but operated on grind policy.

Friday night, in Los Angeles, San Carlos opened with a matinee and night performance for first day. This house, located at North Main and Griffin streets, cost approximately \$250,000, with capacity of 1,100. Appropriate dedicatory services conducted, with prominent screen stars in attendance. Bryant Washburn acted as master of ceremonies.

The San Carlos will be another link in the chain of West Coast presentation houses.

In addition to the theatre proper the project includes banking rooms, general stores, shops, offices and markets. The policy will be night shows only, excepting Saturday matinee and continuous Sunday. For the opening program the San Carlos is presenting "Sweet Daddies" as feature, with elaborate Fanchon and Marco idea as stage show.

Long Beach theatre owners fail to see any immediate relief in sight for the over-seated condition of the resort, as a result of the announcement in the local press that Henry Ford is about to establish a West Coast factory there, representing an investment of millions of dollars and giving employment to 1,200 men.

It is figured out that even though the deal has been consummated it will be at least a year or more before the new plant is under way, and maybe two years will elapse before active operations are begun.

Long Beach is notoriously over-seated in theatres. It is doubtful if any, excepting the larger houses, are showing a profit. With only the beach crowds to draw from (most of the locals come to Los Angeles for their entertainment), the theatre men have been struggling along for years, first with one policy, then with another, but to little avail. It is estimated that Long Beach has theatre seating requirements for from 10 to 15 years to come.

Another chapter to the brief career of Jean P. De Villard, embryo picture producer, has been opened with the filing in Superior Court by Alexander Carr, screen comedian, of a suit to recover \$160,000, of which \$10,000 is claimed as salary and \$150,000 sought as damages to his

standing and reputation. Carr alleges he was engaged by De Villard, the head of the M. P. and M. P. Consolidated Motion Picture Corporation, later christened the Jean Francis DeVillard Productions, to be an actor and supervisor of production at a salary of \$1,000 per week and \$1,500 per week in stock of the company for three years. De Villard has failed to pay him any salary, the actor contends.

Sidney Golden, picture director, also filed suit against De Villard for \$700, representing seven weeks' salary alleged to be due him. There will be a hearing on the issue July 8.

Late developments in the career of De Villard are in effect that the latter's announcement he has placed Sheldon Lewis under contract for star in a series of two reel pictures is without foundation. Lewis states he has not been approached by De Villard and that he will bring suit against the producer if his name is unlawfully used in connection with Villard productions.

Ben Turpin, screen comedian, announced he would take legal measures to prevent De Villard capitalizing the name Turpin, through his alleged signing of Tom Turpin, a son of the actor's sister.

Cardinal Bonzano of Italy, papal delegate to the Eucharistic conference, held recently in Chicago, who with other dignitaries of the Catholic church has arrived on the Pacific coast, together with Archbishop Hartel of Ireland and other members of the visiting party, were tendered a luncheon at the Metro-Goldwyn-Mayer studios by Louis B. Mayer.

Ground was broken for the new Fox Film exchange at 2019-21 South Vermont, on film row. The new building will cost \$150,000.

Fox and United Artists have been the last exchanges to leave the old film row on Olive street for the Washington and Vermont site. A temporary office has been established at 2023 Vermont, across the street from where the new exchange is being built.

Laura Hope Crewe plans to present Eugene O'Brien in a legit comedy, "Steve's Return," written by herself in collaboration with Harry Wagstaff Gribble. This is a sequel to "Steve," which the two authored and in which O'Brien starred on the road last year.

Three more stories are to be added to the La Tosca, theatrical hotel here. The width of the building will be also increased. This will give the La Tosca 150 more rooms. Harry Sugarman is president of the hotel company as well as the West Coast, Jr., circuit.

Nat Farnum, in charge of the club booking department of West Coast Theatres, Inc., returned to Los Angeles from New Orleans, where he went following the recent death of his wife and former stage partner, Jackie Farnum.

The death of Mrs. Farnum, best remembered for having been so generous with her time and services in benefit performances as well as through her long vaudeville career, resulted in a general collapse for Nat, from which he has now recovered as a result of his three weeks' stay in the Crescent city. Mr. Farnum's father and mother accompanied him from New Orleans and will make their home here with their son.

Sam Bischoff, former head of the California studios, is back from the

east and will supervise the production of six William Fairbanks pictures for Gotham, in addition to producing four features with a police dog as the hero.

George Hackathorne has arrived on the coast to appear in one of the big specials. Hackathorne will remain on the coast indefinitely.

Pat O'Malley has rejoined the ranks of free-lance actors, as his contract with Universal has expired.

West Coast Theatres, Inc., has bought the 25 per cent interest held by Frank Perquet in the Kinema, Liberty and Strand, Fresno, and they now become exclusively-owned West Coast houses.

Perquet, aligned with West Coast in the ownership-operation of the three houses for some years, sailed Saturday from San Francisco, for a trip around the world.

The Kinema is a first-run presentation house, with the Liberty and Strand operating on a straight picture policy. No immediate changes are contemplated.

Ben Rosenberg of the Pantages film department, broke his right wrist during a boxing bout held in a San Francisco gym June 27. This did not prevent him coming to Los Angeles on a business trip.

Joseph W. Dittmar, film technician, filed a complaint with Deputy State Labor Commissioner Lowy against the Kelley Color Films, Inc., charging misrepresentation of labor conditions here and asking for his fare back to Jersey City, from where he was brought. Dittmar claims that he was told that living expenses here would be much lower than those actually turned out to be and that he was discharged without getting return fare.

L. J. Schlaifer, assistant western sales director for Universal, was appointed sales manager for the same territory when Lou Metzger, former western head, became general sales manager, a newly-created post, for Universal exchanges.

Elsa Alsen, soprano with the Chicago Civic Opera, was engaged for the Los Angeles Grand Opera Association's season here in October.

Gene Johnson will write the music and Clinton Jones—the skits—for the Garret Revue, Little Theatre musical show to be presented late in July. In the cast will be Adri-

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enne Marsh (pictures), Cecil Morris and Arthur Granzy, dancer.

Nathan Schnitt, formerly at the Los Angeles Athletic Club ticket agency, has opened a ticket broker's office of his own at the Jonathan Club.

Arthur Stone, former vaudeville comedian and now in First National productions, is enroute to New York on a brief vacation.

Theodore Kosloff produces Rimsky-Korsakoff's opera, "Coe d'Or," at Hollywood Bowl next year.

John Sugar, who operates the York (pictures), has taken over the Eagle Rock from the United Theatres.

Ed Johnson, Santa Barbara, and F. W. McManus, Santa Paula, have assumed control of the Tivoli, Sawtelle.

S. Lazarus has taken back the Link (pictures) Belvedere Gardens, which he sold to Guy Vanderberg.

The Rosslyn theatre, partially burned on June 14, with the operating booth and projection machine destroyed, has reopened.

Mrs. Ulric Busch, on the screen Eileen Percy, is retiring, expecting an arrival.

LIQUOR PRICES

(Continued from page 47)

that comes in a regular bottle embellished with pretty labels and all the other trimmings of ye olden days goes here. It can be said there is very little real genuine whisky in Pittsburgh at the present time. Nor has there been for many moons.

Small Town Police

Where formerly it was an easy matter to haul a load of booze from the east the net of the small town police has been drawn so tightly that a bootlegger must also be an escape artist to squeeze through. It was explained that if a suspicious-looking automobile is seen along the highway and the police in that particular district are unable to stop it they phone ahead and the driver is picked up in the next town. The result, therefore, is that Pittsburghers must drink what Pittsburghers make.

Bootleggers admit that their profits under existing conditions is not great, and have not been since the flow from the east was shut off by the vigilance of the small town cops. Many have even abandoned the game, leaving the small fry to reap the small profits.

Good beer here generally is a thing of the past.

SYRACUSE

"Yes, we have no beer, but liquor—that's another song."

Syracuse today presents a prohibition paradox. As far as beer—good beer—is concerned, the city and its environs resemble a vast up-state Sahara.

But there's liquor, especially Scotch, and gin to burn. And some of it does—particularly the home-made gin, which circulates freely over the bars of the speakeasies, blind tigers and residential "clubs." The responsibility for the beerless condition of the town rests upon the shoulders of the Syracuse headquarters of the Federal Prohibition Enforcement Bureau, and the bureau's brewery division, which has had a secret squad at work in the vicinity. This has served not only to stop the alleged flow of good beer from local breweries, but it has cut off the importations from Scranton and Utica, among other points.

Canadian ale is available in the better places for those who care to invest \$1.25 or \$1.50. There is a suspicion, however, that some of the so-called Canadian ale is a domestic product, or at least has been subjected to "doctoring" on this side.

A Quart Burg

Scotch, by the bottle, brings anywhere from \$5 to \$12. Rye is not in such a great demand and sells at \$5 to \$8.50 a quart. Case sales are few and far between. This is a quart town almost exclusively.

The Dominion is, of course, the principal source of supply. The stuff is run down from convenient border points.

Domestic whisky is really a moonshine product. Pennsylvania distilleries supply some; quite a bit is turned out in the immediate vicinity. The prohibition office reports 95 per cent. of their seizures are typical bootleg stuff, hardly fit for human consumption.

Gin is a household product. Eighty per cent. of the gin sold here is simply raw alcohol, water and flavoring. The price ranges from \$2.50 to \$6 a quart. The latter is presumed to be "real." You take

your chance.

Saloons are offering \$50 a barrel of beer, but are getting little. Three private clubs seem to have the first call on the little beer that does get through.

Saloon sales of liquor run all the way from 15 cents, in the dives, to 75 cents in the tony clubs. Mixed drinks bring an average of 75 cents, with a few fancy combinations selling at a \$1.

SEATTLE

Shortly after the first of June, when the new woman mayor went into office in Seattle, there was quite a flurry among rum dealers. As the new police regime, under her direction, started putting on the clamps, it became more difficult to obtain "hard likker" and prices advanced. It was mainly but a flurry.

A number of the familiar "joints" where drinks were sold by the glass had to quit business. The clean-up campaign hit some well appointed gambling places, and altogether there was quite a stir and upheaval.

If the recession to the old established prices for liquors is any indication, normalcy is again being approached, and the main result of the reform activity has been to shift the retail trade and make vending to ultimate consumers somewhat more difficult.

Local market quotations now are but slightly higher than six weeks ago. Just now the stocks on champagne in Seattle are nearly nil, and not a market factor. The supply of all other liquors is sufficient for demands.

Home Brew

Seattle drinkers consume much

moonshine and home brew. The biggest portion of business at the speakeasies in the past has been in "moon" at 25c. a drink. Imported whiskies sell at 50c. per drink. Bottle prices for "moon" are \$2 a pint, some at \$3 per quart.

City, county and federal officers seem to be on the continual lookout for stills and many have been destroyed, but there are always others.

Scotch comes in cargo from Scotland, some of it landing at Vancouver, where the tax must be paid to the Canadian government. Much of that is consumed in Vancouver and Victoria by American visitors to British Columbia, the business therefrom being lucrative for our Canadian brothers.

Some of the liquor runs the gauntlet over the American line by motor car, while airplanes have also been a factor in transport of liquor to Seattle. Several airplanes have come to grief and federal officers have made it tough for liquor-cars getting through.

Unloading at Sea

A favorite method is for the rum-runners to meet the trans-Pacific freighters a few miles out at sea, in Neah Bay or adjacent waters; take on a load, and after hiding in sheltering coves, dash out at night, with all lights out, in the daring run to the shores near Seattle. The federals are warring on land and sea against the rum runner.

The rum runner gets Scotch at around \$32 a case and about doubles his money, when selling to retailers. Some of the runners distribute their own stuff in Seattle, and thus make the double profit.

Otherwise the stuff passes

through several hands and everyone has to take a piece at the profit.

Some of the big guns in liquor traffic have lately run afoul the law and many fines and prison terms have been imposed. Appeals have thus far kept the big ones out of the pen. In spite of all law activities, the traffic goes on, and Seattle is a very wet sea.

Liquor, like water, seems to find its level, and apparently Seattle is a low point for a converging area that extends most steeply from British Columbia, down the Puget Sound, and inland as well, but that also drains in from the middle west and east.

SAN FRANCISCO

Liquor in San Francisco is plentiful. The best Scotch may be had at \$60 a case and the inferior grade at \$50. It can be ordered in case lots, half dozen bottles or in singles. This \$60 stuff is regarded as first rate goods. One can order almost any brand known and it will be delivered. By the bottle it retails at \$7.50.

Bourbon seems commonest of all. The drug stores are reported to be peddling it without the ceremony of a prescription, getting \$5 a pint for the cheapest quality and \$6 for the best. Heretofore, with a prescription, the stuff was passed out at \$3 a pint. But the medicos then got the \$3 for the prescription, so now it amounts to the same thing.

Champagne is not much in demand. The really grade A bubble water costs \$115 a case, but there's plenty of the other kind available at about \$50. This is nothing more than charged white wine.

Cordials and liquors come pretty

high, the bootleggers getting from \$80 to \$110 for a fair grade.

Demand Below Supply

From all appearances there is more liquor here than there is a demand. Bootleggers are finding competition keen. One of the reasons for this is thought to be the carpenters' strike, which has thrown a lot of men out of work and tightened up money considerably among a class of men many of whom were regarded as good buyers.

A canvass among those who know "where it can be had" brings to light the fact that about 25 places in San Francisco are selling beer openly over the counter. They advertise the fact, so it is said, by displaying prominently a bowl of salt pretzels such as was one of the adjuncts of the old time saloon. Recently a lot of New York beer, alleged to have come from up-State, has made its appearance.

It is selling at 75 cents a pint and is reported as "good stuff."

Canadian beer is scarce.

SALT LAKE CITY

Zion, for the most part, is for prohibition. The "Mormon" church is strong for it. But, like most cities, "them as want their likker can get it."

Locally some bootleggers are putting peach, cherry and apricot brandy on the market at \$4 a quart. "Moonshine" whisky is plentiful at about \$10 a gallon. It retails at \$3 a pint. At present it is reported that there is no champagne and very little Scotch or rye. Gin is synthetic at \$36 a case.

Bonded liquor shipments occasionally come in. Genuine booze (rye, said to be from Canada (Canadian Club) or Scotch, \$15 a quart.

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SAN FRANCISCO

By WALTER RIVERS

Writs of attachment served on the "Patsy" company during the sixth (final) week of its run at the Curran were released by the sheriff after it was shown that Mrs. E. Magnus Ingletton, one of the authors of the book, who caused them to be issued, had no legal grounds, so it was alleged, upon which to base them.

While Mrs. Magnus wrote the original book of "Patsy" it was found after the show got into rehearsal that the script had flaws and would have to be revamped. For this purpose Clifford Gray was called in. Gray's name appeared on the programs as co-author.

In making this arrangement the producers did not require Mrs. Magnus to share her royalties with Gray, but gave the latter a separate contract calling for a full 5 percent. I. B. Kornblum, who wrote the music and reported financially interested in the production, waived his royalties during the San Francisco run. In doing this he included Mrs. Magnus, so the story goes, and as he held a joint contract with her was said to be legally empowered to do so. Mrs. Magnus objected and filed an action seeking to compel payments of royalties for the local run.

Hectic Career

"Patsy" has had a more or less hectic career since its original production in Los Angeles some months ago. It played in the Southern California city for several months, but is alleged to have lost money consistently because of its heavy overhead. Homer Curran advanced necessary funds to bring it to San Francisco. While the local engagement has been practically self-supporting it has failed to show a profit.

Negotiations were completed whereby the Shuberts were amenable to housing the show in their Garrick, Chicago, for the summer.

The promoters, however, figured they couldn't get out of a financial hole facing them and decided not to risk the venture.

The latest report is that the production is to be warehouses until the fall, when it will be revamped and recast and with additional capital behind it have a fling in the east.

Not Enough Song

While a pleasing eye entertainment, "Patsy" just seemed to miss clicking. There was apparently too much dance and not enough song. The numbers were catchy and the story, built along the Cinderella idea, pleasing enough, but it needed one or two big voices to put over several numbers that could be made into hits. The chorus of 36 girls, all under 18 and doing their steps with the precision of Tiller graduates, was something of a sensation.

Following Henry Duffy's announcement of "The Show Off," with Louis John Bartels in his original role, the Alcazar enjoyed a condition in the box office that has not existed for some time. Mail orders began to arrive in increasing numbers, starting immediately after the first news story of the purposed production and increasing when the regular advertisements appeared. Indications point to a run for this place.

Duffy has another run in sight at his President with "Love 'Em and Leave 'Em." This comedy opened but fairly. The end of the first week saw business satisfactory, but not unusual. About the middle of the second week the spurt started and now it is growing daily. From all appearances it is following the same trend as did "The Best People," which hung out a record of twenty-three profitable weeks in this house.

Louis Lissner arrived here last week, and will spend the summer, as usual, in San Francisco.

Dick Obee, erstwhile press agent, manager at times, gentleman always, is back here, the scene of many past triumphs, this time contriving the affairs of Margaret Anglin in her forthcoming Greek Theatre, Berkeley (Cal.) production of "Electra." One dramatic editor styled Obee "the most urbane and erudite of press agents" and revealed the startling information that Obee was "the only press agent extant who can talk Greek, both of the classical and common or garden variety."

Will Hays has had a representative in town closeted with the heads of the picture houses and seeking to promote another "Greater Movie Season" for San Francisco. Rumors are that there has been some difficulty in properly financing the plan.

The musicians' union seems to be priming for the expected tussle with the theatre managers due about September 1 when the present working contract expires. The latest step of the boys in the pit is the appointing of a committee of 11 to work out a plan whereby the musicians will be able to obtain a six days' working week.

Excitement back stage just before a matinee last week when Fred Zeh, flute player, in the Orpheum orchestra, dropped dead from heart trouble.

Mrs. Allie Forstrom, claiming to be the former wife of a New York physician and more recently an actress, returned to her hotel after attending the opening of a new cafe one night last week. In the lobby she decided to practice a few songs. The night clerk, to say nothing of several guests, objected strenuously.

Verbal protests went unheeded, so the clerk called a cop. The representative of the law, Michael Fitzpatrick, told her to desist, and when she ignored him, threatened her with arrest. Mrs. Forstrom took this as a personal insult and let fly a haymaker. Fitzpatrick stopped it with his eye, and now he's sporting a shiner. They took her to the station, kept her there a few hours and then released her.

Liu Ching Sun, styled the "Thomas Meighan of the Orient," known favorably in his own land as a picture actor, reached here last week on one of the Dollar liners en route to Hollywood. Liu was accompanied by William H. Jansen, his manager.

When the Lambs assemble for their annual "Washing" at Bay-side, L. I., July 18, they will be greeted by the voice of Clay M. Green, a former Shepherd of the club. Arrangements have been completed for Green to speak into the "mike" in the Bohemian Grove during the club jinks there, and his voice to be radioed across the continent to his former club fellows. Green is the oldest living member of the Bohemian Club. He recently passed his 76th birthday.

SEATTLE

By DAVE TREPP

Columbia—"Silence."
Blue Mouse—"Three Weeks in Paris."
Coliseum—"Monte Carlo."
Liberty—"For Heaven's Sake" (2d week).
Strand—"The Palm Beach Girl."
President—"Some Girl" (stock).
Pantages—"The Wedding Song"-vaude.
Palace-Hip—"Glenister of the Mounted"-vaude.

Held over for the second week, Harold Lloyd in "For Heaven's Sake," major draw of the month.

"Bits from Pinafore" song treat at the Coliseum this week, along with the showing of "Monte Carlo." In this stage attraction 12 persons used. Garda Nord, local singer, gave operatic selections from "Pinafore," and was decidedly pleasing.

Francesco Longo, pianist at the Columbia, has gone east on vacation. He will visit his parents in Brooklyn.

Plans for the Famous Players-Lasky theatre here have been approved by the city council and sent back to the architect's, Rapp & Rapp, Chicago, for completion. The working drawings are expected to be ready for call for bids this summer for the construction of the \$1,750,000 building. L. N. Rosenbaum and associates are back of the construction of the theatre for F. P.-L.

A decided innovation at the \$5,000,000 new Olympic hotel is the conversion of the Italian dance room into what may be called a night club, with dance music and one or two musical entertainment features. Dancing and supper will be provided from 8.30 to midnight, the Jackie Saunders orchestra in attendance.

With the departure of Jackie Saunders' orchestra from the Club Lido, Bab's orchestra is at the latter place.

Irma Friend and Joe Caskey, who have been dancing at the Montmartre cafe, are booked for 10 weeks on Pan time together with six or eight other local dancers. Act opened here last week.

Cliff Campau's orchestra is at Leschi park dance pavilion. The dances at this fine floor are being put on by the Victory club very successfully.

NEWARK, N. J.

By C. R. AUSTIN

Proctor's Palace—"Vaude," "Golden Web."
Loew's State—"Vaude," "Men of the Night."
Newark—"Vaude," "Rolling Home."
Mosque—"Ella Cinders," vaude.
Brantford—"Palm Beach Girl," vaude.
Fox's Terminal—"More Pay—Less Work" and "Poor Girl's Romance"; (7), "Broadway Boob" and "Self-Starter."
Rialto—"Dangerous Virtue" and "Footloose Widows."
Goodwin—"Stella Dallas" (2d week).
Capitol—Tri-weekly change of double features.
Orpheum—"Step Lively."

The Shubert (legit) will open late in August with "Ben-Hur," to be followed by "The Big Parade."

Next season the Stanley-Fabian group will use the Rialto, now given up to double features, for run pictures. Long runs have not been a success in Newark. They were tried last season by the Capitol with the United Artists pictures but proved expensive for the house.

The Embassy, Orange, N. J., announced daily on the screen last week that it would open Sunday. The police said it wouldn't. It didn't.

Lawrence Freeman, owner of a racing greyhound, and Clyde Boyd, its trainer, were arrested last week charged with cruelty to animals. The alleged cruelty consisted in having sharp metal points set on the inside of the muzzle. They testified Tuesday that the points were there to prevent the dog from fighting while racing. From what they said it was evident that the dog cried before every race to have the muzzle put on. They were both acquitted.

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By HARDIE MEAKIN

National—"Seventh Heaven" (repeat); next, "Family Upstairs" (Cochran Stock).
Keith's—Vaude.
Earle—Vaude-pictures.
Strand—Pictures.
Wardman Park—Pictures.
Columbia—"Born to the West"; next, "Volcano."
Metropolitan—"The Sporting Lover"; next, "Up in Mabel's Room."
Palace—"Padlocked"; next, "Fascinating Youth."
Rialto—"Unknown Soldier"; next, "Trip to Chinatown."

Ralph Palmer is sitting in on the dramatic desk of the "News" while Leonard Hall is vacationing.

The two Loew houses are again moving up with the new season announcement, this year with the current week. Both the Palace and Columbia had big advertising spreads Sunday.

Harry Crandall staged a whirlwind comeback following an operation for appendicitis, back on the job in 10 days.

With the adjournment of Congress Saturday hotels and theatres lost many customers.

Martin Rueben has been added to the Swanee Orchestra, one of the Meyer Davis units here, as a specialty entertainer.

Edward B. Husing, announcer for WRC, is proving exceptionally popular here.

BALTIMORE

By BRAWBROOK

Auditorium—"Live Wires" (Murphy Play).
Maryland—Vaude.

Ralph Murphy's rep company at the Auditorium is trying out Murphy's own play, "Live Wires," this week. The production is being made for Donald Gallaher, who owns the Metropolitan rights.

John Mealy, local whistler, has been appointed song leader of the Municipal band of Baltimore, succeeding Roy Hoffmeister.

Gustav Straube, conductor of the Baltimore Symphony Orchestra and member of the Peabody Conservatory staff, sailed for Europe from this port on the "Derfflinger."

Baltimore's latest Little Theatre group is in process of organization at the University of Baltimore. Plans are still tentative, but the personnel will be recruited from the faculty and student body of the school and productions made under the direction of Miss Helen Whitman. The venture will be allied with the English department of the school.

SALT LAKE

By GLEN PERRINS

The Tabernacle choir, 200 strong, tours California in July, leaving Salt Lake July 23. One date stands are Los Angeles, San Diego, Long Beach and Pomona. J. D. Giles is manager and Prof. A. C. Lund director.

U. S. forest service officials have begun work on the seating arrangement of the Theatre of the Pines, a natural 2,000-seating amphitheatre at Aspen grove, Provo, Utah.

The Water theatre, Nibley Park, is being improved and additional seats added. The Community opera productions this year will include "The Yokohama Maid," "The Lass of Limerick Town," "Mlle Modiste," "Once in a Blue Moon," "Faust," and "Martha."

The Salt Lake Oratorio society's presentation of Handel's "The Messiah" will be given about Christmas time. Rehearsals start in October.

PORTLAND, ORE.

By SAM H. COHEN

Liberty—"The Greater Glory."
Majestic—"Trip Through Chinatown."
Rivoli—"Old Loves and New."
People's—"Bachelor Brides."
Blue Mouse—"Three Weeks in Paris."
Columbia—"Volga Boatman" (3d week).
Hippodrome—Vaudeville and pictures.
Pantages—Pantages vaude.
Heilig—Dark.

Fred Jay Lucas, who has managed the People's for over two years, was recently promoted by J. J. Parker, owner, to take charge of the exploitation for this house as well as the Majestic. He will supervise the publicity work as well as manage the People's. In spite of this theatre's poor location, Lucas has increased the average trade considerably.

Floyd E. Maxwell, picture critic of the "Oregonian," has resigned, and will become connected with the North American Theatres, Inc., as head of the public relations (otherwise publicity) department.

Harry Lustig, western head for Warner Brothers, assisted by Arthur F. Hickock of the special sales department of the firm, spent a few days here attending to outside bookings. Hickock returned here recently and intends to remain here for three weeks, making the northwest territory with W. Beckwith, branch manager.

No future bookings for the legit Heilig are in sight for two months. The Orpheum Circuit takes the house over for the season Aug. 22.

Rumor has it that Ackerman & Harris are dickering for a site to erect a house.

W. A. Taylor northwest publicity director for First National, is making Portland his temporary headquarters, and his mapping out publicity matter for the local houses.

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ALBANY, N. Y.

By HENRY RETONDA

Capitol—"The Music Master,"
Leland, "Morals for Men."
Strand—"Old Army Game" and
"Moana of South Seas."
Clinton Square—"Gilded Butter-
fly."
Grand—Vaude and pictures.

Four of the five acts at Proctor's
Grand last half were dancing acts.

Hal Thompson has been engaged
for one week for "Music Master" at
the Capitol.

The Strand, pictures, is playing a
double feature this week for the

SINGLE ROOM WITH BATH, \$2.00, \$2.50 AND \$3.00 PER DAY
Double rooms for 2 persons, \$21.00 per week

Twin Beds at \$28

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Free Taxi. R. H. Owen, Mgr.

first time in many weeks. It is the
only first-run picture house playing
a double feature.

Al and Frank Sardino, Syracuse
theatrical operators, have organized
the Old Forge (N. Y.) Amusement
Co. They propose to engage in a
theatre and restaurant enterprise
there.

Pat Panza, Albany cabaret enter-
tainer, will appear in Dyke's-on-the-
Lake, a cabaret at Saratoga Springs.

Orphans in all asylums of Albany
will be guests of Governor Smith at
the John Robinson circus in Hoff-
man park July 15.

Hazel Gladstone, dancer, who ap-
peared as the headliner at Proctor's
Grand in Albany a week ago, re-
ceived the news that her sister, Mrs.
F. B. Kincaid, of New York, had
been killed in an automobile acci-
dent while honeymooning in Cali-
fornia, while playing in this city.
She continued with the act, how-
ever.

The Fort William Henry Italian
Pergola casino, at Lake George, N.
Y., opened Saturday with several
innovations introduced by James A.
Rogers, manager. Matthew Muel-
ler's orchestra plays for dancing.
The Scenic pavilion, also at Lake
George, opened Thursday night un-
der the management of Gilbert
Bickel. The Cliff Dwellers orchestra
of Buffalo is there.

ATLANTIC CITY

By VINCE
Apollo—"Broadway."
Globe—Vaude.
Garden Pier—"Countess Maritza."
Stanley—"Say It Again."
Strand—"Golden Web."
Virginia—"Bat."
Colonial—"Lucky Lady."
Capitol—"Red Hot Tires."
City Square—"Hands Across Bor-
der."
Savoy—"Sesquicentennial Flirts."

"Shucks," new comedy by Martin
Flavin, will have its premiere at the
Apollo next week. It is being pre-
sented by Jed Harris, staged by
Sam Forrest, and with a cast that
includes Mary Loane, Howard Lang,
Richard Abbott and others.

Sousa and his band will be one of
the main attractions on the Steel
Pier next week.

George Olsen music is now being
featured nightly in the Garden Pier
ballroom.

"The Countess Maritza" is play-
ing a summer engagement at the
Garden Pier theatre with the same
cast starred in its opening at the
Apollo last March. Frank Crulk-
shank and Louie Epstein are man-
aging the production.

The Virginia, heretofore playing
program pictures, has changed pol-
icy and showing only productions
that have played to \$2 top on Broad-
way.

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OMAHA

By ARCHIE J. BAILEY
Show business here during the
early part of the summer got every
possible break, the thermometer
staying down. Now, even after it
has started soaring, the cooling sys-
tems in the movie houses keep them
filled better than usual.

Summer stock, the Clement-Walsh
players, at 75c. top, is keeping the
Brandels theatre in good humor.
Downstairs is packed at every per-
formance (three matinees weekly).
This bunch is getting big sendoffs.
They've been here eight weeks.

The Seeman Players, presenting
stock plays, augmented by a chorus
and musical numbers, will return to
the Empress July 30. They played
38 weeks last season, closing June
15.

Mutual burlesque is to be at the
Burwood, formerly Gayety, starting
in August. This house has been
dark since Columbia burlesque
stepped out two years ago.

No Orpheum vaudeville next sea-
son, as the new house will not be
ready until the summer of 1927.

A new moving picture house will
be ready about Jan. 1. It is an A.
H. Blank-Publix theatre and will
follow the policy of the Publix chain.

In contrast with the theatre busi-
ness, amusement parks were out of
luck until hot weather started. Now
the beaches are getting their share.
The newest is Peony Park, operated
in connection with a dancing pa-
villion.

Eight Omaha newspaper and
"sports" men have discovered that
the eighteenth amendment still is in
force, even during an American Le-
gion convention. They just have
been ordered put away for three
months to meditate and to pay \$500
each as fine.

When the American Legion met in
Omaha last October these men
opened a "cabaret" called Gay
Paree, downtown. Liquor was dis-
pensed freely and openly, the pro-
moters feeling that they had carte
blanche during the period of the
convention.

Grand jury investigation followed,
and they were sentenced after a
draggling trial, interpolated by
"string pulling" and every legal trick

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bach 0273
NEWBERRY APARTMENTS, 833 N. Clark
St. Single and Ensuite, \$6.00 up. Phone
Delaware 10666
PARK MANIONS, 1702 N. La Salle St.
Single, \$8.00. Ensuite 1 to 3 Rooms, \$12.00 to
\$25. per week. Phone, Diversey 10534
VERONA APARTMENTS, 1004 N. Clark St.
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4487.
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NEW YORK CITY
All Modern Improvements
Convenient to All Transportation
\$11 PER WEEK
WITH BATH \$14

known to the best lawyers in the
city. They were acquitted on most
counts, finally. The only thing the
jury hung on them was "maintain-
ing a liquor nuisance."

The men are Pat Boyle, Joe Jacobs
and Harry Markel, newspapermen,
and Sam Zelman, Paeky Gaughn,
Jacob Crounse, James T. Hendricks
and John F. Christopher.

ROCHESTER, N. Y.

By H. D. SANDERSON
Lycium—"Peter Ibbetson" (stock).
Fay's—Pop. vaude.
Victoria—Pop. vaude.
Eastman—"Rolling Home" (film)
Regent—"Paris" (film).
Piccadilly—"Volcano" (film).
A week of summer weather got
the lake resorts off to a belated
start. All concessions have been
hard hit by the cold and all were
looking to the holidays to bring a
change of luck. The Natatorium, at
Sea Breeze Park, had its first real
business of the year.

A romance which began four
years ago when Jean Bush, dancer
with "Kid Boots," was shattered in
a special term of Supreme Court here
when Paul W. Lyndon, her husband,
was granted an interlocutory degree
of divorce by default. According to
testimony of a private detective,
and other witnesses, Mrs. Lyndon
was discovered under compromising
circumstances at the Osburn House
on the night of April 3, while "Kid
Boots" was playing Rochester. The
couple were married four years ago,
when Mrs. Lyndon was a dancing
student here, and separated when
she decided to follow a stage career.

Resignation of Rouben Mamoulian
as head of the Eastman School of
Dance and Dramatic Action prob-

Hotel Claridge

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Your headliner friends stop
here; you should, too.
We cater to the profession
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First class in every particular,
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Special Weekly Rates

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SEASON NOW OPEN

REILLEY'S AGAIN

Formerly of

Marion Apts. and Hotel
Show folks accommodated
at usual special rate

MARION VILLA

166 Beach 71
Belle Harbor 1779
Arverne, L. I.

ably will mark the end of that de-
partment at the school. Mamoulian
will go to New York to direct two
new plays for the Theatre Guild.

George Eastman, on a camera and
rifle hunting expedition in Africa,
has shot his first lion, according to
word received here. It was an 8-
foot specimen. Two shots were fired
to bring down the animal.

Glenn Hunter will play the lead in
DuMaurier's "Peter Ibbetson," pre-
sented this week by the Lycium
Players. Two Rochester youngsters,
both of whom have starred in school
theatrical productions, Roland Gal-
lagher, 14, and Helen Martin, 9, will
be in the supporting cast.

John Philip Sousa and His Band
will present "A Minkling of the
Webs and Drys" as the humorous
feature of the program at the East-
man Thursday night.

Two special musical acts are on
the bill for the Eastman this week.
Martha Atwell and Harold Single-
ton appear as the vocalizing cyclists
in a novelty built around the old
popular song, "A Bicycle Built for
Two," and William C. Street, of the
Eastman theatre orchestra, will offer
two solos on the xylophone.

Howard Butler is manager of the
Columbia, Far Rockaway, L. I.



*The lure of Adventure lies in this Vast Assortment of Beautiful,
Wishy, Zephyr-like Stockings. Mellow, Magical,
Entrancing Tones, perfected by McCallum
to Satisfy the Feminine Craving for the
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VARIETY

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VOL. LXXXIII. No. 13

NEW YORK CITY, WEDNESDAY, JULY 14, 1926

56 PAGES

RADIO 'CZAR' MAY BE NAMED

WORLD'S CHEAPEST TAB IN B'WAY
MUSEUM, 5 GIRLS, \$200 WEEKLY

"Broadway Girlie Revue" Doing 8 Performances Daily—"Doubling" Girl Does 24 Shows Daily—Opposite "Scandals" at \$5.50

Directly opposite on 42nd street are the world's most expensive and cheapest shows. "Scandals," because of the demand, is arbitrarily put down as the most expensive, while a five-girl tab show, called "The Broadway Girlie Revue," operates at Hubert's Museum, across the street from "Scandals." The admission to Hubert's is a dime and the show is included with about six other attractions for that sum, making the admission price to this tab less than 2 cents. "Scandals" top is \$5.50.

As unique as the cheapest "show" in town, it is also the first tab outfit to play the Broadway district in many years. It is as economical a tab outfit as ever played any tank, carnival or circus lot.

Vivian Dent owns the tab outfit, which consists of old costumes for the girls, a black gown for herself, a little lighting apparatus, a few foots and some crudely painted scenery hanging on the back wall. With her are four girls, three singing while another, doubling from two mystery acts, does a "Charles-ton."

A pianist furnishes the music and the troupe does eight shows a day. (Continued on page 21)

ELECTROCUTION SCENE IN 'AMERICAN TRAGEDY'

Glenn Hunter Playing Role to Be Shocked—First Serious Electric Killing on Stage

Glenn Hunter will be featured in "An American Tragedy," dramatization of the Theodore Dreiser novel, to be sponsored by Horace Livelihood.

An "special feature of the dramatization (practically of the famous Gillette-Grace Brown tragedy in Herkimer County, N. Y., some years ago) will be a scene depicting the electrocution of the pseudo-Gillette, taken by Hunter and incidentally the first time a serious electrocution has been duplicated in a stage production.

Reports say the actual electrocution scene which was not to have been incorporated in the script was put in at the instigation of the Anti-Capital Punishment League of New York. Neither Livelihood, producer, or Patrick Kearney, dramatist, would admit that the League had influenced its incorporation.

Radio as Show Business

Radio as part or branch of the show business, as it has been looked upon, is emphasized through an advertisement (elsewhere in this issue) of Edward B. Husing, chief announcer of WRC, the Radio Corporation of America station at Washington, D. C.

It is the first advertisement received by Variety from an announcer on radio.

Previous to the Washington assignment Mr. Husing was announcer at WJZ, New York. In Washington Mr. Husing has announced all radio "appearances" of the President and members of Congress.

'Hip Booze' Makes Chi's Night Life Look Dismal

The argument of Maclay Hoyne, attorney for Al Tearnay's Town Club in the fight to restrain officials from issuing a permanent injunction against the cafe for patrons drinking of their own liquor on the premises, failed to convince Judge Adam C. Cliffe. That action against the cafe was illegal. Judge Cliffe has given Hoyne five days in which to answer the government's petition for a permanent injunction. A temporary order rests against the cafe now.

Hoyne attempted to prove that the selling of ice and ginger ale to patrons who supplied their own booze was not in violation of law.

Cafe owners fear that Chicago night life is doomed if the injunction petition is granted.

Saddle-Ridden Elephant

In an indoor circus bill playing over the Pantages Circuit (vaudeville) is believed to be the only elephant ever saddle-ridden and put through its work by a woman astride, same as a saddled horse is ridden.

The woman trainer and rider is Milly Banery. The indoor circus was at the North Centre Theatre here last week.

WASHINGTON DEPT SEES SOLUTION OF TANGLE

Official Meeting Possibly Called to Clarify Air Situation—Dept. Commerce Set Back Through Atty. General's Opinion Leads to Revival of "Czar" Report—Sec. Hoover Suggested as Radio's Head but No Political Party to Be Represented in Appointment if Made

ISSUING LICENSES

Washington, July 13.

Though not wishing to commit themselves there are a number of Government officials who now look upon the appointment of a radio "czar" as almost a certainty.

The discussion of such an appointment was immediately revived following the opinion of the Attorney General, which, in substance, informed Secretary Hoover that he had no power to assign nor enforce individual stations to adhere to any particular wave length.

Secretary Hoover termed that part of the Attorney General's opinion the "key to all regulations."

It is known that a number of the large radio broadcasters and manufacturers are in favor of an official "czar." The question, who is the man for the job? They want to come to Washington and hold a conference on the question. Secretary Hoover has let it be known he will do everything to assist them.

Another group have not as yet committed themselves. This is a group behind all regulatory and copyright legislation before Congress, headed by Paul B. Klugh, secretary of the broadcasters' association, with W. E. Harkness of the American Telephone and Telegraph Co., as his most powerful ally.

There are those who claim that the Klugh-Harkness group will oppose the appointment of an official mediator due to their belief that such would delay the enactment of the legislation so sought for. In fact, one official stated, following the jumping of the wave band by the McDonald-Klugh station in Chicago, that this group are hopeful the threatened "chaos of the air" will materialize due to the moral effect it would have on Congress. (Continued on page 42)

WICKEDEST CITY IS DETROIT—ROCKEFELLER FOUNDATION

Investigators Reveal Vice Conditions Uncovered—More in Detroit in Eight Weeks Than in New York in Six Years—Close to Border

DUMBDORAS WORKING WITHOUT PAY, IN HOPES

"French Model" in Village Pulls New Racket—Tryouts for Undraped

Tryouts for chorus girls without pay is new.

It's being done in "The French Model" at the Grove Street, Greenwich Village. It has "dumbdoras" working in the chorus and "strip" scenes merely for the thrill the first week and probably salary after that, if retained.

The "dumbdora" species were recruited after the regular chorus balked at the "strip" stuff and also demanded salary weekly. The substitutes, most working without pay, are recruited from the "flapper" patrons of Greenwich Village tearooms who figure the stage stuff and undraped posing a lark.

Most are high school girls, presumably of good families and with a yen for the stage. They have been kidded into the belief the undraped displays may lead to discovery by the Shuberts.

No discoveries reported to date. The "stripping" feature of the musical was an afterthought by Alessandro Baccari, author-producer of the piece, to resuscitate the "opera" from acute box office colle.

Although scaled at \$2 the piece has drawn few cash customers. A number of complimentary tickets have been distributed throughout the Spanish and Italian colonies with a 50c. tariff exacted when presented at the theatre.

A flash of the nudes in frames in the lobby has thus far abrogated arguments from the Latins who have cheerfully parted with the "four bits."

DAMROSCH ON RADIO

An outstanding radio contract has been signed for next season by Fansteel Co. of Chicago with Walter Damrosch whose New York Symphony Orchestra will broadcast for 18 weeks on behalf of the Chi firm.

WEAF and a hook up of 14 stations will be utilized for the network of radio stations to play the Fansteel Co.'s products on Saturday nights.

Detroit, July 13.

Conditions which have long been known to most of the local population were "released" for general consumption with the issuance of the report from the investigators of the Rockefeller Foundation.

Spent eight weeks in Detroit, and, to quote one significant paragraph, "found more flagrant and professional vice in eight weeks in Detroit than in six years in New York."

Summing up briefly, here is what the oil-subsidized investigators uncovered:

Detroit's main streets are alive with "street-cruisers," modern refinement of "street-walkers," who now operate in cars instead of pounding the pavements;

Areas of all classes of houses of ill-fame, running with all the adjuncts of the old red-light "lines";

Uniformed cops chat with solicitors, who accost men, and, if the men quibble or walk off, the police—

(Continued on page 10)

Concerts for Parked Cars

Auditors & Shea, who operate the city parking space in Coney Island, have raised the parking fee from "two bits" to 50 cents with a no-limit time system, as against the former four-hour maximum.

In addition, the Dreamland concert band has been engaged for matinee and evening concerts to encourage more admissions for parking, giving the motor party the opportunity to sit in their cars for the concerts and leave and return at will.

Women as 'Leggers

Washington, July 13.

Women are listed among the most successful of bootleggers, said Maj. Walter A. Green, retiring chief prohibition officer.

The Major stated those of the fair sex were particularly prevalent here in Washington, where they supply the cocktail trade.

COSTUMES
GOWNS OR UNIFORMS
LEARN TO SAY
"BROOKS"
1437 BROADWAY — TEL 3580 PEN.
ALSO 23,000 COSTUMES TO RENT

Actual Foreign Pros. Under Bona Fide Contracts Can Have Stay Extended

Washington, July 13.

Immigration officials here were much amused over the New York court decision, made public by the Department of Justice, that Salvatore Puglisi, after failing to convince the government inspectors that he was an actor, had carried his fight to the courts, only to have the inspector's decision upheld.

Puglisi, whom Assistant Secretary of Labor W. W. Husband stated was one of a group of 18 Italians claiming to be professional actors under contract to appear in a house on the lower east side in New York, the greater majority of whom were turned back, brought the following observation from the New York judge: That his admission to have spoken but two words (though claiming 11 years' experience) consisting of "all right" was even less significant than the part "that is so often emphasized by the phrase, 'The carriage awaits, my Lord.'"

Secretary Husband, in describing this group of Italians, stated that "though our inspectors may not qualify as critics worthy of the metropolitan dailies, they cannot pass a person claiming to be an actor who blandly confesses that his sole experience consisted of playing a corpse off stage, as one of this group did, or as the listed two leading ladies who claimed, as their experience, a walk up the aisle of a church in a wedding ceremony while the other posed as a haymaker."

When Stays Are Extended
Mr. Husband stated that the department endeavors to always be most liberal with those who are known to be professionals. The Secretary asked that Variety assist the Department in making clear that those admitted when remaining with the original management will, under normal conditions, always have their stay extended, but in the case of those who after one engagement is completed request extension to take up another contract such, under the law, cannot be granted. The Secretary made this request due to the seemingly unlimited number of such cases that have been coming through.

Statistics were furnished by Mr. Husband disclosing that from July 1, 1925, to May 31, 1926, a total of 145 actors had been admitted as immigrants to remain a year or more while 136 were admitted as immigrants granted the privilege of staying less than one year. This compares with the like period last year with 164 in the first classification and 121 in the second.

Though no statistics are maintained on those refused admission on their claims of being actors Mr. Husband estimates that such cases almost equal the number admitted as any one having any knowledge of the theatre and desiring to defeat this country's immigration laws endeavors to take advantage of this section.

JAPAN GLADHANDS TOURISTS

Washington, July 13.

Japan has been added to the list of nations which have agreed to waive the \$10 charge for a visa on a passport, the State Department announces.

This makes the 22nd nation to accept the reciprocal waiver.

PARIS

By ED. G. KENDREW

Paris, July 2.

A stage version of Victor Marguerite's raw novelette, "La Garconne," is due at the Theatre de Paris this month, with Mme. Falconetti in the lead.

Mme. Camille Stefani, French vaudeville songstress, has retired from the stage.

The new Luna Park, entirely redecorated, will reopen middle of July, under the direction of Leon Volterra.

Mary Lewis is singing Mimi in "Bohème" at the Opera Comique, Paris, this week. This American girl made her name here last year in "The Merry Widow."

Nikita Balleff will install his "Chauve Souris" at the Theatre de la Madeleine in October.

Andre Rancy, circus rider, who had a severe fall from his horse some weeks ago, has recovered.

A. L. Woods was in town last week to negotiate for French productions in New York next season. His local representative, Irvin Marks, who was in the American Hospital with a broken shoulder, was able to leave that institute in time to meet Mr. Woods.

Raymonde Delaunais has undergone an operation here, and it is probable the revival of Johann Strauss' "The Bat" in New York with this lady in the lead next September will be postponed.

Florence Mills and the troupe in "Black Birds" (listed as "Dixie to Paris"), Lew Leslie's show at the Champs Elysees music hall, will play at the Kursaal, Ostend (Belgium), this summer under the direction of Edmond Sayag.

The Mistinguett revue at the Moulin Rouge will run through the summer, the present leads being replaced by Miles. Gena Palermo, Maria Ley, Baldetti (dancer) and Yvonne George, the latter being accompanied on the piano by the fashionable Spanish composer Jose Padilla (of "Valencia" fame) for a couple of weeks. Randall and Dream will remain as comedians. Alice Delysia was previously mentioned as substituting for Mme. Mistinguett.

BERLIN

By C. HOOPER TRASK

Berlin, July 2.

The large new Ufa company studio at Neu-Babelsberg, near Berlin, is already under construction and will be finished by August 1. The studio will be built in the form of a double T, with a width of 180 feet and a length of 400 feet. It will be possible to set a street 180 feet wide with a perspective 250 feet inside.

In Oslo (Christiania), Norway, the city government has taken over 15 of the leading picture theatres

and is very well satisfied with the results. Within a year the houses grossed \$2,000,000 and have turned in a profit of \$200,000. This sum has been used to subsidize such national institutions as the museums, the Philharmonic Orchestra, etc. All the houses have one price, 50c. for grownups, 25c. for children, and it is hoped that in a short time they will be able to reduce these to 35c. and 18c.

The Greenbaum film company has just completed a film taken from the play "The Generals Lookout," by Roda Roda, the German humorist. Before the war the play was forbidden in Austria by the censor.

Although Emil Jannings was announced to leave Berlin in April for Los Angeles, there is no sign of his getting under way. He is beginning work this month on a new film for the Ufa under the direction of Lupu Pick. Pick is known in America as the producer of "Shattered," which the International Film Arts Guild brought out at the Cameo, New York.

The Deullig Film Company of Berlin announces that they have made an arrangement whereby they are

LONDON NOTES

London, July 2.

The London production of Edon Philpotts' play, "The Secret Woman," is being postponed, to enable Violet Vanbrugh to appear in a provincial try-out of a new play by Fred Jackson, entitled "The Second Bloom," which opens a short tour at York July 19. Julian Frank, to present "The Secret Woman," has acquired two further plays, "The Matrimonial" and "Early Autumn." He will produce them in the West End in the Autumn.

Another play to have a country try-out is J. B. Fagan's Pèpys comedy, "And So to Bed," opening at the Manchester opera house Aug. 30, and after a four weeks' tour will come to the West End. In the cast are Yvonne Arnaud, Mary Grey, Edmund Gwenn, Allan Jeays.

The Dean of Windsor (private dean to the Royal Family) saw "Lady Be Good." After the show he went back stage and invited the Astaires to spend a week-end at the Windsor beany.

"Tan Town Topics," the colored show which closed suddenly at Maskelyne's theatre, has been taken over in its entirety by Hatch & Carpenter. The boys have already arranged 12 weeks' provincial bookings for it. The show is now known as "Dark Town Topics."

Two of the "Kid Boots" stars at the Winter Garden were united June 28, when Vera Lennox and Arthur Margetson went to the altar. Leslie Henson (shortly to be a bridegroom himself) was an usher, and the bride was given away by J. A. E. Malone.

The Comedy theatre closed upon "A Man Unknown" ending its brief run there. Another show closing shortly, which will make the eighth of recent date, is "Hearts and Diamonds," which started off so auspiciously at the Strand.

Leon M. Lion's next West End production will be a new play by John Galsworthy, entitled "Escape," in which he will probably take the leading role. The show will be put on in the early fall, and produced in New York later by Winthrop Ames.

Sybil Arundale, lately released from "villainous" roles in twice-nightly melodrama at the New Oxford, is opening a season at the Everyman theatre. The first play offered is "The Twin," by Vere Sullivan and George Brenchley. It is about spiritualism and is of a controversial nature. In addition to Miss Arundale, the cast includes Valerie Taylor, Margaret Carter, Irene Rpoke, Frederick Lloyd, Lawrence Hanray, Ion Swinley. After a fortnight's run the play will be followed by a recital of Ibsen's "Pillars of Society."

The revival of "Billeted" closed at the Royalty June 26 and will shortly be succeeded by "The Awful Truth," an American comedy by Arthur Richman, which Dennis Eadie will produce and appear in.

The records were broken at the Garrick June 23 when £342 was taken at the Ruth Draper matinee, in consequence of which she has been "persuaded" to play eight further matinees.

The King paid his first visit to the Gaiety theatre June 24, when, accompanied by the Queen, he witnessed the performance of "Mozart." When Sacha Guitry and Yvonne Printemps were presented to the royal visitors in the interval, the king remarked it was the fourth time he had seen M. Guitry act.

John Drinkwater is making a dramatization of "Mayor of Casterbridge," by Thomas Hardy, which will be produced at the Barnes theatre in the early fall. Philip Ridgeway, who presented "Tess of the D'Urbervilles" at this house last year, will sponsor the production.

A very old continental agent (he is now considerably over 80) was no longer able to work and friends placed him in a local home and saw he was supplied with spending money.

During the past two months the ex-agent has suffered three heart attacks, each one of which was expected to prove fatal, but somehow he is still alive, mentally active but physically frail.

Visiting Variety's London office the other day, he told how, upon the occasion of each attack, certain fellow inmates gathered around his bed, looked him over, decided he could not live, and ransacked his clothes for cash. After each miraculous recovery he made the plunderers disgorge.

Show business is still suffering from the coal strike. Many suburban playgoers, finding difficulty in traveling with the curtailed train service, stay away altogether. Four

AUSTRALIA

Sydney, June 16.

Williamson-Tait presented for the first time here "Rose-Marie" at Her Majesty's last week. The new American musical held the first night audience spellbound. "Marie" is the best thing that Williamson-Tait have done in years. Capacity business is the rule. Figure the new production will last about two years continuous playing in this country. Minnie Hooper put on the dances and did a corking job. George Highland is the producer.

The brilliant cast includes Harriet Bennett, Fred Bently, Reggie Dandy, James Hughes, Stephanie Deste, Yvonne Banvard, Lou Vernon, Jean Robertson, Noel Allen and a splendid ballet of over fifty.

Due to very good publicity, "Seventh Heaven" is doing very nicely at the Royal. Frank Harvey and Remy Carpen featured.

Renee Kelly is finishing a great run at the Criterion with a revival of "Daddy Long-Legs." The English star will appear next week in "The Last of Mrs. Cheyne" for the first time. Dion Boucicault has been specially engaged to stage the production.

"White Cargo" finished to capacity at the Palace last week and has again gone on tour. Nellie Bramley is at this house with her stock company in "The Misleading Lady."

"Our Liz," English revue, opened at season at the Grand Opera House last week. Cast of popular players presenting show under William Russell management. Likely for a run.

"No, No, Nanette" is still the big noise at the St. James, playing under Fuller-Ward management.

Jim Gerald and his revues still doing great business at Fuller's.

The Fuller people did not play Irving's Midgets at their uptown vaudeville house, but instead put them into the huge Hippodrome in conjunction with Chevalo and Palermo, and played the two shows as a special attraction. From a business standpoint it looks good. As a show it is jolly good entertainment. The Midgets appeal strongly to the kids. Attraction should play a few weeks to profitable business. A smaller house would have been more suitable.

Business is capacity at the Tivoli this week with Ella Shields as the draw. Miss Shields is in for a farewell week. The English performer tied up proceedings as of yore. Evasive bill in support of the star. Globe held attention with her underwater feats. Walter Nilsson gained big laughs with unicycle act. Katrina and Joan did well on repeat. Story and Lee did nicely. Girl a corker regards looks and figure. The Ghezzi secured hearty applause with great acrobatic novelty. Harmston's Birds pleased. Brian Lawrence, boy singer, three numbers to applause. The Tivoli is the only theatre in this city playing big time vaudeville.

Pictures

Picture houses of this city all report splendid business with the cold weather.

"The Wanderer" is still running at the Prince Edward and looks like continuing for many weeks. Prolog to big picture presented by Will Prior. House run along high-class American lines.

Lyceum has weekly change program. This week features include "Never the Twain Shall Meet," "Rose of the World," Neil and Brady Shaw featured act.

Haymarket is playing Corinne Griffith in "Infatuation" and "The Circle." George Gee special act.

Lyric featuring "Never the Twain Shall Meet" and "The Call of Courage." Morris and Vane presentation.

"The White Sister" is in for a run at the Crystal Palace. Special orchestral and organ solos featured. Madame Elise Stralla, Andre Navarre and choir precede the picture.

Melbourne

"The Mikado" is in revival at His Majesty's for Williamson-Tait. Business very good.

"Leave It to Jane" had its Melbourne premiere last week at the Royal, Williamson-Tait.

"The Best People" real hit at the Athenaeum. The production is under management E. J. Carroll. Full cast of Americans.

Tivoli has the following acts this week: Coram, Big Four, Bluet and Mo, George Lee, Golda, Patricolas and Rigolotto Bros. and Swanson Sisters.

Players at Bijou include Hector St. Clair, Scott and Graham, Harris

Family, Reg Thornton, Moon and Morris revues.

Pictures

"The Gold Rush" at the Capital in for a run. Majestic, "The Eleventh Commandment" and "The Circle." Paramount is presenting "What Happened to Jones" and "The Girl from Montmartre."

Notes from All States

Challapin will begin this season at the Auditorium, Melbourne, July 10, under Williamson-Tait.

Guy Bates Post has been booked for a season in South Africa. Arrangements were made through Williamson-Tait. Mr. Post is playing Western Australia in "The Ch. max."

Henry Santry and Band, Anna and Harry Seymour are expected to open their Australian season in Sydney early in August. This is the biggest booking arranged by Williamson-Tait for a long time.

A special company of real Indians have been engaged by Famous Players for a tour of Australia, beginning in Sydney, in conjunction with the picture, "The Vanishing American."

Norman Dawn, American picture producer, hopes to start work shortly on an Australian feature. Special company will arrive from America shortly.

E. J. Carroll has secured the Australian rights of "The Ghost Train." Production will go on in Melbourne later in the year. A special English company will be brought out.

Madame Pavlova has finished a remarkable season at Her Majesty's under Williamson-Tait management. She and her company leave for a tour of New Zealand.

Renee Kelly is in the revival of "Daddy Long Legs" at the Criterion for Williamson-Tait. The show should prove profitable for many weeks.

Taken off in the height of its success, "White Cargo" is being revived at the Palace. This show made theatrical history during its first run here. Why Williamson-Tait took it off is a mystery. Bringing it back for only 13 nights is strange when the show is pulling capacity.

"Paddy's the Next Best Thing," is in revival at the Opera House, Nellie Bramley is featured.

"Lilao Time" closes at Her Majesty's this week to be followed by the first Australian presentation of "Rose-Marie," with Harriett Bennett featured. It is a Williamson-Tait attraction.


"Nanette" is pulling capacity right along and is now in its ninth week at the St. James. Fuller-Ward management.

Jim Gerald is still the main item at Fuller's with his revues. Gerald is a corking comedian and a big draw. Swift and Daley give the show a nice start; Four Kellys please; Sadie Gale gets over; Harold Waldren holds attention with songs.

Union Theatres presented Syd Chaplin in "The Man on the Box" at the Crystal Palace. The picture went over well. First part of program was taken up by Dave Lee and his revue troupe. Very acceptable tab revue, with Lee outstanding, produced by Walter Johnson. This is the first time Union Theatres have used full revue at this house.

Big business is being done at Tivoli with Coram, English ventriloquist, as the feature. George Gee, from musical comedy, tied up proceedings with songs and dancing; Jackie, seal, held attention; Enid Parker, fairy; Van Dock, cartoonist; hit; Valentine and Bell got across; Keith Wilbur, worthy mimic; Fulvio, one of the cleverest balancers seen here; Australian (Continued on page 10)

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ENGLISH PRINCIPALS IN BAD AUSTRALIAN SMASH

Marie Burke and Warde Morgan Hurt in Railroad Disaster

Sydney, June 16.

Marie Burke was badly cut and Warde Morgan seriously injured in a railroad disaster, while on a train bound for Brisbane with the "Katja" company.

Mr. Morgan is given a fighting chance for his life. Miss Burke has undergone an operation to remove splintered glass from her body.

Both of the injured players are English principals in the Williamson-Tait production of "Katja." The play's Brisbane season has been postponed.

Belasco Can't Go Across To Stage "Peter Grimm"

London, July 12

George B. McLellan's dream of having Cyril Maude make a farewell London starring engagement in "Peter Grimm" seems to have gone against the wall.

A lengthy cablegram received from David Belasco states the American notable's disinclination to come over here to stage it and intimates his refusal of the rights to produce it without his presence.

Mr. Belasco is ill with a siege of neuralgia, confined to his quarters. The lighting effects to "Peter Grimm" are his patented inventions. He is also author of the play in which David Warfield starred under his direction.

With an unusually heavy season ahead, it is doubtful whether Mr. Belasco can leave this country for a year, it was said.

DODGE GIRLS DO WELL

London, July 13.

The Dodge Sisters, making their English variety debut at the Coliseum won their way to a good reception. They have a first rate vehicle and the use of two pianists does much to give the offering an important looking setting.

HENRY CROCKER RETIRES

London, July 13.

Henry Crocker, stage manager at the London Coliseum for 21 years, has just announced his intention to retire from business.

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NEGRO HUMOR ABROAD

Bill Robinson a Riot in London—Jones and Jones Fair

London, July 13.

A curious British viewpoint, on Negro humor was illustrated here this week when Bill Robinson, colored singer and dancer, tied up the Holborn bill with his stepping and songs, while the Negro character studies of Jones and Jones did but fairly at the Victoria Palace.

Jones and Jones, whose delineations of the Southern dandy delighted American audiences for their truth and human appeal, depart from the conventional stage Negro, and the English did not get the fine points of the faithful portraiture. Mispronunciation of big words and the rich dialect of the levees and cotton fields did not get full worth.

With Bill Robinson it was otherwise. The Londoners voted him quite the best colored dancer and shouter America had sent over for many moons. He stopped the show so completely that it didn't get going again for some minutes. Robinson was of Cooper and Robinson until he developed his single years ago.

Ducallon, just back from the States, is better than ever on the same bill.

LONDON VOTES WOMAN PLAYWRIGHT A GENIUS

Tragedy at the Little Theatre Promising as Art—Commercially Doubtful

London, July 13.

A new genius was revealed at the little theatre last night, when "The Distinguished Villa" by a hitherto unknown young woman dramatist, had its premiere. This is her first play and it gives abundant promise of important contributions to follow.

Like most of the work of young dramatists, the piece unfolds a tragedy, in this case a tragedy of sordidness. Much of the effectiveness was due to the splendid acting of the company. The piece would make a first rate bill for the Theatre Guild or one of the other earnest groups of art enthusiasts, but as a commercial production for America its value is rather doubtful.

DORIS NILES AT GAUMONT'S

Paris, July 2.

Doris Niles, who came over to this side to dance for royalty of Spain, has been engaged as a stage feature at Gaumont's Palace (pictures).

Doris Niles appeared at the Capitol, New York, indirectly affiliated with Gaumont's Palace.

MISS BRODY FILM STAR

London, July 13.

Estelle Brody, late of "The Blue Kitten," has been engaged to play the name part in the Gaumont film production to be entitled "Made-moiselle from Armentieres."

Ella Retford for Panto

London, July 13.

Ella Retford has just been signed for the Christmas pantomime, "Robinson Crusoe," at the Palladium.

SAILINGS

July 24 (London to New York) Stanley and Barry Lupino (Aquitania).

July 17 (London to New York) Laurette Taylor and Hartley Manners and Mr. and Mrs. Otto Kruger (Mauretania).

July 13 (London to New York) Fisher and Gilmore (Leviathan).

July 10 (New York to Naples) Jack Hulbert and Mrs. Hulbert (Cleopatra Courtneidge) (Conte Rossi).

July 10 (New York to London) Mr. and Mrs. Paul Murray (Adriatic).

July 6 (New York to London) "By the Way" (English) company (Carmania).

BY THE WAY' CO. SAILS, DELIGHTED WITH U. S.

Most of Girls Cried When Leaving Chicago—Jack Hulbert's Finale Speech

Chicago, July 13.

Most of the girls of the English revue, "By the Way," are said to have cried when leaving Chicago. The girls with the principals had been living on the North Side, going in bathing daily in Lake Michigan and they thought Chicago the ideal spot of the world.

"By the Way" closed here to \$11,800, with Jack Hulbert becoming a strong favorite in this city. His wife, Cicely Courtneidge, did not get off as readily as her co-star, but got into her stride before the end of the first week.

At the closing performance here, Mr. Hulbert in making a farewell address to the audience, retailed an actual occurrence during the local run.

While standing in the lobby of the Garrick one non-matinee afternoon in sports clothes and doing a few new steps before a mirror, a middle age man walked over to him, saying:

"Is this show any good? It's all English, isn't it? The signs say so."

The English comedian replied it was thought to be a good show and inquired why the "English" should influence an opinion.

"Oh, how can an all-English show be any good for \$3?" was the reply. "Guess I won't go," the man added.

Got Stranger's Opinion

Mr. Hulbert informed the stranger he was with the show and would like to have him there that evening as his guest, on the condition the stranger come around to the stage after the performance, telling him his truthful opinion.

The man accepted and after the night show called on Mr. Hulbert begging his pardon.

It is understood that Paul Murray, manager of "By the Way," will reopen a London engagement August 9, for four weeks, meanwhile rehearsing a new piece written over here by Rogers and Hart, with words and music by Kalmer and Ruby.

Engages Billy Arlington

In the new piece will be Billy Arlington, an American comedian in burlesque for many years who will go across. Mr. Murray expects to add Phyllis Dare to the new cast in addition to Mr. Hulbert and Miss Courtneidge, giving the show four star players.

Chorus girls of "By the Way" again cried when leaving New York on the "Carmania" last Tuesday night. Mr. and Mrs. Hulbert sailed Saturday for Naples to go to the Lido for a vacation. Mr. and Mrs. Paul Murray sailed Saturday also on the "Adriatic" for London.

This English company came over here last December, appearing several months on Broadway at the Gaiety and Central theatres. The show remained five weeks in Chicago.

It is said "By the Way" about broke even on the American engagement. It is probable the two stars will reappear over here.

While Miss Courtneidge struck New York as a hot favorite, the Chicago appearance reversed the verdict with Mr. Hulbert standing out in that city.

London, July 13.

The future of the Winter Garden is disposed of by the announcement that Jack Hulbert and Cicely Courtneidge, stars in "By the Way," their vehicle for last season's American tour, have been engaged for that house.

The offering will be a piece written by Guy Bolton, but details of its character and probable date of opening are withheld for the time being. The original plan was to use the Winter Garden for the production of "Tip Toes," but this arrangement went by the board when difficulties were encountered in casting the piece.

Against the substitution of the Hulbert-Courtneidge piece argues a distant view of "Tip Toes." It has been reported that this will be done by a company being assembled in America.

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, July 2.

It has not been printed in London, but a story is going around that pleases everybody.

When the King went to see "Rose Marie" at Drury Lane, the other night, he said to Sir Alfred Butt, the chairman, "Where is that nice man who used to be here for so many years? I have forgotten his name but I remember he was always so charming when I came to see the melodramas and pantomimes?"

"Do you mean Arthur Collins, your Majesty?" asked Sir Alfred.

"Oh, yes," replied the King. "Will you write and tell him how much I miss him whenever I come to Drury Lane?"

The point of the story is that Butt and Collins, who ran Drury Lane together for some time, never saw eye to eye—also that Collins ought to have received his knighthood many years ago.

Moving Among the Dollars

You have no idea of the pride with which I sat at the same table with Lee Shubert and Al Woods.

"The People at that table must be worth 100,000,000," I heard someone say, the other night, when we were all together. He meant pounds, too—not Lorna.

As I do not think Al Woods can possibly have more than £4,000,000 and as I know Edward Laurillard, who was with us, hasn't more than £1,000,000, and George McLellan, Alfred Zeitlin and Lee Ephraim probably haven't more than £15,000,000 between them, that leaves, when you have to allow for Lee's £30,000,000, exactly £50,000,000 for me.

I get a lot of reflected glory by knowing Americans.

Al Woods Receives the Callers

Al Woods, whose benevolent face reminds me of a fat ox at the Christmas Cattle Show, one of those shaggy ones from Scotland, has been performing his usual acts of charity at the Piccadilly hotel, where, all day now, for 10 days, out-of-work English actors and actresses have been going up the elevator to be tried out for his four companies which are to tour "The Green Hat" this fall, and the four companies which are to make Shanghai Gestures all over the wood-pile states.

I hear from these people nothing but good words about Al. It is quite consoling to hear Constance Collier say what a dear he is. She knew him in the states. And Bobbie Andrews adds a eulogy about "the dear old man."

Why the "Old Men" Cried

I quote the words "dear old man" because I met some of the bunch at "There's No Fool" the other night.

This is a play, made worse from the French, about an elderly middle-aged man who falls in love with a woman, and then finds she loves his son. There are several older men in the play, and all of them bleat with tears when they think of the women of their earlier years and they hear about Age giving way to Youth.

All over the house, I saw old men crying. Even Laurillard wiped away a tear when he came out.

Al Woods said, "Hannen, boy, it makes me feel like Methusalem."

Behind me was an English peer, with his young wife, looking very moony, while prominent in the house, too, by an accident, was an English theatre man who has just become engaged to a girl of 18.

They all sat and listened to the awful warnings. "Our Dogs" is still in the bill, and the appearance of the two titles in electric lights makes it read like "There's No Fool Like Our Dogs." The gay dogs, I suppose it means.

Lost Money—And a Big Winner

People spend a lot of money on plays and lose it. They say that "Hearts and Diamonds," due to close next week, cost \$200,000. It is Lord Howard de Walden, I am afraid, who will have to pay.

Tom Walls and Leslie Henson seem to have discovered the recipe for making money at the Aldwych where, this week, they have produced their fourth riotous farce in three years.

The audience knew the company, even before they came on the stage, so much so that they applauded Mary Brough's voice, before her entrance, when they heard it in the wings.

Tom Walls, who trains race horses when he is not on the stage, and Ralph Lynn, who gets \$1,000 a week, regularly, now, with this company, who are so expert at this quiet English kind of humor that they create laughter without effort.

On the first night, the audience were in such a good mood they didn't even notice that, when the heroine had to change her pajama trousers, the new ones had not been left for her in the wings, so that, after she had made a lot of talk about changing them, she came back wearing the same pair.

America's Champion Talkers

Knowing as I do that, in a week or two, I have to take on Will Rogers at a private dinner party, where he has been told that I can talk him down, with the result that he is waiting until his wife comes, to help him, I tremble to know that two of your citizens have succeeded in shutting up entire luncheon parties.

The other day, they asked St. John Ervine, T. P. O'Connor and several other semi-celebrities to meet Morris Gest. Both these Irishmen are good talkers as a rule, but not when Morris is about. He talked about himself for two hours. He even forgot to mention Lady Diana more than 384 times. He read Otto Kahn's letter to him, and talked about David Belasco, and "The Miracle," and Boston, until, at the end of it, everybody remembered no one else had said a word.

But even dear Morris found an equal, a few days later, in Elsie Janis.

(Continued on page 10)

Prohibitive German Tax Ruining Theatre Properties

Berlin, July 13.

The prohibitive admission tax on local theatres ranging from 15 to 50 percent, is ruining most of the theatre properties here and especially hurting the film houses.

High tax is forcing exhibitors to buy low price films and even then most are unable to make ends meet.

The Theatre Owners' Association reports that the 90 theatres in operation there earned but a total of 200,000,000 marks last year after the tax was deducted.

The association is said to be working secretly on a plan to pool all theatre interests here, figuring that such a plan would at least force banks to extend them credit.

JOHNSON IN DEAUVILLE

Paris, July 13.

Al Johnson and his wife landed at Cherbourg from the "Leviathan" Saturday, motoring from there to Deauville. They are expected in Paris shortly, where they will make a prolonged sojourn before visiting Switzerland.

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October 1 is the latest date that every one connected with the Public Theatres staff is figuring as the opening for the new Paramount theatre in the new building going up as if by magic on Broadway, between 43d and 44th streets. Those watching the progress of this building from the exterior believe that it may possibly open, on that day, but even if it is a month later the theatre and the office building are opened it will still be a noted achievement for every one connected with the enterprise.

Tomorrow (Thursday) morning at 11.30 will be a meeting in the office of H. B. Franklin, vice-president of the Public Corp., at which will be present the representatives of the architects, Rapp & Rapp of Chicago; of the Thompson & Starrett Co., the builders; Ted Young, head of the realty department for Famous Players, as well as the advertising and publicity staff for Public. This will be the regular weekly conference regarding the progress of work on the new Paramount theatre.

Fittings will be passed on, points in question regarding construction and decorating will be thrashed out and settled and finally okayed. Every problem regarding the theatre and building is ironed out by these men, who settle the questions (Continued on page 13)

Goldsteins' Period Report; Gross Income Increased

Springfield, Mass., July 13. The G-B Theatres Corporation, operated by Samuel and Nathan Goldstein, which is one of the few independently owned circuits in the New England states, reports earnings for the period from January 3 to May 29, 1936, as compared with the similar period of last year on the same properties as follows:

Gross income, 1926—\$566,167.22; 1925—\$509,377.57, a gain of \$56,789.65; expenses, 1926—\$449,863.99; 1925—\$434,138.52, a gain of \$15,725.47; net available for interest and taxes, 1926—\$116,303.23; 1925—\$75,329.05, gain of \$41,064.18.

These earnings are at the rate of approximately \$1.50 a share on the 110,000 shares of no par value. The G-B Theatres has leased two theatres in addition to the 10 that are owned.

FARINA'S MOTHER'S DIVORCE

Los Angeles, July 13. Mrs. Florence Hoskins, mother of "Farina," member of Our Gang comedies, whose real name is Allen C. Hoskins, secured a divorce from Clayton Hoskins on cruelty grounds. "Farina," who is six years old, and Jane F. Hoskins, his three-year-old sister, appeared in court and corroborated the mother's story.

NATLSON'S DAUGHTER ABIE'S ROSE REVERSED

Father Playing "Cohens and Kellys" as Gertrude Natelson Elopes with Cecil Cummins

Milwaukee, July 13. While the Balaban & Katz houses in Chicago were playing "The Cohens and the Kellys" last week the niece of Katz pulled an "Abie's Irish Rose" and eloped with an Irish lad.

Gertrude Natelson, daughter of Louis Natelson, manager of the Crawford theatre at Chicago and a kin of the B. & K. interests, did the getaway with Cecil Cummings, Chicago law student. They eloped to Milwaukee and registered at an apartment hotel. When the Natelsons learned their daughter had left with Cummings they called in private detectives and the pair were traced here.

As the coppers rapped at the door of the Cummings apartment, the young bride and groom slipped through a window, down a fire-escape and made another escape. Milwaukee police were called in to help. They started a search. Milwaukee newspapermen took up the chase and it got hot.

Natelson and his wife came to Milwaukee and personally supervised the chase, which led from hotel to hotel. Finally, after a week, they admitted they were married, and Mrs. Natelson did a perfect "Mrs. Cohen." The two kids stood their ground. They said they would not return to Chicago until the strong-arm methods of the parents, which consisted of annulment proceedings, were called off.

Natelson, who then remarked it was like his feature of the week, "The Cohens and the Kellys," promised that the two could live their lives. He said he was spurred into the chase, believing Cummings had kidnapped his daughter. When she told him she married the law student of her own free will, he gave a parental blessing and the crowd returned to Chicago.

The bride is 15 and her husband 22.

"Bardleys" at \$2 Special

"Bardleys the Magnificent," originally announced by Metro last year as a program release and to be made in Technicolor, has been taken from the program classification. It will be released as a special following a showing at a \$2 top in the principal cities. It is slated for the Embassy, New York, to follow "Ben-Hur" this winter.

As a program picture it was sold to many exhibitors. A letter sent from the Loew office to the exhibitors who held contracts for it stated that inasmuch as it wasn't made in Technicolor as promised, Metro would release them from the contract.

Goldstein's Axe Swinging

Los Angeles, July 13. E. M. Goldstein, eastern general manager for Universal, began his regular summer axe swinging when directing Henry Henigson, general studio manager, to release Ed W. Moffatt, who has been its west coast advertising manager for nine years. This is said to be a forerunner to the annual Goldstein cleanup, as a number of economical changes are contemplated in the personnel of the publicity department.

SELLS "FRIEND OF NAPOLEON"

Los Angeles, July 13. Cecil B. De Mille has purchased "A Friend of Napoleon," by Richard Connell from Famous Players. The story had been originally purchased for William K. Howard to direct for F. P. When Howard went over to P. D. C., De Mille began negotiations to buy the picture rights of the Connell short story. At one time the story was considered for Emil Jannings, but with Famous Players selling the rights, no actor has been chosen for the title role.

SELZNICK LINING UP REORGANIZATION OF A. E.

After Class Production?—Offer for "Green Hat"—Persuades Cody to 'Stick'

Lewis J. Selznick has been lively the past week lining up the producing end of the Associated Exhibitor affairs. He is reported to be in the market to secure the screen rights to "The Green Hat" and the price quoted he is willing to pay is \$125,000. This would indicate that the Selznick group is willing to go after class production along the lines of the big three, for this price for rights is more than A. E. ever had for a completed production.

L. J. has made overtures to H. H. VanLoan for a series of melodramatic productions to be made at a nominal cost, as well as having entered into negotiations with several other independent producers.

Yesterday Mr. Selznick concluded terms with Bill Cody for a continuation of that western star under the A. E. release banner. Cody is said to have had offers from two of the larger releasing organizations who wanted to take him over. He is figured as one of the fast coming youngsters starring in the western type of stories.

Selznick convinced Cody it would be to his advantage to "stick." Cody and his director, Bill Craft, will start west today or tomorrow ready to begin work on the first of a series of five that they are to do under their new contract.

Within a few days Myron Selznick is to depart for Los Angeles to start negotiations with several producers for their product for release through A. E. and possibly to lay down the ground work for rather extensive producing on the part of the Selznicks, personally, for the organization.

Independent at Loew's State

An independent film, "Men of the Night," produced by Ginsberg-Kann, goes into Loew's State, New York, next week, marking the first out and out independent to play this house in nearly two years. It is also booked for the Loew houses.

During the winter quite a few independents play the smaller Loew houses, but seldom do they get to the State, which plays Metro and Famous-Players product.

\$25 for Allowing 5-Yr. Old Alone in Theatre

A fine of \$25 each was imposed by the Justices of Special Sessions last Friday on Joseph Meyers, of 1548 First avenue, doorman at the Regent, 1556 First avenue, New York, and Annie Massey, cashier of the same place, for permitting a minor to enter the theatre without a guardian.

Both were arrested by Agent McCarthy of the Children's Society after they had allowed a five-year-old boy to purchase and use a ticket.

BRADLEY JOINS MITCHELL

Los Angeles, July 13. George E. Bradley has resigned from the First National scenario department to become associated with Mitchell Productions.

He has taken over a one-fourth interest in that organization which has just completed making "Gold" a feature for the independent market.

"Most Profane Woman on Coast" An Exhibitor—And a Holy Terror

Los Angeles, July 13. Exchange managers in Los Angeles are having a lot of trouble in keeping the morale of their organizations together and holding up their dignity these days. Their grief has been caused by a woman exhibitor from a small town in Southern California.

This woman, termed "the most profane person on the coast," is considered a holy terror. Not only does she refuse to pay rentals for pictures but makes special trips to town so she can tell managers what she thinks of the collection letters they send her.

When announcing she does not care for a picture, army sergeants could blush at the language used. District managers who have been subject to a tirade, delivered in a tone that could be heard all over the office, have been known to sneak out the back way at the sound of her voice.

One exchange head, who returned here after being in charge of another office was checking over the bad accounts with his auditor. When they came to one item, where the woman in question owed a small amount, he said: "Charge that off to my personal account and when she comes in to buy film from us, ask twice the usual rental. We don't want her business."

BOSTON BANS 'NAKED TRUTH'; OTHERS PLAY IT

Lynn Mayor's Opinion—Sex Picture—Shows to Segregated Audiences

Brockton, Mass., July 13.

Despite "The Naked Truth," sex picture, was banned in Boston, permission was granted for its exhibition at Brockton and Lynn. Advertisements were for the picture in the Boston newspapers.

The film is shown to sex segregated audiences.

Mayor Bauer of Lynn said that "it has a good moral force to it and anyone who finds fault must have a torpid liver."

In Brooklyn it was approved by the city board of theatre censors, other city officials, clergymen and prominent citizens.

West Coast Draws 150 House Managers Together

Los Angeles, July 13.

Upwards of 150 house managers of West Coast Theatres, Inc., and affiliated theatres, gathered here Friday for the first get-together meeting held in a year, or since A. M. Bowles assumed the general management of the circuit. Sessions were held at the Ambassador Hotel and at the Boulevard Theatre, with every member of the board of directors excepting A. L. Gore who is in New York, on hand. Mr. Bowles presided. Also in attendance were C. A. Buckley, treasurer, and A. G. Delabar, representing the New York bankers, who is controller for the circuit and one of its vice presidents.

One of the principal objects of the bringing together of all major and suburban house managers was to quiet any possible fears which may have existed among the men as to the financial status of West Coast Theatres, Inc., and to strongly assure them of the stability and continued progress of the organization.

Tashman Secures Release; May Go in Husband's Film

Los Angeles, July 13.

Metropolitan Pictures has released Lilyan Tashman from her contract. Miss Tashman some time ago complained when it was decided she play a secondary role to Leatrice Joy in a De Mille picture. She claimed that outside companies to whom she was being farmed gave her better opportunities than her own.

It is expected Miss Tashman will sign a contract with Fox to play a role in "One Increasing Purpose," in which her husband, Edmund Lowe will be co-starred with Virginia Valli. This picture is to be made in England by Harry Beaumont. Lowe is scheduled to leave here in 10 days to sail from New York.

SILLS AT HOLLYWOOD

Los Angeles, July 13. Milton Sils returned Monday after nearly a year in the east making pictures. He will start during the week of July 19, on "Men of Dawn."

J. Francis Dillon will direct it for First National.

1,000 SHORTS ARE AVAILABLE

Flood of Short Subjects,
Every Kind

The film industry has never witnessed such a flood of short stuff as is now being issued. Except for First National, Famous, Warners and Metro, almost every firm seems to be listing comedies and featurettes in its program.

Added to this is the deal now pending between Hal Roach and Metro, by which Roach will release his comedies through Metro when his Pathe contract expires.

Fox has his news reel, Imperial Comedies, Sunshine Comedies, Fox Varieties, one reel educational, Van Bibber and the O. Henry comedies as well as the "Married Life of Helen and Warren" in short installments.

Universal has the International news reel, Century Comedies, several serials, two-reel Blue Streak Westerns, Stern Brothers comedies and other shorts; while F. B. O. is handling the Joe Rock comedies, Alberta Vaughan series and other shorts.

Pathe has its usual line. C. B. C., independent, is releasing Screen Snapshots in weekly installments, while other independents have the same sort of an idea.

Pathe has its Roach comedies, Lloyd releases and some early Chaplins in addition to serials.

Weiss Brothers, independent, are making and distributing several comic strip series, some of which are now completed, while Red Seal has its cartoon reels with Ko-Ko the clown; its Song Cartoon reels, travelogs and novelty bits, while many minor firms are turning out educations by the score.

A conservative estimate is that before this year is out there will be over 1,000 short subjects available, a greater number, numerically, than features.

COMMERCIAL PRODUCER CHURCH-SCHOOL FILMS

Standard Will Make "Man
Who Defied God"—Lytell
Starred

Los Angeles, July 13. Standard Pictures Company, producing films for churches and schools, have been organized with Kathleen Clifford, M. P. Illitch, her husband; Larry Semon and C. W. Walstrom at the head.

Their first picture will be "The Man Who Defied God," with Bart Lytell starred.

Production will start immediately, with Frank P. Donovan as director.

SUMMER SUBSCRIPTION

to "VARIETY"
\$1.75—3 Months

Send remittance with name
and address

**THEATRE BEAUTIFUL
FORUM**
PROPERTY OF ALFRED KAPLAN
LOS ANGELES

2ND WEEK
World Premiere
FRANK LLOYD
Production
**"THE WISE
GUY"**
with JAMES KIRKWOOD,
BETTY COMPTON,
MARY ASTOR
Also World Premiere
MABEL NORMAND
in her three reel comedy
"Raggedy Rose"
**TED HENKEL
AND ORCHESTRA**

\$3,500,000 IN 2 NEW STUDIOS

VAN FLEET RESIGNS FROM FEDERAL TRADE COM.

Departure Not Settled—Another Complication in F. P.'s Investigation

Washington, July 13. The Famous Players-Lasky case, before the Federal Trade Commission, is seemingly set for still further delay and added complications. Vernon C. Van Fleet, one of the commissioners, has advised the president he wishes to resign and return to his law practice. It was Commissioner Van Fleet who constantly threw the import of his questioning, during the several recent hearings on the picture case, to the defense of F. P. On two separate occasions the commissioner has completely "sunk" the government counsel arguing the complicated points of the case before the commission. When Commissioner Van Fleet's resignation will become effective is problematical. It is understood the President has requested him to remain for an indefinite period. It is practically certain Mr. Van Fleet will not be on the commission when the F. P. case comes to a final vote, thus carrying out his own prediction, to the effect, that the manner in which the case was being handled no member of the present personnel of the commission would be present to cast the final vote, disposing of the F. P. case.

UKULELE IKE TAKES EARLE, WASH, RECORD

Washington, July 13. Cliff Edwards (Ukulele Ike) smashed the box office record for the Earle (vaude-pict.) last week. The holiday business attracted Sunday and Monday (July 4-5) more than doubled that of the like two days a year ago. So says Nelson Bell, publicity dispenser for the theatre, a Stanley Co. house.

LAEMMLE GAINING

London, July 13. Carl Laemmle commenced to gain after the blood transfusion of last week. He is now said to be out of danger. The Universal's head is under the care of Dr. Jesse Helman of New York City. Dr. Helman was cabled for when Mr. Laemmle was taken all aboard the boat coming into Southampton. He wanted Dr. Helman to operate, but the surgeon, although catching the first boat leaving New York after receiving the cable, could not reach here in time, owing to the urgency of Mr. Laemmle's condition. Upon arrival, Laemmle insisted that Dr. Helman attend him.

6-WORD TITLE

Los Angeles, July 13. Universal announces purchase of "Just Break the News to Mother," to be produced as a war drama. Some of the small town theatre managers are beginning to figure already how they will get the title on their marquees.

F. P. Hearing Starts July 20

Washington, July 13. The taking of testimony in the Famous Players case under the reopening order of the Federal Trade Commission has been postponed until July 20. The postponement was a last minute affair secured by Bruce Bromley, F. P. counsel, July 7, the day before the hearing was scheduled. Testimony will be taken as planned in the original order at the Federal Trade Commission's office in New York City. Harold B. Franklin and Sam Katz are to be the first witnesses for the Government.

Making a Church Pay

Using a church auditorium for picture purposes is nothing new in film circles, but turning a house of worship over to screen entertainment and making it pay two summers in succession is something else again. Lewis Hildinger, of Trenton, N. J., last summer took the largest church auditorium in Ocean Grove, that of the Methodist Episcopal Church, and started daily picture shows. When another New Jersey picture man heard Hildinger was going to get busy elsewhere this summer he made haste to get the church. It seats around 4,000. This edifice is not only one of the biggest of its kind in the east, but the entire United States for that matter.

'BIRD OF PARADISE' MAY NOW GO INTO FILM

Rights Bought 3 Years Ago by 1st N. for \$150,000—Mrs. Fendler's Suit Intervened

After buying "The Bird of Paradise" for \$150,000 over three years ago and forced to withhold its production because of the suit brought by Mrs. Grace Fendler against Oliver Morosco and Richard Walton Tully, First National is now understood to be preparing the film for production. Notwithstanding the litigation between the play's author, producer and Mrs. Fendler, who claims that her idea was pirated for the piece, is still on, First National is expected to arrange with her so that it can proceed with the film rights. She has already been twice awarded large damages in the courts against Tully and Morosco. At the time First National first bought the screen rights, Richard Walton Tully was to direct and produce the picture for them, but as work began, Mrs. Fendler brought her suit and eventually won it in the New York courts, it being one of the few cases of plagiarism in which the plaintiff ever received a verdict. Messrs. Morosco and Tully appealed the decision, and only last week, Justice Erlanger again affirmed the correctness of the first decision. The successful plaintiff can now demand an accounting of all the play's profits on all its tours and stock presentations.

STAHL WITH FOX

Despite reports John M. Stahl has affixed his signature to a William Fox contract, Stahl will join the new connection about January 1. He has been in the M.-G.-M. fold since Louis B. Mayer joined, as he held a personal contract with the latter. When Mayer finished making his pictures for the F. N. organization at the M.-G.-M. lot in Culver City, Stahl was assigned the task of "film doctor," being used on retakes of all products, as well as acting in an advisory capacity to the directors on production.

"BEAU GESTE" AT \$2

"Beau Geste," the Herbert Brenon special for Famous, comes into the Criterion, New York, for a run at a \$2 top.

"McFadden's Flats"

Los Angeles, July 13. E. M. Asher, Charles Rogers and Edward Small have joined forces to make a series of features for First National. The first will be "McFadden's Row of Flats," which Rex Taylor is adapting. Charlie Murray will be featured in the same role he played on the stage 20 years ago.

F. P. & 1ST NAT'L'S ULTRA PLANTS FOR PLAYERS

Bungalows, Duplex Apartments and Suites in Modern Studios Built in Record Time—First National Spends \$2,000,000 on 48-Acre Field—F. P.-L. Invested \$1,500,000 Converting United Studios—Children and Mothers Provided For—Nothing Overlooked.

HOLLYWOOD FOREVER

Los Angeles, July 13. Active operations have started at both of Hollywood's newest and most modern picture studios, with the formal opening of the new and rebuilt Famous Players-Lasky plant and the completely new First National Studio at Burbank. Both are the last word in studio construction and equipment, with the eyes of the entire industry centered on each because of the different angles under which construction was accomplished. First National, at an outlay of approximately \$2,000,000 when its new plant is finally completed, set a pace in studio construction by converting a 48-acre alfalfa field on the outskirts of Burbank, adjoining Hollywood, into a modern, going picture studio in the remarkably fast time of 56 actual working days. Famous Players-Lasky, taking over the 26 acres and plant comprising the old United Studios (lately the home of First National), completely rebuilt and remodeled the works at a cost of about \$1,500,000, also setting a speed record (Continued on page 10)

LUBLINER & TRINZ TRY STOCK AT PANTHEON

House on North Side, Chicago—May Try It Also in Other Houses

Chicago, July 13. It is reported that Lubliner & Trinz will install a dramatic stock at the Pantheon, north side, in the fall, with other companies to go into other houses of the circuit if the Pantheon trial proves successful. Earl Ross, who now has a troupe in Bay City, Mich., may have the Pantheon assignment. The Chateau, stock house since last summer with considerable success, will shortly pass out of the hands of Aschor Bros. through loss of lease.

Fitzmaurice with 1st N.

Los Angeles, July 13. George Fitzmaurice has entered into a two-year contract to direct his own productions for First National, effective after he completes a remaining picture under his contract with Samuel Goldwyn. M. C. Levee, head of First National on the coast, closed the deal. Fitzmaurice was getting \$75,000 for directing each picture for Sam Goldwyn. It is understood the contract with First National provides for a payment of \$100,000 on each picture, with the schedule calling for three a year.

"DOUBLING" HORSES

Doubling of actors is an everyday occurrence in Hollywood, but Fat Jones and his assistant, Lou Shapiro, go this one better. They rent horses and equipment to the studios, maintaining two barns for housing the animals, one near Hollywood and the other in Newhall, 40 miles away and in the middle of the country mostly used for western locations. To save the film companies expense of transporting horses and equipment used on the studios' western streets, the horse renters have "doubles" of the animals necessary at the Newhall barns, making it possible for a film company to use the horses near the location rather than bring them out from the city. Except in the instance of specially trained horses used by western leads, Jones has a horse double in each of his barns at all times, and goes out in the market to purchase with that thought in mind when he has to replenish his stock.

BEAUTY CONTESTS FOR BOTH MEN AND WOMEN

E. C. Hill Leaving to Hold Them Abroad for Fox—Winners in Hollywood

Edwin C. Hill, former head of the West Coast scenario department for Fox, sailed this week for a six months in Europe. Hill's mission will be to promote beauty contests for both male and female in the Latin countries. The idea is to bring the winners of the various contests to Hollywood and develop them along lines that may bring them to stardom. While abroad Hill will look over French atmospheric conditions in connection with the forthcoming production of "Seventh Heaven," which is to be directed by Frank Borzage. The latter will join Hill in Paris some time in September for the same purpose. Though there is considerable conjecture as to who will play the Helen Menken role on the screen it is understood this prize will go to Madge Bellamy.

BREWSTER'S 'FACE-LIFT'

Los Angeles, July 13. Eugene V. Brewster, publisher of movie fan magazines and screen sponsor for Corliss Palmer, feels that youth and beauty are essential if one wants to mix with the Hollywood and Beverly Hills picture set. Prior to reaching the coast Brewster is said to have visited a New York surgeon who specializes in facial remodeling and had the latter do his best. The lines and wrinkles which Brewster, who is around 55, had have disappeared as a result of this treatment and the publisher now appears to be at least 15 years younger. However, the "pan" remodeler, possibly impressed by the importance of his patient, became a little nervous in his work as the publisher has a rather long scar in the back of his head, which signifies that nature did not do the rejuvenation job of her own volition.

Hays Approved 'Wise Guy'

Los Angeles, July 13. Newspaper advertising by the Forum, which showed "The Wise Guy," Frank Lloyd's production last week, included the words "Approved by the Will H. Hays organization." This came after the New York Board of Censors had banned the picture.

FILM 'GUIDES' NEW BUNK FOR FOOLISH FILM FANS

Another "Sucker Graft" for Hollywood's Marks—"Nat'l Casting Guide Gets Limelight

Los Angeles, July 13. A new "sucker" graft has been developed in Hollywood. Driven out of the "make-up" school racket by the combined efforts of the state labor commissioner's office, the Hays organization, local authorities and the Better Business Bureau, sharpers are now invading a new field to hook the unsuspecting film aspirant.

This is the publication of "screen guides" and "casting directories." After several legitimate publications of this kind were issued and had become established, several ex-principals of film schools walked in.

Where the on-the-level casting magazines have been accepting advertising from people long in the industry, the new element made no bones of resorting to their old system for getting money. This was to run large ads in the classified section of local newspapers announcing that they would consider a limited number of men, women and children of all ages for a plan that would bring them before the eyes of the casting directors daily.

Robert Burton Wilcox, formerly of Wilcox, La Verne and Shuler, who operated the Screen Players Studio, opened offices in the Palmer building, Hollywood, as the "National Casting Guide."

Wilcox and his associates in the Screen Players Studio were picked up recently in the "make-up" school clean-up and charged with operating an illegal employment agency. Warrants were issued against the men, charging them with contributing to the delinquency of a 16-year-old girl. The men are said to have kept the girl at the studio until early in the morning.

Wilcox appeared before Deputy State Labor Commissioner C. F. Lowy last week in regard to the "make-up" school matter and while there E. E. Lampton, another deputy commissioner, served him with a complaint filed by Elsie Sullivan, stenographer for Wilcox and his "National Casting Guide," charging he still owed her \$13 back pay. Wilcox promptly and without a word of protest paid the claim.

Since then efforts on the part of many people to locate Wilcox have not been successful. The "National Casting Guide," occupying four offices on the fourth floor of the Palmer building, have been closed, and it was announced at the office of the building that they were for rent. Wilcox is said to have left without paying his rent.

As far as can be ascertained, Wilcox has not published his casting guide, although it is alleged he has taken in much money from those with screen ambitions.

According to Miss Sullivan, receipts via the postal route were heavy. Wilcox, in his classified advertisements, had a coupon attached to be mailed to him. Unless the "National Casting Guide" appears in book form soon, advertisers intend taking the matter up with the government postal authorities.

Cantor's 2nd Comedy

Los Angeles, July 13. Upon the completion of "Kid Boots" about Aug. 1, Eddie Cantor will remain here to do another comedy feature for Famous Players. The picture is to be made from an original story by Cantor with the latter to play a letter carrier.

COSTUMES FOR HIRE

PRODUCTIONS
EXPLOITATIONS
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BROOKS
1437 B'way, Tel. 5580 Pen.

BEBE DANIELS' 'PALM BEACH GIRL' TAKES L. A. MET UP TO \$26,000

Loew's State Got Summer Record with \$33,500 Last Week—"Variety's" Final Week, \$13,000 at Million Dollar—Big Biz for 'Wise Guy'

Los Angeles, July 13.
(Drawing Population, 1,350,000)

The triple holiday over the Fourth was a break for the picture places with virtually all of the big houses showing substantial gains over the preceding week.

The surprise was the spurt of the Metropolitan. With a feature winning only mild praise from the critics it jumped \$8,000 over the previous seven days. The intake was approximately \$26,000, which netted a satisfactory profit.

Loew's State grossed a trifle better than for the preceding week, and has set a new Pacific Coast record for consecutive business in the face of summer heat.

Another surprise was at the Forum, where "The Wise Guy" had its premiere. It drew them in for \$12,000, and is held over.

Third and final week of "Variety" at the Million Dollar was a slight improvement over the second week, the gross being in the neighborhood of \$13,000, which gave the house a fairly good profit on the run.

Estimates for Last Week

Grauman's Egyptian—"Sparrows" and "Black Pirate" (U. A.) (1,800; 50-150). Holiday and theatre parties helped boost receipts to \$17,000.

Carthay Circle—"Volga Boatman" (P. D. C.) (1,650; 50-150). Hitting fast pace, improving with age, and at around \$16,000 looks good for from four to six weeks more.

Loew's State—"Ella Cinders" (F. N.) (2,300; 25-31). Broke record set preceding week by several hundred dollars and established new figure for hot weather attendance. "Pube" Wolf's popularity, with added presence of the O'Neill Sisters Kiddie Revue, drew capacity matinee business; \$33,500.

Metropolitan—"The Palm Beach Girl" (F. P.-L.) (3,595; 25-65). Bebe Daniels in "Palm Beach Girl" proved satisfactory surprise; best business in long time; \$26,000.

Million Dollar—"Variety" (F. P.-L.) (2,200; 25-85). Final week of German classic benefited by holiday crowds and showed gain. Around \$13,000.

Forum—"Wise Guy" and "Raggedy Rose" (F. N. & H. Roach) (1,800; 25-75). Remarkable business for this house; \$12,000, netting biggest profit in long time.

Figueras—"Prince of Pilsen" (P. D. C.) (1,600; 25-75). One week sufficient; \$7,200, just trifle above normal.

Criterion—"The Road to Mandalay" (M.-G.-M.) (1,400; 25-35). With total intake of \$6,000 Criterion was enabled to throw away the red ink. Picture held over for second week.

(Copyright, 1926, by Variety, Inc.)

F. P. Rejects Gloria's \$400,000 Salary Demand

While expectant of Gloria Swanson making a final picture for Famous Players before going over to United Artists, F. P. is said to have rejected the proposition upon Miss Swanson's demand of a guaranteed \$400,000 salary for her final F. P. film.

It had been believed Miss Swanson would assent to another F. P. picture in partial reparation for the long time consumed in her previous Famous-made film.

With United Artists, through Jos. M. Schenck, Miss Swanson, from understanding, will finance her own film productions, for U. A. release.

92 IN MILWAUKEE AND 'COOLING SYSTEMS' COLD

Nothing Could Stand Off Heat—Wisconsin, \$16,000 with "Padlocked"

Milwaukee, July 13.

With the mercury 92, Milwaukee grosses hit the toboggan. Every theatre, with the exception of the Davidson, where summer stock is being played and a three-week benefit is in progress, was hit hard last week. All of the theatres made great noise about their cooling systems, but the patrons made their way to the beaches.

Estimates for Last Week

Palace—Vaude and "Hell-Bent for Heaven" (2,400; 50-75). Poorest business of season; \$19,000.

Majestic—"Golden Web" and vaude (1,800; 25-40). Advertising patriotic gifts to children brought a little to matinees, but heat hurt greatly; \$14,500.

Miller—"Ermine and Rhinestones" and vaude (1,600; 25-40). Pleasing show and picture. Did well to hit \$12,800.

Wisconsin—"Padlocked" (3,500; 50-60). Cutting weekday mats to 30c. brought in a little extra trade, but not enough. About \$16,000.

Alhambra—"As No Man Has Loved" (3,000; 25-50). About \$10,400.

Garden—"Paris at Midnight" (1,000; 25-50). Feature supplemented by Byrd's Polar flight pictures, but both did not come near what this house did in last four weeks. Not over \$4,200.

Merrill—"Road to Mandalay" (1,200; 25-50). Thanks to Lon Chaney's pulling powers here, Merrill stayed well out of "red"; \$6,750.

Strand—"Brown Derby" (1,200; 25-50). Switch in bands did not especially hurt or help. Fell to \$8,300.

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7 New Films at U. City

Los Angeles, July 13.

Within the next two weeks seven new productions will be under way at Universal City. The following directors are now putting the final touches to the preliminaries incidental to starting "shooting" King Baggot on "Down the Stretch"; Lynn Reynolds on "Cheyenne Days," starring "Hoot" Gibson; Edward Sloman on "The Bargain Bride," formerly "Lea Lyon," starring Mary Philbin; Edward Laemmle, "Held by the Law"; Wm. E. Selter, "Fast and Furious," starring Reginald Denny; Paul Leni, "The Cat and the Canary," featuring Jean Horsholt, and Lois Weber on "Uncle Tom's Cabin," the preliminary scenes for which were "shot" in the east several months ago.

The cast for "Uncle Tom" is virtually complete, with only the parts of "Topsy" and Eva unfilled. Charles Gilpin will play "Uncle Tom," George Siegmann, Simon Legree; Lucian Littlefield, Marks, and Arthur Edmund Carewe will be George Harriid.

The Duncan Sisters will not play the Topsy and Eva roles.

TAXES STOPS BUILDING OF 3 ST. JOHN HOUSES

Exhibitors and Employees Are Taxed to Starvation—High Property Taxes Besides

St. John, N. B., July 13. Exhibitors in other sections who have been bemoaning excessive taxation can consider themselves fortunate when contrasted with the plight of the locals.

Recently substantial increases were made in the annual fees for picture houses pro rata with the number of seats and also on tickets above 25c.

Property taxes have been increased as high as 50 per cent. in some instances. Supplementing this property tax is a city tax on all individuals with income, regardless of property ownership. An employee of a picture house receiving \$35 weekly is forced to pay approximately \$50 for a year's taxes on his income alone. Also to be levied is a 10 per cent. direct tax by the provincial government. A federal income tax has been in operation since the early war stage.

The unfavorable conditions have caused cancellation of plans for the erection of three picture houses in St. John.

With business growing more unsatisfactory yearly, theatres and employees find taxation increasing greatly. And graft and mismanagement are the primary reasons.

Estimates for Last Week

Imperial (1,600; 25-35)—5-6, "Rolling Home" (U.); 7-8, "Miss Brewster's Millions"; 9-10, "Clash of the Wolves." \$3,800.

Unique (350; 25)—5-7, "Fighting Flames" (Columbia); 8-9-10, "Looking for Trouble" (U.). \$1,100.

Queen Sq. (900; 25)—5-6, "Prince of Pep"; 7-8, "Lady Robin Hood" (P. D. C.); 9-10, "Hands Across the Border" (F. B. O.). \$950.

Palace (550; 20)—5-6, "The Lady" (1st N.); 7-8, "Making of O'Malley" (1st N.); 9-10, "The Hurricane Kid" (U.). \$400.

Gaiety (500; 20)—5-6, "Yankee Senor" (Fox); 7-8, "The Lady" (1st N.); 9-10, "Making of O'Malley" (1st N.). \$350.

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PROVIDENCE NORMAL

Business About as Expected for Summer

Providence, July 13.

(Drawing Population, 300,000) Holiday passed unnoticed by local managers. Business was neither up or down for week-end.

Managers seem to have changed their minds about discontinuing Sunday shows during dog days. Sundays on whole have been dropping beneath week-day figures but will continue without change.

Only one house, Fay's, is running vaudeville at present. With dearth of outstanding films at picture houses during the past month, business here reached low ebb of dullness.

Manager Reed, of Strand theatre, has made effort to dispel apathy this week by engaging A & P Gypsies, radio band, as special presentation.

Estimates for Last Week

Majestic (2,500; 10-40)—"Glenister of Mounted" (F. B. O.). No impression. "Eve's Leaves" (P. D. C.), snappy, sure-fire comedy, landed beautifully. Good for summer at \$5,500.

Rialto (1,448; 15-40)—"Brown Derby" (1st N.). Of little drawing power. "River's End" (1st N.). Although release, liked and real draw. \$4,100.

Strand (2,200; 15-40)—"Girl from Montmartre" (1st N.). Pleased many. "Handsome Brute" (Inde.), of first importance as second feature stuff. Good for July at \$6,000.

Victory (1,950; 15-40)—"Great Love" (M.-G.-M.), and "Little Giant" (V.). Only fair week. About \$5,000.

This Week

Majestic, "Northern Code," "Bachelor Brides"; Rialto, "Three Weeks in Paris," "Midnight Thieves"; Strand, "Say It Again"; Victory, "Silver Treasure," "Trip to Chinatown."

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Famous Re-Signs Cruze At \$3,500 Weekly

Los Angeles, July 13.

Jesse L. Lasky, upon being informed that James Cruze was negotiating to produce for United Artists upon the conclusion of his Famous Players contract, corralled the latter and had him resign for two years.

It is said Cruze will receive a flat \$3,500 a week salary for a minimum of three pictures a year.

The new contract goes into effect Jan. 1.

HEAT, HOLIDAY AND LACK OF NAMES HURT IN MINNEAPOLIS

Nothing in Town Does Real Biz—Attractions Rated Okay for Entertainment but Not for Drawing—First Bad Week of Summer

'WEST' IN WRONG HOUSE AT PORTLAND, \$7,200

Rivoli with Combo Policy Good at \$6,300—"Boatman," Fourth Week, Also \$6,300

Portland, Ore., July 13.

Change from straight pictures to a combination style evidently helped the Rivoli, judging from the first week's trial. Trade in general was nothing to brag about. Liberty, usually leader in grosses, fell by the wayside with "Born to the West." It seems that western stuff at this house does not go over.

Estimates for Last Week

Liberty (2,200; 35-50), "Born to the West" (F. P.). Zane Grey's story, with Jack Holt, did not fare so well here, \$7,200.

Rivoli (1,210; 35-50), "Lovey Mary" (M.-G.). With five acts also, lined up strong. \$6,300.

Majestic (1,000; 25-35), "Sporting Lover" (F. N.). Conway Tearle, good card in these parts, could not hit for the big money in this feature. \$4,200.

People's (936; 30-45), "Brown Derby" (F. N.). Comedy-drama knockout. Brought good gate at this house, regardless of beach weather. \$2,400. Remodeling here postponed indefinitely.

Columbia (833; 50), "Volga Boatman" (P. D. C.). Fourth week in small house. \$6,500.

Blue Mouse (850; 25), "The Sap" (Warners). Amusing comedy that clicked. Excellent gross for size and scale. \$2,100.

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Long Distance Love And One-Sided, Only

Los Angeles, July 13.

The busted heart of a Hollywood studio gateman is the latest romance to be aired in Judge Walter S. Gates' divorce court. Carter Sharredd was the gate-keeper, according to his wife, Mrs. Anna Sharredd, who obtained a divorce on desertion charges.

According to the testimony offered by his wife, Sharredd went to work as a gateman at one of the Hollywood studios and fell in love with one of the woman stars. He worshipped from afar, but forgot his own wife. The job did not pay enough to support Mrs. Sharredd but he refused to give it up and leave the vicinity of his "movie queen."

When questioned by the judge about the star's relation with her husband, Mrs. Sharredd said: "She did not know he was alive until one day she sent him on an errand and he messed it all up. She bawled him out properly. Then he turned his attentions to an extra girl."

Mrs. Sharredd refused to name the "other woman," saying that the screen luminary was unaware of the spell she cast over the wandering gateman.

"But she certainly spoiled my husband for me," the ex-wife said.

Round World Co. on Tour

Los Angeles, July 13.

Universal's "round - the world" company, making pictures in every land it visits, having left Germany two months ago, arrived in Hollywood Friday and will remain here for two weeks, shooting scenes at the local beaches, studios, etc.

The party includes George Jacoby, director, Marietta Milner, Australian actress; Olga Brink, German; Jack Trevor, leading man, and George Alexander and Stuart Rone, from England.

From here the company sails to Honolulu, thence to Japan, China, Australia, New Zealand and Ceylon, later to India and Turkey, everywhere taking pictures.

Minneapolis, July 13.

Hot weather, holiday exodus and an absence of any outstanding "name" attractions combined to put the skids under box office grosses the week of the Fourth. It was the first really bad week this summer. At that, considering the generally poor business conditions, the takings were not so slim as managers expected. The Hennepin-Orpheum had another show without a "name" headliner and with a dog picture that couldn't have helped the box office an iota. The show, however, proved well-balanced and pleasing, but the circumstances kept the trade away.

The State had a moderately pleasing Richard Dix picture, "Say It Again," and an inexpensive, but pleasing stage act with a group of Circoline clad girls and a tenor. It would have required a show a thousand-fold more powerful to have made any headway.

Estimates for Last Week

State—(2,040; 50). "Say It Again" and "Waters of Minnetonka" (stage presentation). Show well liked, but couldn't overcome conditions.

Strand—(1,277; 50). "Old Army Game." W. C. Fields popular here and picture good for hot weather. Might have done well under normal circumstances.

Lyric—(1,200; 35). "Brown Derby." Hines has large local following and this is sort of comedy they liked when temperature high, but house suffered along with rest.

Aster—(896; 25). "Sign of the Claw." Business negligible.

Hennepin-Orpheum—(2,552; 50-99). "North Star" and vaude. Picture and human performers lacked pulling power, but show gave satisfaction.

Pantages—(1,554; 50). "Three Weeks in Paris" and vaude. Strong offerings, would have done much better with any kind of break.

Seventh Street—(1,480; 50). "Dice Woman" and vaude. Hit hard by heat.

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PALACE, WASH., \$10,000 PRE-SEASON PUBLICITY

First Real Heat Kayoed Picture Trade Last Week—Lowest Gross, \$5,500

Washington, July 13.

(Estimates (White) Population, 380,000)

Holiday business saved last week, with its first taste of real heat. The two Loew houses put across a smart one when announcing the new season a month earlier than last year. This with consequent spread in advertising gave Palace and the Columbia a shade. The Palace drew about \$3,000 more than the next house in the line up.

Quality of all productions won praise.

Estimates for Last Week

Columbia—"Born to the West" (F. P.). (1,232; 35-50.) Liked, started big, but skidded toward end of week, due to heat. \$7,500.

Metropolitan—"Sporting Lover" (1,542; 35-50). Skidded, as did the Columbia, only more so. \$7,000.

Palace—"Padlocked" (F. P.). (2,432; 35-50). Got top business. New season's announcement accountable for \$10,000.

Rialto—"Unknown Soldier" (U.). (1,978; 35-50). With excellent tie-up due to blind soldier singing in prolog; things started big, but dropped with thud. \$5,500.

This Week

Columbia, "Cat's Pajamas"; Metropolitan, "Up in Mabel's Room"; Palace, "Fascinating Youth"; Rialto, "A Trip to Chinatown." (Copyright, 1926, by Variety, Inc.)

Skourases' Own Shows

St. Louis, July 13.

It has been definitely announced by the Skourases brothers that the Publix presentations will not be shunted to the Ambassador (downtown) upon the opening of that house next month, but will continue to play at the Missouri.

The Skourases intend to build their own stage shows at the Ambassador.

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ON CHANEY IN 2 HOUSES FOR 2 WEEKS ON B'WAY TO \$129,174

May Be Unique Record for Single Star in New Picture and Re-Issue—"Variety," 2d Week at Rialto, Only \$400 Behind 1st Week

A heat wave at the latter end of last week seemed to take its toll as far as the picture house grosses were concerned, but seemingly the cooling plants in some of the houses stood off the attack.

In face of this two remarkable instances of drawing power were shown along the street. The first was that "Variety," the UFA made and F. P. L. distributed production at the Rialto fell off less than \$400 in its second week. Something most unusual when considered that Harold Lloyd in a couple of the best weeks of the season while doing a much larger gross his first week, going to around \$47,000, dropped almost \$11,000 in second week, and Glida Gray in "Aloma" getting \$37,000 her first week, dropped \$3,000 below that on the second.

From that it can be seen that light in the hot weather this imported film is showing remarkable box office strength in New York. Its third Sunday was the biggest yet, the take being \$6,336, the second being \$5,931 and the first \$5,000.

The second event of more than passing note is the showing that the name of Lon Chaney made on the two weeks heavily billed in two theatres simultaneously. At the Capitol in "The Road to Mandalay," a new Metro-Goldwyn-Mayer picture, he pulled \$44,374.30 on his second week, giving him \$96,472.30 for the two weeks at that house. During the same time Universal released "The Trap" at the Colony for two weeks and last week got \$14,526.45, total for two weeks of \$32,702.45. In all the Chaney name at two houses, with a new and an old film, brought \$129,174.75 to the box offices, which that star certainly can pride himself on.

The one other attraction that stood up in face of the onslaught was "The Big Parade," 33d week at the Astor, to \$18,391, only \$150 under what it got the week before.

In the other run houses "Ben-Hur" at the Embassy showed \$8,147.50, while "Mare Nostrum" at the Criterion got \$6,651.50.

The Strand, which held "It's the Old Army Game," together with a new Plunkett "Frolie," got \$23,300 on the week, running about neck and neck with the Rivoli, where "Silence," a P. D. C. production, together with Frank Cambria's "Love's Enchantment," drew \$22,000.

At Warner's "The Devil Horse" drew \$11,369, while the little Cameo, with another Repertoire Week, fell down to \$3,537.

The current week finds the unusual spectacle of two F.B.O. releases in de luxe presentation houses right on the Main Stem. F.B.O. booked "Bigger Than Barnum" into the Colony, where it is being given a great circus ballyhoo, and their western riding star, Fred Thomson in "The Two-Gun Man," is at Warner's.

Estimates for Last Week
Astor—"Big Parade" (M-G-M). (1,120; \$11.00-\$22.00) (34th week.) Dropped off about \$150 last week, remarkable showing considering weather and length of run. \$18,391. Cameo—Rep. week. (549; 50-75.) Went back to repertoire idea last week and finished with "The Miracle Man," getting \$3,537. "Rep" again this week.

Capitol—"The Road to Mandalay" (M-G-M). (5,450; 50-\$16.50) In two weeks this Lon Chaney starring feature created new summertime house record for big Capitol. First week brought \$52,098, last week, \$44,374.30, giving total of \$96,472.30 on two weeks.

Colony—"The Trap" (U). (1,980; 50-75.) Universal release, also held over, with Lon Chaney name, used here as against Capitol. Result, \$14,526.45, week previous having been \$18,176, making total of \$32,702.45 for two weeks on release; far from bad.

Criterion—"Mare Nostrum" (M-G-M). (608; \$11.00-\$22.00) (21st week.) Last week, \$6,651.50. Picture scheduled to remain until Aug. 15, at which time Publix again takes over house, and will present "Beau Geste" for run.

Embassy—"Ben-Hur" (M-G-M). (596; \$11.00-\$22.00) (29th week.) Dropped little last week, getting \$8,147.50, good business at this time of the year.

Rialto—"Variety" (UFA-F. P. L.). (1,960; 35-50-75-99) (3d week.) Picture made remarkable showing in second week and started off Sunday, July 12, with biggest Sunday it has had thus far, getting \$6,336 on day. First week, \$34,442; second,

JULY'S FREAK WEATHER BREAK HELPED BALTO.

Pictures Regardless Did Much Better Than Looked for Last Week

Baltimore, July 13. The fog lifted about the Stanley-Crandall plans for the Academy of Music site last week. It is now understood that the original plans for rebuilding will be followed. This means that the side and rear walls of the present Academy will be retained. The plan to raze them and seek a deeper foundation for new walls has been abandoned.

No outstanding pictures last week and the generally good business may be chalked up to the break in weather, rather than to the films.

Estimates for Last Week
New—"Prince of Pilsen" (1,800; 25-50). Good notices and with great weather break drew big for this season. \$9,000.

Century—"Lovey Mary" (3,000; 30-65). Good for juvenile trade. \$12,000.

Hippodrome—"Better Man" and vaude (3,300; 25-50). Weather largely responsible for exceptional July gross of \$10,000.

Warner-Metropolitan—"Hell Bent for Heaven" (1,300; 25-50). Unusual summer holiday draw. About \$7,500.

Parkway—"Road to Glory" (1,400; 25-50). Did third better than average week before. About \$3,250.

Garden—"Gentle Cyclone" and vaude (3,000; 25-50). Buck Jones didn't have mid-summer heat to buck for four days. About \$11,000. Excellent.

This Week
Century—"Sally of Sawdust"; New—"More Pay, Less Work"; Garden—"Hands Across Border"; Warner-Metropolitan—"Silken Shackles"; Hippodrome—"Lying Wives"; Parkway—"Beautiful Cheat." (Copyright, 1926, by Variety, Inc.)

\$45,000 for Dog's Death

Los Angeles, July 13. George A. Kempin, stunt man in pictures and trainer of "Peter, the Great," motion picture police dog killed by a bullet recently, has filed a damage suit for \$45,000 against Fred R. Cyriacks.

Cyriacks is alleged to have fired the shot that killed "Peter" and another shot that went through Kempin's hat.

Kempin says he lost his nerve after the shot and that he was also damaged when the dog was killed and he was out of a job. Kempin declares that he was not embroiled in the quarrel in which the shots were fired.

Kraft Cast Publix Unit

"Love Tales," the Ned Weyburn unit, which opened for Publix at the Rivoli, New York, Sunday (July 11), was cast entirely by H. S. Kraft of the AM Wilton office.

The principals included Joseph Sargent, Caroline Nolte, Mary Horan, Millard Russell, Adele Markey, Marie Conway, Althea Heinly, Ruth Goodwin and a chorus of eight dancing girls.

\$34,082; total of \$68,525 on two weeks. The second week's figures are all the more remarkable when the heat of last Friday and Saturday considered.

Rivoli—"Silence" (P. D. C.). (2,200; 35-65-75-99.) Frank Cambria presentation entitled "Love's Enchantment," together with feature pulled business up here \$5,000 over previous week. Final, \$22,000, fair for summer.

Strand—"Old Army Game" (F. P. L.). (2,900; 35-50-75.) This W. C. Fields starring film together with new Jos. Plunkett arranged "Frolie," in which were some features and a couple of "names" did not fare so well last week, \$23,300.

Warner's—"The Devil Horse" (Roach-Pathé). (1,300; 50-75.) Lacks cooling system; at disadvantage for business. Still this picture got \$11,369 last week, fair, all things considered. (Copyright, 1926, by Variety, Inc.)

GOOD BIZ IN K. C. 4TH; NEWMAN GOT \$14,000

Liberty Got \$8,300 with 'Plastic Age' from Flappers—Held Over—Mainstreet, \$16,000

Kansas City, July 13. In spite of the extremely hot weather Independence week proved one of the best of the summer for the photoplay houses. Saturday, Sunday and Monday (Fourth of July) business was great, the extra admission charges at most of the houses helping out on the grosses.

The Newman with "Road to Mandalay" on the sheet and "Southern Memories" on the stage, and with Lou Forbstein, guest conductor with the Newman Symphony Orchestra, the bill proved one of the best the house has had for some time and the increased receipts is the answer.

The Mainstreet went in for a real Independence week celebration. The front and lobby were tastefully decorated; replicas of the Declaration of Independence were given away in the lobby by young girls in colonial costumes; there was a patriotic film and the orchestra played stirring airs.

The Globe also went in for decorations for the "Unknown Soldier," and business was satisfactory.

The Liberty picked a good one with "The Plastic Age" and business continued big. Picture held over. The management got behind this one and were rewarded with flocks of flappers of all ages.

In addition to being Independence week the date could have been designated as Henry Walthall week, as he was on three screens and each picture from a different producer. He played the father in "Plastic Age," a character part in "The Unknown Soldier," and the priest in "Road to Mandalay."

This week the Newman is splurging with its "Junior Stars" both on the stage and screen. "Fascinating Youth" opened Saturday to \$4,000. In addition there will be screening of local talent who aspire to enter the Paramount School of Acting.

As Buddy Rogers, one of the "Juniors" is from Olathe, a Kansas town near here, much is being made of his visit here.

Estimates for Last Week
Newman—"Road to Mandalay" (M-G-M.). (1,890; 25-40-50-60). "Southern Memories," stage show, best liked arrival since Publix units started. Business started fine and held up strong; \$14,000.

Royal—"Volcano" (F. P.). (920; 35-50). Bebe Daniels featured in just another picture. Lots of melodrama, hoke and scenic volcano eruption. North Pole films added; \$5,100.

Liberty—"Plastic Age," (1,000; 35-50). Word out this one was "hot" enough. Flappers there from opening show. Held over. \$8,200.

Pantages—"The Sap" (25-50-75). Mme. Doree's Operagale headed five acts, making it great holiday bill and full value. Business most satisfactory; \$7,300.

Mainstreet—"Ella Cinders" (1st N.). (3,200; 25-50-60). Arthur Corey and Co. topped vaudeville with four other acts. House nicely decorated in recognition of Independence week. Air of patriotism maintained. Business continued steady after the big Sunday opening; \$16,000. (Copyright, 1926, by Variety, Inc.)

Smaller Houses Using Presentations With Films

More than 50 of the smaller picture houses throughout New York, New Jersey and Connecticut are using presentation acts booked through independent channels out of New York.

In most cases the houses attempt to dovetail the presentation act with the feature picture and are booking their features two weeks in advance to give their booker ample opportunity to engage a suitable presentation act.

The above is distinctly in contrast to regular independent bookings, which are now upon a status of from half week to half week, with notice of cancellations coming as late as the day before the booked in show was scheduled to open.

'Don Juan' at Grauman's

Los Angeles, July 13. "Don Juan," John Barrymore's (Warner Bros.) is set for the next at Sid Grauman's Egyptian, with the premiere in about four weeks.

Exhibitor Hangs Himself
Tacoma, July 13.

Winthrop (Win) Flint was found hanging by a neck to a rafter, having committed suicide with no reason apparent.

Flint was part owner and manager of a suburban theatre.

ORIENTAL, \$47,800; CHICAGO, \$41,000 BEATING THE HEAT IN THE LOOP.

Refrigerating Theatres Take Good Grosses—"Mabel's Room" Got \$7,000 and Held Over—McVicker's Still in the Cellar

'VARIETY' DOES \$11,000; COULD HAVE BEEN MORE

"Paris" at San Fran. Warfield Led with \$20,000 Average—Weather Helped

San Francisco, July 13. "Double holiday" coming at the beginning of last week gave impetus and weather also helped.

The Warfield again maintained the lead over its competitors. The Imperial with "Variety" got off to glorious reports from the critics and hit a satisfactory stride, but not as big as might have been expected.

Estimates for Last Week
California (2,400; 65-90)—"Cat's Pajamas" (F. P.) and "Capt. Byrd's Polar Flight." Consistently good week. Surprise of the street. Beloved polar films main draw; \$13,500.

Granada (2,734; 65-90)—"Fascinating Youth" (F. P.). Hit about average from beginning. "St. Louis Hop" dance contest on stage helped little; \$19,000.

Imperial (1,450; 65-90)—"Variety" (F. P.). Drew amazing notices from critics and opened fairly big, but did not reach expectations; \$11,000.

St. Francis (1,400; 65-90)—"The Midnight Sun" (U.). Second week continued to register flop. Takings well below normal; \$6,000.

Warfield (2,840; 65-90)—"Paris" (M-G-M.). Leader of street, but nothing sensational; \$20,000. (Copyright, 1926, by Variety, Inc.)

Santrey and Seymour Do \$14,000 in Film House

Buffalo, July 13. Business last week hung at about the same figures as for the preceding period. The week saw the first hot spell of the summer.

Last Week's Estimates
Buffalo (3,600; 30-40-60). "Dancer of Paris," Spanish Nights. Fell somewhat under previous week's figure as with opening Sunday starting show ran only six days.

Picture under usual level, but presentation warmly acclaimed. \$22,500. Hip (2,400; 50). "New Klondike" and Santrey and Seymour. Bill got word of mouth advertising. Santrey and Seymour combination, although working somewhat overtime (over one hour), produced good returns and found as much favor as any act of its kind the house has had in months.

This is typical of the sort of presentation strongest here. Held over for second week. Better previous week. \$14,000. Loew's (3,400; 35-50). "Night Cry" and vaude. Picture cruel in face of competition. Takings remained about same. \$12,000. Lafayette (3,400; 35-50). "Silent Watcher" and vaude. Business still tapering. Film feature excellent, although of questionable value for type of draw of house. Vaudeville summer appeasance. \$12,500. (Copyright, 1926, by Variety, Inc.)

Publix's New Portland Of 3,500 Seats; Long Lease

Portland, Ore., July 13. Publix Theatres has completed the transaction for a lease on the new theatre at Broadway and Salmon street, to seat 3,500, with J. A. Charlesworth, realtor.

It will be a \$2,000,000 proposition. Publix secures a lease for 35 years. Construction starts Aug. 16. Plans are drawn by Rapp & Rapp, architects, of Chicago, also for a house in Seattle.

Lumbermen's Trust Company of this city is offering a one million dollar bond issue on the theatres. Louis Cohen, the Publix (Famous Players) representative from New York who closed for the local and Seattle theatres is leaving for Oakland, on a similar mission.

Tom McNamara With M-G.M.
Los Angeles, July 13.

Tom McNamara has been signed by M-G-M. on a long term contract and will construct comedy situations in productions.

Chicago, July 13.

Two days of intense heat, the first of the season so far as this lake site is concerned, dented the grosses of the movie houses somewhat last week. Not greatly, as every Loop theatre of account is equipped with an air-chilling apparatus that makes it a relief to get in off the streets.

Saturday the weather snapped back to the mild coolness.

At the Oriental where the interior is like a refrigerator with cold blasts hitting pedestrians who pass by on the sidewalk last week was close to \$48,000, topping everything in town. Paul Ash's personal following is composed of clerks and stenographers and others who don't change their habits just because it's summer.

The Chicago also had a good week, approximating \$41,000 with "Paddocked," highly touted in advance. "La Boheme" opened for a run at popular prices, giving the Roosevelt close to \$20,000.

"Up in Mabel's Room" with Marie Prevost attracted with the Orpheum holding the picture for a second week. Fame of story as bedroom farce counted.

McVicker's had another indifferent week, tallying about \$16,000. Stage band doing fairly well but cannot be depended to stick for any great period. Change of policy to put house over inevitable, sooner or later.

Estimates for Last Week
Chicago—"Paddocked" (F. P.). (4,100; 60-75). "Cosmopolitan" magazine serial gobbled up before publication by Paramount showed speed in film form. \$41,000, perhaps little better.

McVicker's—"Cat's Pajamas" (F. P.). (2,400; 60). Light weight but amusing picture by William Wellman, new young director, liked. House unable to climb out of cellar. \$16,000.

Orchestra Hall—"Stella Dallas" (U. A.). Previously given first run at Roosevelt, repeated here to about \$6,500; okay for spot.

Oriental—"Ransom's Folly" (F. N.). (2,900; 35-60-75). Dick Barthelme made Oriental look unusually attractive to Loop mob last week. \$47,800.

Orpheum—"Up in Mabel's Room" (P. D. C.). (2,500; 50). Heat hurt final gross. \$20,000 only fair.

Randolph—"The Trap" (U. release). (650; 25-35). Lon Chaney again put out by Universal in an old one and again got pretty trade. \$5,100.

Roosevelt—"La Boheme" (M-G-M.). Gish and Colman popular. Ought to stretch out four weeks. Opened to \$20,000. (Copyright, 1926, by Variety, Inc.)

F. P. B'way Houses and Their Future Policies

Famous Players-Lasky has decided it is going to place "Beau Geste" into the Criterion, New York, for a run on a two-a-day policy, opening Aug. 15, following the close of "Mare Nostrum" (M-G-M.). The picture is a Herbert Brenon production made on the coast. It has Ronald Colman featured above Alice Joyce, Nell Hamilton, Noah Beery, Mary Brian, William Powell, Norman Trevor, Ralph Forbes and Victor McLaglan.

Brenon personally made the adaptation of the Percival C. Wren novel with the assistance of John Russell, Paul Schofield making the screen version.

It was thought at first that the picture would be utilized for a six-week run at the Rialto, following "Variety" at that house, which would possibly have left the Criterion open to house "Old Ironsides," but the decision to switch "Beau Geste" into the house came along and it now leaves the picture to follow at the Rialto in question.

There is also an open question as to where "Old Ironsides" will go unless it is placed in a legitimate house or held back until the new Paramount theatre opens, when the Rivoli may be converted into a run house with a two-a-day policy and at a full house scale. That would make it about the busiest house on Broadway showing two-a-day at \$2 scale.

FOX'S 24 PER CENT INCREASE FUTURE AMMUNITION FOR BULLS

Small Interest in Mid-Summer Trading in Amusement Shares—Pools Marking Time for Present—All Surface Elements Point to Rise

The week was featureless for the amusement stock group which moved into an area of narrow price changes, due to several conditions, chief of which was the willingness of the pools in the leading issues to mark time for the present. Mid-summer is normally a quiet period, while the definite business trend of the fall makes itself clear.

As one of the straws, the Fox interests made public a cheerful condition for the first six months of the year. The January-June period shows gross revenue from United States and Canadian business of \$7,212,262, compared with \$5,746,768 for the like period of 1925, an increase of 23.7 per cent., or \$1,465,494.

Famous Up 2 Points
Famous Players, usually the first to move in an upturn, had a spurt yesterday when, on a turnover of more than 20,000 shares, it got up to 117, closing at its best for a net gain of 2 points and re-establishing its level of a week ago.

What was described as cautious buying in Loew was reported yesterday unofficially, based on a new deal by which Loew will take over a dozen or more houses, some in Long Island and others in southern territory on an operating agreement which would give the company a profit without the investment of its own capital.

Eastman Kodak gained a point yesterday, in spite of the statement that the new DuPont-Pathe film plant has been put in operation with a capacity of 400,000,000 feet of blank stock a year. Pathe Exchange owns 49 percent of this property, the other 51 percent of the stock being in DuPont hands. Pathe made no special move yesterday. Pathe is estimated to be earning at the rate of more than \$7.40 a share after all charges. Loew also was merely steady on a medium volume of sales.

Rate of \$6 Estimated
It was estimated that net earnings for the half year, before federal taxes, would show between \$2.90 and \$3 per share on the 400,000 shares of A stock and the 100,000 shares of B stock. This would work out at a rate of somewhere around \$6 or better for the calendar year, assuming that the active fall business would balance the summer dullness. Commonly the September-January months are the best of the year for the film industry and it would not be unreasonable to look for a slightly better rate. The first quarter of 1926 showed \$1.50 net per share on both classes of Fox stock.

By the time the announcement was made through market reporting channels, the Fox issues had discounted the news, but it is significant that the announcement of this very cheerful situation comes to the fore during a time of summer inactivity. One might well take it that the stage was being set thus early for a campaign for the advance in the not distant future.

Setting the Stage?
Market propaganda generally has this same aspect. For example, a number of issues have been made to look good by directing attention toward the possibilities of mergers. Not a few stocks have benefited from such talk, and it has been urged that the whole market may move upward backed by industrial consolidations. The food merger and the Nickel Plate rail grouping started sensational advances in groups of stocks in a position to profit by such a move.

Talk of film mergers has been a favorite sport since the industry took its place of importance. There is no reason why a major bull campaign should not be inspired by a clique working for higher prices. Nothing has become public in this direction, but it is one of the possibilities of the future.

Two issues that came out for the first time in several weeks were Balaban & Katz, steady between 72 and 73, substantially unchanged, and the new United Artists issue, unchanged at 100 on the New York Curb.

Prices for the week Tuesday to Saturday were as follows:

STOCK EXCHANGE

Figures for five trading days, July 6 to July 10:

High	Low	Sales	Stock and rate	High	Low	Last	Net change
124 1/2	109 1/2	4,900	Eastman Kodak (18)	114 1/2	114 1/2	115	- 1/2
127 1/2	109 1/2	12,300	Fam. P. Lasky (10)	117 1/2	116 1/2	118	- 1/2
107 1/2	115	1,100	do. pref. (48)	120 1/2	120 1/2	120 1/2	- 1/2
85	85 1/2	1,000	Fox Film (4)	104 1/2	103 1/2	105 1/2	+ 1/2
84 1/2	84 1/2	14,800	Loew's, Inc. (2)	75	75 1/2	75 1/2	+ 1/2
24 1/2	24 1/2	1,100	M-G-M, pref. (1.89)	29 1/2	29 1/2	29 1/2	- 1/2
24 1/2	24 1/2	1,800	M. P. Capital (1 1/2)	20 1/2	19 1/2	20	- 1/2
24 1/2	24 1/2	2,400	Orpheum Circuit (2)	31	30	30 1/2	- 1/2
106 1/2	101 1/2	10,400	Pathe Ex. (3)	58 1/2	55 1/2	55 1/2	- 1/2
69 1/2	52	1,100	Shubert Thea.	87 1/2	84	84	- 1/2
97 1/2	90	600	Univ. 1st pref. (8)	57 1/2	56	57	- 1/2
18 1/2	12	1,200	Warner Bros. A.	14 1/2	14 1/2	14 1/2	- 1/2

RIGHTS

5% 3% 11,400 Fam. P.-L., July 23..... 4% 3% 3% - %

* No sales of Orpheum Pref. Last price 106 1/2.

CURB

Curb summary same week:

High	Low	Sales	Stock and rate	High	Low	Last	Net change
79 1/2	54 1/2	380	Bal. & Katz (3)	78	72 1/2	73	- 1/2
80 1/2	54 1/2	2,100	Amer. Reat. W. 1	35 1/2	33 1/2	33 1/2	- 1/2
8 1/2	8 1/2	2,500	Film Insp. A.	7 1/2	6 1/2	6 1/2	- 1/2
34 1/2	19	4,300	Fox Thea. A.	24 1/2	23 1/2	23 1/2	- 1/2
41 1/2	29 1/2	1,900	Univ. P.	34 1/2	29 1/2	31	- 1/2
14 1/2	8	300	Warner Bros.	9 1/2	9 1/2	9 1/2	- 1/2
101	100	...	United Artists

* No dealings in United Artists.

Buy Out Wallenstein

Boston, July 13.

William Shapiro has purchased the interest of Irving Wallenstein in the largest independent film exchange here, known as Franklin Films. The former is the nephew of Jake Laurie, while the latter bears a like relationship to Nathan Gordon. This gave the organization a perfect tie-up for an outlet of their product.

It is stated that Shapiro's affiliation with Tiffany Productions, New York, and his extension of the exchange activities of the company to other cities, was the reason that Wallenstein wanted to sell.

DIRECTOR WEDS ASSISTANT

Los Angeles, July 13.

Joseph von Sternberg, the picture director, was married last week at Sherman, Calif., to Ria Royce, who has been his assistant director.

Eastern Studios

Within the next few weeks there will be considerable changing around of studio tenants. It is understood that the first of the Gloria Swanson pictures to be released via United Artists is to be made in the Cosmopolitan studios.

The Biograph studios are considered as the future home of the Eob Kane company which has a lengthy studio campaign under process.

Warner Bros. are reported as having an active picture production planned for the Vitaphone studio which has been of late "subleased" to independents.

Gilstrom Directing O'Hara

Los Angeles, July 13.

Arvid Gilstrom will direct the second George O'Hara starring vehicle for F. B. O., which will go into production during the coming week.

TWO MORE L. A. HOUSES

Los Angeles, July 13.

Two more houses will be added to the increasing list of downtown theatres.

Joseph M. Schenck is arranging to build on a site between Ninth and Tenth streets on Broadway a 3,000-seat picture house and height limit office building. The project, it is said, will entail an investment of \$2,500,000. The house may be added to the United Artists' theatre group, playing a weekly change policy so that it will not conflict with Grauman's Egyptian and Grauman's Chinese, which are to play run pictures.

Ackerman & Harris on Hill street directly in back of the Schenck house are planning to build a height limit office building and 2,700-seat theatre. They recently bought the property and contemplate building a combination vaudeville and picture house, playing their own booked vaudeville. It is said that ground will be broken for this project in the fall.

2 W. Va. Cos. Bankrupt

Huntington, W. Va., July 13.

Petitions in voluntary bankruptcy were filed here with Deputy U. S. Clerk R. L. Gosling by the Liberty Amusement Co. and the Cabell Amusement Co. Both petitions were filed in the name of A. Holt, president of the Liberty.

Liabilities of the former company are listed as \$46,764, and assets, consisting of real estate, leases and equipment, as \$85,173. The Cabell Company gave liabilities as \$15,486, and assets, consisting also of real estate, leases and improvements, as \$93,135.

The Cabell Company was organized in 1924 to construct and operate a theatre on 4th avenue, to be known as the Liberty.

The holdings of the company, consisting of the nearly completed building and equipment, were sold under a deed of trust in December, 1925, to a group of Huntington business men, who in the month following, organized themselves into the Liberty Amusement Company. A. Holt was made president and J. L. Johnson secretary.

Decision to take the bankruptcy steps was reached by both corporations, the Cabell company having never dissolved.

"Son of Sheik" as

"Long Run Preview"

Los Angeles, July 13.

"Son of the Sheik," Rudolph Valentino's latest United Artists release, opens July 8 at the Million Dollar for what is billed as a "preview showing." Instead of calling the engagement a world's premiere the Public people here programmed the attraction as a long-run preview.

Their ads carry the guarantee that the picture will not be shown anywhere else locally before Nov. 1.

Western Police Films

Los Angeles, July 13.

Two series of western stories in two reels, one based on the Texas Rangers and the other on the Northwest Mounted Police, will be produced by Universal in the next two months.

Fred Gilman will be featured in the six Mounted Police pictures directed by Jacques Jaccard. Edmund Cobb will be starred in the Texas Ranger series.

NEWMAYER DIRECTING DIX

Los Angeles, July 13.

Fred Newmeyer is at the Famous Players-Lasky Long Island studios, directing Richard Dix in "The Quarter Back." Newmeyer left here hurriedly after having made plans to direct "We're in the Navy Now," starring Raymond Hatton and Wallace Beery.

As no director could be obtained to make the Dix picture in the east, the Beery-Hatton picture has been postponed until Newmeyer returns here in August.

OAKLANDER'S SEATTLE HOUSE

Seattle, July 13.

S. R. Gargas, Oakland (Cal.) exhibitor, is coming into town with a new theatre, Olympic, at 15th avenue and East Pine street. It will cost \$150,000.

Contract to build has been let locally.

Gargas claims he will promote a circuit of theatres throughout the state.

U Far Ahead on Output; Cutting Down at U City

Los Angeles, July 13.

Universal is so far advanced on its production schedule for the 1926-27 product, both on feature Jewels and short product, that a general retrenchment policy has been ordered. Several hundred studio employees are now on enforced vacations, and with the axe slated to continue pruning until only the required workmen are kept going. It is estimated that it will be close to the first of the new year before production activities again resume at full force.

With only 15 Jewel productions remaining to be made between now and next July, an average of a little more than one per month, only four or five big westerns unfinished for the same period, with short products far ahead of schedule, the prospects for activity at Universal City are not very encouraging for some months to come. Two companies only were at work on the lot last week.

Serial production for the entire year will practically be completed within the next six to eight weeks, leaving only the one-reel comedies and a few other scheduled pictures to work on.

FINNISH MERGER

Washington, July 13.

The Finnish film company (Suomi Film) has obtained the majority control of the Suomen Biografiska Oakeyhtio of Helsingfors, which operates a string of 11 theatres, five in Helsingfors and six in other cities of the country, according to a report to the Department of Commerce.

The merger of the two companies, states the report, was primarily to promote the Finnish film industry and for the procuring of the best foreign films for exhibition purposes.

The American consul states that the effect in the first instance will be to the benefit of the Finnish films but will not, at the same time, have any appreciable effect on the sale of American produced and other foreign films within the country.

F. P.'s 3,500-Seater

Toledo, O., July 13.

Construction of a Famous Players-Lasky theatre here to cost \$1,500,000 and seat 3,500 will begin September 1. Al E. Reuben, local real estate man who made the property deal for the film company announced it.

Although plans are not yet complete, it is reported the new structure will be a 12-story office and theatre building.

The site is on Huron street, between Jackson and Adams, two blocks away from St. Clair on which nearly all Toledo theatres are situated.

The present exhibitor of F. P. products here is the Princess, managed by R. W. LeBold.

Mebbe, Mebbe, Bebe!

Los Angeles, July 13.

"Walking home" is no longer novel, but it remained for Bebe Daniels to swim home from a joy ride.

In her newest production, "The Campus Flirt," many of the scenes were staged on Lake Merritt, near Oakland, and Bebe accepts the hospitality of an ardent admirer to go for a boat ride.

Mr. "Admirer" gets fresh, leaving the star no alternative but to emulate the young women who live in Venice, where gondolas take the place of high-powered cars.

All-Pathe at Warner's

For the first time in the history of any of the big New York film houses an all-Pathe program was presented last week at Warner's.

First the house signed for the main feature, "Devil Horse" (Rex) and then hooked up a Pathe news weekly "special," one of the latest "Our Gang" comedies, and touched it off 100 per cent. Pathe June 30 by booking the Lieut.-Commander Byrd polar flight picture for its first Broadway presentation.

All of this was put over by John T. Dazey of the local Pathe film exchange.

PATTERSON BECOMES ATTACHED TO U, SOUTH

Willard C. Patterson, who after a 10-year association with Sig Samuels as manager of the Metropolitan, Atlanta, resigned about two weeks ago, is in New York the current week. He will leave next week for Atlanta, where he will become associated with the Universal theatre organization and be in the field supervising all of the U theatres in the south, at the same time acquiring new houses for the organization.

The U southern division is in charge of Dan Michalove, who is vice-president and general manager of Southeastern Amusements Corporation, the southern subsidiary of the Universal Chain Theatrical Enterprises. Patterson will act in the capacity of his assistant.

Universal now has 23 theatres in its southern group situated between Danville, Va., and Miami, Fla. There are five houses building, the most important of which is in Atlanta. It is part of the R. H. Macy store project being built by Am Candler, Inc., and will be named the Capitol. In Danville there is to be a 1,400-seat house, a 600-room hotel and a large furniture store. The other new houses will be located in Florida at Orlando, Fort Myers and Arcadia.

"Pat," as he is more familiarly known in exhibitor circuits, has been one of the strongholds of First National in the South. He has always been a fighter for the independent in all of the exhibitor affairs, a good mixer, shrewd politician who mixed in politics when it was of benefit to the picture industry, and, above all, managed to put over two theatres in Atlanta so successfully that his opposition had hard work to keep up with him. He was and is a power in the South.

East for Society Films

Los Angeles, July 13.

Madge Bellamy is in New York to play the lead in "Summer Bachelors," which Alan Dwan will direct for Fox, at the Fox eastern studios. This will be Dwan's first picture for Fox. He may make three or four more pictures in the East.

Miss Bellamy may do a second picture there before returning to the coast to play the lead in "The Monkey Talks," which Raoul Walsh will direct. Desire to take advantage of eastern locations and the Long Island atmosphere prompted the decision to produce "Summer Bachelors" and other society stories in New York.

Fleck Succeeds Cohill

William Cohill, casting director at Famous Players' Long Island studio, will retire next week. In his stead Fred Fleck will be on the job as caster.

Fleck has been assistant director both here and on the coast for the company. Several weeks ago he was placed in the casting department to look after extras and with the passing of Cohill, will become chief of the department.

Stolen Film for Private Shows By Well-Bred Boy

San Francisco, July 13.

The mysterious disappearance of numerous feature films from local exchanges was accounted for with the arrest in Berkeley (Cal.) of an 18-year-old boy of prominent family whose name the police withheld. The lad was charged with duping film exchanges out of more than \$2,000 worth of film. These pictures he was showing in a "private" theatre of his own and charging admission.

According to the police the boy made frequent trips to San Francisco and visited film exchanges where he rented pictures in some instances and in others obtained them on fictitious orders. None of the films ever were returned. He also is said to have staged shows of the purloined pictures in the Y. M. C. A. and Elks' Club.

Chaston Corrects

Fred Chaston, veteran cameraman, objects to the statement that he is a leading spirit in a movement to organize the cameramen on a union basis. He says he has taken no part toward such an objective.

T. O. C. C.'S 138 HOUSES TIE UP WITH P. D. C. FOR 3 SEASONS' PRODUCT

Independents Split 50% with Keith's for First Runs—Attitude of Other Distributors Not Made Known—Exhibitor Syndicate Would Like to Hook in Fox

A tie-up between the Standard Film Service Corp., the booking syndicate of independent exhibitors, members of the T. O. C. C. controlling 138 theatres with about 400 days of booking, and the Producers Distributing Corp. was completed this week, for the next three years. The terms under which the agreement is to be operative for the first year have been set. Those under which the exhibitors are to receive the P. D. C. product of 1927-28 and 1928-29 are now being worked out by the legal experts who are drawing the continuation particulars of the contract.

Under the present agreement for the first year the independent exhibitor organization is to divide the product on first runs in such territory where there is a Keith-controlled house; in other territories where there is no Keith opposition they are to take the P. D. C. product 100 percent.

P. D. C. Directors

P. D. C. has announced for the coming year 40 feature productions. Its list of directors is headed by Cecil B. De Mille with William de Mille, George Melford, Donald Crisp, Rupert Julian, William K. Howard, E. Mason Hopper, Alan Hale, Ralph Ince, Paul Sloane, Frank Reicher, Edward Dillon and Frank Urson the additional names. As additional producers they are playing up the name of Al Christie.

The stars it is playing are Leatrice Joy, Rod LaRocque, Jetta Goudal, William Boyd, Priscilla Dean, Vera Reynolds and Marie Prevost.

With 40 productions in some locations and 20 in others the independent houses will be in the market for more product.

Just what the attitude of the other releasing organizations is going to be is something of a question although there was some talk this week to the effect that negotiations might be opened with Fox in the hope that he could be lined up with the newly formed exhibitor combination and that he would also bring his houses in the Greater City into the combination as well as line up with his product.

What the independent exhibitors are after is an assurance of product that will permit them to go ahead in their various territories and in the event that they care to build bigger houses be assured of product protection.

In some instances the exhibitors in the combination are already talking of working out a plan whereby they will be able to play full week and split week policy in some of the larger neighborhood houses and offer a route for special attractions and presentations.

Censoring for Hospitals

Washington, July 13. Motion pictures of crime, bootlegging, drunkenness or those tending to engender racial or class prejudice, as well as those playing too strongly on the sex appeal, are to be barred from all Veterans' Bureau hospitals throughout the country under an order signed by Dr. E. O. Crossman, medical director of the bureau.

The doctor, in his order, condemned these classes of pictures as having a depressing effect on the soldier-patients, especially in the neuropsychiatric cases.

Hal Horne With N. Am.

Portland, Ore., July 13. When the new Broadway here and the Fifth Avenue in Seattle, North American houses, opened probably in August, they will be under the direct supervision of Hal Horne, veteran theatrical manager.

Horne, previous to the North American affiliation, was with the West Coast and Paramount houses.

Greater Season Progress

The initial meeting of the Executive Committee for Greater Movie Season in Greater New York, scheduled to begin Aug. 15, will be held in the offices of the Hays organization today, with Joseph L. Plunkett as the executive chairman. A number of exhibitors will be named as the borough chairman for the various sections of the city in which their theatres are located and borough committees will be formed. Charles L. O'Reilly, president of the T. O. C. C. is giving his active co-operation to Plunkett in forming an organization to promote the movie city plans.

Boston, July 13.

A mass meeting of exhibitors was held in the Plymouth this morning at which the plans were completed to put over the Greater Movie Season in this city with 100 per cent. exhibitor cooperation. J. Albert Brackett, executive chairman of the committee for the Greater Movie Season, presided.

Last season the Greater Movie Season was a flop as far as this city was concerned. None of the exhibitors or theatre managers, with the exception of Buddy Stuart, then at the Fenway, would have anything to do with the movement. This year those sponsoring the Greater Movie Season sent an organizer here, but he fell down on the job, for Boston was too hard a nut to crack.

About 10 days ago Buddy Stuart arrived here in behalf of the organization to promote the town and the meeting yesterday was the result of his efforts.

PRESENTATION RIVALRY

San Antonio, July 13.

As a result of the elaborate review and prologs initiated with the recent opening of the new Aztec Theatre, there has developed a mild "war" among the three leading houses here, with each trying to better the other in stage shows.

The Bell Family, with 20 people, at the Palace, is an example of the entertainment furnished.

Fox Sues Hale

Los Angeles, July 13.

Fox is attempting to get \$7,611 damages from Alan Hale, director, for alleged breach of contract. It says Hale was engaged early in 1925 to direct "The Kiss Barrier" and that he quit in the midst of production, causing delay, extra salaries and other overhead until another director could be selected. Hale has entered a denial, alleging his contract was only in force until he completed a previous picture, that upon completion of the other film he was discharged before any actors were selected for "The Kiss Barrier."

Spizzi's Fifth Unit

Arthur Spizzi has placed his fifth unit in rehearsal.

The first four picture house units are presently en tour, these attractions being specially built for theatres in the lesser towns.

LA BOHEME COMEDIES

A new film producing company has opened in Times Square, the La Boheme Film Corp. It is understood to have a young man named Cassio, who is styled the Italian Charlie Chaplin.

The La Boheme is to make a series of two-reelers, having rented the Vitagraph studio to turn them out.

George Humbert is handling the direction with Danny Haynes to direct the English part.

CHANGED COMMON NAME

Los Angeles, July 13.

Noel Smith, comedy director, has had his name changed to Mason Noel. He petitioned the change saying that the name of Smith had become too common.

GEO. CANTY AS FOREIGN PICTURE COMMISSIONER

Washington, July 13.

It is understood that George Canty, of the Department of Commerce, is to get the foreign assignment under the newly created picture section of that department.

Mr. Canty as trade commissioner for the pictures will be charged with furthering sales abroad and generally keeping the industry, through the section, advised as to conditions affecting American films. Hailing from Boston Canty was formerly secretary to Congressman George Holden Tinkham (R.) of Mass., resigning to become secretary to Mayor Andrew J. Peter of Boston.

In addition Mr. Canty has put in three years in the diplomatic service of the State Department, being familiar with conditions throughout all of Europe. For the past two years he has been specializing in motion pictures at the Department of Commerce.

It is not expected that the newly created trade commissioner will sail for his headquarters in Paris, where such is to be established, until about Sept. 1.

Fabian-Stern Deal Set

Newark, N. J., July 13.

It seems to be pretty certain that the deal whereby the Stanley Fabian people acquire the Stern chain is set. According to one story Stern is to become the district director of all the houses in the combined group.

It is the general belief, however, that what has prevented an announcement of the deal, is the failure to agree upon what is to be exactly Stern's position in relation to the complete chain.

Freuler's Daughter's Case

Milwaukee, July 13.

Lorraine Freuler-Walker, daughter of John R. Freuler, owner of the Butterfly theatre, and one time president of the now extinct Mutual Pictures Corp. has filed suit for divorce from her husband, Stuart R. Walker, millionaire president of a Milwaukee industrial plant. She charges cruel and inhuman treatment. Temporary alimony and custody of the two Walker children, Jessie, 4, and Charlotte, 2½, are asked. They were married in 1920 and live in Milwaukee's gold coast district.

Freuler's Butterfly theatre at one time was Milwaukee's most exclusive picture house. Inability to keep abreast of the times and failing to expand, the house has deteriorated to a 25c. third-run house, the worst bet on Grand avenue, the town's main street.

Trade Paper's Suit

Abraham Bernstein, formerly attached to the staff of the "Exhibitors Daily Review," has started an action against George C. Williams, president of the Exhibitors Review Pub. Corp., for breach of contract and for salary due.

Williams was served with papers Monday. Abraham Wilson is representing Bernstein.

Astor-Asher Romance

Los Angeles, July 13.

Another film romance culminated this week in the engagement of Mary Astor, First National star, to Irving Asher, youthful production manager.

The two met during the making of "Beau Brummel" at the Warner Studios a few years ago.

FAIRBANKS' RETURNING

Los Angeles, July 13.

According to advices received here, Douglas Fairbanks and Mary Pickford will return to Hollywood next month without making a picture abroad.

MANKIEWICZ' "CASEY"

Los Angeles, July 13.

Herman J. Mankiewicz, former dramatic editor of the New York "Times," is here to write an original story for Famous Players. The title is "Casey at the Bat" and the scenario is intended for Wallace Beery and Raymond Hatton.

BEN TURPIN REMARRIES

Los Angeles, July 13.

As predicted Ben Turpin has remarried, to Eabette Dietz, non-professional, in this city last week. Turpin's first wife died over a year ago.

Crandall Disclaims Fault In Knickerbocker Disaster

Washington, July 13.

Following on top of the recent court decision absolving the architect and builders from all blame following the collapse of the Knickerbocker Theatre roof, on January 28, 1922, resulting in the death of approximately 100 persons, Harry M. Crandall has filed his plea disclaiming responsibility.

The recent decision, in absolving the architect and builders, placed the blame on Mr. Crandall and his company along with the District Government for having accepted the completed structure.

Mr. Crandall, in his plea, states that at no time during the construction of the theatre was he in any way connected with it, adding that as the owning corporation was operating the theatre at the time of the collapse it should bear the responsibility and not he. It is further stated that the house was only accepted after a rigid inspection by the local building inspectors.

Mr. Crandall, who founded the local chain bearing his name, of which the Knickerbocker was a link and which has since been rebuilt and renamed the Ambassador, made the same answer to the 70 odd cases involved.

Niblo Directing Valentino, De Grassac's Adaptation

Los Angeles, July 13.

Joe Schenck has signed Fred De Grassac to adapt the next Rudolph Valentino picture for United Artists under the working title of "Cellini." Upon its completion De Grassac will work on the next Norma Talmadge vehicle.

Fred Niblo will direct the picture. Although Niblo is under contract to M-G-M he was loaned to Schenck for this picture under an agreement made before the director departed for Italy to take over the directorial work on "Ben-Hur."

Murnau's First Cast

Madge Bollamy, George O'Brien and Margaret Livingston will head the cast of "A Trip to Tilsit," the first production for Fox by F. W. Murnau.

Production of this Sudermann story will begin July 25 at the West Coast studios.

Ince-Mendez Marriage

Los Angeles, July 13.

Ralph Ince of pictures and Lucille Mendez of musical comedy were married here last week.

Miss Mendez recently reached Hollywood from the east. She has been appearing in pictures since her arrival.

Landy Selects Aids

Los Angeles, July 13.

George Landy, head of the First National Studio publicity department, has added Adam Hull Shirk, Jay Chapman, Dudley Burgess and Frances Perrett to his staff.

WEBB MAKING COOGAN FILM

Los Angeles, July 13.

King Baggott, will not direct Jackie Coogan in his forthcoming production of "Johnny Get Your Hair Cut." Millard Webb will handle the megaphone. Production will start next week at the Taftoran Race Track, San Francisco.

Practically 90 percent of the scenes will be exteriors with the interiors to be made at the Fine Arts Studio, instead of Metro-Goldwyn-Mayer, where the previous Coogan product was turned out.

"Wise Guys Prefer Brunets"

Los Angeles, July 13.

First picture title in reference to Anita Loos' "Gentlemen Prefer Blondes" was the moniker given Helen Chadwick's comedy for Hal Roach. The adage anent peroxide Pickfords was reversed, H. M. Walker calling the two-reeler "Wise Guys Prefer Brunets."

Colleen Moore's "Twinkletoes"

Los Angeles, July 13.

Colleen Moore returned Saturday from a brief vacation trip at Yosemite Park and will start work Monday on "Twinkletoes," her next starring film for First National. Charles J. Brabin will direct.

FOX'S PRODUCT SALE TO LEADING EXHIBS

"Sheehan's Making 'Em and Grainger's Selling 'Em," New Fox Slogan

Fox organization in New York has duped out a slogan of "Sheehan is making 'em and Grainger is selling 'em," because of the unusual first run sales lined up for the new Fox product.

The idea that Fox is willing to enter in a \$20,000,000 theatre-building and operating plan on the strength of his own product seemed to be the conviction that he was going to have first runs at no matter what the cost. The first runs, came in and were sold.

The line up of first runs contracted for include the Butterfield Circuit, which controls virtually all the first runs in Michigan, outside of Detroit. Ike Libson has taken the product for Cincinnati, Indianapolis, Louisville and Dayton, while Keith's has taken it for Cleveland, Akron, Boston, and several other spots.

Loew's has the pictures in Boston and Buffalo, while in Omaha Harry Goldberg, with 11 houses, has signed. In Milwaukee Tom Saxe gave some of the older standbys the go-by to get the Fox pictures, and the Whitehurst houses in Baltimore are also in line, as is also the Eastman, Rochester.

In Connecticut, Grainger has landed every key town, while in Massachusetts, Rhode Island, Maine, New Hampshire and Vermont, the Fox forces are virtually cleaning up with contracts and bookings.

One of the coups in New York City was the switch of the Loew Circuit from the Pathe to the Fox news reel, after Loew's had been playing Pathe for years. There is a rumor of something of an inside deal in regard to putting this over, with the Loew Circuit, but the details are under cover.

K-A's Film Bookings

A booking switch is reported becoming effective in the Keith-Albee picture department within the next few weeks, which will bring about the transfer of Arthur G. Whyte from the Palace Annex offices to the Producers' Distributing Corp. as manager. Edward Oakford will represent the K-A interests and will be Whyte's assistant. He is said to be a nephew of E. F. Albee.

The film booking for the K-A houses will be handled jointly by Eddie O'Connor and George Trilling. O'Connor is a nephew of J. J. Murdock and Trilling is a nephew of B. S. Moss.

N. Y. to L. A.

Sada Cowan.
Jack Warner.
M. C. Chotiner.
Renée Adore.
Charles Murray.
Marion Constance Blackton.
George Hackathorne.
Alice Terry.
Matt Moore.
Madge Bellamy.
Max Ree.
Laurence Stallings.

L. A. to N. Y.

Mrs. William de Mille.
Agnes de Mille.
Marguerite de Mille.

EYTON-CLARKE PARTNERSHIP

Los Angeles, July 13.

It is understood Charles Eyton, former head of the local Lasky studios, who recently returned from Europe, and his former associate, Victor Clarke, will form a business partnership. This is contingent on the return of Eyton to Europe to further survey the field on the other side for picture production.

Clarke left the M-G-M staff last week. It is understood he will not make another studio connection for the next few months at least.

ALLVINE SAFE IN ACCIDENT

Glendon Allvine, of Famous Players-Lasky Company, who landed in New York Friday (July 9) aboard the Berengaria, was in an airplane crash on his way from Berlin to London, but luckily escaped unhurt. Allvine cabled from Dover, where the accident occurred, that he was unhurt.

\$3,500,000 IN TWO NEW STUDIOS

(Continued from page 5)

by starting actual operations in a trifle over 60 days after possession. Both plants have been constructed with a view to future expansion, with provision for greatly increased production units when occasion demands.

At each studio centralization of facilities was the keynote of construction, with modern concrete and brick structures taking the place of frame buildings.

With the formal opening of these plants all doubt as to Hollywood continuing as the principal production center of the world is removed. The capital of the film world now has studio facilities for many years to come.

First National Studio.

Work on the new Burbank plant was inaugurated March 28, and on June 15, with 10 days out when no work was possible because of torrential rains, and another 10 days when a washed-out bridge prevented material being hauled in, work had reached the stage where it was possible to turn on the first electric current and start the wheels of activity.

Two weeks later, July 1, picture making was under way. By the middle of last week, 30 new buildings were completed and either in operation or ready. Four mammoth stages are in readiness for action.

Each stage is housed in a modern concrete building, 137x240 feet in size and 38 feet high, or 33,000 square feet of stage space in each building, a grand total of 132,000 square feet. Dressing room buildings provide accommodations for 250 extras and people playing small bits. Individual bungalows will be constructed for players, and duplex apartments for the featured actors.

Facing the north end of the property are the administration buildings, three in number. Each opens directly on a spacious lawn.

South of the main administration building and inside the studio grounds proper, is a cafe, easily accessible from all parts of the plant. Back of this structure are the cutting and assembling buildings.

School House, Too.

A modern school house for the juvenile employees and for the children of artists employed, will be in readiness by the opening of the regular school year. Construction work is also under way on a miniature theatre where directors and stars may view completed productions, and in addition there will be 12 projection rooms.

The electrical equipment at the new plant is of the latest type, and with sufficient generator capacity to supply 20 billion candlepower, or enough electrical juice for a city of 10,000. The entire electrical wiring system is in underground conduits or aerial ducts. A complete telephone system is installed with 20 trunk lines and provision for 60 more, with 250 inter-office communication lines.

Before a spadeful of ground was turned on the lot the City of Burbank voted an appropriation of \$150,000 for the construction of a water system to the property. All mains and connections were laid before building operations were started. The grounds are drained by a modern sewerage system, and ample fire protection is afforded, both through a Grinnell sprinkler system and stationary fire plugs at intervals over the entire property. All streets between buildings are paved.

Mammoth Pool.

Work is under way on the construction of a mammoth pool which in addition to being used for bathing can be utilized for the filming of water scenes, the pool being equipped with underwater apparatus for providing stunts.

A large tennis course is being laid out and there will be a nine-hole golf course laid out directly across from the front of the plant.

John McCormick, general manager of West Coast production, and M. C. Levee, general executive manager, are satisfied with the completed job. They are on record as insisting that they have a studio which cannot be excelled.

In the matter of studios, First National takes its place in the very front ranks of the industry.

Famous Players-Lasky Studio

Taking possession of a going and fully equipped picture plant and completely rebuilding it into one of the finest studios ever con-

structed in the annals of filmdom, is in itself no mean undertaking. When such a feat can be accomplished and operation under full headway in a trifle over two months, the feat is all the more noteworthy.

This is just what happened in the case of Famous Players.

On May 1 started building at the United Studios, in Hollywood, and it inaugurated a regular production schedule during the past week.

Preliminary work was undertaken as early as April 1, but it was 30 days later before First National Pictures, which had been producing at the old studio, relinquished possession. With the exception of eight structures, including four stages, every building on the 25-acre property was demolished and replaced. Four new stages were erected, a total of 10 in all, providing 292,675 square feet of stage floor, and capable of accommodating up to 25 directors and companies at one time.

A new administration building was constructed. Architecturally it is unlike anything hitherto attempted. Every section of the building is of some different design, making it possible for F. P. to utilize any portion for filming purposes.

The same idea has been carried out in numerous other new buildings, the scheme being a permanency of construction, and at the same time eliminating the necessity of frequent construction of outside sets for photographing purposes.

For the first time in the history of studio construction some attention was paid to the matter of suitable and properly apportioned executive and departmental office space. Instead of devoting all energy to the necessary "lot" buildings, the administrative offices have been fitted up and furnished with an idea to providing the utmost in the way of comfort and surroundings.

At the extreme end of the administration building, which faces Melrose avenue, is the executive quarters of Jesse L. Lasky, vice-president, adjoining which is a private projection room. The publicity department, under the direction of Arch Reeve, is at the east end of the building, with the offices of producers and other executives occupying the intervening space. On the second floor are located the writers, editorial staffs and accounting department.

Housekeeping Dressing Rooms

Directly back of the administration building has been erected a three-story dressing room structure, constructed of 14 different types and styles of architecture. The lower floor is for the exclusive use of stars, each provided with a suite, including light housekeeping equipment. The second story will be turned over for the use of featured players and the third for players of small parts, other than extras.

Adjoining the administration building to the west is a handsomely appointed private conference building.

To the north has been constructed a new building that will house the still picture department, camera vaults, title department, cutting rooms and four projection rooms for use by directors.

Mary Pickford's old bungalow has been reconstructed into a school house, with three class rooms and accommodations for 70 children. This important adjunct will be in charge of Rachel Smith, of the department of compulsory education. In this building is also a kitchenette where mothers may prepare food for their children, and also a mother's rest room. A shower bath for kiddies who may wish to freshen up after working in a scene is also provided.

At the extreme west end of the property are the exterior sets, some remaining from the old regime, and a new street set (New Orleans) for use in the filming of Frank Lloyd's production, "The Eagle of the Sea."

Stage 300x120

Of the ten stages on the lot the largest is 300x120 feet and 35 feet high. Stages 8, 9 and 10, which adjoin each other, will be torn down next year and in their stead erected the largest studio stage ever built.

June Mathis' former bungalow has been converted into a hospital and emergency first aid plant, under the supervision of Dr. Emanuel

Warner's Studio Work in Full Force and Cos.

Los Angeles, July 13.

Production at Warner Brothers' West Coast studio is in full blast with three new companies starting operation on three succeeding days.

Monte Blue began work in "Across the Pacific," with Director Roy Del Ruth at the megaphone. On the following day "My Official Wife," featuring Irene Rich and Conway Tearle, got under way.

Paul Stein, recently imported by Warner Brothers from Germany, where he was associated with Ernst Lubitsch, is directing, this being his initial American production. He has launched Henry "Pathe" Lehrman's "Private Izzy Murphy," with George Jessel.

Warner Brothers have in preparation "The Gay Old Bird," the first co-starring vehicle for Willard Louis and Louise Fazenda. Work will be started within the next four or five weeks, under the direction of Herman Raymaker. Lloyd Bacon, who has just finished "Broken Hearts of Hollywood," is getting ready to start shooting on "What Happened to Father," in which George Sidney and Vera Gordon will co-star.

Director James Flood last week finished "Honeymoon Express," and it now goes into the cutting room.

Not Partington's Prolog

Los Angeles, July 13.

Grover Frankie, local stage producer, put on the prolog to "The Son of the Sheikh" at the Million Dollar instead of Jack Partington, who has been producing there as well as at the Metropolitan since he came down from San Francisco.

WICKED DETROIT

(Continued from page 1)

men join the women in shouting "cheapskate" and the like; Inside tip-offs have anticipated all important raids;

Night-clubs are roaring dens of infamy, most of them with rooms in connection, all of them "raw," and in one instance one staged for several nights a dance in which a man and a woman appeared nude; Roadhouses all about here, and there are hundreds, are rendezvous for every stage of immorality; and the entire countryside bristles with juvenile delinquency, amateur and commercialized debauchery;

There are thousands of old-fashioned "cadets" operating here; Word has spread through the civilized world that Detroit is wide open, and the depraved of all nations have flocked here to reap the harvest;

Henry Ford's Dream

In the city of Henry Ford, who is dreaming of reforming the modern dancing all over the globe, the dancing even in the most "respectable" places is indescribable and unspeakable;

Liquor conditions are scandalous, with Ontario Liquor Commission stuff offered on all sides in original packages at \$3 a quart premium, unlimited in quantities, no trouble getting it;

Saloons are running wide open on busy corners, with gambling rampant;

The huge and quick growth of this city, its proximity to the Canadian border, the large percentage of foreign population (more than half) and a complacent city administration are given as the main causes of this combination of conditions, unique in American cities of importance.

Two miles away, across the border, the little city of Windsor is as clean as Evanston, Ill., while Detroit is a seething hotbed of the sort of vice which was rampant through America 20 years ago, but is almost extinct through the rest of the country today.

Stern, medical director, and with Dr. H. J. Strathcarrn in charge, assisted by Lillian Rich, nurse.

Aside from the actual construction work and rough assembling, every bit of work was performed by Famous Players-Lasky employees. J. K. Brady, superintendent of studio operation, was in charge of building and remodeling, under the supervision of Milton E. Hoffman, executive manager in charge of production for Hector Turnbull and B. P. Schulberg, associated producers.

Production is being speeded up at the new plant and will be under full swing within the next 30 to 60 days.

LONDON AS IT LOOKS

(Continued from page 3)

The combination of her and Ma Janis closed up all the mouths. Even Morris would have lost it if he had been there. When Elsie stopped for a minute. Ma said, "Elsie is the highest paid vaudeville artist in the world" with such loyalty that people forgot she was not doing a third week at the Victoria Palace, after all.

The Hush-Hush Brigade

People who blame me for talking so much forget that I have got my own reputation to live down.

"Oh, he's on 'Variety,'" they say.

James Forbes, who is over here, talking of Rose Stahl's triumph in "The Chorus Lady," is comparatively quiet, and harmless little Gregory Kelly, who has just landed, scarcely says a word. Katherine Cornall, who is due tomorrow, will, I know, be too ladylike to shout.

The quietest American of them all, of course, is Lee Shubert. You wouldn't notice he was around, if you didn't hear George McLellan first.

The Prince Goes Cabaretting

The Prince of Wales has once again become a night club and cabaret fan. He has been keeping very quiet for some weeks, but four times this week he has been reported present at the Florida, which was once popular as the Mayfair, when it was an adjunct to the Grafton Galleries, where Paul Whiteman used to play for the Prince almost every night.

The Prince has also been this week to the Cafe de Paris, where he has been dancing on the floor with a very mixed crowd. This is the cabaret which recently asked the London newspapers not to mention the Prince liked it so much.

AUSTRALIA

(Continued from page 2)

Woodchoppers proved novelty on repeat.

"The Wanderer" (film) opened at the Prince Edward last week to a packed house. Special prolog presented by Will Prior held attention before the feature. Leslie Harvey made hit at the organ.

Will Prior and concert orchestra reaped applause with several numbers. Picture seems set for long run. Show produced along American lines.

Williamson-Tait presented for the first time here "Seventh Heaven" with Remy Carpen and Frank Harvey featured. Play got over nicely on premiere. Critics divided on acting but most give the show a chance for a run. A very capable cast supports and the mountings are first rate. The show's fate seems in the balance.

The wife of Mantell, owner of Mantell's Mannikins, presented him with a daughter last week.

Melbourne Attractions "The Pirates of Penzance" is at His Majesty's to good business. Williamson-Tait.

"What Every Woman Knows" will be next at King's by Dion Boucicault Players. Williamson-Tait direction.

Guy Bates Post is finishing at Royal this week with "The Bad Man." Show will be followed by "Leave It To Jane." Williamson-Tait management.

"Mercenary Mary" finishes shortly at the Princess. Fuller-Ward management.

"The Best People" at the Athenaeum for E. J. Carroll. Company entirely American.

FILM NOTES

Prince, Great Dane dog, owned by Harold Lloyd, escaped when an automobile in which it was being taken to the Lloyd estate figured in a minor accident. Lloyd has offered \$3,000 reward for the return of the dog.

Gilda Gray will attend to the stage and screen of the Million Dollar, Aug. 7, with "Aloma of the South Sea," and her personal appearance company.

Mrs. Elliot Boke Coburn, wife of Walter J. Coburn, western fiction writer, has filed suit for divorce at Salinas, Cal., charging cruelty and desertion.

Mrs. Marie Imbrie, wife of Walter Imbrie, fiction and scenario writer, lost her motion for a jury trial in her \$150,000 heart balm suit against her husband's relatives.

A pre-view theatre, seating 600 and to be used to show pre-release pictures, will be one of the features of the Breakers, new clubhouse at Santa Monica.

Modest Altschuler, Russian musical conductor, will direct the Glendale, California, Symphony Orchestra. Mrs. A. H. Montgomery was elected president of the Glendale Symphony Association.

This week: Davis, vaude and "Fascinating Youth"; Aldine, "Morals for Men"; Grad, "Miss Nobody"; Harris, vaude and "Shipwrecked"; Sheridan Sq., vaude and "Unknown Soldier"; Olympic, "Behind the Front."

"Are You A Mason?" to be revived at the Palace next week to the Frank Nell Players.

Tivoli has Lee White and Clay Smith, Bluett and Rene, Storey and Lee, Rigoletto Brothers and Swanston Sisters, Mantell's Mannikins, Gaudier's Bricklayers, Golda, and Patricolas.

Bijou playing Brock and Partner, Reg Thornton, Charles Sherman, Heaton and Strange, Moon and Morris revue.

News From All States Lee White and Clay Smith have signed with Tivoli for a short tour of that circuit. They will then go to Perth and play a season under management of Union Theatres.

Hugh J. Ward is already making preparations for the Australian opening of "Able's Irish Rose." The show will open in Melbourne.

Guy Bates Post's next attraction will be "The Climax."

Leon Gordon will not do any more plays in Australia except "White Cargo." He will shortly go on tour to New Zealand for Williamson-Tait.

Henry Santrey and band have been engaged for a tour of the country over the Tivoli time. Ann Seymour has also been engaged for the same tour.

Other acts include "Ukulele" Bob Williams and 11 colored actors in "A Southern Revue." Bookings were made by Harry Muller.

Irving's Imperial Midgets will be the next attraction at Fuller's. This is the most expensive act booked by the Fuller people.

INCORPORATIONS

(New York)

Albany, July 13. Ukrainian Holding Corp., New York City; give theatrical performances and rent halls; \$40,000. Directors: John Lazarczyk, 515 E. 70th street; Paul Zlatyck, 508 E. 79th street; Daniel Pawlyk, 1 First avenue. Filed by Droege Rao, 405 Lexington avenue, all New York City.

Millard H. France Sons, New York City; make theatrical scenery; \$5,000. Directors: Charles Podsee, 889 Bushwick avenue, Brooklyn; Abr. Waldman, 1464 Ocean avenue, Brooklyn; Philip Michaels, 15 E. 107th street, New York City. Filed by James L. Meltzer, 149 Broadway, New York City.

C. A. G. Realty Corp., Brooklyn; real estate, theatrical and pictures; \$5,000. Directors: Sarah Lutchen, Joseph Schwartz, 299 Broadway, New York City; Oscar L. Germain, 1616 President street, Brooklyn. Filed by Harry Wolfisch, 399 Broadway, New York City.

Amintrade Corp., New York City; motion pictures, make scientific instruments, procure mine concessions; 400 shares preferred stock, 1,000 shares common stock, both no par value. Directors: Milton C. Bldridge, 3064 Godwin Terrace; Benjamin H. Trank, 159 East 49th street; Alex N. Hinchuk, 95 Broad street. Filed by Pendleton, Anderson, Iselin & Riggs, 25 Broad street, all of New York City.

Akron Mutual Amusement Corp., New York City; general theatrical business; \$25,000. Directors: B. A. Levine, I. H. Herk, 723 Seventh avenue; A. J. Eder, 1440 Broadway. Filed by Komowitz & Eder, 1440 Broadway, all of New York City.

Nahil & Maurer Film Productions, New York City; pictures; \$50,000. Directors: Joseph Perl-

(Continued on page 29)

INSIDE STUFF

ON PICTURES

"Service plus integrity" is the motto of a casting agent-producer operating on the west coast. To demonstrate that fact he got out a beautifully bound directory of artists in the picture industry which a front page claims are under his "exclusive management."

In this list one can find a complete index of people who were and were not of any significance in the industry during the past 10 years.

The forepart contains illustrations and biographies of artists, directors and writers whom his office are supposed to control. Among this lot are a number who have passed out of the view of picture auditors and casting directors during the past three or four years.

In the rear of the book following a variance from the front cover preface is a statement that the names published are "a suggestion to aid producers in the selection of casts," with a paragraph stating the agency does not intend to convey the idea that the artists mentioned are under the personal management of the agency.

This list includes such names as Mary Pickford, Constance and Norma Talmadge, Ethel Barrymore, Alice Brady, Clara Bow, Billie Burke, Irene Castle, Viola Dana, Bebe Daniels, Mildred Davis, Mary Eaton, Elsie Ferguson, Lillian and Dorothy Gish, Elaine Hammerstein, Mildred Harris, Phyllis Haver, Justine Johnstone, Madge Kennedy, Dorothy MacKail, Mae Marsh, Colleen Moore, Nita Naldi, Alla Nazimova, Pola Negri, Anna Q. Nilsson, Mabel Normand, Ann Pennington, Eileen Percy, Olga Petrova, Edna Purviance, Marjorie Rambeau, Vera Reynolds, Lillian and Irene Rich, Alma Rubens, Norma Shearer, Gloria Swanson, Blanche Sweet, Edith and Mabel Tallaferra, Estelle Taylor, Alice Terry, Florence Vidor, Pearl White, Lola Wilson and Clara Kimball Young, on the fem side of leading women.

In this group one finds that the majority of the women are under exclusive contract to producing companies, which do not permit the intervention of any agent, and the other portion people who have not been in pictures or have been discarded from the ranks of picture players for several years.

In the male list among the leading men are such names as Charlie Chaplin, Sid Chaplin, Douglas Fairbanks, George Arliss, John Barrymore, Lon Chaney, Lew Cody, James J. Corbett, Carter de Haven, Reginald Denny, Jack Dempsey, Richard Dix, Julian Eltinge, all branches of the Farnum family, William Faversham, John Gilbert, Wm. S. Hart, Sessue Hayakawa, Norman Kerry, Douglas MacLean, Thos. Meighan, Adolphe Menjou, Tom Mix, three Moore brothers, Jack Pickford, Charles Ray, Will Rogers, Conway Tearle, Lou Tellegen, Rudolph Valentino, Wallace and Noah Beery, Jean Harsholt, Roscoe Arbuckle, Leon Errol, W. C. Fields, Buster Keaton, Harry Langdon, Harold Lloyd, Billy Quirk, Chuck Reisner, Larry Semon, Harry Tigue, Ben Turpin and Joe Weber.

Again in this list are found people who are making pictures for themselves and would not be "farmed out," or those who are under contract and cannot be farmed, with a large bunch who have not been available for picture work during the past year, with one dead person among this list. This agency also points out that with its policy of "service, and integrity," it is privileged to offer the works of some 60 prominent playwrights and authors. Other agencies, however, can do likewise.

An analysis of the names and photographs is listed by this agency in its book which cost around \$4 a copy to get out, is said to disclose the fact that should this agency handle three per cent of the people it lists, it would have more business than it could handle. Folks on the coast assert that the only benefit the studio casting agents and paymasters get out of the book is that they are enabled to properly spell names of picture players.

The latest in New York picture circles is the dandified Beau Brummel bird who flies from office to office as an apparent representative of a picture concern but who is a bootlegger. He knows just how to get entry into the main executives' sanctums or at least those considered in the market for booze and his work is a pretty piece of present day connivance.

He's a swell dresser, looks something like the French counts one sees in the pictures and he tops it all off with white spats, cane and white carnation.

A nicely engraved card with a name that doesn't mean a thing but looks like royalty on the embossed side has the underline, "Representing the B-L Films, Inc." The "B-L" of course stands for bootlegger. The B-L film company does a pretty good job judging from some of the deliveries. What seemed a camouflage that even blindfolded or staggered some of the office girls was the overseas perfume the man sprayed when he yanked out a fancy imported pocket bandanna. The girls say that stuff was more than 4 per cent.

Famous Players, per Tom J. Gerahy, comes back niftily at John P. McAvoy, the lit'ry person who objected to having his name associated with the W. C. Fields' picture, "It's the Old Army Game," and who thereby acquired some publicity. McAvoy wrote "The Comic Supplement" which was not so good as a stage production. It was this that formed the basis of the Fields picture after it had been adapted to its new purpose. The picture people couldn't use the dance or ensemble numbers because Fields' ruled gaily stuff out.

Gerahy states as meeting McAvoy's objections that McAvoy read the scenario that was used three months before it was filmed and made no objection, even to the condition that he (McAvoy) divide with Fields the money he received for writing the sketches. Besides, he held a contract with the distributor calling for the use of his name in all printed matter and titles and specifying the prominence of the typing.

At that time and subsequently the producer would not have put up a very bitter struggle, says Gerahy, if McAvoy had blusteringly demanded that his name be disassociated from the enterprise.

Sylvano Balboni, who is directing the June Mathis production, "The Masked Woman," for First National, introduced some novel camera ideas in shooting the cafe scenes of Anna Q. Nilsson's new picture last week. Emulating the German ideas, Balboni had an elevator attachment connected to an aerial truck with a runway suspended from the rafters, 40 feet above the stage floor, extending downward to the stage itself. Sixteen cameras were trained on the set at various angles and the moving truck shooting the scene in continuity from one corner of the set to the opposite, without so much as a break in the action. The first shots were at long range with the distance gradually lessening and climaxing in close-ups directly over the players.

Another German idea was the shooting of scenes from the rear with the cameras stationed in the rafters and gradually brought closer and lower by means of another aerial truck. This type of camera work is made feasible at the new First National Studios because of the extreme height of the stages.

"Up Stage," a story dealing with vaudeville life, being directed for M-G-M by Monte Bell, has less script scenes going into production than any full length feature produced to date. Bell, a former newspaper man,

"blue pencilled" his working scenes before the start to 114, while the average written before production are 75 to 400. However, during production should Mr. Bell decide to add more scenes he will probably increase this number by 25.

Two pictures which held the largest quantity of script scenes when put into production were "Greed," which had 1,000, and "The Greater Glory," 1,008. For the former picture Eric Von Stroheim, who produced it, added about 250 scenes, while for the latter June Mathis cut about 100.

Ascher Brothers have opened six theatres within one year and have three more under way to be completed before Jan. 1. This will give the Aschers in all 22 theatres. The three theatres now building have been erected by outside capital and contractors. They will be leased.

Since the William Fox affiliation with the Aschers, the latter have gone ahead rapidly and to profit. Fox invested about six million dollars with the Aschers, as reported in Variety some months ago. Some of the amount went toward completing the building program of the Aschers and the remainder for a new Ascher house on Michigan boulevard, Chicago.

The Chanin Construction Co., building the Lincoln Hotel and three theatres on 8th avenue, between 44th and 45th streets, last week arranged for the financing of the enterprise by the issuance of a \$12,000,000 bond issue through S. W. Straus & Co. Excavation work is now nearly completed and the actual building is listed to start in a week.

The theatres are as yet unnamed, and the Chanins are offering prizes for appropriate names. One of the houses will be for musical comedies and will seat 1,900, another will seat 1,200 and the smallest will hold 800. The first of these houses is expected to be ready the first week in October with the others to be opened at fortnightly intervals.

Wm. J. Slattery, manager of the T. and D. Jr., Lodi (Calif.), straight picture house, appears to have solved the matter of film censorship, so far as his community is concerned. The heads of leading families, men and women, act as a board of review on all pictures, which are judged according to the report of the board.

In a letter sent to picture patrons, Manager Slattery lays stress on this phase of picture selection, and emphasizes that no producer or distributor of pictures has any influence with him in the matter of product, the local "home jury" being the sole and final board of determination.

In "Bigger Than Barnum's" at the Colony, New York, this week, directed by Ralph Ince, is a very pretty scene. Two circus performers, girl and boy, strolling in the woods, following a performance, are seated beside a stream. In the distance they see a farmer boy leave his plow to sweetly embrace his milk-carrying sweetheart, and another rustic couple also come into view to contrast the supposedly hectic life of the sawdust against rural simplicity. It may not be a new contrasting effect, but it is gained in the "Barnum" picture quickly, simply and convincingly.

Whoever is supposed to be looking after Von Stroheim's publicity has probably slipped up by not taking advantage of the director's return to pictures as an actor after four years of straight directing. A photograph of Von Stroheim (as an actor) in front of the camera with a mirror through which he can see how he is registering, thereby enabling himself to direct his own acting, would have resulted in volumes of free space for Von Stroheim to say nothing of the sweet plug it would have given the picture "The Wedding March" which he is directing for P. A. Powers.

William Fox last week raised his insurance to \$6,000,000, thus making him the next highest insured man in the world. Rodman Wanamaker, with \$7,000,000 in policies, leads the list.

Of the Fox insurance, \$4,500,000 has the Fox Film Corporation as beneficiary and the remainder to personal estate of Mr. Fox.

New York dailies, in reporting the new insurance on Fox, commented on the fact that he started his film company with \$500,000 and that in four years the amount was paid back to stockholders in dividends.

Ernest Lubitch, according to information, will shortly start work on "The Melting Pot" for Warner Brothers. It is the Israel Zangwill story which Warners purchased some time ago but failed to produce on the dot, their enthusiasm over it having waned meantime. Lubitch wanted to make it and as "The Jazz Singer" could not be made until next year because of the play's proposed tour this winter, decided to go ahead shortly with "The Melting Pot."

Lubitch is also scheduled to make "Revillon" for Warners on this season's schedule.

A very well-written press story appeared Sunday in the New York "Times," signed by E. A. Dupont, the German director of "Variety" at the Rialto, New York. The article professed to explain the intricate photography of the picture. It apparently went into explanations of how effects were obtained. In reality, while the story could easily arouse curiosity, it told actually nothing—in fact, did not "tip off" one bit of freak shooting.

Although both Edward Sedgwick the director, and his sister Eileen had worked for a number of years on the Universal lot, Sedgwick had never directed the girl in a picture. With the starting of "Tin Hats" at M-G-M studios, the director will have his first opportunity to give his sister orders before the camera, as she has an important role in the production.

Frank Lloyd's present contract with Famous Players-Lasky is said to provide that the director receive \$30,000 a picture for two pictures a year and a nominal percentage of the net profits. Lloyd under his contract is to make the super type of productions, averaging in cost around \$350,000 each.

E. R. Thomas, formerly published of "The Morning Telegraph," and who died last week, had taken a 10-year lease on an apartment in the Mayfair three days before his demise. The rental was to be \$33,000 a year.

It's doubtful contrary to rumor if Famous Players (Publix) has an itch for the Jensen & Von Herberg northwestern circuit of 32 theatres. With Publix building in Seattle and Portland and intending to erect another large house in Oakland, it is said Publix does not feel the circuit's theatres would be of any real value to them. Publix wants to complete its coast chain for travel convenience of stage attractions.

With Publix out of the bidding for the northwest deal, the matter of American Theatres taking the J. & V. H. circuit over through P. D. C. is up again. When the Millbank money behind Am. Theatres and P. D. C. decided that P. D. C.'s deal with Keith-Albee gave enough theatres additionally, the Millbank group had put up \$250,000 to bind the northwestern transaction. Another \$100,000 was posted, also by the Millbanks, to secure an extension of transfer until Aug. 1, to see what would develop meanwhile.

Some hope was held out that Keith-Albee might invest for the northwestern circuit and K.-A. is said to have had a report, but from rumors, sidestepped the proposal to put up any advance.

Which leaves the matter at present as before, between the Am. Theatres and the northwestern people. Universal has been advancing in a spotty way toward the northwest taking a small circuit here and

(Continued on page 38)

LITERATI

Vic Watson's Title

Considerable talk buzzed all over Park Row and other newspaper concentration areas through the appearance of a facsimile letter in the New York "American" (Hearst) signed by Victor Watson on stationery reading "Hearst Newspapers, Office of the General Manager." Watson signed the letter without mentioning a title.

An assumption might be drawn that he was general manager of the Hearst papers, a position held by Bradford Merrill. Watson is day managing editor, an empty honor on the "American," but with Watson's aggressive personality a post of power.

Billie Shaw's "Little Lady" Sold

Billie Shaw, former dancer, is a successful short story writer in her spare time. She has sold a number of stories in magazines and is at work on a novel. Recently a scenario written by her in collaboration with Mrs. Pearl Doles Bell was disposed of for \$5,000. The picture story is called "Little Lady, Incorporated." It was purchased by the David Hartford Production Co., Detroit concern.

Another Fan Magazine

I. E. Wheeler-Reid, publisher of "Hollywood Life," a West Coast movie fan magazine, is in New York arranging for the publication of a second magazine, to be called "MovieLand."

The original publication sells for 35c. on the stands while the new one will be 15c.

Douglas Z. Doty, former editor of "Century" and "Cosmopolitan," will edit both papers.

A persistent rumor points to the amalgamation of "Judge" and "Life," perhaps the two leading humorous weeklies, with the combined issue to appear monthly. The many humorous monthlies that have sprung up in that past few years have cut in strongly on the two weeklies, it is said. Should there be no amalgamation it is believed that both "Judge" and "Life" will become monthlies, enlarging their issues proportionately.

Milt Gross is to have a second volume of his Yid dialect pieces brought out shortly, entitled "Hawwotta." The title piece, which, like the others, appeared in the New York "World," has been declared to be a gem.

Arthur Sullivan Hoffman will remain as editor of "Adventure" under the publication's new ownership, which passed from the control of the Butterick and Ridgway Companies recently.

From Paris comes the report that Michael Arlen, who writes in that city in an apartment overlooking the Seine, has fallen in love. The girl is said to be French and a Gentile.

Edna Ferber's newest work is "Show Boat," published by Doubleday, Page & Co., in which the author of "So Big" treats of the show boats on the Mississippi.

Arthur Boucher, the English actor-manager, has begun writing his reminiscences, which will be published by an English house at the end of the year.

Jim Tully, hobo-author, on the coast writing originals for pictures, has completed a novel while there, having to do with Hollywood life.

Georges Carpentier's "The Art of Boxing," has been brought out in this country in an English translation. Doran Co., publisher.

Starting with an issue of about 35,000, the circulation of "The American Mercury" has already doubled. A. B. C. figures for the past month give it sales of 75,366.

Fay-Emery Hitch

Providence, July 12.

A hitch is in the deal Ed Fay had on for the Emery string of theatres here. The reason isn't one of money, as Mike Comerford, reported as the financial backer of Fay in the deal, stands ready to go the limit.

Just what is holding up the transfer is being held a close secret by those interested.

WEST COAST STUDIOS

James Horn will direct "The Cruise of the Jasper B" for Cecil De Mille. Rod La Rocque starred.

Jane Winton for "My Official Wife." Warners.

"He Stopped at Murder," starring George O'Hara for F. B. O., changed to "Going the Limit."

Johanna Mathieson, Norwegian costume designer, under five-year contract to Universal.

Robert Ramsey, Lotus Thompson and Eddy Chandler for "Always Faithful," F. B. O. production directed by Henry McCarthy and starring "Ranger," police dog.

Captain Taylor Duncan, army officer, technical supervisor for Warners' "Across the Pacific," starring Monte Blue.

Dan Mason for "Tin Hats." M-G-M.

Syd Chaplin and Darryl Zanuck writing original burlesque on "Lost World," which Warners will produce, starring former.

Betty Bronson for featured role in untitled production by Marshall Nellan, adapted by Benjamin Glazer. Nellan will direct for F. P.-L.

Michael Courtice will direct "The Third Degree," from Charles Klein's play, for Warners. Dolores Costello starred.

Alice Terry opposite Ramon Navarro in "The Great Galeato" for M-G-M.

Henry Blanke, former assistant to Ernst Lubitsch and Paul Stein, under contract to direct film phantasy for Warners.

Jacqueline Jaxton for "The Mysterious Island," M-G-M film.

Emile Chautard for "My Official Wife."

Creighton Hale for "Annie Laurie."

Buck Jones starred in "Kit Carson." Fox.

Andre Mattoni, German leading man, will play opposite Betty Compson in "Adele, the Belle of Broadway." Columbia. Armand Kalis and Edith Yorke also in cast.

Shirley Mason for title role in "Sweet Rosie O'Grady," Frank Strayer directing. Columbia.

Peter B. Kyne sold "A Desert Odyssey," "Silver Threads Among the Gold," "Little Casino," and "Big Tim Meagher" to M-G-M.

George Melford, now under long term contract to direct for Fox. First picture, "Going Crooked."

Sammy Cohen and Ted McNamara under contract to Fox.

George Pearce for "Ladies First," Douglas MacLean-F. P.-L. picture.

Charles S. Stevenson cast in "Upstream" for Fox.

Edward Pell supporting Tom Mix in "Great K & A Robbery" for Fox.

Sergeant H. H. Hopple, Frank Currier, Eddie Gribbon, Daniel C. Tomlinson and Carmel Myers in "Tell It to the Marines," with Lon Chaney for M-G-M.

Lila Leslie for "Forever After," 1st N.

Tippy O'Neil, Jack Herrick and T. G. Barrien for "Old Ironsides."

Howard Truesdale, Nita Cavalier, Ralph McCullough, William Bailey, Robert Dunbar and Slim Whitaker for "True Blue." Willie Wyler directing. U.

Lewis Sargent loaned by Joe Rock for "A Woman's Heart." Phil Rosen directing for Sterling.

Edmund Lowe under long contract to Fox.

Hal Roach will build permanent location camp for Francis McDonald western pictures to be released through M-G-M at Big Horn ranch, near Moapa, Nev.

Sodil Rosing, Scandinavian actress and mother of Mrs. Monte Blue, cast in "The Return of Peter Grimm."

Edward Sloman directing Mary Philbin in an adaptation of "Lea

Lyons," which Universal will produce under the title of "The Bargain Bride."

Jack Buchanan will return to Cecil B. De Mille productions after the English run of "Sunny," which she will produce in London, according to new contract with De Mille.

David Torrence, James Mason, T. Roy Barnes, Otis Harlan, Frank Lackteen, Raymond Wells, Bruce Gordon and Pat Harmon supporting Ken Maynard and Kathleen Collins in "The Unknown Cavalier." Charles R. Rogers production directed by Al Rogell. 1st N.

Scott Darling directing Charles Puffy comedies for Universal. Dick Smith, regular director, ill, Darling, supervisor of U. comedies, substituting.

Otto Matiesen for "Whispering Wires," Albert Ray directing. Fox.

George B. Seltz engaged by Metropolitan Pictures to direct until June, 1928.

Eather Ralston opposite Richard Dix in "The Quarterback" for F. P.-L.

Paul Powell to direct "Jewels of Desire."

Stuart Holmes and Gustav Von Seyffertitz for "My Official Wife," Paul Stein directing. Warners.

Rene Adoree in "The Flaming Forest." Reginald Barker. For M-G-M.

"Tin Pan Alley," Corinne Griffith's current picture, changed to "Just Off Broadway."

Mitchell Lewis, George Irving and James Marcus for "Eagle of the Sea." Frank Lloyd's first F. P.

Richard Barthelmess's first under his first National contract will be "The Patent-Leather Kid," Al Santell directing and Dorothy MacKall opposite.

Rudolph Schildkraut as Judas Iscariot in "King of Kings," Cecil B. De Mille's next personally directed picture.

Harry Beaumont signed three-year contract to direct for Fox.

Jimmy Adams for "The Yankee Clipper," Rupert Julian directing for P. D. C.

Alexis Davidoff as technical advisor and player in "Hotel Imperial," starring Pola Negri for F. P.-L.

Ben Corbett, Pewee Holmes and Dorothy Kitchen in two-reel comedies, directed by Vin Moore for U.

"Little Lady, Inc.," David Hartford production, changed to "Rose of the Bowery."

"Princess Pro Tem," starring Evelyn Brent, for F. B. O., changed to "The Adorable Deceiver," Phil Rosen directing.

John L. McCutcheon will go abroad to direct "The Dancer from Java" for Ned Jacobs.

Rod La Rocque starred in "The Cruise of the Jasper B." P. D. C.

Marguerite De La Motte and John Bowers featured in "Falls in Paradise," Peter B. Kyne's story for P. D. C.

Mabel Coleman for "Corporal Kate," Vera Reynolds' starring vehicle for De Mille.

Charles Ray, Gertrude Olmstead and T. Roy Barnes for M-G-M training camp picture by E. R. Schayer and Philip Klein, directed by E. H. Griffith.

Jack Pickford for leading role in "An American Tragedy." F. P.-L. Directed by Mal St. Clair.

June Marlowe opposite Jean Hersholt in "Cat and Canary," Paul Leni directing. U.

Mildred Davis will be starred in "Old Fashioned Girl," by Louise Oicott, as first of four productions for Preferred Pictures.

Millard Webb will direct Jackie Coogan in "Johnny Get Your Hair Cut." M-G-M.

Earle Snell under contract to write continuity for First National.

Tiffany Productions leased space at Hal Roach studio.

Victor Varconi opposite Marie Prevost in "For Wives Only," for P. D. C.

Nat Carr engaged for "What Happened to Father" and "Private Izzy Murphy." Warners.

Betty Compson will star in "The

Bell of Broadway," by Jean Peary and J. Grubb Alexander, for Columbia. Harry Hoyt will direct.

Charlotte Stevens, William H. Tooker, Joseph Harrington, Paul Dinnaus, E. O'Farrell and Joseph Bonner supporting Richard Talmadge in "For Health's Sake." F. B. O.

Betty Jewel under long-term contract to F. P.-L.

Claire Windsor, Conrad Nagel, Bert Roach and George Cooper for "Tin Hats," written and directed by Edward Sedgwick for M-G-M.

Robert N. Lee writing Mississippi River story for M-G-M. Tentative title, "Steamboat Bill." Hunt Stromberg to produce.

Joan Johnson for "Return of Peter Grimm." Fox.

Virginia Pearson and Virginia Bradford in "Atta Boy," starring Monte Banks; for Pathe release.

Marjorie Rambeau in "Tin Pan Alley," starring Corinne Griffith. Story about song publishing houses. 1st Nat.

Alleen Ray and Walter Miller for "House Without a Key," Pathe serial, to be produced, following Gene Tunney serial, at Fine Arts studio. Frank Leon Smith adapted from mystery story by Earl Derr Biggers' "Satevepost" story. Spencer Bennett will direct.

Jack Gilbert to star in "Day of Souls," from Charles Tenney Jackson novel. Tod Browning directing. M-G-M.

"Earl Williams in cast of "You'd Be Surprised," Raymond Griffith starring vehicle for F. P.-L.

Baldy Belmont for "Young April," Cecil B. De Mille picture for P. D. C.

Harold Dodds is casting at Universal during the absence of Paul Kohner in Europe.

Casson Ferguson cast in "For All-mony Only," starring Leatrice Joy, with William De Mille directing for P. D. C.

Doris Kenyon for lead in "A Desperate Woman," from stage play. 1st Nat.

Carey Wilson engaged for long term to write originals, adaptations and do editorial supervision for 1st Nat. pictures.

Mabel Julienne Scott, Gayne Whitman and Edward Earle for "A Woman's Heart," directed by Phil Rosen for Joe Rock's first of ten.

Walter Pidgeon loaned by Joseph Schenck to Fox for "The Pelican," directed by Frank Borzage.

Ralph Graves opposite Olive Borden in "The Country Beyond," Fox.

Gerry Cooper for "Winning of Barbara Worth." Samuel Goldwyn.

Ethel Shannon, Ralph Lewis and Charles Delancey for "The Silent Tower," Renaud Hoffman production, at Universal City.

Janet Gaynor and Richard Walling for "Return of Peter Grimm." Fox.

Fred Humes starring in "True Blue." U. western. Directed by Willie Wyler.

Billie Dove for "The Sensation Seekers," Lois Weber production. U.

Lola Todd opposite William Desmond in "Return of Riddle Rider," U. serial.

Alleen Lopez for leads with Al St. John in comedy series for Jack White.

Walter McGrail, Herbert Pryor and Ed Kennedy in character roles for "Across the Pacific." Warners.

Sam De Grasse and Andre Beranger added to "Captain Sazarak," with Frank Lloyd directing for F. P.-L.

F. P.-L.'s "Forlorn River" company, John Waters directing, left for Zion National Park for exteriors.

Jocelyn Lee for "College Flirt," starring Bebe Daniels. Directed by Clarence Badger. F. P.-L.

Rose Blossom opposite Wallace MacDonald in "Whispering Smith Rides." U.

Sam De Grasse, Anders Randolph and George Nichols added to "Broken Hearts of Hollywood." Directed by Lloyd Bacon. Warners.

Rowland W. Lee engaged to direct for F. P.-L. First assignment, Pola Negri picture, after she makes "Hotel Imperial," followed by Emil

Jannings' first American production, "The Highest Note," written by Lee.

Paul Leni, European art director and prolog producer on coast for U. Will design sets for "Man Who Laughs," directed by E. A. Dupont, and write prolog to fit picture.

John Stahl will direct next Ramon Navarro film for M-G-M.

R. William Neill named director for Clyde Fitch's "The City." Fox production.

"Little Lady, Inc.," by Pearl Doles Bell, purchased by David Hartford Productions. Will be made at Fine Arts studio, with Gavin Young production manager. Frances Nordstrom adapted.

Paul Leni, European director, to make "Cat and Canary" for U.

Ramon Navarro, starring in "The Great Galeato," by Echetary. John M. Stahl directing. M-G-M.

Ken Maynard, Dorothy Devore, George Nichols, Sheldon Lewis, J. P. McGowan, Josef Swickard, Buck Black, Billy Franey and Dick Sutherland for "Unknown Cavalier," directed by Albert Rogell for Charles R. Rogers Productions and 1st Nat. release.

Imrie Fazekas will write a special, "Moscow," for U.

Irene Rich contract with Warner Brothers renewed.

Myrna Loy for "Across the Pacific," Warner Brothers picture starring Monte Blue. Her contract continued.

Dorothy Yost adapting "The Runt" from Magazine story, "On the Wings of the Storm." Fox.

Paul Gangelin preparing script of "Is That Nice?" which stars George O'Hara, directed by Chet Withey. F. B. O.

Alberta Vaughn's second for F. B. O. is "War and Helena," script by Doris Anderson, direction by Del Andrews.

Monta Bell wrote "People," original screen story, which he will direct for M-G-M.

Max Ree as art director with Von Stroheim on "Wedding March."

Charley Chase, Vivian Oakland and Gertrude Astor for Roach comedy.

Benjamin Glazer adapting "Royal Scandal," by Harry Carr, Los Angeles newspaperman, for Howard Hawks production for Fox.

Alla Calve starred in "A Man's Way," for Benhall productions.

Kenneth B. Clarke writing scenario on "Monkey Talks," from stage play by Rene Franchols, for Fox.

Roy Stewart in "Custer's Last Stand," Sunset Production, at Fine Art studio.

Gertrude Orr adapting Rida Johnson Young's "Story of Mother Machree," for Fox screening.

Sally Long opposite George O'Hara in "He Stopped at Murder," for F. B. O.

Keene Thompson preparing "Going Crooked," from Aaron Hoffman and William Collier story. Fox will make it as picture.

John Miljan for "Unknown Treasure," Archie Mayo directing for Banner Productions at Fine Arts studio, then to Warn Bros. in cast of "My Official Wife," with Paul Stein directing.

John T. Murray and Vivian Oakland for two-reel Roach comedy.

Edmund Lowe, Madge Bellamy and Jacques Lerner for screen version "The Monkey Talks," directed by Raoul Walsh. Fox.

Edna Murphy, William Steele, Joe Bennett and Anita Garvin, with Francis MacDonald in "The Silent Panther," first Hal Roach western for M-G-M. Cliff Smith will direct.

Jack Conway will direct Peter B. Kyne's "The Understanding Heart" for M-G-M.

Dorothy Farnum adapting "The Cossack," by Tolstoy, for M-G-M.

William Haines to star in "The Night School," M-G-M production.

Daniel C. Tomlinson sold "Romance to Velvet Vernon" to Fox and "Five Cursed Gentlemen" to F. P.-L.

Walter Pidgeon for male lead in "Upstream" for Fox and under long-term contract to Joseph M. Schenck.

Harry Beaumont and Bradley King going to England to make exteriors for "One Increasing Purpose," A. S. M. Hutchinson novel,

for Fox. Edmund Lowe and Alma Rubens in cast.

Betty Baker opposite Neely Edwards in "Benson to Calford," first of "Collegian" series for U.

Ruth Roland for "Masked Woman," June Mathis production for First National.

Dorothy Dwan opposite Tom Mix in next two pictures for Fox.

Eugenia Gilbert, Harry Myers, Stan Laurel, Fred Malatesta, Max Davidson, Charlotte Mineau and Ernie Wood for Hal Roach two-reeler directed by Fred Guiol.

Jack Mower, Gloria Grey, Melbourne McDowell and Otto Lederer for "Discords," California Production, directed by Francis Ford.

Betty Noon and Fred Butler cast in "Tin Pan Alley," Corinne Griffith production, directed by Richard Wallace for First National release.

Jackie Coogan, directed by King Baggott, making "Johnny Get Your Hair Cut," at Fine Arts Studio.

Victor McLaglen under three-year contract with Fox cast in "Frozen Justice," directed by John Ford.

Priscilla Bonner cast opposite Harry Langdon in "The Yes Man," for First National.

Earl Williams for "You'd Be Surprised," Raymond Griffith production for F. P.-L., with Arthur Rosson directing.

Margaretta Tuttle will write scenario around title "The Honor of Women," for Cecil B. De Mille.

Robert Kortman for new Mabel Normand comedy, which Roach is making.

Ruth Taylor succeeds Madeline Hurlock as leading lady for Ben Turpin's Mack Sennett comedies.

Larry Semon directing Alice Day, Eddie Quillan and Danny O'Shea in Mack Sennett comedy.

Florence Gilbert and Lige Conley in "King of the Kitchen," Alfred Austing directing, for Fox.

Archie Mayo instead of Noel Smith will direct "Unknown Treasures" for Banner Productions. Smith will direct "Devil's Dice" for same company.

Fred Niblo will direct Rudolph Valentino in a picture based on life of Cellini, written by Mnie. Fred Gressac.

Jane Winton opposite Monte Blue in "Across the Pacific" for Warners.

Herman Raymaker will direct Willard Louis and Louise Fazenda in "The Gay Old Bird," from Virginia Dale story for Warners.

Creighton Hale opposite Mabel Normand in second Hal Roach comedy.

Barbara Luddy and Harry Woods in "The Lying Tamer," directed by Max Gold and Al Davis for Fox.

Arthur Housman with Allan Forrest and Kathryn Perry in new Helen and Warren comedy, "Easy Payments," which Tom Buckingham is directing for Fox.

Eddie Willis, stage comedian, made screen debut in "Lying Tamer," for Fox.

Lydia Yeamans-Titus in two Fox pictures, "The Lily" and "The Devil's Master."

Winifred Dunn is adapting "Twinkletons," by Thomas Burke, as Kathleen Moore vehicle for First National release.

May Allison for "The Legionnaire," Milton Sills picture, directed by John Francis Dillon for First National.

Dorothy Sebastian opposite Raymond Griffith in "You'd Be Surprised," for F. P.-L.

Laura La Plante's next for U. is "The Stolen Lady," original by William Dudley Pelly.

Lincoln Steadman for "Halfback," Red Grange picture for F. B. O.

"Savage in Silk," Lois Weber production, with Billie Dove, Huntly Gordon, Edith Yorke and Helen Gilmore, changed to "Sensation Seekers."

Patsy Ruth Miller for "The Third Degree," Warner Bros. picturization of old stage play which Bess Meredith will adapt.

Shirley Mason for "Upstream," for Fox.

Thomas Meighan will star in "The Canadian," Somerset Maugham story, with Malcolm St. Clair directing for F. P.-L.

A MONUMENT TO FILM INDUSTRY

(Continued from page 4)

calmly and with dispatch. At the last meeting the question of glass partitions, steel partitions, pneumatic tube system, placing of the cooling tower and letting of the contract for the bronze for interior decorating of the theatre were all settled.

1,500 Men at Work

At the same time over on Times Square there will be anywhere from 1,500 to 2,000 men swarming over the steel girders already in place and continuing the work of construction.

Within the building in those sections completed as far as steel and outside stone are concerned will be the plasterers, marble layers, cooling system mechanics and tilers and the metal workers, all doing their share toward the hastening of the completion of the building which is to serve as a monument to the entire picture industry.

It is understood that the builders have forfeit clauses in the contracts calling for the turning over of the finished building to the owners by Nov. 1. Any one who has had the opportunity to look about the interior of the theatre can easily realize it is entirely within possibility that the October 1 date may be the one on which the house will open.

At present as one enters through the high board fence that surrounds the building they come into a circular lobby decorated with black marble. This leads into the grand lobby, also in marble, but in opal shade in contrast to the darker stone of the outer approach. More than \$500,000 has been spent alone in the marble for this approach to the auditorium proper. All of this work is practically completed. Last week they were figuring on beginning within a few days in actually laying the floor for the grand lobby.

Fast Work

Going up the grand staircase which leads to the mezzanine and the balcony one is surprised at the work completed here. Out on the balcony one finds a hanging scaffolding from the dome at the roof of the house. On this scaffolding there are the plasterers at work finishing the ceiling decorations, and gazing down on the concrete of the balcony one notes that it would take but a little clearing and cleaning to make it ready for the seats to be installed.

The slope of the balcony which appeared so appalling when gazed at from the street appears as nothing when actually there. There are to be wide aisles and generous steps, two levels where one may enter or leave and in all it will be much easier to get to a seat in any of the upper parts of the house than it is in any Broadway picture house today, for there are to be elevators which will accommodate 35 people in each and the seating arrangements will be so handled that those going to the upper sections will be let out at whatever level there are seats available.

Entrance for Autos

Over the theatre are located beautiful rooms and promenades, one of the latter passing completely around the large dome in the ceiling. There are 26 rooms, promenades and lobbies provided in this theatre for the convenience of the patrons.

On the 43d street side of the house at its most westerly end will

be a special entrance for automobile patrons, this being done so as to avoid their being caught in the traffic congestion on Broadway. Each of the lounging rooms will be luxuriously appointed. There will be three smoking rooms, one of which will be reserved for women.

The 30-foot stage and auditorium are being equipped with every modern device, a disappearing orchestra and an automatic stage. The decorative scheme of the house will be French Renaissance.

The office lobby situated just north of the theatre is also to be finished in marble while inset in the floor will be a huge bronze Paramount trade mark. There will be 12 high speed elevators, 700 feet per minute, running to the 17th floor, six will complete the run to the 26th floor. From the point

stairs will reach to the observation tower, 450 feet above Broadway, enclosed in glass.

Home Offices

Famous Players-Lasky will occupy the space between the fifth and the 12th floors of the building. Every piece of office equipment will be installed new, the furniture matching the walnut finishing of the walls. Each floor of the building will have running ice water, and for the inter-office communication for F. P.-L. there will be a pneumatic tube system as well as electric dumb waiters for the distribution of mail. A private automatic elevator will connect the executive offices of all floors.

A special suite of offices will be maintained for visiting managers to the home office where they will be able to transact their business.

A feature of the F. P.-L. section will be the installation of a perfect miniature hospital for the employees, presided over by Dr. Emanuel Stern. It will have a surgery room, dispensary, X-ray

room, laboratory and separate rest rooms for men and women.

Five projection rooms, eliminating any necessity of waiting in the event urgent screening is wanted.

The building has three floors under the street level. There will be in the building when completed 7,000,000 bricks, 10,950 tons of steel, 200,000 bags of cement, 68,000 cubic feet of lime stone and granite, while 400,000 rivets hold the steel in place.

Seating 3,600

The cost of the building when finished without furnishings will be around \$10,500,000, exclusive of the cost of the ground, bought some years ago at \$3,500,000.

The theatre is to seat about 3,500. There will be a tremendous standing room space at the rear of the lower floor and the lobby space will also be ample to comfortably accommodate 1,000 persons.

It is altogether possible that October 1 may be the opening date after all, but if Broadwayites get a chance to get in by November 1

they are going to see something that from present indications will surpass anything that they have ever seen in the line of theatre construction and fitting.

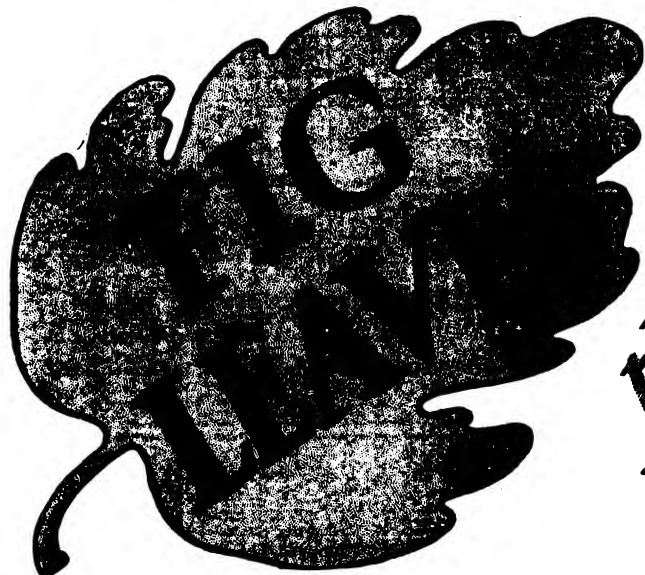
STUDIO ROMANCE

Los Angeles, July 13.

A romance going on in a rather quiet way for 16 months with most of the wooing being done at the Warner Brothers studio is between Louise Fazenda, picture actress, and Hal Wallis, press agent for the Warner outfit.

It is said that a wedding is due before autumn comes, with Miss Fazenda meantime taking legal recourse to disentangle herself from another matrimonial encumbrance with a former picture director on the same lot.

Wallis, about 26, has not been married before.



The first crack out of the box for the new season—and what a hit!

Three big editors caught it hot for review and 3 big editors say: ~

WILLIAM A. JOHNSON, Editor
MOTION PICTURE NEWS

"FOX should get first honors in the production race."

If I were an exhibitor or exploitation man or distributor—any one or all of them—I'd like nothing better than to handle the new Fox picture, "Fig Leaves," which, by the way, is the first offering of the new production regime at the Fox Studios under the command of W. R. Sheehan. "Fig Leaves" is about as good a box-office attraction as one could conjure up. Clean as a whistle, and topnotch from every production angle, it has, from the title straight through, a wealth of exploitation material. The Garden of Eden episodes are rich in color. Olive Borden is beautiful and George O'Brien excellent. The display of mannequins and gowns in Josef Andre's alluring establishment is the last word in feminine appeal. The Technicolor effects are surpassing. If "Fig Leaves" is a sample, Fox should get first honors in the production race.

"RED" KANN of FILM DAILY

"It has arrived in several ways, not the least important of which is the Box-office."

The first evidence of the Sheehan regime has arrived. Not only in New York. It has "arrived" in several ways, not the least important of which is the box-office. The picture is "Fig Leaves." It is a delightful and amusing story. There is a gorgeous style parade in Technicolor, designed, built and concocted for the female contingent. The Adam and Eve episode which introduces the modern version is cleverly done. It has laughs. Olive Borden plays Eve. The young woman will bear watching. Fox anticipates much from Miss Borden. That anticipation is going to be fulfilled right to the last letter. There's a new star in the firmament.

ARTHUR JAMES and LEN MORGAN
MOTION PICTURES TO-DAY

We expected much and we saw more. We saw, to begin with, the most exquisite beauty we have ever seen on the screen or off. We saw the top effect in frocks and fashion, we saw broad and wholesome comedy and an understanding of the problems of domestic life, we saw a whimsicality of treatment and box-office sensuousness that suggests De Mille without in the least being a copy or imitation, we saw the Celtic understanding of the American public and in the sum total, a lavish, beautiful and withal a homespun story of American life. Flo Ziegfeld should lay down his tools and journey to Hollywood to receive some instructions from the casting director of Fox's "Fig Leaves." This picture contains more feminine beauty than Ziegfeld has been able to assemble since he started glorifying the American girl. And if this picture doesn't ring the bell it is time for the exhibitor to close up shop. "Fig Leaves" will appeal to every variety of picture fan and will register especially strong with women since about half of the feature is devoted to picturing beautiful women in gorgeous gowns. The fashion sequences are in technicolor and it will be an unusually sophisticated person who will not receive a thrill at the blaze of color.

NEXT WEEK ~ Harrison's Reports and Variety on "FIG LEAVES"

Member of Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President

MARK STRAND
BROADWAY AT 47TH ST.
MILTON SILLS in
MEN OF STEEL
with DORIS KENYON
& NEW MARK STRAND PROLOGUE
STRAND SYMPHONY ORCHESTRA

LOEW'S
STATE & METROPOLITAN
By 46th St. Brooklyn
JEFFRIES and SHARKEY
in Person and Action
A OTHER ACTS
LON CHANEY "ROAD TO MANDALAY"

CAPITOL
BROADWAY AT 51st STREET
FIRST TIME—POP. PRICES
LILLIAN GISH JOHN GILBERT
LA BOHEME
CAPITOL GRAND ORCHESTRA
World's Largest Theatre Cooling Plant

FOX
Is off to a flying start!

Bigger Than Barnum's

Film Booking Office production, presented by Joseph P. Kennedy, featuring Ralph Lewis, Viola Dana, George O'Hara and Ralph Ince. Mr. Ince also directed, assisted by Doran Cox. Adapted by J. Grubb Alexander from the story by Arthur Guy Empey. At the Colony, New York, opening July 10. Running time, 90 minutes.

Peter Blandin.....Ralph Lewis
Robert Blandin.....George O'Hara
Lucinda Vales.....Viola Dana
Carl Rabell.....Ralph Ince
Princess Bonita.....Lucille Mendez
Jesse Rugglin.....Dan Nakarenko
"Bud" Hartnett.....George Holt
Rinocmaster....."Bud" Knight
Doctor.....Rod Hathaway

A straightforward tale of the circus with romance, sentiment and a thrill, wholly clean but without a decided punch, for the story or the box office, other than to those who want to see a circus picture. For the latter this will be readily acceptable. However, it's strong enough in its romantic and heroic ends to stand up as a first run, for the intimacy of the circus backstage and under the big top as displayed means a continuous line of action.

Any recognized circus title was carefully cut out in the scenes from the wagons or the banners. Some of the interior tent scenes seemed studio, both as to interiors and rigging, while some drops appeared frequently. For the circus illusion portion the Barnes Circus and

Barnes Zoo (coast) may have been especially employed.

Just now there are three circus pictures on the screen or about to be marketed. That is exclusive of "Variety," the German-made, just issued through Famous Players. If "Bigger Than Barnum's" follows in "Variety" anywhere, a hook-up could be made in publicity for this P. B. O. through a singular coincidence between the two pictures.

In "Variety" the big aerial feat is accomplished without the aid of a net underneath and a net is not mentioned nor referred to, while in this "Barnum" picture, the story hinges upon the circus's proprietor demanding that his aerial wire act, 80 feet high, go through the act without the net, previously seen.

There are three in the Blandin wire turn, father, son and adopted girl, with the father the carrier. Upon the owner deciding there must be a danger draw to lift up the drooping business and selects the Blandin act to work without a net, the son, also a walker, refuses to accede, saying he will not endanger the girl's life. But the owner calls the son a quitter and appeals to the father's vanity, with the girl saying she will always go with her daddy.

Doing the act at the night show and without the net for the first time, the father falters, falls, and as he crashes downward to permanent disability, the girl catches

the wire, regaining the strand and walking to the perch in safety.

The son, disgraced, called a "saw-dust rat" for "quitting," becomes a wanderer but hanging around on the edge of his old companions. It leads to the second and final big scene, where the father is caught in a fire trap as the hotel burns, while the show is in winter quarters, and his daughter is there practicing.

Crippled, the father manages to drag himself to the roof and is on a ledge as the ladders are removed, firemen believing all are out. The son, watching the fire as a casual bystander, spies him. Climbing a telegraph ladder, he does the very thing he was accused of being yellow for refusing when it would risk the girl he loved. From the top of the telegraph pole he walks to the ledge on a wire, takes his father on his shoulders and returns to the pole.

Well cast in the principal (featured) roles, the players do nicely. Something of the story may have been lost through attention to circus scenes but the adaptation has been smoothly done and the continuity holds the interest, also real suspense at a couple of junctures.

Viola Dana made a pleasant looking circus acrobat at times. At other times the photography is not so flattering to Miss Dana. She might ask for a couple of the negative shots to be taken out of the

reel. One particularly is very poor. Mr. O'Hara, playing the son, did very well in an agreeable juvenile role and looked his part. Ralph Lewis of course is standard.

Mr. Ince, who ably directed, though he did skip the startling as well as not falling for a box office punch through off-side stuff, left him with an even directorial score, but he gave his acting part a percentage boost by doing a big headed acrobat to a nicety and just escaping any villainy in it. Rather a good combination here for Ince, coming out better than would be expected.

This picture holds the film debut of Lucille Mendez, from musical comedy, and who married the same Ralph Ince last week. On the screen she is a performer, having but one bit of consequence, in the cook tent, where she slaps Ince's face for "feeling" although a monkey underneath the table was the culprit. Miss Mendez's brunet type cameraed rather well and one of the captions fitted her stage style of expression. Miss Mendez looks good enough to secure a picture place, plus intelligence in work.

Dan Nakarenko seemed by nature made to be a circus showman and boss of the lot.

"Bigger Than Barnum's" as here expounded as a title has no excuse, although it fits the picture for descriptive purposes.

F. B. O. appears to have the jump

for this as a circus picture and should take full advantage of it. Steam should be put on the exploitation. It's questionable whether a circus picture should see the screen in the summertime when the tent shows are travelling. "Barnum" though, is good enough to show at any time. Technically it will interest show people and sentimentally all of the others, even the hard-boileds. *Sime.*

MEN OF STEEL

First National production. Milton Sills starred with Doris Kenyon featured. Directed by George Archibald. A story adapted by Sills from R. G. Kirk's short story "United States Flavor." At the Strand, New York, week July 11. Running time, 100 minutes.

Jan Bokak.....Milton Sills
Mary Herwick.....Doris Kenyon
Clare Pitt.....Mae Allison
Peter Mark.....Victor McLaglen
Zachary Pitt.....Frank Currier
Captain Hooker Grimes.....George Fawcett
Anton Berwick.....John Kuhl
Pezzer.....Harry Lee
Wolf.....Henry West
Alex.....Taylor Graves

A 10-reel picture, a big picture with some faults but so many thrilling virtues it should stand up beautifully as a de luxe program feature.

Its demerits may be set down as being in lengthiness and comedy, both deplorable. The story could be improved by tightening up, as it is strong, while the comedy consists of long distance spitting matches between two old fellows. The subtitles contain the words "spit," "out-spit," etc. This about ends the bad features, and both could be eliminated without hurting a handsomely produced film.

Locale is of the steel mills and concerns Jan Bokak, a young Bohemian, apparently, first seen working in the ore section of Minnesota. When the brother of his girl Mary is slain, he takes the blame to save someone else, but escapes capture and flees on one of the ore steamers. He is discovered by the ship's captain but a few minutes later he saves the captain's life, so the captain, though thinking him a murderer, protects him instead of turning him over.

This captain, an old boyhood friend of the steel mill owner, Zachary Pitt, asks Pitt to give the man a job, but Jan, independent and filled with resentment toward any industrial baron, spurns the offer and tells them he'll get his own job. He does. His application to work and continuous studying after hours have advanced him to an important post on the hearth floor of the mill. Jan is also a leader of the men, preaching mild radicalism.

Pitt notices and admires him. When the "Red" agitators are successful in causing a great accident in the mills, Jan is hurt and taken to Pitt's home.

In convalescence, he meets Pitt's daughter, Claire, who admires his he-man vitality. Meantime, his old sweetheart Mary discovers that Pitt is really her father. After the death of her mother she comes to make known the facts. And as she enters the Pitt home she sees her Jan, now called John Brook, kissing Claire, for they are to be married. When Jan sees Mary, it is off for a while. When later accused of being a murderer, he runs to the mills to get the man who lied about him, and as a half-crazed crane operator attempts to pour molten steel upon them, the real murderer confesses. For a finale, Jan and his real sweetheart, Mary, now established as Pitt's daughter, are married, while Claire goes happily back to an old love.

Included among the thrills are the many industrial scenes; molten steel in its red, flaming color, also in the white heat state; the crash of a water tower into the molten steel with the subsequent splattering of the viscous liquid over many people (badly done in miniature but effective); and most impressive of all, the burial of a man who fell into a pot of molten metal.

Cast is excellent, with Doris Kenyon turning in a fine performance, displaying emotional stuff of high calibre. May Allison, as the other sister, never looked better in her hey-day of popularity, and from this film it would seem that Miss Allison's comeback is already a distinguished and decided success. Milton Sills as Jan is vigorous and adequate, although a bit prosaic once they take him from the rough clothes. Frank Currier and George Fawcett do well as the old fellows. Direction is fair, but that hardly matters, as the steel mill shots plus the story would carry this film through.

"Men of Steel" qualifies as a corker. *Sisk.*

THE TWO-GUN MAN

F. B. O. release, starring Fred Thomson and "Silver King." Story by Stuart Edward White. At Warner's, New York, week July 10. Running time, 71 minutes.

Dean Randall.....Fred Thomson
Dad Randall.....Joe Dowling
Ivor Johnson.....Sheldon Lewis
Bowie Bill.....Frank Hagney
Texas Pete.....Ivar McCallister
Grace Stickley.....Olive Hasbrough
Dad Slickley.....William Courtwright
Billy Stickley.....Billy Butts
Sheriff Dalton.....Arthur Milt
Quong.....Willie Fung

Fred Thomson has finally hit Broadway in a de luxe presentation house. His first picture is so far

Broadway has never seen such summer business !

ANATOMIA OF THE SOUTHERN SEAS

\$166,000
in six weeks
at the
RIALTO
New York!

VARIETY

\$70,000
in
first two weeks
of
RIALTO
run!

and
now

MANTRAP

\$12,000
first two days-
during
record heat
and
subway strike!

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Paramount Pictures

THE BOX OFFICE PROVES THEIR SUPREMACY!

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HURDLING THE HEAT! SMASHING THE STRIKE!

FBO clicks with TWO on Broadway!

BIGGER THAN BARNUM'S

Presented by
Joseph P. Kennedy

knocks the Big Alley
for a loop at B. S. Moss'
COLONY Theatre, N.Y.

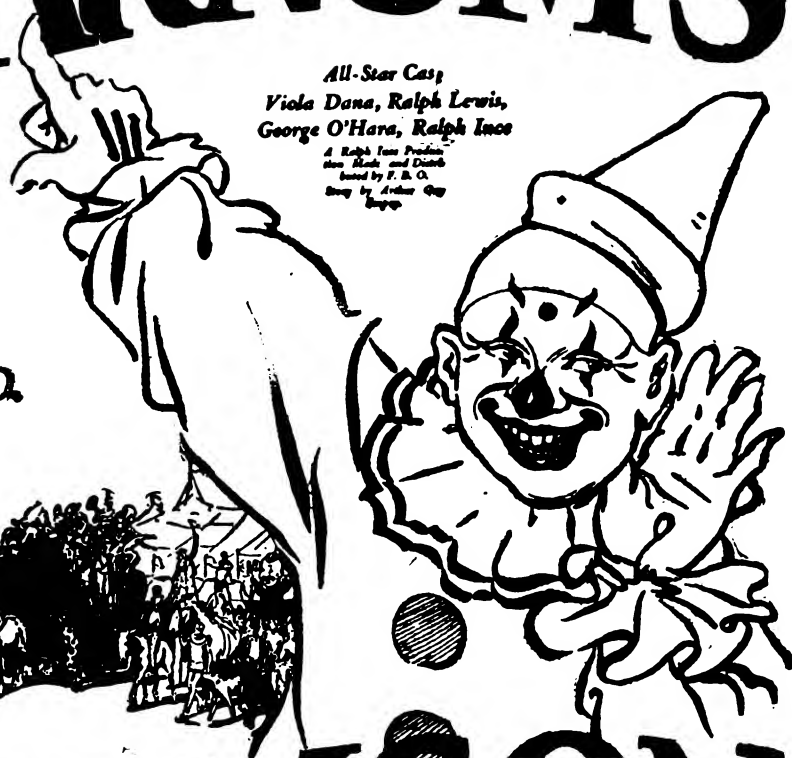
Opened Capacity — A Solid Smash!
Conclusive as a Babe Ruth Home Run!

Adding New Prestige to Greater F. B. O.

All-Star Cast,
Viola Dana, Ralph Lewis,
George O'Hara, Ralph Ince

A Ralph Ince Production
from "Hats and Dishes"
adapted by F. B. O.
Story by Arthur Guy
Hays

Supreme
Attraction
in the Arena
of Far West
Showmanship!



Fred THOMSON

and his
miracle horse
SILVER KING

Deliver a Terrific Sock
Straight to the Solar Plexus
of B'way—at **WARNER'S**
week of July 10th.

*Establishing Proof Positive of Their
Absolute Supremacy!*



Presented by Joseph P.
Kennedy

Distributed by

FBO
IS THE TRADE SENSATION!

FBO
FILM BOOKING OFFICES
OF AMERICA, INC.

ahead of the majority of the rank and file westerns he has appeared in along the street in the daily change houses as far as story is concerned that he deserves the chance on the Main Street.

The box office return for the star won't be as big at this house as it should be, as the house is battling against the lack of a cooling system, although one is being installed, and Thomson's Broadway debut was made on one of the hottest days of the year.

But when this picture hits the towns that are Thomson's element, boy, you are going to hear 'em rave. It will only be proof of what a real story can do for someone who is already a favorite with a reputation built up on mediocre stories.

Thomson and his horse, "Silver King," are a natural set-up for the

towns that like western stuff, and most of them do outside of the big cities. That horse, with his name, is also a natural set-up for a publicity stunt, and with a date set for Thomson on Broadway far enough in advance it would have been a corking tie-up to have brought Thomson and the horse to New York with the Silver King water people in for a campaign, using the horse and the picture star as feeder to the regular advertising for the picture.

Another thing noticeable about this picture is the cast supporting the star. Sheldon Lewis is a corking heavy, and he more than makes good here, while Joe Dowling and Frank Hagney also lend excellent support.

It looks as though Olive Hasbrough is a coner. This girl appears to have a corking screen personality, and she certainly looks good in a role that doesn't give her anything too much to do. She will bear watching.

The story of "The Two-Gun Man" has all the action that any of the most rabid fans can demand. It starts with the return of the hero from France. He is in overseas uniform. On the way to the ranch of his father he sees his horse waiting for him, all saddled and ready to go. The horse is credited with knowing that his owner was returning that day. They might just as well have credited the animal with saddling and bridling himself. But as the youngster leaps to the animal's back from the touring car the action begins.

He is off across country, and from the heights of a cliff overlooking the desert he sees a water-hole tender shoot down the horse of a wagon train. From the distance of at least 1,000 yards Thomson with a revolver shoots the rifle out of his hands, and then as he reaches for it again clips the trigger off with another bullet. That's some shooting, kid, but the fans liked it. Of course, there is a girl in the wagon with her father, and the two have the three kiddies of a dead sister with them. At first the hero suspects the "family" belongs to the girl, but he is soon set right.

Then the boy goes home, meets his dad, and finally becomes aware of the fact that dad has been trimmed by a bunch of rustlers, who not only have run off his cattle, but have obtained a mortgage on the ranch and are evicting the old man.

It causes the death of Randall, senior, and the boy swears to avenge him, but is stopped by the girl. Instead of committing murder he starts running off the cattle again. Finally, when the head of

the rustlers offers \$10,000 reward for the return of his cattle, the boy promises to deliver them, and does, atop of that running the real rustlers into the hands of the sheriff, leaving things right for a final fade-out for himself and the girl, who the rustler chief had locked in a room at his ranch.

Some great chase stuff and wild riding and some of the photographic composition is all that could be desired. The shots are all sharp and the photography itself particularly good throughout.

A couple of more stories like this for Thomson and the chances are that he'll become a regular Broadway fixture in westerns, for at present the only other western riding star that gets a chance at all on the Main Stem is Tom Mix, and before him there was not one but Bill Hart.

Fred.

MANTRAP

Victor Fleming production for Famous Players. Featuring Ernest Torrence, Clara Bow and Percy Marmont. From the novel by Sinclair Lewis, adapted by Adelaide Heilbron. At the Rivoli, New York, week July 10. Running time, 68 minutes.

Joe Easter.....Ernest Torrence
Alverna.....Clara Bow
Halper Prescott.....Percy Marmont
E. Wesson Woodbury.....Eugene Pallette
Curly Evans.....Tom Kennedy
Mrs. McGavvity.....Josephine Crowell
Mr. McGavvity.....William Orlamond
Lawrence Jackfish.....Charles Stevens
Mrs. Barker.....Miss Du Pont
Stenographer.....Charlot Bird

Clara Bow! And how! What a "mantrap" she is!

And how this picture is going to make her! It should do as much for this corking little ingenue lead as "Flaming Youth" did for Colleen Moore.

Miss Bow just walks away with the picture from the moment she steps into camera range. Every minute that she is in it she steals it from such a couple of corking troupers as Ernest Torrence and Percy Marmont. Any time a girl can do that she is going some. In this particular role, that of a fast-working, slang-slinging manicurist from a swell barber shop in Minneapolis, who marries the big hick from "Mantrap," she is fitted just like a glove.

The picture itself is a wow for laughs, action and corking titles.

The story deals with a lawyer who is a divorce specialist, sick and tired of vamping females who come to his office with their troubles. To be rid of them he decides to go up into the Canadian wilds. His office neighbor takes him on the trip and in less than a week the two are at loggerheads.

The contrast to the lawyer characterization is shown in the owner of a trading store in the lonely country, who is woman-hungry and who goes to Minneapolis, wins himself the flip little manicure girl and takes her back to the wilds. There she is a trig little flapper, bobbed tresses, lipstick and powder puff and all the usual rolled stocking touches, practicing her flirting on the "untamed hes of the wide open," and boy, how she vamps with her lamps! And how they fall!

It is the storekeeper who comes across the campers just about the time when they are ready to kill each other. He decides he'll take the lawyer back with him to the trading post. He figures the law shark will be good company for the wife. When the lawyer gets a flash at her he just about shrivels. He keeps battling her wiles as long as he can. Finally she is too much for him, and he decides to go back and rejoin his camping companion, but the girl will have none of that. She's going too. When he refuses to take her she marches off down the trail herself and plants herself in his way as he comes along.

The two are finally lost when their Indian guide deserts them and are overtaken by the more or less irate husband, who sees the humor of the situation, although he has been played fast and loose with up to a certain point. Instead of shooting the man, he decides that he had better let his wife go to the big city for a vacation. This she does,

stealing their boat and leaving both the men flat.

The final shot shows the lawyer back in civilization. A blond client is waiting for him in his private office, and it looks as though he is due to fall again. Back in the wilds the hick hubby is shown peeling his own potatoes while a neighboring trader and his wife are telling him he should be glad that he is rid of the flapper wife, he in turn defending her when she opens the door in all her flapper glory and applauds hubby.

While still in his arms receiving her return greeting she looks over his shoulder and spies a good-looking Royal Mounted Policeman and immediately starts giving him the eye. It is a wow of a finish.

Torrence is the hick hubby, while Marmont is the lawyer. These three carry all the principal action, with the balance of the cast doing fill-in bits.

Fred.

SON OF THE SHEIK

Los Angeles, July 9.

John W. Considine production directed by George Fitzmaurice, released through United Artists. Starring Rudolph Valentino and Vilma Banky. Pre-view, engagement, with announcement picture will not be shown elsewhere within four months. At Million Dollar, Los Angeles. Running time, 70 minutes.

Ahmen, and The Sheik...Rudolph Valentino
Yasmin.....Vilma Banky
Andre.....George Fawcett
Ghabah.....Montague Love
All.....Bull Montana
Sheik's Wife.....Agnes Ayres

Los Angeles is given a four months' jump on the rest of the theatrical world in viewing Rudolph Valentino in his return to the role of a sheik.

In "The Son of a Sheik" Valentino not only is the dashing youth of the Arabian plains but he also plays his father, the Sheik. The double-exposure shots are not as clear as is possible in modern day photography. Naturally, the "son" is the predominating character, and in this role Valentino wins new laurels.

"The Son" is a sequel to "The Sheik," adapted by Francis Marion from the novel by E. M. Hull. It is best described as an interesting study in psychology, showing how a son of the Desert inherited the love, passions and hate of his father.

Valentino's love-making is of the passionate sort—the kind adored by

flappers and even the more mature patron, but in this particular picture most of his work is devoted to a passionate hate.

Agnes Ayres, as a compliment to the star, reappears as the wife of the sheik. It is she who points out to the sire that he, alone, is to be blamed for any wildness or stubbornness by the son.

Some exceptionally fine photography, especially the desert scenes, and the excellent acting of the supporting cast help to make "The Son of the Sheik" an outstanding success.

The story concerns the infatuation of the son for a dancing girl with a traveling aggregation of mountebanks. When surprised by her followers, including her father and a passionate admirer, and held for ransom, the son of the sheik is led to believe he has been tricked by the girl, which engenders hatred and a determination for revenge.

Valentino kidnaps the girl and takes her to his desert camp, where he submits her to humiliation and pain, refusing to heed her pleas of innocence.

At this juncture the father, angered by his son's disobedience in going into the desert, invades the son's tent, only to meet a stubborn resistance from the embittered youth.

But the sire finally convinces the boy he must let the girl go. She is sent away under escort. Her father and gang surprise them and the escort then learns the truth, that it was not the girl who betrayed the son but her villainous admirer with the traveling troupe.

The girl is returned to the dance hall whither Valentino once more follows her, this time in a repentant and humiliated mood.

There is a bitter fight, with plenty of knife play, the son of the sheik finally emerging unscathed, and with the girl again in his arms.

The new Valentino picture should go a long way to once more endear "the sheik" with picture fans.

CY LANDRY



"CY" LANDRY
A LAUGH RIOT

Repeating all Balaban & Katz Houses
Now—Uptown, Chicago
"Jack North Is Good Too"
Direction—WM. MORRIS




Coming
GENE TUNNEY
Big, handsome popular, famous,
in a
Pathéserial

"JACK" NORTH



"JACK" NORTH
SINGS 'EM AND HOW
For Balaban & Katz Houses
Now—Uptown, Chicago
Direction—WM. MORRIS
"Cy Landry Is Good Too"



"RUBE" WOLF
FANCHON & MARCO'S
Greatest Idea
Broke all House Records on the Pacific Coast on first three weeks of his triumphant return to
LOEW'S STATE
Los Angeles

LOPEZ SPEAKING---

HELLO, EVERYBODY—

LAST WEEK WE PLAYED LOEW'S STATE, ST. LOUIS (OUR FIRST ENGAGEMENT IN THAT CITY), TO WONDERFUL BUSINESS, AND MANAGING DIRECTOR HARRY GREENMAN, WITH THE CO-OPERATION OF THE ENTIRE ST. LOUIS MUSIC TRADE, GAVE US A ROYAL WELCOME. OUR RECEPTION WAS UNPARALLELED IN THE HISTORY OF ST. LOUIS. THIS WEEK WE ARE AT CASTLE FARMS, CINCINNATI. CHEERIO.

VINCENT

CASA LOPEZ, 245 West 54th St., New York—BRUNSWICK RECORDS—WILLIAM MORRIS Management—WEAF RADIO ARTISTS

LONDON

(Continued from page 2)

plays closed June 26, "A Cuckoo in the Nest" at the Aldwych, "Engaged" at the Globe, "Prince Fazil" at the New, and "Loose Ends" at the Shaftesbury. Theatre's dark are the Kingsway, Little, Princess, Fortune and New Oxford, which list will speedily be added to if the outlook does not improve.

Edith Ellis has secured the American rights of "The Ring of Straw," a thrilling costume play by Ernest Goodwin, which was produced in Birmingham in October last. In America it will be produced by The Stage Play Publishing Bureau.

In the early fall the Daniel Mayer Company will produce, after a short provincial tour, a musical version of "Simple Souls," a novel by John Hastings Turner. Herman Fink and Joseph Meyer will do the score, with lyrics by Harry Graham. Evelyn Laye will play the leading role.

When "This Woman Business" leaves the Haymarket (which is not likely for some time) it will be followed by a new comedy by A. P. Herbert (on the staff of "Punch," the leading humorist weekly, entitled "The White Witch," which will also star Fay Compton and Leon Quartermaine.

The Regent theatre is opening today (July 1) with a new play, "A House Divided," by Bernard Merivale, which will be produced by Richard Bird. The cast includes Madge McIntosh, Joan Henley, Elsa Hall, Janet Barrow, Vincent Sternroyd, Reginald Dance, Charles Koop, Lionel Gadsden, Ronald Sinclair.

Jack Smith, the "whispering baritone," who scored at Princes Cabaret in London, has had his engagement extended at that place for an additional four weeks, also doubling at the Cafe de Paris. In addition to this dual engagement, he appears at the Ambassadors Club, and will shortly make his London debut in vaudeville. Incidentally he has had a good offer from the Plaza Cinema.

Fred Astaire has just purchased a race horse named Dolomite, for which he paid \$2,000. He is negotiating to purchase two more horses. His trainer is Leach, jun, who comes of a very old family of trainers. Fred's racing colors are buff jacket and cap. Adele wants it understood that she has no partnership in Freddie's racing ventures, especially if his horses fail to win.

BERLIN

(Continued from page 2)

to produce a number of pictures jointly with the Cine Alliance of Paris. The first will be a special called "Casanova," direction by Alexander Wolkoff, with Iwan Mosjakin in the leading role. This is said to be the last film that Mosjakin will make in Europe before he goes to America for Universal.

Ludwig Berger, the well-known German director, is beginning his first film under his United Artists-Phoebus contract. It will be called "Vasantasena," and at least three-fourths of the exteriors will be cranked in India. The cast will be half German and half native-born Indians.

The German governmental censor has forbidden a film made by the Abter Company called "Not a Penny for the Nobility." The object of the film was to make known

the facts about the money now being paid the former Emperor and a number of the higher nobility by the present republic. As a referendum on this point was shortly to be taken, the censor claims that the picture makes exaggerated statements.

Meyerhold, the Russian director, was in Berlin this week and made arrangements whereby his troupe will give performances in Berlin next April. On account of its size the Grosse Schauspielhaus, which seats 3,000, has been selected. From there he will go to Hamburg and Frankfurt, arriving in May to play at the Theatre de Champs Elisee in Paris. Meyerhold is very radical and futuristic in his type of staging and is thought by many to be the most brilliant of the modern Russian directors.

It has been announced here that Leopold Jessner, the intendant of the State Playhouse, has been engaged to stage "Faust" for the Theatre Guild in New York next season. This was immediately denied by the Berlin representative of the Guild, who stated that in all probability Fritz Holl, of the Berlin Peoples' Theatre, will go over. The

date of his trip is set for January. The Guild admitted that they had negotiated with Jessner some months ago, but had been unable to come to an agreement.

Paul Whiteman arrived in Berlin with his whole orchestra three weeks before he was due to give his four performances here at the Grosse Schauspielhaus, June 26-28. He left London because annoyed by the general bad amusement conditions resultant from the strike there. The rumor that his contract was canceled, on account of the management claiming that the continuation of the coal strike gave them this right, is denied by the bandman. His London contract has three more weeks to run, and Whiteman is considering whether he will not return to fulfill it in July.

The concert manager Leonhard announces that he has engaged Anna Pawlowa for 150 performances in Germany during the winter of 1928-1929. Pawlowa's company will consist of more than 60, including the solo dancers, Laurent Nowikoff and Alexander Volinini, and the conductor, Theodor Stier. The program will include from eight to ten ballets, for which she

will bring along her own scenery and costumes.

Jolly, the German professional faster, is booked for America. He claims a world record of 44 days. It was reported in Berlin papers that Jolly was trying for a new record in Basel, and after thirteen days went nuts and smashed his glass cage.

An important crisis has occurred in the Association of Berlin Managers. Leopold Jessner, general manager of the State Playhouse, has resigned as president, and the managers Max Reinhardt, Victor Barnowsky, Eugen Robert and Friedmann-Friedrich have handed in their resignations from the organization. Should the difficulties not be patched up the founding of a rival organization is possible.

At the root of these resignations lies the different interests of the private, commercial theatres and of those subsidized by the State. The latter are in an overwhelming majority in the managers' association. These subsidized theatres do not have to bother about the payment of the amusement tax, as the State frees them from any such obligations. The private theatre owners

therefore do not feel that their interests are being sufficiently considered by an association in which they are in the minority. Whether the founding of a separate organization would really help them to achieve their aims is a very open question, however.

According to the rules of the association managers have to give a year's notice of their resignation, which would mean that these managers cannot actually leave until June, 1927. By that time it is hoped the differences will be eliminated.

CHARLOTTE

DAWN

Now Appearing Publix Theatre Presentations

This Week (July 11) Chicago Theatre, Chicago

"Charlotte Dawn, a new face and personality to show business. Should be heard from in much more important things."

—Chicago "American."

Direction LEW GOLDBERG

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(starring Mae Murray)

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Running daily in Chicago American, Baltimore News, Detroit Times. Begins soon in many additional papers from coast to coast.

THE CALLAHANS AND THE MURPHYS

Serial in Cosmopolitan Magazine.

BLARNEY

Adapted from "In Praise of James Carabine," Saturday Evening Post serial.

POLLY PREFERRED

(starring Marion Davies)

To be serialized in Hearst newspapers from coast to coast by Cosmopolitan Productions.

THE UNDERSTANDING HEART

Serial in Cosmopolitan Magazine, to be published as novel.

CAPTAIN SALVATION

To be serialized in Hearst nationwide newspapers by Cosmopolitan Productions.

THE FLAMING FOREST

Serial in Cosmopolitan Magazine. Published as novel.

THE RED MILL

(starring Marion Davies)

To be run as serial in Hearst newspapers by Cosmopolitan Productions.

MARY OF VASSAR

(starring Marion Davies)

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SCRAPPIN' KID

Blue Streak Western starring Art Accord. Universal production. Story and scenario by M. Richard Schayer. Clifford S. Smith, director. At the Arena, New York, one day, July 12. Running time, 49 minutes.

Another Blue Streak Western. Short, snappy, and capable of exciting, as are its brothers.

Story of the hero, orphan girl, village gossipers, train robbers, reward offered for their capture, beaten up and captured by hero, collecting of reward by hero, paying off of mortgage with reward money by hero and clinch by orphan girl and hero. Also forest fire, advances of robbers to orphan girl, kid brother, sheriff, banker's mean son, horse, dog and cow. Not to omit a dying mother.

A perfectly formal but enjoyable "western."

Art Accord is the hero. He is likeable and a hard rider. Velma Connor, typical "Western" heroine, is pretty and a neat actress. C. E. Anderson does the heavy.

Others in cast are Jess Delfbach, "Hack" Bell, Jimmy Boudwin and Edmund Cobb. Also "Buddie" and "Rex." Accord's well-trained horse and dog.

A forest fire, giving the cinema a speedy start, looks like the real thing and is good.

Shown as half of a double bill on 8th avenue, New York. An entertainment it had for its running mate an old tale of love in society and jungle atmosphere, beaten by a mile.

SHE

Lee-Bradford (English) production, featuring Betty Blythe. Adapted from novel of same title by Sir Rider Haggard, with captions written by author. At Tivoli, New York, as half double bill. One day, July 7. Running time, 64 minutes.

Marcus Loew may take justification for his recent remarks to Brit-

ish producers and exhibitors on English-made pictures, on this English production, "She." Mr. Loew says if the English will send over good pictures they will find distribution. "She" is not one that will. As half of a double feature bill for one day at the Tivoli (Eighty avenue and 51st street), it may have cost the house \$7.50 in rental, \$7 too much.

A direct fault here and with everything else all wrong diverging from that is the one who decided "She" could be converted into a commercial film. With the book one of the best sellers of its day, that day was long ago, and in this day "She" in celluloid could never sell one copy of the H. Rider Haggard novel (with the H dropped as the Sir was conferred). The burning bit, as in the stage play, may have been depended upon for the kick. But it didn't mean enough in its draped nakedness.

Betty Blythe and Carlyle Blackwell are the two Americans in the cast, and leads, with Leander Cordova directing. Many may blame the director for the complete cipher made of "She" as a picture, but every demerit may be traced to the impossible story, except the terrible photograph.

To make a serious pretense of a woman living 2,000 years is the first wallon given the film story and that wound it up right there. Afterward, although the director, actors and the rest went on in their serious vein, it was just a laugh for the roof audience at the Tivoli.

The scenes are merely a series of mythical, mystical strangenesses that never convince, never should have been tried in straight picture making, and only result in this picture being another slam against the British film industry.

Some while ago Miss Blythe went over to England to make pictures. This may be the one she later started a salary suit over.

"She" (She-who-must-be-obeyed) was made entirely in the studio or on the north coast of Ireland, if Ireland has a north coast. The story plunges into a cannibal country where the flesh-eaters look like blackface comedians, acting even worse. A set fashion over there is that if a girl kisses a man and he returns the caress, unsolicited, they are married. Not a bad scheme for the girls, but dangerous over here, since the advent of automobiles, dark nights and lightless roads.

A column could be employed to detail the errors of this production, in everything, from settings, to acting, lighting and direction, besides mob scenes and range shots. But as a picture it is not entitled to over an inch in notice and only is receiving more through being English. "She" may have been shown on this side before, possibly on states rights, in the shooting galleries for cheapness. It deserved no more nor that much. No record of it is in Variety's files nor is any previous local exhibition recalled. Also unlikely it will annoy any other New York audience.

THE NIGHT PATROL

F.B.O. release starring Richard Talmadge. Produced by A. C. Carter. Story by F. H. Clark, and directed by Mason Noel. At the Ideal, New York, as half of double feature bill, one day, July 7. Running time, 60 minutes.

Richard Talmadge is now making his productions for release through Universal. In "The Night Patrol" he tries to be both a character actor and an acrobat. He is a better acrobat or stunt man.

The story has him as an Irish cop, in love with a girl. This girl's brother got in with crooks and the young cop himself arrested the boy as a murderer. Convinced the boy was guilty only on flimsy circumstantial evidence, the cop disguises himself as the Frisco Kid, crook, and by the aid of a cracked lip, putty nose and rough clothes, gets in with the crook gang which he believes guilty. He brings them to justice and at the last minute saves the girl's brother from electrocution.

The film isn't breezy except in spots, and a somewhat tragic theme pervades. Talmadge, though an excellent stunt man, isn't good enough actor to carry off the heavier moments, so the picture loses some of its effect.

Oked for a day in the smaller houses, but not up to the usual Talmadge release.

Hearts and Spangles

Presented by Sam Sax for Lamas Pictures Corp. Gotham production. Story by Norman Houston and directed by Frank O'Connor. Wanda Hawley featured. Supervised by Renaud Hoffman.

Max Barclay.....George Chesbro
Bill Adams.....Charles Force
Steve Carris.....Robert Gordon
Peter Carris.....Larry Steers
Grace Carris.....Barbara Tennant
Harry Riley.....Eric Mayne
Bobby.....P. Lockney
Frankie Darro.....Frankie Darro
Peg Palmer.....Wanda Hawley

A poor story made into a poor picture with a fairish cast.

It is a circus yarn. A boy chucked out of college wants to go with the circus. He approaches the equestrian director, and that worthy tells him he can be a roustabout.

He falls in love with Peg Palmer, the bareback rider, and sticks with the show and the girl until the circus reaches his home town, where he tells his father of the expulsion, only to find that expulsion from school means expulsion from home. So he signs with the circus once more and soon becomes, so the subtitles run, "The King of Clowns" (although the picture only showed him doing stuff that a self-respecting clown wouldn't attempt).

The boy's romance with the bareback rider gets more and more serious, but the equestrian director, a mean sort of a guy, tries at every opportunity to hurt the girl.

Even in the ring, with her horse going around, he lashes her feet and, despite that equestrian directors aren't really that bad, it seems that this fellow attempts to act as though he was a small-town cut-throat in misplaced atmosphere.

His final mean act is to let the lions loose. One gets him and the other one almost ruins the young clown, but once the boys get after the lions, they run right into their cages and act like tired, toothless lions ought to act.

Wanda Hawley is the bareback rider, but about all Wanda did on the horse was to sit quietly while it walked slowly. Wanda's years are taking their toll. Robert Gordon was fair as the hero, and Frankie Darro turned in nice work as the kid.

Where circus details are concerned, this one is all wet; and, in addition, it's not very entertaining. At best, a daily change or half of a double bill for the galleries.

Millionaire Policeman

Independent by Samuel L. Briskin, distributed through Banner. Production directed by Edward La Saint. Herbert Rawlinson featured, with Eva Novak playing opposite. Running time, 62 minutes. At the New York theatre, July 8, one half double bill, one day.

Starting with the title, the offering is full of crudities such as might suggest that it is the work of an inexperienced promoter. It has been made economically except for the

cast, which represents a considerable sum, the people mostly being of note.

As a sample of the ineptitude that characterizes the whole feature it might be cited that emphasis is placed from the beginning on the fact that both the leading characters are typically Irish. But when they get to the "happy ending" before the altar, it is apparently a Protestant Episcopal minister instead of a priest who marries them.

The film has a scattered few of brisk action, but between the progress of the story lags lamentably. At the very beginning there is a sensational bit of riding. A girl friend of the hero is on horseback when her mount runs away over broken, mountainous country. The hero falls in courage to make the rescue, while a mounted policeman, by a daring exhibition of break-neck riding, does the trick.

Toward the finish the movement quickens, when there is a fire and the hero—who has now overcome his cowardice—makes a brave rescue which re-establishes him with his rich father and wins him the gal. Between times the story, if foggy, moves forward about as much by the titles as by actual happenings in action and besides is scarcely worth the telling. Picking the blonde and stolid Eva Novak for a peppy Irish heroine was not such good judgment either. Introducing a hero in an act of cowardice makes a poor start, and laying the scenes in humble surroundings doesn't give the story any added value.

A cop as a romantic hero is rather out of the conventional. There's nothing particularly gripping in the title "The Millionaire Policeman" that would make the populace rush to the gate, especially when there probably is usually an opposition around the corner advertising a picture called "Her Flaming Sin," with posters and billing to match the title. It is a fair presumption that the film was made for the lowest admission price houses. Even before that clientele it wouldn't get far. It's just one of those films that fans forget.

THE BIG SHOW

Made by Miller Bros. of "101 Ranch" from the story by L. Case Russell. George Terwilliger and distributed by Associated Exhibitors. John Lowell, principal cowboy with the show, and Evangeline Russell, also a member of the Wild West outfit, are featured. Running time, 45 minutes. At the New York July 8, one day, as one-half double bill.

Naive story of love and intrigue has been woven about the Miller Bros. "101 Ranch" Wild West show, with the wild west itself as a background and the regular people employed in the exhibition taking part. This includes John Lowell, Evangeline Russell, who works the elephants, and Joe Miller himself playing the part of Col. Jim, the circus proprietor, a minor part.

The players do not know much about pantomimic acting for the camera, and they don't look much like screen players, but this is an advantage rather than otherwise, adding as it does to the naive sincerity of the play.

"Naive" describes the production, but that only makes it more effective. All the neck-breaking feats of the Miller riders are worked somehow into the story. Almost the entire show is given, at one time or another, but always

with the excuse that it ties up with the story.

For example, the "heavy" has to rob the hero's trunk of "papers" and naturally he picks the moment of the grand entry for the coup. Naturally, the excuse is sufficient for shots of the stirring "spectacle" of the show. At another point the heroine's baby sister is charged by a wild bull that escapes from a pen. Who should save the child but the hero? He does the trick by leaping from his horse to the neck of the bull and throwing the beast in full career.

For the climax they work in the elephant. The heavy has earned the big animal's hatred by feeding it a lighted cigar. Then when the villain is about to desert the woman he has pledged himself to wed, in a ceremony in the arena, the elephant breaks its chains and rushing into the crowded field, snatches the groom from the side of his bride and tears him to pieces. This bit of super-melodrama is capably managed. The elephant reaches for the villain and seems to whip the man himself through the air and then trample him into the ground. A dummy is used, of course, but the

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stitution is so well done the plastic effect is there. There are many interesting views of circus life, such as a multitude of oxen, aided by two elephants and gangs of men getting circus wagons off a soft lot; pictures of loading and unloading in the train yards and the raising tent episodes all sustain interest, while the interpolated bits of the wild west show itself, with the wild riding cowboys, Indians and the like add a good deal to the feature.

Some amusing comedy is interspersed. One of the Indian chiefs is shown in majestic pose. The new broadens until it is shown that he is dictating a letter to his mis-educated daughter who takes down on the typewriter. The letter instructs his bank in Oklahoma to credit him with oil royalties immediately to cover his checks drawn for a new runabout for his daughter. The clowns also are introduced into the action, Stump, the riding comic, playing the part of a sinister conspirator. This last part has its own humor.

The romantic side of the film is somewhat injured by the fact that cowboy actors are notorious bad boys on stage and screen, as well as in novels, the world over. What the picture does, of course, will be velvet for Joe Miller and his enterprise, for it is worth while as an advertisement for the show. Aside from this it is a novel screen attraction from several angles, and will stand on its own merits.

S.O.S.

Full title, "S-O-S Perils of the Sea." A Columbia picture, produced by Harry Cohn. Story by Tom Hopkins and directed by James P. Hogan. At the Arena, New York, for one day (July 7). Running time, 61 minutes.

Features Elaine Hammerstein. It is a heavy, ponderous, melodramatic piece, relying on two sinkings of ocean liners, one at the beginning of the picture and the other in climax for its kick. Joining the two disasters are some 45 minutes of story, not first rate.

A little girl-heiress is picked up at sea, after the boat on which she was crossing the ocean sunk (first sinking) by a sailing vessel, on which are two brothers, one good and other bad.

Growing up she learns to love the boy who is good, thereby creating the story's love interest. The villainous section is supplied by the bad brother. The bad 'un learns that she is heiress to the millions of a marine magnate, who had died, leaving orders with his right hand man to find the girl and give her the fortune.

Right hand man would get the dough if the girl isn't found—and he wants it.

The whole business ends in the (Continued on page 34)

SHORT FILMS

THE POLAR BARON

Fox Imperial Comedy. Titled by Felix Adler. At the Stanley, New York, July 1, one day. Running time, 22 minutes.

Fair hoak comedy with a couple

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of good laughs. The thrills are furnished through the use of a giant dirigible, used by bootleggers to carry booze. A couple of sap special coppers sworn in for a Safety First campaign get into the balloon and are carried into the far north, where they are mistaken for Royal Mounted Police. Fred.

THE SET UP

Universal blue streak western, featuring Art Acord. Story by L. V. Jefferson. Direction Clifford Smith. Running time, 58 minutes. At Arena, New York, July 1, one day.

A neat story of the brave sheriff who pursues the murderers of his sweetheart's father. What particularly distinguishes it is that it has an especially effective comedy turn in the use of a gang of boys who worship the hero, and in their efforts to imitate him help in run-

ning down the guilty desperadoes. Some good surprises of a comedy nature through this story, so much so that this angle at times overshadows the romantic sub-plot. For the rest the picture has hard riding, beautiful backgrounds and a trick horse. First-rate feature for a double bill, in which capacity it served at the Arena. Alta Allen is the heroine.

A LICKPENNY LOVER

Fox two-reel comedy. Story by Mark Sandrich and Eddie Moran. Director, Bunty Dull. Presented as "a jazz version of the O. Henry story of the same name." The Boy.....Hallam Cooley
The Girl.....Gladys McConnell
Hotel Manager.....William B. Lawrence
Hotel Detective.....Arthur Housman
Girl's Father.....Frank Beal
Banker.....Scott Seaton
Husband.....Fercy Challenger

A fast knockabout which has no relation to the O. Henry story. In-

stead of a dumb dora shopgirl, this is a "chase picture" involving a rich young man pursued by the chef of a hotel, where circumstances force him to work out his bill in the kitchen.

Arthur Housman as the detective develops the only character in the piece, the others being just dummies, although acrobatic dummies, who contribute to the carnival of rough-house.

Acceptable program filler of the kind. No special merit except for speed, important as that consideration is.

PLEASE EXCUSE ME

Stern Bros. "Excuse Me" series, released through Universal. Starring Charles King. At Colony, New York, week of July 10. Running time, about 12 minutes.

Adventures of an installment jewelry salesman trying to recover a

diamond ring from a strong man. Also a girl liar, inventing excuses for being late at farm. Marries daughter of man's head for lunch. If others of series held lengths, this may also be excused. Let's hope it's not the first. Some.

PATHE REVIEW

One reel. At the Arena, New York, July 12. Running time, 10 minutes.

Usual three subjects, one in color. Asbestos mines at Thetford, Canada. Risky shots on a cable car at great height well done by cameraman. Scenes of Havana, "Jewel of the West Indies," exceptionally easy on the eyes. Coloring not heavy, frequent fault. Bull moose, "Lords of the Forest," shown in personal moods.

Taken in co-operation with the Museum of Natural History. Highly interesting 10 minutes.

"Biggest business ever done at this time of the year!"

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GEORGE ARCHAINBAUD
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The First National Special

HAIG and HOWLAND (8)
Songs, Dances, Band
24 Mins.; Full Stage
Palace (St. Vaude)

Olin Howland, the elongated dancer, is little Emma Haig's newest and nobody knows how-manyeth partner. Emma has been teamed-up better.

There isn't a word spoken in the entire routine. With Buddy Shepard's semi-jazz orchestra of six playing, Emma and Howland do a panto meeting and sitting dance on a bench, not at all bad, going into some stepping of no great moment. Howland's single starts with a pizzicato movement that ends abruptly, gets nowhere and means nothing, after which he does some legging, nowhere near as well as he has done oftentimes in the past.

Emma resuscitates her "Jackie Coogan," finishing with a tap dance, having before that woefully faked a toe-plouette in which this splendid little stepper shows herself up.

The finish is "Going Home With Adeline," which, if this reviewer's memory is sound, was indigenous with Davidow & Lemaire's ill-fated "Our Nell," in which both these artists toiled and spun. It isn't much of a finish except for little Emma's whirls around one of Howland's tall legs while he holds the other in the air.

Either of these veteran performers can do better, and both certainly can. They lack comedy, variety and an outstanding high-spot. Miss Haig is cute and Howland is classy, both are known, and the team can skin along as-is; but not with any added laurels to their records, and maybe not quite maintaining their old and more meritoriously earned ones.

Lett.

GWEN FARRAR and Co. (3)
Singing and Instrumental
20 Mins.; Full Stage. (Special Settings).
Coliseum, London

London, July 1.

Gwen Farrar (Blaney and Farrar) is now on her own, assisted by the Novelty Three. Miss Farrar was the "nut" comic of the sister team.

The new act opens in "one," with the Novelty Three at the piano, one tickling ivories, the others a couple of "ukes" as accompaniment to the warbling of "I Wonder Where My Baby Is Tonight?" It brings on Miss Farrar with a back curtain raised revealing her playing the number on a cello in a kind of frame setting.

Coming out of the frame she goes into a series of published numbers, accompanied by the three boys, who have fair voices and a sense of harmony.

Miss Farrar then does a comedy number, "In My Gondola," with her familiar facial expressions, eliciting a few sniggers. A lightning caricature drawing of herself, done by herself, looked it. The concluding item is the Novelty Three playing some medleys, interrupted by Miss Farrar, who commands them to play the "Charleston." She enters between a couple of dummies and proceeds to step it getting herself entangled between the figures, the curtain closing in with her struggling with the dummies. Act is hopeless and took a large-sized flop. In its present state it is likely to repeat the failure anywhere.

FAY, ELLIOTT and KING
Impersonations
8 Mins.; Full (Special)
Broadway (V-P)

The opening of this act in "one" has two girls (one a boy in feminine garb) proclaiming that Miss Elliott is the best male impersonator in America, bar none. Miss Elliott has a deep voice and a slender enough body to fit into trousers without making them bulge in the wrong places, but she hasn't the personality or the song material to put her in solid with the audience. The routine gives her two changes, first a military uniform with hat pulled down over her face, and later a tuxedo, in which she sang a sob ballad with small time mannerisms. Then a dance with the girl and the female impersonator, who wasn't recognized by the audience until he pulled his wig. This fooled everyone and eked out the weak applause at the finish.

The act was in a bad spot at the Broadway, starting the show. Perhaps it would have done better farther down. But even that can't be given as an excuse, for this act is in water over its head in houses like the Broadway. It is okeh as a small time flash.

Stik.

JEFFRIES and SHARKEY
10 Mins.; One and Full Stage (Spe)
Boxing
Loew's State (V.-P.)

James J. Jeffries, former world's heavyweight champion, conqueror of Bob Fitzsimmons, James J. Corbett and other leading heavies of his day, is touring the Loew Circuit in a three-minute boxing exhibition, coupled with Tom Sharkey, old foe of Jeff's and a heavyweight who fought Jeff a 25-round bout and a 20-round bout in the long ago.

Both are bald but Jeffries seems in remarkable physical condition, due, no doubt, to his outdoor life at Burbank, Cal. Sharkey has been connected with the race track at Tia Juana, working for "Sunny" Jim Coffroth.

Their vaudeville turn consists of three one-minute rounds in which the old boys endeavor to give the present generation an idea of what they looked like in their pugilistic primes. Jeff still shows a clever left hand. Sailor Tom's chest is just as prowlike as ever but his wind has given its tribute to the old boy with the scythe.

Introduced by Tom O'Brien, coast fight promoter and picture man, the pair were given an unusual ovation. It's 16 years since Jeffries made an unsuccessful attempt to come back to the ring and started the White Hope era by losing to Jack Johnson. His record proves him a real champion.

Imagine a present day title-holder defending it nine times in a year against challengers like Sharkey, Fitz, Ruhlin, Corbett, etc.—and for doughnuts.

Com.

MARY DANISSongs
13 Mins.; One
American (V.-P.)

Mary Danis looks like a member of some other combination, stepping out experimentally as a single. She sings a series of four songs with two changes. Three apparently are her special property. At least they do not belong in regular published class. One has large possibilities, but this girl doesn't deliver it for its worth. This is a comedy number probably called "I Knew Her When—" and calls for the creation of a catty woman. Miss Danis misses a mile.

Trouble is that when she does the catty woman and when she does the tough girl, she is always Mary Danis, a mild, rather colorless young woman with a pleasant parlor voice and no spontaneous knack of comedy character delineation. Just a very pretty girl doing her parlor tricks, instead of an Alice Lloyd in embryo state.

For her finish she does much better, for here she dons the shorts and jaunty green hat of an Irish lad, singing new lyrics to "The Harp That Once Through Tara's Halls" and accompanying the song with a spirited dance that ends in a whirlwind of stepping. It is this that creates the impression she has been a member of a girl combination, and the character song cycle is a new departure. She essayed the earlier songs without dancing and her manner came short of making the lyrics stand up as sufficient without dancing or appropriate business.

Her assets are youth and appearance, but she hasn't yet the trick of putting over lyrics just as lyrics. The opening number, which has to do with a flapper on a railroad journey, is weak. In expert hands it wouldn't get far, but a clever character singer could get a lot from the "Knew Her When—" composition.

"SECRETS OF 1926" (9)Revue
16 Mins.; (Full)
American (V-P)

Entertaining dance turn with one of the speediest dancing ensemble finishes seen hereabouts.

The act includes a string quartet (guitars, banjo and violin), two male dancers and three girls, two of whom are dancers and the other a singing "hostess" or mistress of ceremonies.

The toes of the shortest girl are unusually strong, she being on them continually throughout a south sea number, straight number and a rope skipping bit at the finale. The dancing of the shortest of the men is the best of the act. The man and woman team do an excellent waltz, a bit too long. The man's stepping in this is good. The inevitable tango by mixed dance teams is there and only normal.

The "hostess" sings the introductory song and three others. She scores despite a so-so voice.

Heavy applause awarded the strong finish.

RUTH CHATTERTON and Co. (2)
"The Conflict" (Comedy-Drama)
20 Mins.; Three
Orpheum, Los Angeles (St. Vaude)

Ruth Chatterton, legit star, is in vaudeville with a new comedy sketch by Vincent Lawrence. It has to do with the boredom of a wealthy young married couple, how they regain love and respect for one another after they are on the verge of a mutual separation, and a new angle in domesticity. As an example for young married couples who have lost interest in each other, it might be worthy of emulation.

At curtain "Mr. Watson" (Ralph Forbes), as the aristocratic and thoroughly bored young husband is half asleep on a couch. Miss Chatterton, as the equally bored young wife, is occupying a high backed chair, invisible to the audience. The phone rings and each tries to pass the buck of answering. They finally compromise.

Then begins an exchange of meaningless talk, with the husband yawningly remarking it's time to dress for dinner. The wife attempts a bit of levity by placing a rose behind the ear of the still half-asleep spouse. It irritates him and sends the wife into a frenzy. She demands a separation. Much to her surprise the husband acquiesces.

A soliloquy by both on the whys and wherefores of married life finally results in an agreement to "pretend" for 24 hours that they are madly in love with each other. Hubby's attempts at showing love and passion are so ludicrous his wife cannot withhold her laughter.

The phone rings. Husband becomes quite elated at learning the party on the other end is "Miss Brown," a business acquaintance, and arranges a dinner engagement. At this the wife shows jealousy, there is a sudden "jump of hearts" and both realize they are still in love with each other.

Miss Chatterton is the wife most satisfactorily. She is winsome, sophisticated and bizarre. Mr. Forbes does very well as the husband, although a more proficient actor might get a great deal more from the part.

The playlet is done in a special drawing room set in "three"

Why Mr. Forbes assumed the name of Watson to play opposite his wife has not been made public. Orpheum officials assert a typographical error was responsible.

NEE WONG
Talk and Songs
7 Mins.; One
American (V-P)

Nee Wong, Chinese, was at the City the first half of last week. When caught there his act was in bad shape through extremely poor material. At the American the last half he was noted to have strongly aided himself with a complete change of material and showmanship.

Wong now uses none of his first heard gags, which were very bad, and only one of the songs. That one, a pop number sung in Chinese and English, was the single flash of goodness in the old turn. It is done to advantage in the new attempt.

In place of the former street apparel, Wong is wearing a well cut tuxedo. In it his appearance is excellent. He has changed his too personal delivery of talk, probably used in a try at sophistication, to a more impersonal and natural one, and for the better.

And he has changed his mind as to where he was born. In the former monolog he was born in this country. In the new he comments on his English in view of having come here from China only two years ago.

Wong's playing of the uke was a strong factor in a deserved encore and speech. He now shapes up as a good single and a proper No. 2 position in any big time house. At the American he scored strongly on fifth.

LA SALLE, HASSAN and MORAN
Ground Tumbling
10 Mins.; Full Stage
Loew's State (V-P)

Three men, two costumed as Pierrots, the other a bewigged white-faced clown, in a whirlwind of ground tumbling and acrobatics.

The routine includes all of the standard ground tumbling stunts as well as some fast Arab spins by one. The comic, in addition to clowning, is an excellent ground tumbler.

Nothing new, but fast and entertaining.

Com.

JEAN GOLDKETTE'S
Book-Cadillac Orchestra (9)
Book-Cadillac Hotel, Detroit

In the class hotel of the automobile city, the fourth largest in the United States, the class of this cosmopolitan city congregates nightly in the "blue room" where Jean Goldkette's orchestra holds forth. Rating as the best band of its type in Detroit, the young smart set makes the Book-Cadillac its meeting place, aided and abetted by the smart syncopation provided by the Goldkette unit.

The band impresario who does not actually perform is the musical mogul of Detroit. Goldkette has band units at the smart lake resorts in addition to the Book-Cadillac, the Detroit Athletic Club and the Greystone ballroom which he actively controls on the managerial end.

This unit is headed by Owen Bartlett, at the sax, who was with Roger Wolfe Kahn's original band in New York. It includes a personnel that knows how to present syncopation at its smartest and in most attractive manner, shaping up as an ultra smooth and altogether fetching combination. The "lift" to their music is excellent for dance purposes, their dinner and supper draw being more than passingly well, approaching the turnaway stage with the band as the direct before of this brisk rate of affairs.

The reed section is comprised of Bartlett, the leader, Paul Mason and Mike Plovon. Paul Mertz plays plenty piano, also arranges. Stuart Henner is the banjo-vocalist, another individual highlight; with his vocal interludes. Horac Houck, trumpet; Duke Sellers, trombone; Al Kelly, drums, and "Irish" Henry, bass, complete the line-up.

It is tremendously popular via the radio, a specially installed telephone on the band facilitating requests for either performance. The bell tingles discreetly but with frequent insistence for "request" numbers during all sessions which is sufficient evidence of general interest in this combination.

There are all sorts and conditions of bands, this outfit rating among the ultra. Possibly the best for straightaway dance music in Detroit (with the exception of Goldkette's original Victor recording orchestra) the Book-Cadillac band, from the recording standpoint, comes to mind as a very attractive proposition. Its spot, the radio and their own extraordinary instrumental delivery are strong points in that direction. If no company has signed them as yet, a good bet for the fall is being overlooked.

Goldkette himself handles the business details for the combination besides supervising things generally. The orchestra impresario's other interests as a concert pianist and general amusement operator eliminate his active participation in a dance band. Abel.

RICH and CHERIE
Comedy Songs, Talk, Dances
18 Mins.; One
Loew's State (V-P)

Larry Rich has all the earmarks of a comedian who has served an apprenticeship in burlesque or some equally meritorious school. He is "fat man" comic, who knows every trick, from mugging to taking a fall.

His partner is a shapely, good looking brunet. The pair open in evening dress for crossfire. The girl wants a divorce and Rich is a lawyer. After the subject is exhausted she informs him she is Cleopatra. To prove it she steps out of her gown and is in a one-piece Egyptian costume for a bit of dancing and crossfire.

He handles a comedy solo song next in experienced fashion, pulling a "Charleston" for laughs. She returns in an attractive Spanish costume for more crossfire in which he joins in comedy Toreador outfit.

One yell was Rich trying to kiss her only to discover his paunch interfered. He moves it and finishes the occlusion.

Seated on the stage they double a "Moonlight" number, followed by burlesque opera and dance.

Pulling off her Spanish shawl Miss Cherie is in black lacey jazz costume for a song and "Charleston." Rich follows with a jazz dance on his own, which puts him away as a whale of a hooper for his pounce.

They ate the act up at this house where it next to closed. It can duplicate anywhere in picture or vaudeville houses.

Com.

HAPPINESS BOYS (3)
Songs
12 Mins.; Two (Special)
Strand, New York (Pcta.)

Billy Jones and Ernest Hare are known on the radio as the Happiness Boys, presumably because they advertise the Happiness brand of candy. Forgetting the candy, the boys are fine entertainers, adding some short comedy talk between songs.

Their Strand presentation was perfect, opening on a darkened stage. Here they sang a few notes before the spots picked them up. By the time the lights were getting focused, the audience had recognized their voices and was turning in applause. The small platform upon which they stood, and upon which Dave Kaplan, accompanist, was also placed, moved forward to the foots, the portal curtains closed in back and the jagged background set upon the platform was nicely outlined against the brilliant lights which shone down on the portal curtain. These lights were inside the proscenium.

"When the Red, Red Robin" was the first pop number, and it went big, followed by a comedy riot, "Pardon Me, Ha, Ha, Ha," a comedy song new to these ears and fine. Several other songs took them to a big finish, after which they did a parody number on bits of opera, good idea but a bit weak lyrically. Earned an encore, but not the smash that the earlier numbers were.

With that phoney opera business out and a reliable number inserted, the finish would have been even bigger, for the men are "there" where voice and personality is concerned.

Following some well known names in the Strand, the Happiness Boys clicked unmistakably and the applause they drew upon their entrance was proof of some drawing power.

Stik.

ANN BUTER
Songs
18 Mins.; One
Broadway

About a year ago the K-A office signed Miss Suter to a contract and this crooning singer has been busy ever since. Not only busy playing dates but busy rigging up a new style of comedy singing for herself, a style which includes mugging, rough stuff and loud shouting.

And where she was good a year ago, she's a cyclone now.

Several of her songs seemed exclusive and handled as she performed Monday night, they clicked like a custard pie in a comedian's face. Every gesture of her long arms; every placement of her legs and feet; every thrust forward chest and thrust backward ta-ta registered for laughs, and when she stopped the physical clowning for a while, she let her face relax into its own features—attractive and pretty.

She deuced at the Broadway, principally because of the bill's layout. She was one of the hits of the show and where they like their rough stuff funny, she'll be good at any time.

There's much of what Marie Dressler used to be—when she was good—in Miss Suter right now, and the beauty of it all is that she's young enough to still improve.

And then she'll be a single woman fit for next to closing.

Stik.

GRANT and WHITE
Talk and Songs
13 Mins.; One
American (V-P.)

Two men who have many of the tricks of burlesque comedy, one playing the burly straight and the other the puny comedian, the latter doing "Dutch" dialect. They open with cross-purpose talk. From that they go into a give-and-take dialogue having to do with the comedian's desire to take a civil service examination for appointment to the police. From this bit they call the skit "Kidding the Cops."

The American audience found it all laughable but it is all rough hokum, taking its fun mostly from the rich dialect rather than the subject-matter. The comic bursts into a sentimental ballad, turning it into a parody and helping out the laughs by "mugging." This double reach for laughs at any cost indicates about the grade of the comedy.

However, the pair aim for that kind of laughs and will get them before audiences of the tastes of which the American is typical. The men are apparently experienced in their approach, and with their present style of hoke will deliver in a limited sphere.

VAUDEVILLE REVIEWS

BOY AND GIRL REVUE" (8)
Singing and Dancing
15 Mins.; One and Full (Special)
34 Ave. (V-P.)

A tabloid revue featuring Evelyn Hoey and Edward Stillman in an entertaining pot-pouri of song and dance numbers with several brief comedy scenes sandwiched in. The act make a youthful appearance, work well together, especially the featured team, with result that the offering is a refreshing flash that can stand spotting either in regulation vaudeville or better houses and stand upon its own.

A male pianist prolonging in Hoey sets proceedings going with Hoey and Stillman following for a beat duet and dance, followed by a released revue bit by the trio. The showing the newly wed bride who's boss with Stillman meeting her affectionate overtures with one on the chin. A travesty swan dance is spotted next contributed by an un-billed girl dancer which will probably mean something after the ex-coutor wears off some of her consciousness and is less concerned about forcing the comedy. Outside of that it's o. k.

Solos by the featured members, vocal and dance, spaced by ensembles by five dancing girls in attractive costume changes, keeps things humming with a Russian charleston finish that counted heavy on the getaway.

Plenty of entertainment packed in the running time with dancing predominating. Liked here as the closer of the vaude section but should even do better when some of the newness has worn off. The principals are all right but the support is creaky at times. *Edda.*

SMITH, HART and Co. (3)
Comedy
13 Mins.; One (Special)
American (V-P)

Boy and girl using the familiar love-comedy dialog. In "one" with special curtain, on which is painted a lunch wagon. The third member, as the counter-man in the wagon, causes laughs with yelled orders of food off stage. Such as, when the girl complains her feet hurt her after the walk, "Hot Dogs!" And when the boy says he loves her, "Applesauce!"

The girl, blond, is cute and a good comedienne. A dance by her and the boy is just fair.

Not capable of big things with present arrangement but excellent for small time. *e*

The girl is clever.

ROSA ROSALIE
Songs
14 Mins.; One
American (V-P)

Rosa Rosalie sings. She is accompanied on the piano by a Miss Pennington, very pretty, given billing on the stage placards.

Miss Rosalie has an easy moving and pleasing natural voice. While not of the grand opera type it is strong and fit for vaudeville. She includes popular numbers. "Rega Rose" is sung in seven different languages for a good finish. The tongues are Chinese, the authenticity of which cannot be sworn to; English, Italian, French, Russian, Spanish and Hebrew. Miss Rosalie should change her announcing card to read "Yiddish" in place of "Hebrew."

Miss Pennington plays a medley of pops during a change. While her playing is good, she impresses more on looks.

On second at the American, Miss Rosalie was liked and could have easily encored. She is for that type of house.

EARLE and BASKETTE
Piano, Songs, Dance
14 Mins.; One
Loew's State (V-P)

Emily Earle and Billy Baskette comprise this combination. Baskette is a song writer and pianist, and Miss Earle has been around in vaudeville, at one time appearing in "Peek-a-Boo" when it played the Columbia Circuit.

She is a good-looking brunette with pretty wardrobe. Baskette handles the piano for her first two songs, both pops, then deserts the box momentarily to deliver an "impression of a colored preacher" in place of the usual piano solo. The character bit included much familiar material but pulled laughs.

Miss Earle returns after a change for another pop, following which they have a medley of Baskette's songs. This put them away solid, but for an encore they trotted out a colored boy in bell hop uniform for a fast jazz dance. That insured them a riot. Good act. *Con.*

PALACE
(St. Vaude)

Eighth and final week of Frank Fay here "too bad" or "thank heaven," according to the way one sees him. Monday night marked his 100th consecutive performance at this Gibraltar of vaudeville's declining empire, no mean accomplishment. And his blowoff week finds Fay at his top peak as a raconteur, master of ceremonies and demonstrator of the eternal verity that Barnum was no chump.

Received like a conquering hero, Fay strolls through the show like a steel knife through so much cheese; if Fay will accept the knife simile, the rest of it goes as it is served.

For it isn't good vaudeville this week, despite the presence of several spanking good acts. Something is amiss, something is lacking. Perhaps it is the audience both in the spirit and in the physical presence, for the theatre was half filled and where the empty seats weren't gaping the filled ones were.

A slatternly, lackadaisical, tepid audience. A house like that would have broken Willie Hammerstein's heart.

There are "names" galore, and none of the notables actually fall down. But the old-time verve isn't there, even for the old-time faves. They seemed to feel it, too, and though they gave and gave of their best, they got back only the ghost of what was once the most loyal and the most steadfast hero-worship the stage had ever known, the vaudeville "regulars."

Patricia woke them up a bit. Resplendent in a gown of several shades, hitting off "Casey" and a pot pourri of swift numbers, fiddling in the spot (but not dancing with her violin) she "went" well. But still the hearty and spontaneous and simultaneous huzzah didn't issue; maybe it was because one isn't used to seeing empty seats where she plays, or hearing from "dressed" houses the scattered canister in place of the one-time battery-fire.

Jack Norworth and his current Mrs., Dorothy Adelphi, opened in bed; the lights were blue; some unintelligible comedy quips were spoken, and a few down front giggled. When Jack came forth to sing, wearing a robe instead of his classic cutaway, but retaining the high hat for old-time's sake, and the red haired girl took the piano, it got along snappier. Norworth is still Norworth, at least as much so as the Palace is still the Palace.

Frank Fay, with his girl and boys, took next-to-closing. His gags were good, if you like his slow and tantalizing delivery, and the young boy pulled a hot one when he "sauced" his boss back; otherwise it was pretty much as if it had been for eight weeks, which is a lifetime in vaudeville. Fay finished strongest on the bill. He closed the show—that's what the management thinks of him as he passes his century mark, and the audience rides on the same idea, apparently.

Closing Intermission, Emma Haig and Olin Howland (New Acts) with Buddy Shepard's orchestra, ran fairly well, but finished only so-so. Eddie Conrad, with "Charlotte," the blackface mammy kontralto, with Marion Eddy, a soprano of extraordinary charm and vocal magnificence, let his act peter down with a witless encore. The main body of the turn held like the pyramids—strong in Conrad's eccentric comedy, scintillant in Miss Eddy's pure singing. For a finale, Conrad at the piano, "straight," accompanied her as she makes a picture with Charlotte for a southern song. It is gallant, but it is an anti-climax, as Conrad dominates the act thereunto. It is a powerful number, but something between the two principals should follow it.

Instead, the women exit, and Conrad, alone, attempts a puffing speech, paraphrasing a weak, old joke perpetrated by Fay earlier, letting it all down with a blob. But the main portions of the act are rich in vaudeville values.

"Tramp, Tramp, Tramp," an ensemble of eight men, with a freight car effect and a roadside set, is a breathless run of song, dance and efforts at comedy. Typical of burlesque fill-in stuff of 1900, with old-fashioned methods and old-fashioned material, this outfit seemed over its eight heads here. There was some obvious plugging out front. As a No. 3 entry, it got by, and no more.

Claude and Clarence Stroud (formerly Stroud Twins of the night clubs) deuced it merrily. A couple of clean-cut kids with tap-dancing genius, a few Rath Brothers' best moments, healthy voices and a bit of comedy, they were pleasant to see and hear. They had to go to a speech, and not a bad one. Here is a sure item for any bill in any spot, a girl-winner and a "class" turn in "one."

Frances and Frank, opening in place of Sie Tahar and Co. (which passed out because of a tragedy at

the matinee), worked briefly, but hotly. On rings, a man and a nifty girl who scarcely looks her strength, ran through iron-jaw tricks and double support swinging stunts, closing with a whirlwind spin by the girl, while the man jawed one end of the rope, and knocking in an early bit.

In all, a bill generally lacking comedy, flash, ginger and importance, far below Palace standard in the face of the line-up of distinguished performers in the program. *Loth.*

LOEW'S STATE
(Vaude-Pets)

The combination of Lon Chaney in "On the Road to Mandalay" and the two former ring idols of the past, James J. Jeffries and Tom Sharkey, out-pointed the heat Monday night at Loew's State. It sold out the house, except a few of the rear seats of the huge balcony.

Jeffries and Sharkey (New Acts) closed the regular vaudeville bill. They were given receptions that almost raised the roof. Tex Rickard was also introduced as a "world's champion" and the man who refereed the Jeffries-Johnson fight at Reno. The promoter was actually cheered. He was visibly touched by the token of esteem in his adopted town.

Altogether it wound up a gala evening and another bell ringing vaudeville bill. The show started on high when the Loew orchestra, led by Joseph Jordan, utilized the old illustrated slide idea, similar to the organ slide numbers of the picture houses, for a get-together to induce the house to sing. The thing should become a weekly feature at the State. It caught on immediately.

La Salle, Hassan and Moran (New Acts) opened, followed by Earle and Baskette (New Acts).

Stuart and Lash, third, came through breezily with their comedy crossfire, dancing and slapstick comedy. They are a likeable pair of youngsters with plenty of possibilities.

Alex Hyde followed in his "Classics to Jazz" novelty idea, minus the services of the band. The band was voted too expensive for some houses and has been dispensed with. The act went seemingly as well as ever, two girls singing and dancing in the "duet" idea, an old one, but modernly treated here, when photos of Irving Berlin and Liszt come to life and controversy about the merits of their different compositions.

Hyde, on his violin, and the girls, vocally and lyrically, debate the merits of the pair with the audience as "Judge." Hyde is now reading lines like a real trooper and acting all over the place. Alex is also getting a play at the Rialto, where his band with himself leading are seen in the UFA feature "Variety." The musician was in Germany appearing at the Winter Garden when the feature was made.

Larry Rich and Cherie (New Acts), another great combination, followed and stopped the show cold, running to a speech. Rich also clouded around in the Jeffries-Johnson act. He pulled a howl when he walked on, following the introduction for Jim Jeffries. *Con.*

AMERICAN
(Vaude-Pets)

Eight acts run off in an hour and a half or thereabouts makes for a brisk entertainment. A straight act opens; a turn without laughs closes, but between there was an abundance of comedy—nearly all of it bolsheroes. You couldn't have pleased 3th avenue more thoroughly. Business Monday night was remarkably good, with the house three-quarters filled, a substantial betterment over last summer's attendance.

The frameup was a striking collection of clean cut specialty material. Acrobats stuck to that line. So did dancers and singing turns. Not once in the evening did what should have been a dumb act burst into eloquence. This is an improvement of a few years ago.

Carl and Emma Frabel, boy and girl wire walkers, made a trim opening. The man does some interesting eccentric and Charleston dance steps on the strand while the girl makes a pleasant appearance and works expertly, notably a rope-skipping feat without the help of the parasol.

Cooper and Lacey start in Chinese costume for no good reason, but once the introductory number is over, they go straight into their stepping, the man first in a dinner coat and later in comedy military get up. He is a first rate soft shoe dancer with a number of complicated jazz movements. The woman for a solo dance does "Impressions" of dancers, getting something of the spirit of the different subjects and executing their steps with a high degree of skill. They essay no talk and pack a lot of specialty into 10 minutes. They drew substantial recognition.

Grant and White (New Acts).

The Kikuta Troupe of Japanese gymnasts made the flash of the program. Billed at the top they look important from the point of numbers (eight instead of nine as formerly), and in dressing and stage paraphernalia. The six men have some first class tumbling, and the double risley work is strikingly well managed. One of the boys does a turn and a half from one risley worker to the other, and their throws from a sitting or standing position into a full somersault, front or back, to a standing position feet to feet, are striking. One of the boys does a full twister from one pedal juggler to the other.

Two cute little native girls do juggling with little sticks, passing them from hand to hand after the manner of club jugglers. One of the cuties keeps six sticks in the air at once, but it is their quaint appearance (they do not look 20) that helps the effect more than their work. One of the ground tumblers has an odd feat in a zig-zag row of flip-flaps, in which he does the back turns straight back from the footlights, but moving only from left to right across the same stage groove.

Mary Danis (New Acts) had a tough assignment opening the second half of the show with a quiet comedy song cycle after a wealth of rough comedy.

Stella Tracey and Jay Elwood were the whoop hurrah, thanks to the clowning of Miss Tracey, who reckons not at all the methods of getting her guffaws so long as they are loud and long. There are moments when she forgets she is a lady clown and goes in for assault and battery, personal and verbal, but the results speak for themselves. They divided comedy honors with Burns and Kissen, the latter next to closing.

One suspects that Miss Tracey might, if the audience were more fastidious than that at the American, tone down her comedy method and get different effects, for she appears to have a genuine 'wist of humor of a smoother sort than the horse play she served on this occasion. She's a rather dazzling blonde and the "good fellow" style fits her. Elwood makes a capital foil for her vehement funniments.

Joe Burns and Murray Kissen are losing a bet. For their entrance they have as it were dramatized the "Greek restaurant" bit from burlesque into a comedy number that comes near to suggesting a characterization as funny as the better known types. The idea is a comic song based on the "Strawberry pie" talk that figures in the burlesque bit, but it is the make up and the demeanor that has the comedy essence in it. They abandon the Greek stuff after one number and then go through a Dutch scene, afterward going into straight for clowning.

But that Greek thing is worthy of more elaborate development. It's a whale of an idea that could be made the basis of a whole act by merely elaborating and enriching the familiar material. The restaurant Greek is sufficient to be crystallized into a vaudeville turn. This play has the makings of a first rate novelty. The ext-tem nonsense at the finish is capital, made up of short brisk bits and served out one at a time instead of taking bows.

Salina's Circus, man and woman working dogs, a pony and a quartet of monkeys, made a quiet finish. The tricks are simple and lacking in novelty after the opening bell ringing by the pups and call for a lot of working up.

The picture is "Say It Again," backed up with one of the "Our Gang" comedies.

5TH AVE.
(Pets-Vaude)

A 33 1/2 per cent. comedy bill the first half here and slim attendance Monday night. Six acts and H. B. Warner in "Silence" as the screen feature.

The comedy percentage was averaged by George Yoeman and Lizzie in the troy, and Kramer and Boyle in next to shut. Other stabs at comedy were made by several of the inbetweeners but it didn't mean a thing. Despite the warm night and sparse audience those in were over appreciative, with each turn accorded the courtesy of volunteers appearing at a benefit.

Amac, card illusionist, opened with his three-card monte layout and disappearing girl continuing the punch and getting over nicely. Teo, Tuki and Yoki, Jap musical trio, deuced it neatly with songs, dancing and instrumentation. The men handled the musical end, with the girl vocalizing a few and packing in a wicked "Charleston" at the finish.

George Yoeman and "Lizzie," next, provoked the first laughs thus far. Yoeman is doing his former "Assassinated Press" monolog, brought up to date with some radio trappings. The wisecracks are planted in answer to supposed queries over the wireless telephone and well bunched to keep the mob in a roar. Lizzie, as the night club fatigued stenographer, keeps through it all as of yore and when querying if she is to report the same time tomorrow is instructed to come an hour earlier so she can sleep longer as the fact.

Nanette, diminutive songstress and mimic, followed and grabbed her

share of hit honors with some vocalizing and travesty imitations of Soph Tucker and Sam Bernard singing a Charleston song.

Dave Kramer and Jack Boyle were the usual mop with their fast and furious comicities in next to shut. Kramer's clowning was spaced by a ballad solo by Boyle, which this mob went for heavy. A reprise of yesterday's melody hits incorporated at the finish and also handled by Boyle made a neat getaway for the boys.

"The Boy and Girl Revue" (New Acts), youthful song and dance revue headed by Evelyn Hoey and Edward Stillman, got over neatly in the closer.

"Silence," film, followed. *Edda.*

BROADWAY
(Vaude-Picts)

Monday night found lots of empty seats, downstairs and up. The bill got a bad start with Fay, Elliott and King (New Acts) leading off, this impersonation act flopping. Ann Suter (New Acts) picked up the show in the deuce, but the prolonged Jos B. Stanley sketch, while funny in spots, wasn't a strong trey and had the boys and girls listless through its repetition of comedy.

Fourth were the Ryan Sisters, classy team who harmonized well with some pop stuff, working in "one" and paving the way jassily into the Jack Powell's Entertainers' turn, the big spot of the show. Powell had Lew Rice, comedy dancer, and Flo Fox, singer, working with his nine bandmen, while Powell himself, in blackface and clown suit, worked his drums so hard that they were bleeding when the encores finally stopped and the curtain settled in front of the Handers and Millis routine, silly, crazy and funny.

These boys have recently returned from a London engagement, and although they're doing the same routine as ever there were lots of Broadway attendants who hadn't seen 'em before, because the laughs came in like bills on the first of the month.

Ed and Lee Traver, strong men and acrobats, closed the show strongly, their main stunt of a roller skate leap down a chute then a leap to the underlander sitting in a chair about six feet removed clicking like the trigger of a well-oiled pistol.

The feature picture was "Silence," while the Pathe news reel held serial views of the Denmark Lake, N. J., explosion. And speaking of that explosion, which has as much to do with this review as the Four Hundred with the Four Million, Pathe had everything that every single newspaper in town, from the tabloids up, claimed to have exclusively.

The way these news reels go in and grab hot stuff should suit some of these boasting sheets up, for without claiming that their men risked their lives or that hundreds of people were having their toes blown off as their films were being taken, Pathe simply presented them minus the buncombe. *Sick.*

Tab in 10c Museum

(Continued from page 1)

day. The tab is said to stand the management around \$200 weekly.

Three of the girls are young, one middle-aged, while Miss Dent is a large woman. Her part of the performance is to announce each specialty and warble several soprano numbers. Despite her weight, she wears a knee-length dress, short socks, and has close-clipped hair. For one number she sits on the piano, later getting on her knees in the middle of the stage for the finish.

24 Shows Daily

The girl who doubles for the mystery shows is actually working about 24 shows a day in Hubert's, as she submits to the Chinese Torture Chest act, the sword cabinet and then rushes over the floor to get into costume for the tab.

Hubert's, incidentally, is playing acts during the summer with Major Packard, midget fire eater; Volta, doing an electric chair stunt; John Lima, who plays a saw (for music); the torture cabinets, the tab show, and John Ruhl's flea circus.

The flea circus has been the really successful show of the outfit at Hubert's for about eight months. For this a separate admission of 15 cents is charged. Ruhl probably sharing with the hall or paying rent. Ruhl has a good line of dry talk in staging the circus, this getting laughs.

Billie Shaw replaced Myra Hampton, one of the flappers in "Cradle Snatchers" at the Music Box last week.

Josephine Drake added to cast of "So's Your Old Man," starring W. C. Fields for F. P. L.

PRESENTATIONS

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

CHARLES HOFF
"VAULTING VIKING" (27)
Singing, Dancing, Music, Comedy,
Pole Vaulting
50 Mins.; Full Stage (Special)
Loew's State, Los Angeles.

The Fanchon and Marco idea is different than any other film house offering. Most significant was the appearance of Don Barclay, comedian who worked with Rube Wolf, the featured band leader, in a comedy-mind-reading act wherein Barclay went down into the audience and pulled all of his laughs from there. This is probably the first time any effort of this kind of intimacy with a picture audience has been attempted.

The pioneering effort was not only worth the risk, but it was successful.

The second deviation from the usual picture theatre act was the appearance of Charles Hoff, pole-vaulting champion and all-around athlete. While engaged, to dance with "Joyzelle" and "pole-vaulting for pleasure only," as the program billing stated, Hoff's act was wholly different from the ordinary.

Act opened with Wolf and band in a Victor Herbert selection with the flute player singing and the leader taking an out on the corner. Barclay in nut clothes followed, playing a short skit with Wolf and one of the band members. Went over good.

Hoff and Joyzelle, pretty and graceful dancer, performed a good tango. The athlete is very good to look upon, built well and not bad as a dancer. With his partner, he appears confident and capable. They then went into an athletic "Charleston," fast and as clever as any put on by an established dance pair. Wound up with a leap over the girl that brought the house down. Fans seem to like Hoff, both as a freak and as a dancer.

A 10-year-old girl in a neat tap dance came next. Same kid as at the Orpheum several weeks ago with the Harry Carroll act. Baby Nanette, not over five, followed. She got the house with hard-shoe dance. Knew her stuff, and just childish enough to win the applause of everyone. Dark horse hit of bill.

Nell Kelly and Wolf put on a "My Man" scene, the girl singing and then going into an apache with Wolf. Played for laughs, this one got them, coming in great with the picture feature, "Paris." They wound up with the first stage presentation locally of the "St. Louis Hop," well received.

Into "one" with Barclay in another nut suit ballyhooing a mind-reading act. Wolf came out in oriental costume and they went into the old routine of Barclay going into the audience and cueing Wolf for the first names of seat-holders. Stunt clicked big.

This gave the stage crew time to lay down a wooden runway across stage, ending in a pole-vaulting standard and cross-bar. Beyond this was a huge mattress for Hoff to fall upon.

Hoff made a 35-foot run from way off stage, planted his pole in the box and neatly swung over the bar. He made three attempts, first clearing the line at 12-foot 7 inches, missing at 13 feet and clearing it again at 13 feet 3 inches. Hoff's record is almost 14 feet.

This was a wow finish for the act, as good as any staged here for a long time. Freak stuff went over big as the added attraction could do something more than bow and look uncomfortable.

"ALGERIA" (46)
Singing, Dancing, Music
23 Mins.; Full Stage (Special Set)
Million Dollar, Los Angeles

For the first time in many months the Million Dollar offered a real atmospheric prolog, taking advantage of the world pre-view of Rudolf Valentino in "The Son of the Sheik," by presenting on the stage a tuneful and picturesque stage show, produced by Grover Frankie. Costuming, lighting and stage settings were way above the average. Bakalnikoff's music added materially to the value of the offering.

Following "L'Orientale," descriptive overture arranged by Bakalnikoff, and played under his baton, with the leader and his men in Arab costume, the raising of the front curtain revealed seven

"sheiks," six soloists, before a blue drop in "one." An Oriental song number brought four more down the house aisles to join those on the stage.

The drapes parted, revealing a special set in "two," representing a gateway to an Arab village or estate, fronted by a scrim hauled away for an ensemble number, introducing a bevy of dancing girls, slave girls, Arabs and other gentry.

An entertaining solo dance by a petite young woman not programmed, with 16 girls joining in the finale. The Sheik, himself, unprogrammed, did "The Son of the Sheik of Araby" in a pleasing baritone. The drop in "two" was lifted, revealing a gorgeous Oriental palace set for the remainder of the act.

A lively Oriental number was offered by a male dancer, covered from head to toes with a gold paint preparation, following which the "sheik" rendered a second solo, with a dance by the chorus at the close.

A girl dancing slave was then dragged on stage by chains held by her partner, mounted on a fiery white horse. The couple presented an interpretive dance number with the man slaying the girl at the finish. A wild ensemble number, with the entire company participating brought the presentation to a close.

With the exception of a little roughness in spots on the part of the dancers the offering was all that could be expected. It demonstrated the shrewd acumen of Managing Director Frank Newman in assigning Mr. Frankie to the task of producing.

GOODRICH SILVERTOWN CORD ORCHESTRA (13)
Band and Vocal
25 Mins.; Three (Special)
Mark Strand, Brooklyn, N. Y.

Probably the best known dance band on the radio, the B. F. Goodrich Silvertown Cord Orchestra of 12 with Joseph Knecht personally conducting, in addition to the mysterious Silver-Masked Tenor who has built up quite a rep through the incognito gag, suggest themselves as good stage attractions generally at first thought. At second thought, the impression lasts, but the obviousness of a need for program revision is likewise apparent.

On the other hand, if one judges other than from a superficial audition of their current present, but with full knowledge of their "inside" plans, there are a number of qualifications to be kept in mind. For one thing, Edward L. Hyman, the managing director of the Strand, Brooklyn, booked the Silvertowners direct and on more or less of a sudden moment. The band has only this one week in immediate view for the picture houses, a concert tour from coast to coast under the Wolfson Musical Bureau, being in current negotiation.

From the concert viewpoint the rather mild tempo of the Silvertowners is accordingly worthy, although for popular consumption, as with picture house fans, a gait on the order of the Lopez, Tom Brown, Commanders, Ted Lewis, et al, bands is the ideal frame-up.

So, where it might be suggested that the estimable Mr. Knecht, of veteran ability and proved prowess, could do well to let a peppy youngster "sell" them the personality with a specialty instrument instead of Knecht's present straightaway baton wielding, much of this is extraneous if the band is not keen on protracted picture house work.

Still, being caught at one of the Mark-Strand houses, and judged from that aspect alone, the program presents itself as a rather makeshift proposition. The "Russian Fantasy" is a musically pleasing but otherwise slow starter. The pop numbers could be better selected.

The Silver-Masked Tenor who only lately has taken a turn for John McCormack qualities in numbers, should forget that sort of thing and give them a current ballad favorite instead. It'll go better. The S-M should keep in mind that he first came to attention with vocal interludes of pop numbers; the switch to the standards is but a recent development.

A highlight of the numbers was "Ballistica," a "Valencia"-patterned proposition which was outstanding. The solo snatches by the instrumentalists can be built up to

better advantage. A little novelty, other than the tenor's interludes, but in the form of ensemble choruses, etc., could be sandwiched in to pep up the proceedings.

The Silvertown band has a double advantage. The powerful Goodrich Co. behind the organization because of the advertising hook-up, should mean something on the exploitation and wherever they appear because the band is constantly building good will for the Goodrich rubber products. Secondly, and most importantly, the Silvertowners' radio rep, via a regular Thursday night hook-up on 14 stations, has spread their name and fame far and wide. Already they have appeared on itinerant concert dates in the east, being limited because of their broadcasting contracts, but with the extended tour some arrangement for radio-casting from the various key stations seemingly has been effected.

Of their running time, the first five minutes are consumed by the projection of a reel showing the band in the WEAF broadcasting studio with Phillips Carlin doing the "announcing" on the screen: It's a flash in behind-the-scenes of a radio studio and in itself a novelty although the titles run so long. That will come with time. The music is picked up simultaneously with the baton wielding on the screen.

"PILSNER DAYS" (30)
Atmospheric Prolog
20 Mins.; Full Stage (Special)
Figueora, Los Angeles

Reminiscent of the olden days of comic opera, and strikingly appropriate atmosphere for the feature picture, "The Prince of Pilsen," is Jack Laughlin's prolog, "Pilsner Days," miniature opera, sans dialog, but embodying many of the features which made "The Prince of Pilsen" one of the most popular pieces of entertainment of its day.

The stage of the Figueora resembled the exterior and grounds of an old time inn at Heidelberg, and enlisted the services of a delegation of youths from the Pacific Military Academy at Culver City. No presentation offered hereabouts in many moons has come more closely to being in the nature of a real prolog as this effort.

At curtain an octet of Heidelberg students is grouped around a table with the eight Culver City lads in military attire of the period, occupying a position on stage right. The opening ensemble was "The Prince of Pilsen" song, in a lusty and harmonizing way. Charles Beauchamp and the octet sang "Heidelberg," the stein song, in most satisfying fashion, after which Myrtle Aber rendered "The Message of the Violet," with the octet joining for the refrain.

As adagio dancers Marguerite and Le Claire did something really worth while. Herbert Kragh accompanied with a violin obligato.

The eight Military Boys performed a typical drill. The boys worked with clocklike precision and registered for a solid hit. A tuneful ensemble brought the turn to a close.

A film novelty on the Figueora bill was the one-reel scenic Kelly-color production, titled "A Letter From Hollywood," presented by Joseph B. Harris. This film was made up of intimate glimpses of some of the lesser known spots of Hollywood, in the nature of a descriptive letter to the "folks back home." The Kelly coloring was quite effective, and the audience liked the stunt immensely.

Prolog to
"MEN OF STEEL" (21)
Concerted Number
5 Mins.; Full Stage (Special)
Strand, New York

A gridiron across the stage established the atmosphere of a steel factory. In the stage proper was a wide flight of steps, upon which 20 men trudged from an opening by the footlights, walking up and then pausing to sing, waiting later to accompany Edward Albano, baritone, in an especially written number, "Men of Steel." As Albano sang this a backdrop parted, revealing a steelworks in miniature silhouette, the thing being so constructed that white smoke (steam) poured from the tall stacks.

The singers were roughly costumed as workmen, and their red flannel shirts were utilized to form a brilliant color scheme. As the number neared its conclusion, the scrim was lowered to catch the titles of the pictures, into which the prolog faded.

Serviceable and attractive for this picture and any other of the same theme.

FILM HOUSE REVIEWS

RIVOLI

New York, July 10.

The first Ned Wayburn Public Revue is at the Rivoli this week. The Ned Wayburn name is played up together with the title, "Cupid's Holiday." It is an elaborate affair scenically; likewise pretentious in costuming and special numbers. The four principals, recruited from professionals and a girl who does an acrobatic dance stand out, but the chorus—Ned Wayburn should never lend his name to a group so badly trained as are the eight girls in this.

So badly did they show Saturday afternoon that the audience laughed at their efforts. The reason for this was more particularly the right end of the octet, who was trying hard to see what the others were doing, so that she might be able to follow them. The whole eight looked as though they were amateur pupils in the Wayburn school who had not progressed far beyond first lessons. And when they tried to sing!

Maybe Wayburn himself will get on the job and whip this thing into shape. He has the background, and the revue, on the strength of its ideas and scenic settings, would have easily been the biggest thing Public has had to date, spoiled simply because of eight untrained choristers. Eight real girls that can step in here would have sent it wowing to the audience.

"Cupid's Holiday" has lyrics by Ben Russell and music by Harold Orlow. It is in eight scenes. The first is entitled "The Valentine," with the eight chorus girls as Cupids, a specialty dance being contributed by Althea Heinly, while Caroline Nolte and Joseph Sargent handle the vocal portion in most capable manner.

The second scene is in "one" for a topical number by Millard Briggs and Mary Horan. It is entitled "The Love Nest," and the number of a series of love letters followed by a dance. Back in two, a very striking set, due to a yellow backdrop, well lighted, has the eight girls lying on their backs on the stage with the bare legs forming the fence pickets outside a flower garden, with Miss Nolte singing "The Bee and the Rose." Then back to the same set that was utilized for the second scene, and Briggs and Mary Horan are on for a song and dance specialty, the girl particularly getting over as a speedy flapper.

In front of a black velvet drop, Adele Markee does a dance specialty that gets a little. The sixth scene carries about the best kick of the whole offering.

It has Miss Nolte, clad in a hoop-effect skirt, along the flat inside of which the figures of a clock-face are painted and her limbs are employed as the hands of the timepiece. It is effective. She and Joseph Sargent have their second number here, assisted by a red-headed violinist, who later tries to get over a rather poor imitation of Yvette as a dancing fiddler, using a published number that does not fit any too well in the offering, there having been too much class ahead of it. Let her play for the number that the two principals sing, and let it go at that. The "Interpretative Dance" by the Hogan girls can also be dropped and it will not be missed. But that acrobatic dance by Gertrude London, that's a dance! That girl could well be starred over anything else in the revue. She deserves it. Her acrobatic work is a marvel, and if the others belong in the chorus, she certainly is a principal.

For a novelty finale there is a trick scene that "frys." There is a church effect done in black and cream for the wedding setting; no more than the ceremony is finished the floral effects "fly," the pulpit changes into a judge's bench, and the newlyweds are just as quickly divorced.

Preceding the Wayburn revue there is "The Second Hungarian Rhapsody," which serves as an overture and run 11 minutes. A six-minute short entitled "Scenic Sketches" gave the audience a real thrill and actually was applauded.

Marguerite Ringo and Joseph Wetzel, soprano and tenor, offered two numbers. The first was a classical selection, this being followed by "A Cottage Small by a Waterfall," with a waterfall effect being used back of a transparent window, with a violin, cello and harp on the stage with them for this selection. The same idea was utilized at the Capitol several weeks ago and presented in much better fashion. There the figure was utilized behind a scrim, standing in the waterfall. Movievents, running 10 minutes, included screen tests made at the house, which was great comedy for the audience.

Henry Murtagh, the organist, with "Lonesome and Sorry," earned a hearty hand at the 5:30 show.

The Wayburn revue ran 27 minutes, fully five too long for the show.

Feature for the week, "Mantrap," thoroughly enjoyed and ran 68 minutes, bringing the show to a running time of two hours and 15 minutes, which is just a quarter of an hour overtime.

STRATFORD (CHICAGO)

Chicago, July 8.
Jumping (figuratively) from the Englewood, vaudeville house, to the Stratford, playing pictures and a stage band with specialties, the reviewer found that the latter had five times as many customers inside. These houses are on the same street, practically opposite, with the tariff at the vaudeville theatre 10c, lower than in the Stratford.

Maurie Hillblom, leader of the Stratford's stage orchestra, has progressed considerably since he was last seen in the art of stage presence, but he continues to let someone else do the talking and announcing for him. It would help greatly for him to take up the vocal end.

Hillblom has 11 musicians on the stage. This week the men are banked in a cool parlor setting, simple but effective. The show, like most of Hillblom's programs, is untitled.

Ted Leary, master of ceremonies, is in his fifth week, and has acquired a nice following. A young fellow, easy to look at, and displaying catchy humor in his ad-libbing. He opened the program by presenting Hillblom and band in a pop number. Chester Merton followed with a clear and impressive rendition of "Mandalay." Merton's gestures and appearance indicate that he is somewhat new to the stage, but his voice is there. Applauded enthusiastically.

The orchestra pianist soloed with "Dizzy Fingers," plenty of speed and versatility in finger manipulation. As a diversion from the customary ballet school groups Lew West, booker for this house, substituted a sister team with a nifty buck and wing routine, solo and double—Higgle and Cooper. One of the girls also did herself justice in a pop song bit.

Ruth Racette is the featured songster on this bill. She has been seen here several times. This week she has a prolonged presentation of a locally popular ballad, sung from the bower at the rear of the parlor set. Good enough.

The proverbial "Charleston" closed. Gerlie Stewart, colored mite, was its exponent and clicked. Tiny tots are about the only ones who can put this thing over now.

Ted Leary explained his extended run here with a good collection of gags inserted in his announcing. Seems to be a heavy favorite with the young women.

Through making two houses in one night this overworked reviewer was unable to catch Miss Gutow's organ solo.

"The Silver Treasure," film feature.

Hillblom has evidently established himself as a stage band director.

Mark Strand, Bklyn.

Brooklyn, N. Y., July 11.
Again, Edward L. Hyman, the managing director, has resorted to a radio "name" as the presentation feature, the Goodrich Silvertown Cord Orchestra being the stage attraction, supplementing the "Old Army Game" flicker feature.

The Silvertowners have the Silver Masked Tenor as co-feature (Presentations), with the rest of the program rounded out by regular staff features.

With a small orchestral unit, Willy Stahl has done nicely with the Tchaikowsky "1812 Overture." A "Songs of Scotland" short subject preceded Lilly Kovacs in her pianoforte solo rendition of "Grottesque Serenade," a Willy Stahl composition and a novelty solo number.

The news reel again split the presentation, the Goodriches holding forth thereafter for 25 minutes, going exceptionally well and apparently "in" on their radio reputation, but in need of program editing.

The Fields feature is a frank gag affair, built around the Fields brand of joke introduced in the "Polities," two of the big comedy scenes in the picture being conned from the Ziegfeld production, based on J. P. McEvoy-authored material. It won a flock of laughs from the Brooklynites, but the Ziegfeld antecedents were readily recognized by many, the back-porch scene also reminding of Ray Dooley's antics with the "baby" business, although Miss Dooley did not officiate in the film version.

With the band the big noise in several respects, Hyman was necessarily held down on the production cost, but doing exceptionally well with the staff material.

The Silvertown Cord Orchestra's (Continued on page 34)

OUTSIDE AND INDEPENDENT VAUDEVILLE NOW EXCEEDS K-A-ORPHEUM IN WEEKS

Straight Vaudeville Left with Only 20 Weeks for Next Season—Former Major Booking Offices Have 113 Pop Vaudeville Weeks—Opposition Circuits Total 119 Weeks, Almost Entirely in East Without Many Independent Agencies Throughout Country Included—K-A. Has 83 Weeks in All with Branches; Orpheum's List Is 50 Weeks

Outside or independent vaudeville next season as against the Keith-Orpheum straight vaudeville and pop houses will, for the first time in years, be in a position to offer an act more time than the two former major booking offices.

The Keith Pop Priced (Family Department) books 50 weeks approximately from its fifth floor of the Palace Building, New York, with the Moss, Proctor, Keith's Middle-Western, Keith's Southern, Canadian and New York pop vaudeville houses booked from the sixth floor, totaling about 33 weeks additionally.

Added to this are 10 straight vaudeville houses and the K-A bookings are exhausted.

The total Orpheum Circuit bookings are 40 weeks, all of which come under the pop classification except 10 weeks. Added to the K-A bookings both straight and pop, a total of 133 weeks is reached—113 weeks of pop time (vaude. and pictures), and 20 weeks straight vaudeville.

Much of this time is opposition to itself. When an act plays an Orpheum, senior, house, it cannot play the Orpheum's pop house in the same city the same season.

The outside vaudeville which includes the Loew, Pantages, Fox, Sun-Keeney and the independent vaudeville booked by Bert Levey, Amalgamated, Fally Markus, Jack Linder, John Robbins, Walter Pilmmer, and other agencies, will show a greater number of weeks available in the east than the other two can muster.

Loew Circuit will have 30 or more weeks available next season; Pantages, 36; Fox, 4; Fally Markus, 11; Bert Levey, 15; Jack Linder, 8; John Robbins, 4; Walter Pilmmer, 2; Amalgamated, 10; Sun-Keeney (New York office), 6, or a total of 119 weeks with little or no conflicts. Besides the Gus Sun (Billy Diamond), and other independents throughout the country.

This showing doesn't include picture houses where one or more vaudeville acts are played intermittently or circuits such as the Publix, Loew's or Stanley (Acme Agency) where acts are played.

Gus Sun's Extensive Bookings

The Gus Sun Circuit in the middle west and east, booked out of Springfield, O., and Chicago, more than equals alone either K-A or Orpheum's bookings, while with the tabloid houses booked by Sun, his total reaches beyond the entire K-A and Orpheum's lists.

In Boston, Buffalo, Detroit, Kansas City, St. Louis, etc., are independent booking agencies placing vaudeville bills in the near vicinity or scattered communities, to a large extent and in very many theatres, playing anywhere from one day to one week.

Farnum-Norworth's Act Anywhere

Franklyn Farnum, Ned Norworth and Patricia Cannon, are preparing a three-act to play vaudeville or picture houses. The act is now in rehearsal.

JUDGMENTS

Joseph Pan: McNutt, Watts & Tankard, Inc.; \$33.75.
Syndicate Attraction Circuit, Inc.; Nat. Surety Co.; \$17.46.

SUMMER SUBSCRIPTION

to "VARIETY"
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Send remittance with name and address

TEX GUINAN'S FAME

Texas Guinan attended the opening of Ziegfeld's "No Fool- in'" at the Globe. Tex was plentifully decorated on one arm with bracelets, all of gems. During the first act the night club queen noticed she had lost one of her many circlets. It annoyed her and she also lost interest in the performance.

During intermission a woman nearby touched Tex, saying: "Since you have so many bracelets perhaps this also belongs to you. I found it on the floor."

It was Tex's. She was overjoyed and in her enthusiasm of recovery, rapturously thanked the woman, adding:

"I am Texas Guinan. Please be my guest at my 300 Club. Bring all of your friends; all my guests. Pack the place. I will only keep it open for you that evening. Let me know the date won't you?"

"What name did you say?" inquired the stranger.

"Texas Guinan," answered Tex.

"And what was the address?" came another query.

"The 300 Club," replied Texas.

"Oh yes, of course," was the rejoinder, "and do you mind informing me what that is?"

Texas nearly died but was relieved by the second act's start.

FRANKENTHAL SALE

DID NOT GO THROUGH

Brooklyn Houses Continue as Pop Vaude—Small & Strassberg Forfeit

The purchase of the Halsey and De Kalb (2), Frankenthal Brooklyn houses, by the Small & Strassberg interests is said to have struck a snag.

According to report, the purchasers failed to complete the transaction on the stipulated date, and forfeited an initial payment. The houses play independent vaudeville and pictures, the vaudeville booked through the John Robbins Agency.

The houses reverting to Frankenthal will continue the same policy.

Paris 'Personality' Contest

San Francisco, July 13. The "Miss Personality Contest" held by Pantages theatre was concluded last week with the selection of 10 girls from whom the prize winner is to be chosen. The lucky 10 made their appearance in a special act called "Miss Personality Fashion Revue."

It was an elaborate act and well staged and served to bring shocks into the box office.

De Kerekjarto for Film Houses
Duel de Kerekjarto has left vaudeville and is touring the picture houses, under the direction of the Alf Wilton office.

Snow and Columbus to Dillingham
Snow and Columbus, dancers, have been signed by Charles Dillingham for the coming Fred Stone production of "Criss Cross."



MARY DANIS
in "SONGS"

Exclusive numbers by
HARRY BREEN

This week (July 12-14) Loew's American; (July 15-18) Loew's Boulevard, New York

Booked Solid Loew Circuit

Many thanks to Mr. J. H. Lubin and Mr. Marvin Schenck

Direction: CHAS. J. FITZPATRICK

'Amateurs' Now Trying To Win in Contests

Summer retrenchment by the smaller picture and vaudeville houses incorporating amateur nights and opportunity contests have suspended prize money for the warm months. Contestants go in for straight fees, win or lose, and with the prize envelopes camouflage only for the benefit of audiences.

The abrogating of prize money, which ranged from \$10 to \$15 in season, has been adopted by the five agents in New York having a corner on this type of entertainment. The new arrangement was decided upon when most of the houses utilizing the feature notified agents that it was too costly for summer.

The agents got together and effected a "gentlemen's agreement" that none would award prize money. Professional amateurs had no choice but to accept the arrangement or curtail histrionic endeavors until autumn when the prizes are to be restored.

'Smart Alec' Vaude Managers May Have Reason For Vaude's 'Bust'

Chicago, July 13. "Smart Alec" vaudeville managers, those who have given more attention to petty matters and affairs of the internal part of their organization than to their business of drawing people into theatres may explain why straight vaudeville "went bust" after 30 years of prosperity.

Concentrating upon an effort to remain "Kings" and "Captains of Industry," not to permit an actor or agent to accumulate any amount of money from earnings, has been an apparently understood inviolate rule among straight vaudeville magnates for some years.

Actors especially suffered, held down to a bare living through being thrown a week here and there, just often enough to build up hope or keep the undertaker away.

The System

A symptom of the system has come out in the barring from the "Association's" floor of Marvin Welt, an agent. The "secret service" or "stool pigeon" system of vaudeville got to work on the Welt case.

"Welt must have been booking on the outside" say those of the Smart Alec group. He was "cheating," that guy. Don't we know? Don't we? Ha, ha.

"Didn't Welt go to Hot Springs in the middle of the season with his wife and child? Didn't he? Don't we know? Them slickers can fool us."

"Welt wasn't making enough money out of his association bookings to afford that kind of luxury. Don't we know? We keep track? Yes, we do. Never mind the grosses at the Palace, we are talking business now."

"And if he didn't get the money for Hot Springs from his commissions, where did he get it? Huh? Don't we know? Ain't that simple?"

The Facts

And of course so simple there is no argument—excepting the facts were that Marvin Welt, seriously ill, having lost 20 pounds, was ordered to Hot Springs for his health and had to be carried from the train upon his arrival.

To get to Hot Springs Welt borrowed \$200 from a friend, and took along his family to avoid the extra expense he could not afford of maintaining two residences.

Mellie Dunham Tilts Fiddlin' Rate 1 Night

Mellie Dunham, the old time fiddler dug up by the tinner of Detroit and freaked in vaudeville by Keith-Albee, is back home in Maine, with his nightly fiddling price up to \$100. Before fame hit his bow Mellie jumped at a one night job for \$3.

The old boy is liberal with his new found money, for he has 26 nights booked so far this summer at \$100 per. Mellie splits the coin with his family, giving one-third to his son-in-law who fiddles along with him, another third to his granddaughter, and keeps the remainder for himself.

It's all net as the \$100 rate is plus expenses.

BERT LEVEY'S 25 WEEKS ON ROUTE—5 REPEATS

N. Y. Rep Is Kenneth Daly—Contracts for 15 Weeks With Option for 10 More

Kenneth Daly has succeeded George Kling as eastern booking representative of the Bert Levey Circuit. Daly has assumed charge of the Levey New York headquarters at 1560 Broadway, New York. Prior to coming on from San Francisco, Daly had been the circuit head's right hand bower in the west.

According to Daly the Levey Circuit will comprise 25 weeks next season, the latter layout including five weeks of repeats.

Contracts issued in New York will call for 15 weeks with an option of an additional 10 with spots serving as jump breakers.

Levey is also reported strengthening his midwest holdings through merger and affiliation, with nothing definite announced at present.

Karyll Norman with Pan

Karyll Norman left New York Monday to start a tour of the Pantages Circuit July 17 at San Francisco. The impersonator has an optional contract for 10 weeks at \$2,000 weekly, booked through the Arthur Silber agency by Charlie Grohs.

Other Pantages booking by the Silber offices are Ray Hughes and Pam, opening at Toronto next Sunday, and Ruloff and Elton (with orchestra) at Niagara Falls this week.

FRANK FAY OFF 'POISON' LIST—8th WK. AT PALACE

Played "Opposition" to Keith-Albee—Hard Work for "Bad Boy" to Get Back

Frank Fay is now in his eighth week at the Palace, New York, as master of ceremonies and may remain 12 weeks.

Fay's success is undisputed, but it wasn't until vaudeville was in desperate straights that Fay could get a break. He played for the Shubert Vaudeville Circuit and was promptly placed on the K-A "poison" list. It took much "wire pulling" before Fay was allowed back in K-A and Orpheum circles and then he was given a "slice" in salary for being a "bad boy" and playing for the opposition, as were most of the returning acts.

Fay went into the Palace for one week doing his regular act and acting as master of ceremonies. He has been there ever since.

Frank Rivers Recovers 1,000 Orpheum Shares

Chicago, July 13. After six years of litigation Frank Rivers, old time showman and employee of Kohl & Castle, has gained possession of 1,000 shares of Orpheum Circuit stock, held by the trustees of the receivership for Marcuse & Co. brokerage house whose bankruptcy six years ago was a big scandal in financial circles.

Rivers bought the stock the day before the crash. He paid cash, but never got delivery, with the creditors of the bankrupt firm claiming the stock belonged to the receivership. Harry Smits represented Rivers in the long tedious legal fight which has ended successfully in the Federal Court.

In addition the accumulated dividends over the six-year period accrues to Rivers.

Tab Convention at Springfield Promise of Enthusiasm

Springfield, O., July 13. Over 125 reservations have been received by the Shawnee Hotel here for the convention of dramatic and musical tabloid managers scheduled for July 29-31.

The meeting is a get-together to discuss the problems of the tabloid field. Not only managers and owners of shows, but producers, stagers and theatre managers booking such shows will be present at what is predicted will be the greatest meeting of its kind ever pulled off.

The coming season will witness a drive to put tabloids across bigger than ever, with efforts to get in virgin territory notable.

Springfield has always been more or less the headquarters for tabs in the middle west due to the prominence of Gus Sun, who has his main offices here.

Geo. Jessel's Play on Small Time Vaude

Los Angeles, July 13.

George Jessel is writing the words and music for a new comedy, titled "After Hours."

The musical play, based on a published story by Jessel called "A Bowl of Cherries" is about small time vaudeville.

REOPENING BEDFORD, BKLYN.

Loew has assumed tenancy of the former Keeney's Bedford, Brooklyn, and will reopen the house August 2, with five acts on a split week, and pictures.

The Bedford replaces the Fulton as the Bedford section vaudeville stand of the Loew Circuit, the latter house having been taken over by Minsky Brothers for stock burlesque next month.

DEUEL SISTERS

Featured with
"The Great Temptations"

Winter Garden, New York

Exclusive Management
Ed Davidson & Rufus LeMaire
1560 Broadway, New York

'APPRECIATION WEEK: \$5,000 BILL' CATCHES ON AS NEW IN TEXAS

Interstate Houses Breaking Summer Records for Grosses—"Sunflower Girl," Radio Favorite, Also Piling Up Big Grosses—\$14,500 Week at Dallas

Dallas, July 13.

An all new exploitation evolved by Gene Oliver, manager of the Interstate Circuit's Majestic at Little Rock, is touring the Interstate time currently as "Appreciation Week's \$5,000 Show." It's a clean-up.

Another box office attraction of unusual power now playing the Interstate is "The Sunflower Girl," a huge radio favorite in the South. She has been beating the box office records held by Snodgrass on the Interstate time.

Publicity is telling the natives as the "Appreciation Bill" progresses that it is a special show with the salary list reaching \$5,000 for the week. It is given over the Interstate circuit in appreciation of the uniform patronage the house had received in regular season, the announcement states. On the exploited bill are Wilfrid DuBois, Pauline Saxon, Pepito, Moore and Fried and "The Parisiennes" (band).

\$350 Gamble Booking

"The Sunflower Girl" was taken as a gamble booking at \$350 weekly. In Houston she did \$13,900 as against Snodgrass' \$12,000 record there; at Fort Worth the girl got \$9,400, beating the Snodgrass record of \$9,100, and was only distanced by Snodgrass at Dallas, where the piano player did \$14,800 against the girl's \$14,500.

These are tremendous figures for Interstate theatres at any time of the year, much less in the summer.

Frank Vincent on Coast Issues His First Order

Los Angeles, July 13.

Frank Vincent has arrived here to assume the post of West Coast representative for the Orpheum Circuit. He inaugurated his regime by issuing an order prohibiting the drawing of acts from the Hillstreet, Orpheum "pop" house to replace any vacancies at the Orpheum. This did not appear to cover the standing order of the Orpheum and Keith-Albee circuits against the practice of artists appearing on other stages while playing the vaude time.

In the past week a number of the acts playing the Orpheum and the Hillstreet here lent their assistance in an endeavor to help bolster up Will Morrissey's Revue at the Majestic, directly across the street from the Orpheum, by appearing at the Saturday midnight show in the Morrissey house.

Calderone-Brewster, L. I., Hanging Fire in Moss Deal

The reported pending deal between B. S. Moss (Keith-Albee) the Calderone and Brewster interests whereby the former was to take over the latter's chain of Long Island theatres has not developed beyond the point of negotiation stages, despite three weeks of conferences.

The Calderone chain includes the Rivoli and Strand, Hempstead, one at Valley Stream and another at Lynbrook. The Brewster chain holds three, also on Long Island.

Two of the Calderone houses are currently operating with a vaude and picture policy with bills booked by Arthur Fisher, independent. Several of the other houses are equipped for vaudeville.

Keeney's, Binghamton

Syracuse, N. Y., July 13.

Disputing the report Frank A. Keeney had any intention of retiring from the show business when disposing of his Brooklyn theatres to Marcus Loew, is the report from Binghamton, N. Y., that Stent & Sarafini, contractors of that city, will erect a theatre there to be operated by Keeney under a lease for 21 years.

The Binghamton building will be a six-story combination theatre and office structure.

Inde. Ag'ts Getting Hunk

Independent bookers, who in rush season have been wont to "coddle" a chosen few among agents submitting material to their office are finding the practice a boomerang.

With most of the agents in the money through a good season, the stay-at-homes who have been the targets of discrimination as they put it, are not over-exerting themselves on emergency calls coming from the bookers that had been notorious for playing favorites.

Of course these disciplinary methods are confined to bookers they claim never give them a break but make free use of them as a matter of accommodation. The agents figure they are now getting satisfaction for previous mistreatment and don't care if the bookers get hep or not.

ASS'N LOSES FULL WEEK; BROADWAY PALACE OUT

Experiment Cost Orpheum Circuit \$40,000 or More—7 Acts and Films Flop

Los Angeles, July 13.

Western Vaudeville Managers Association (Chicago) has reached the end of its "death trail" as far as Los Angeles is concerned. Broadway Palace, former Orpheum, will not play Association or any other kind of vaudeville after Saturday (July 17).

Figuring they have lost enough—from \$30,000 to \$40,000 is said to have been sunk in the 10 weeks of the venture—the Broadway Palace will be turned into a grind movie house.

The decision to close came suddenly. The house will be dark for a week to install another projection machine, fix over outside signs and attempt to do something about the seating, which was designed for a vaudeville house.

Broadway Palace first housed the Will King show, after it was renamed when the Orpheum was opened. Thinking they could do better with Association vaudeville, the Orpheum circuit installed that brand of entertainment along with a feature picture.

The 25-50 admission charge did little more than lure patrons away from the Hillstreet, Junior Orpheum House. It was figured that the house lost around \$3,000 to \$4,000 a week, without counting the b. o. drop at the Hillstreet.

Despite the fact that the house bears a good rep, has one of the finest locations in town and is still considered a good-looking theatre, Association vaudeville failed to bring in a balance over expenses, even though their prices were the lowest in town and they presented seven acts along with the pictures.

After the week's shutdown it will probably open with second-run pictures at a 25-cent top. Several other second-run picture shows along Broadway have been doing well, notably the Italto, formerly a Public long first-run theatre.

This change will eliminate a full week from the Association time.

AL LEWIS ONLY NOW

The producing firm of Lewis and Gordon has been dissolved and will be known in future as the Al Lewis Productions.

Max Gordon is now ensconced as general manager of the Orpheum Circuit while Lewis continues to produce stage shows and vaudeville acts for the K-A and Orpheum circuits.

FRANK DORAN RECEIVED NO K-A 'CONTEST' PRIZE

Alleges to Have Won "Idea Suggestion"—Got No Answers to Letters

Jamaica, N. Y., July 9.

Editor, Variety:
In Variety of June 30 appeared an article headed "Contest a Bloomer; K-A's Hideaway Prize."

You state that awards have not been made in accordance with the terms of the contest and that Keith-Albee officials are going to forget all about the "contest."

You seemed to have the right dope.

The letter inviting suggestions was sent over the entire circuit. It may surprise you to learn that only four replies were received. One was automatically eliminated, since it did not comply with the rules. That left three contestants with three prizes. I am one of the "contestants."

Inclosed you will find correspondence bearing on the "contest."

The idea I submitted was used repeatedly, but I have not been paid. Twice I wrote to Major Thompson, who did not reply; twice I wrote to President Albee, who did not reply.

Did you ever hear of any "responsible" firm, not only refusing to make good on the terms of a contest, but absolutely refusing to make any statement regarding it?

Do you think those real managers of real vaudeville, B. F. Keith, Percy Williams and Tony Pastor, would have acted thusly from the beginning up to now?

(COPY)

Frank Doran.

May 17, 1926.

Major L. E. Thompson,
Keith-Albee Vaudeville Exchange,
1564 Broadway, New York City.
My Dear Major Thompson:

While I was assistant manager of Proctor's 58th Street theatre, New York—from where I resigned owing to intolerable conditions—I wrote to you on July 11, 1925, outlining a plan to secure new material and new headliners for the Keith-Albee Circuit.

My idea was submitted to promote the appearance of new faces in vaudeville, which was in accordance with the terms of the contest, as proposed by the Keith-Albee Circuit.

Under date of July 13, 1925, I have your acknowledgement of the receipt of my suggestion, to be filed with the Committee for consideration. The names of the winners were to be announced and the prizes awarded at the end of the regular theatrical season, 1925-26. The end is now here.

My letter said in part: "Go to the press for new material, pick headliners from life, from the newspapers, teeming with interest. Whatever figures big in the Metropolitan newspapers will grip anywhere. And indeed, we need not restrict ourselves to the great dailies, but go into the by-ways and bring more humble figures—set in dramatic or humorous surroundings, into the limelight."

The Keith-Albee Circuit has followed my suggestion throughout the season just closed, and has presented in vaudeville many new faces picked from the dailies, namely, Mellic Dunham, Wilda Bennett, Jack Delaney, Cantor Rosenblatt, Charles Kellogg, Patricia Salmon, Max Berman and a number of singers from the opera field.

You certainly scooped the "dailies, the highways and by-ways," therefore you may send the capital prize to

Yours truly,
Frank Doran.

Tab "G. V. F."

A tabloid composite of "Greenwich Village Follies" will be projected in vaudeville by Al Lewis under title of "Around the Town Revue." A cast of 15 players will be utilized with the revue running 40 minutes.

This is one of several tabloid revues which the producers are readying for vaudeville for next season.

The others include abbreviated versions of "Bad Habits," which had a brief run at the Greenwich Village, New York, and "Cherry Pie Revue," at the Cherry Lane.

BIRTHS

Mr. and Mrs. Al Price, July 10, at Bronx Maternity Hospital, New York, daughter. Mr. Price is a former theatre manager for Fox.

PANTAGES FRANCHISING NO 'GAG'; CIRCUIT PLAYS 36 IN 39 WEEKS

Only 7 Agents in New York Permitted to Place Acts with Pan—Outside Agents Find Submitted Acts Not Acted Upon—Pan Is Feeling Strength

Economical Big Spender

Harry Thaw has the reputation of spending in the cabarets and he does—pays all regardless of who is in the party. He is peculiar about some things—high rate taxis for instance.

In Atlantic City recently Thaw was in a night club and about 5:30 decided to retire. A man at the table invited Harry to ride to the Ritz, where Thaw was stopping. The other man was at the Ambassador and offered to drop Thaw off.

But Thaw objected to the taxi, a double-rate bus without a meter and he refused to ride even as a guest. Instead he walked a mile down the Boardwalk in a driving rain.

Another economy story of Thaw and taxis circulated through the night club a few weeks ago. After having just made a \$700 present, Thaw and a companion waited on a curb at Thaw's insistence until a 15c. taxi came into sight, Thaw refusing to stop a taxi without a 15c. sign upon it.

Franchising of agents by the Pantages Circuit, originally accepted as a gesture of chastisement to Loew agents, has developed even more far-reaching.

At present bookings out of the New York Pan office are restricted to the seven agents awarded franchises two weeks ago. Although non-franchise holders have been notified not to submit material since the franchising, all admit that none of the acts submitted by them has been given time on the circuit, and most have understood the non-enthusiasm over submitted material to be equivalent to a polite way of letting them down easy.

Those awarded "Pantages" franchises were Riley Brothers, Dick Henry, Arthur Silber, William A. Weston, Johnson & Lowenstein, Wirth & Hamid and William Shilling.

Many of the agents not affiliated with Loew but who had been booking with independents as well as Pantages, figured the franchises a "gag," especially for the benefit of the Loew agent. Now the situation is not quite so humorous.

Others accepted the Pan franchise angle as a move to solidify the circuit against indifferent agents who occasionally submit acts and confine purchasing of material from franchised agents only.

Under present rating Pantages has 36 weeks with predictions four additional weeks will be added before September. As it stands, the entire time is played in 39 weeks, which means only three weeks of layoffs and only five cut weeks on the circuit.

Consequently Pantages is beginning to feel its strength and has figured it can afford to deal with franchised agents only.

It is predicted also that the franchise will not be confined to the present group but that additions will be made from time to time, with it also calculated that the franchises will be restricted to 15 in New York, with similar maximums figured for other towns in which the circuit has booking headquarters.

'BUD' FISHER'S BREACH OF PROMISE SUIT OFF

Cartoonist's Wife Mentioned Ada Lucille Schields in Separation Suit

With the consent of her attorneys, Ada Lucille Schields' \$250,000 breach of promise suit against Harry C. (Bud) Fisher, the "Mutt and Jeff" cartoonist, was dismissed in New York Supreme Court Monday by Justice Lydon. Fisher's contention was that he never promised to wed the plaintiff, she being the wife of Ira B. Norden, whom she married in 1922.

Ardita Fisher, the cartoonist's wife, in a recent separation action alleged that the husband was supporting Miss Schields and been doing so for several years, having bought a home for her among other things. Fisher claimed that his interest was purely platonic, he having befriended Miss Schields because she was an invalid, adding that her action must have been prompted only by need through illness.

Monday also, Fisher applied for a stay in the payment of \$250 weekly alimony ordered by Justice Ford. The stay is asked pending the adjudication of his appeal now up before the Appellate Division.

Decision on the application for the stay was reserved.

Lewis and Brown Dissolve

Lewis and Brown have dissolved.

Patsy Brown is shaping a new act with Louise Bowery set for the Loew Circuit.

Andy Wright in N. Y.

Andy Wright, western flash act producer, will make his headquarters at 1560 Broadway. He has eight new flashes in contemplation the first, "Bungalow Love," nine people tabloid musical, now in preparation.

Despite his advance to the east, Wright will also maintain western affiliations through a booking alliance with the Simon Agency, Chicago.

Wright for the past years has been one of the most prolific producers in the west and will maintain a similar stride east.

Jans and Whelan in "Affairs"

Detroit, July 13.

Jans and Whelan, from vaudeville, opened here Friday night with LeMaire's "Affairs."

150 TURNS HAVE SIGNED WITH LOEW AND PANTAGES—LEAVES K-A-ORPHEUM SHORT

Mostly Comedy Acts—Many Now Playing for Straight Vaudeville—Names Later—Acts Going Where Money Is—Not Waiting to Be 'Bargained'—Look Upon Loew's and Pantages as 'Big Time'

Over 150 standard acts, mostly comedy, playing for the Keith-Albee and Orpheum Circuits last season have been routed by the Loew and Pantages Circuits for next season. Names of the acts concerned will be available in a short time. They are kept secret now as many of the turns are still playing out K-A and Orpheum contracts.

The reasons back of the exodus from the two former major circuits is said to be primarily salary. The two former big time circuits have adopted an economical policy or have been caught napping, as neither circuit is routing acts in large numbers for next season, following their usual custom of waiting until acts have spent their vacation money and are in a proper frame of mind for a managerial bargain.

The acts have taken time by the forelock and signed with the circuit meeting their salary demands. In view of the unsettled policy of the straight vaudeville circuits with units replacing "names" and other factors changing the policies of the houses, the artists figure it good business to go where the money is.

The feeling among most acts interviewed is that if there is such a thing as a big time vaudeville circuit remaining in these days of split weeks and vaudeville and pictures, it is the Loew Circuit with the Pantages Circuit a close second.

Loew and Pantages signing acts have left a shortage of comedy turns for K-A and Orpheum.

Mrs. Frances Shipley on Drug Addict Charge

Mrs. Frances Shipley, 33, said to be a former vaudeville actress, of 131 West 47th street, was arraigned in West Side Court on the charge of being a drug addict. Magistrate Thomas McAndrews adjourned the case for a further hearing. She has been unable to get bail.

Mrs. Shipley is said to be married to a vaudeville actor. She was arrested at her home by Detective Pat Monahan and John O'Brien of the Narcotic Division.

The detectives allege they entered her apartment, finding several "hypo" needles and a small quantity of white powder which they said is heroin. The needles and drug were in a bureau drawer. She denied ownership of them.

Dinsmore, D. D. S.

Washington, July 13.

Alfred Dinsmore, for several seasons with Al Herman, prior to which he was with McLaughlin and Evans, has received his D. D. S. degree from the Georgetown University. Dinsmore is to practice here.

Stuart Dunlap, formerly film salesman for Metro-Goldwyn-Mayer here, was appointed M-G-M representative for Mexico. His brother, Gordon Dunlap, holds the same position with Famous Players-Lasky.

Charles L. King, Jr., screen juvenile, was ordered to pay Pauline Dorothy King, actress and his wife, \$100 back alimony.

HAWAIIAN SINGER BEATS DANCER HE LIVES WITH

Mrs. Marion Kirk Has David Kanui Arrested—Wife Testifies for Him

David Kanui, 34, Hawaiian singer and guitar player, residing at 341 West 45th street, was held by Magistrate Goodman in West Side Court for the action of the Grand Jury. Kanui, powerfully built, was charged with beating, choking and dragging Mrs. Marion Kirk, 26, dancer, 348 West 45th street, from under a chair where she sought refuge from Kanui's assault.

Mrs. Kirk testified that she is a divorcee. She stated that she had been living with Kanui in an apartment on West 45th street. July 1, she said, he came home and accused her of being out with men. She denied the allegation when, she charges, that he began his savage assault.

Both her eyes were discolored and the crown of her head bore a patch where she had three stitches placed. She said that he struck her with an empty gin bottle. When she fell, she averred, he beat and choked her.

As she crawled under a chair to escape his wrath, Mrs. Kirk alleged he dragged her from under and renewed his beating until she became unconscious. She later notified Detective John Kennedy and Patrick Flood of the West 47th street station, who arrested the guitar player.

Kanui denied the assault. He testified that he was employed as an entertainer at the Embassy Cafe, Atlantic City. He said he returned home from his job when Mrs. Kirk began to berate him. He declared that she began to scratch him and

N. V. A. HAVEN FOR DIVORCE LAWYERS

Chicago, July 13.

The offices of the National Vaudeville Artists in this city appear to be the haven for commercially inclined laymen, who want to "take" its members for one purpose or another.

During the past two weeks the rush has been by lawyers. Four Chicago attorneys are reported having made application for membership, with acceptances, all noted as making a specialty for the procuring of divorces.

No suggestion yet of any one "splitting" the fees lawyers may wheedle out of members, nor is it claimed that the lawyers have agreed to a 50 percent deduction for the collection of any moneys that may become due them.

But anything can happen in vaudeville—now.

when he sought to ward her off she fell and struck her head.

Wife Testified for Kanui

He testified he had been living with Mrs. Kirk with the knowledge of his wife. Mrs. Kanui testified in behalf of her husband. She stated that he quit his home when he met Mrs. Kirk. She stated that she offered no objection, adding that "let the best woman win." "Apparently, I won," she declared, "because David has returned home."

She denied her husband assaulted the dancer. She added that the dancer began to scratch her husband and that he defended himself. She stated that Mrs. Kirk fell across a radiator and received injuries in that manner.

Magistrate Goodman stated that he believed Assistant District Attorney Charles White had made out a prima facie case and he held the guitar player for the Grand Jury. Attorney Joseph Broderick, for the defendant, asked for low bail, which was granted.

Just before Kanui testified, he was served with a summons by Bill

WM. JACOBS, 10-MIN. EGG BUT HE FELL—MARRIED

Stony - Hearted Jailer for Weeping Singles—Romance Wrecker, but Caved In

Chicago, July 13.

Hard-boiled high-brow Bill Jacobs, the boy who quoted statistics to keep his fellow-agents from marrying, the lad who read Arthur Schopenhauer, the German anti-feminine philosopher, the inveterate bachelor, the only man in vaudeville who had no weak spot in his heart for weeping singles, the old kid himself, has given in.

Boys and girls, there is a Mrs. William Jacobs.

It happened in San Francisco June 30. Bill is sorta backward introducing the missus. In view of his former activities as a romance-wrecker Bill fears a deluge of raspberries.

This is the first any one in show business will know about the nuptials as Bill has carefully guarded against his downfall becoming known. The lady who made the 10-minute egg surrender is Irene Von Muller, formerly in pictures but since retired.

When the loop gets wind of the fact that Bill Jacobs has a better half it is confidentially expected that the sidewalks will crack from the loud horse laugh that will go up.

The surrender of Bill Jacobs is a great moral victory for the ladies and a great satisfaction for the boys.

Bent-Driscoll Wedding

Boston, July 13.

Madalynne T. Bent to Robert Frederick Driscoll, July 3 at Jamaica Plain, Mass. Both are of the vaudeville act, Roberts and Driscoll.

Johnson, attorney, in a civil action for \$50,000 brought against him by Mrs. Kirk. Kanui accepted service and turned the summons over to Broderick.

WILL MAHONEY

VICTORIA PALACE, LONDON

OH! WHAT A HIT

THE LONDON "ERA" said:

"Will Mahoney's act is one of the funniest we have ever seen. It is something so entirely fresh. To hear him sing 'Aspirin' and 'She's My Lily' is to realize that there is something new arrived in the comedy line. His dancing is the funniest and most eccentric we have ever seen. Mr. Mahoney well deserved the tumultuous reception accorded him."

THE LONDON "ENCORE" said:

"Will Mahoney, quite unknown to me, and I think to the rest of the audience, is one of the most wonderful burlesque dancers I have ever seen. He is a good comedian, too, and knows how to sing a good song, but his dancing is the great thing. And he took the house by storm. His act is quite indescribable, and he will soon be the talk of London."

THE LONDON "PERFORMER" said:

"Will Mahoney at the Victoria Palace this week is a solid hit. He is a comedian with a distinctive personality, singing a couple of exceptionally good numbers in a really funny way. He closes even more strongly with his remarkable dancing. His footwork and leg-mania are really extraordinary."

THE LONDON "STAGE" said:

"An American artist to score a decided hit this week is Will Mahoney. His very name seems to suggest a penchant for tenor vocalism and step dancing, and these indeed find places in his schema, but it is his very real sense of burlesque that is his main asset. He can sing a good song. He can dance well enough to hold his own in the best of company, but his burlesque of the mannerisms of a tenor, and the funny falls which succeed some of his neatest steps are little gems of good humor, that soon find the full favor of the house. Mr. Mahoney's encore item on Monday in which he pretends to be a Teutonic visitor returning thanks in broken English was a further amusing contribution from a very welcome visitor."

DIRECTION

RALPH G. FARNUM
NEW YORK

REEVES & LAMPORT
LONDON

SIE TAHAR DIES IN DRESSING ROOM AFTER OPENING SHOW AT PALACE

Took Chance on His Life in War, but Joy Overwhelmed Him When "Making Good" in Big House—Heart Disease, Said Doctors

Sie Tahar, Algerian tumbler and showman of several decades' seasoning, opened the show at the Keith-Albee Palace, New York, Monday afternoon.

Tahar, about 50, hadn't worked in some time. When the war broke out he joined the French colonials, did his bit, returned to Algiers, saw his country starve and suffer and pay the price of the great slaughter and its aftermath.

Then the yen of the veteran showman in his blood urged him back. He worked his passage here. He landed "broke." He found a few sympathetic actors, "dumb" ones mostly, who had been with him on bills in the Orient, in Europe, in the far countries. They "staked" him for temporary sustenance and enough to gather some of his countrymen and countrywomen, to rehearse a routine, to get a tryout, and to achieve the climax of his career—a booking at the Palace.

Monday afternoon he was at the theatre early. He dressed, he saw to his props, he walked nervously

backstage; Sie Tahar was afraid; he was afraid he wouldn't make good; it was long since he had played an important week—in vaudeville.

The overture!
The newsreel!

At last—now—his music.

Got Reception

The curtain rang up on a full-stage, dressed with rented scenery of gaudy near-East atmosphere. Sie Tahar, trembling as never had he quivered when the big guns barked and his life was the ante, stepped out. Something about him, his spirit, the feel of the whole picture, caught the slight quota of early comers, and he got a reception—he, who was unknown and frightened, got a reception!

Sie Tahar tore into his new routine. Trick after trick, stunt after stunt, working smoothly and perfectly, were applauded to the echoes. The turn finished in a storm of approbation. Sie Tahar, quaking even more than he had before he started, came forth and took his bow.

Still they applauded. Sie Tahar took another bow.

He was all out of breath. Passing the Stroud Twins, who waited in the entrance to go on, he gasped: "They tol' me openin' acts they die at the Palace. But Sie Tahar he no die, yes, boys?"

They smiled to him, waved hands to him, and went into their number.

To his dressingroom went Sie Tahar, a smile upon his old face, a laugh on his lips.

"Die, eh?" he chuckled. "Sie Tahar he no—"

He caught his breath. A stitch in his heart caught him. He reached for the dressing shelf. His limp hand missing it. Sie Tahar crumpled to the carpeted floor as though his tinselled, rented trappings had no flesh or bone in them.

They found him there a few minutes later. A physician was called. He said the cause of death had been heart disease—a sudden shock, a fright, perhaps; had he suffered a disappointment? The other performers shook their heads; he had suffered a great, overwhelming, fatal joy.

Frances and Frank opened the show Monday night. They did fairly well. They didn't have to take extra bows.

Orpheum Engages Wells

The Orpheum Circuit has engaged Billy K. Wells, author, to write comedy material and scenes for the forthcoming Orpheum units. Wells is to write to order and supply scenes for units which in the opinion of the Orpheum officials, lack comedy.

The move is in line with the Orpheum's decision to divorce the circuit from dependence upon the vaudeville producers and will eventually force the producers into other fields.

ILL AND INJURED

Mrs. ("Doc") Douglas Reid, pianist and dancer, stricken with appendicitis in Philadelphia where her husband was with X Ray Alvin and Minstrel Boys (Fay's) and was removed to the Notre Dame hospital, Montreal. She had just completed bookings for picture theatre presentations under the name of Carmencita as she was known when in the Barney Gerard show. The act's dates have been set back until her recovery.

Mike Goldreyer confined to bed with kidney trouble. He may be permitted out shortly.

George Hall is at the Ashland Hospital, Ashland, Pa., recovering from an accident to his knee. William Mack is replacing him in the "Tramp" act.

Lew Kusel of the Jos. Mayer Publishing Co., is in the mountains recuperating from a siege of pleurisy.

Lawrence Gill, 18, son of Ackerman J. Gill, manager, Proctor's, Schenectady, recovering in Ellis Hospital, that city, of concussion of brain, caused by a fall from a car.

Lloyd Findley, orchestra leader, Majestic theatre, Houston, has been off duty, owing to an injured thumb.

INCORPORATIONS

(Continued from page 10)

stein, Lancelot Armstrong, Rocco L. Moles. Filed by Martin J. Desmond, all of 25 West 43d street, New York City.

Bill Cody Film Corp., New York City; pictures; 100 shares common; no par. Directors: Mollie Salt, Besie Brandel, Etta-London. Filed by Nathan Burkan, all of 1451 Broadway, New York City.

My Magnolia Co., New York City; theatrical enterprises; 100 shares common, no par value. Directors: Walter Campbell, James Barnes, 1476 Broadway; Meyer Machlis. Filed by Heilmann & Rubien, 1440 Broadway, all of New York City.

Fox Brooklyn, New York City; 20,000 shares preferred stock, \$100 each; 80,000 shares common, no par value. Directors: Milton J. Schwartz, Douglas N. Tauszig, Herbert Leitzte. Filed by Saul E. Rogers, all of 850 Tenth avenue, New York City.

54th Street Theatre, New York City; manage theatres; \$250,000. Directors: Fortune and Aurelio Gallo, William Guttler, 29 West 42d street. Filed by Diamond, Abraham & Strauss, 270 Madison avenue, all of New York City.

Roosevelt Productions, New York City; deal in copyrights and books for the stage; \$15,000. Directors: R. A. Floyd-Jones, 50 Vanderbilt avenue; Ewing L. Rafferty, 137 East 60th street; P. E. McCoy, Irvington. Filed by Nell P. Cullom, 165 Broadway, New York City.

Connecticut

Hamden Amusement Co., Hamden; capital, \$10,000; theatrical. Incorporators: Samuel W. Jacobs, Susie Schneider and Daniel D. Morgan, all of New Haven.

Royal Amusement Co., Inc., Hartford. Officers and directors: President, Sam Schafer; secretary, David Schafer; treasurer, Alfred Viscount, all of Hartford. Capital, \$10,000.

THEATRES IN CONSTRUCTION

Brooklyn, N. Y.—\$1,000,000. New Utrecht avenue and 46th street. Owner, Universal, New York City. Policy not given. Architect not selected.

Chicago—(also stores, apartments) 75th and Kingston. Owner, South Shore Theatre Bldg. Corp., Edw. Bloom, president. Architect, Z. Erol Smith. Value and policy not given.

Chicago—(also stores, offices) \$1,500,000. 69th and Indiana. Owner, E. Krug, care of architects, R. Levine & Co. & Wm. P. Whitney. Policy not given.

Chicago—(also stores, apartments) \$2,000,000. Madison street, from Harlem to Elgin avenues. Owner withheld, care of architects, R. Levine & Co. & Wm. P. Whitney. Policy not given.

Cincinnati—(also stores, apartments) \$75,000. Eastern avenue, near Carroll street. Owner, Jerome M. Jackson. Architect, J. J. Wilkins. Pictures.

Cleveland—(also stores, offices) S. E. corner Superior avenue, E. 9th and Walnut avenues. Owner, Walnut Improvement Co., J. J. Klein and Geo. B. Harris. Architect, S. H. White. Value and policy not given.

Detroit—\$350,000. Grand River avenue and Joy road. Owner, Riviera Annex Theatre Co., Chas. W. Munz, president. Architect, John Ebersohn, Chicago. Policy not given.

Detroit—(2,500 seats; also stores, offices, apartments). Harper and Maxwell avenues. Owners, John F. Hogan & Associates. Architects, Gartecki & Waler. Value and policy not given.

Detroit—(1,800 seats; also stores, offices). Grand River and Maplewood avenues. Owner, Joseph Wettsman. Architects, G. Howard Crane, Elmer G. Keihler & B. A. Dore, Assoc. Value and policy not given.

Detroit—(850 seats; also stores, offices) \$75,000. Site withheld. Owner withheld, care of architect, J. Lawson Miller. Policy not given.

East Rutherford, N. J.—(also stores) \$100,000. Pond and Orchard streets. Owner, Solomon M. Saxe, 2 Temple building, Passaic. Architect P. Hall, 405 Lexington avenue, New York City. Policy not given.

Far Rockaway N. Y.—\$500,000. Foam place and Mott avenue. Owner, Benvenur Corp., Thos. Garity, president, 1560 Broadway, New York City. Architect Eugene DeRosa, 15 W. 44th street New York City. Policy not given.

Flint Mich.—(also arcade building) \$500,000. Corner 2d and Harrison. Owner, Flint Capitol Building Co., Inc., J. Bradford Pengelly, president, Architect John Ebersohn, 212 E. Superior street Chicago. Policy not given.

Indianapolis—(about 1,200 seats) 210th street and Parker avenue. Owner, W. E. Beadle. Architect, F. B. Hunter. Value not given. Pictures.

Kankakee, Ill.—(also stores, apartments) \$750,000. Dearborn avenue and Merchant street. Owner, Kankakee Building Corp., care of contractor, Jas. J. Redding, 10 N. Clark street, Chicago. Architects, Hooper & Janusch, 879 N. State street Chicago. Policy not given.

Kansas City Mo.—Broadway, near Valentine road. Owner, Valentine Realty Co. Architect, Robert Gornall. Value not given. Pictures.

Kansas City, Mo.—(also community and lodge hall, stores, offices) \$200,000. Site not selected; S. Troost avenue district. Owner, Everett Vitel & Theatre Enterprises, Inc. Architects, Besack & DeFoe. Pictures.

Kansas City, Mo.—(also stores, offices) \$3,000,000. 13th street, N. S. Main to Baltimore. Owner, Midland Theatre & Realty Co. Architect, Thos. W. Lamb, New York City. Policy not given.

Lakewood, O.—(also stores, offices) \$150,000. S. W. corner Hilliard road and Madison avenue. Owners, Harry Robbins, secy. of G. & R. Realty Co., Hippodrome building, and Morris Rubin, Ulmer building, Cleveland. Architects, Braverman & Havermaet, Ulmer building, Cleveland. Pictures.

Milwaukee—(850 seats) \$38,000. 1st street, near National avenue. Owner, Anton Atasoff, care of architects, Gurda & Gurda. Policy not given.

Racine, Wis.—(also stores, offices) \$160,000. 3025 Washington street. Owners, Buhler & Buhler. Architect, E. A. Meyer. Policy not given.

St. Joseph, Mo.—(also hotel) \$1,250,000. 7th and Felix. Owner, company forming, Kirkpatrick Realty Co. Architect withheld. Policy not given. Contemplated.

St. Louis, Mo.—(also stores, offices). Location withheld. Owner withheld, care of architects, C. W. & G. L. Rapp, 190 N. State street, Chicago. Value and policy not given.

Sioux City, Ia.—(also stores, offices). \$1,800,000. S. E. corner 6th and Pierce streets. Owner, Iowa Loan & Investment Co. Architects, C. W. & G. L. Rapp, 190 N. State street, Chicago. Vaudeville and pictures.

West Chicago, Ill.—(also arcade building). \$150,000. Owner, Lester Norris, 167 W. Mainstreet, St. Charles, Ill. Architect, Elmer F. Behrens, 605 N. Michigan avenue, Chicago. Policy not given.

MARRIAGES

Harry Markham, Chicago independent agent, to Marjorie Courtney, his secretary, at Waukegan, Ill., June 25.

Maurice Pivar, film editor, at Universal, to Sue Cohen (non-professional) in Los Angeles July 3.

William C. Rust, assistant manager of the Columbia theatre, Davenport, Ia., (Orpheum) to Dorothy Liebrand, secretary to Glen Swayce, house manager, July 6, in Davenport, Ia.

Katherine Helne to Clarence W. Lampman, June 29, at Bridgeport, Conn. The bridegroom is associated with his father in the ownership of an orchestra.

Beatrice Shapiro, showgirl, to Lewis J. Feinstein, New York lawyer, July 2, at Port Chester, N. Y. The bride is known as Betty Reiss in "The Great Temptations."

Charlotte (Charlotte Coertz), ice skating star, to her dancing partner, Curt Neumann, in the Municipal Building, New York, July 12.

The wedding followed her release from Ludlow Street jail where she had been kept from Saturday to Monday on the representation of an ice making machine concern. The company alleged the skater was a foreigner and might leave the country without settling a claim for \$2,000. The court called the proceeding an outrage.

ENGAGEMENTS

Tom Wise, Dorothy Burgess, Eric Dressler, Catherine Proctor, John Milten, William B. Mack, Nelly Nell, Beatrice Blinn, "The Imaginative Girl" (Edgar Selwyn).

ROSA ROSALIE AND COMPANY

In Character of Songs in Many Languages
LOEW CIRCUIT
Direction, Irving Cooper
Many thanks to Loney Haskell

JERRY SMITH AND MARIE HART

Jerry Says:—"Ain't It Hot?"

Direction—SAL TUREK

AT LIBERTY

EVA NORTH

FORMERLY OF SILBER AND NORTH

ATTRACTIONS OR VAUDEVILLE

ADDRESS CARE VARIETY, NEW YORK

Michigan Vaudeville Managers Association Ltd.

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233 John R St.
DETROIT, MICH.
Booking Acts Direct

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—626 CONSOLIDATED BLDG.

BERT LEVEY CIRCUIT

New York
556
W. 47th St.

VAUDEVILLE THEATRES

OFFICES

Main Office
San Francisco
Alcazar Theatre
Bldg.

Chicago
Woods
Bldg.

Detroit
Bryant
Bldg.

Seattle
Empire
Bldg.

Los Angeles
Lincoln
Bldg.

Denver
Taber O. H.
Bldg.

Dallas
McCombs
Bldg.

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

VAUDE. DRAFTS BURLESQUE ACTS IN SUMMER MATERIAL SHORTAGE

Raids Wheel Players to Cover Desertions From Specialty Ranks Attracted to Light Warm Weather Revues—Comedy Turns Most in Demand

Vaudeville is raiding burlesque for strong comedy turns to fill the gap over summer and counterbalance deletions made by many standard turns swinging to legit revues for summer.

This season has seen a greater number of burlesque performers drafted for vaudeville than in any previous season.

Comedy turns especially are in demand. When available they have little difficulty in securing spotting since a three-cornered competition between K-A, Loew and Pantages is at its height for both seasonal turns and those willing to linger longer.

No less than 25 acts have been recruited from the burlesque field, with some accepting routes of a duration to convince they are not returning to burlesque next season.

Among some of those routed are Lew Kelly and Company, Niblo and Spencer, Harry Stepp and Company, Bobby Wilson and Dick Lancaster, Ray King, Charlie Abbott and Eddie James, Shelton and Tyler, Harry Le Van, and others.

The vaude engagements are mostly a setup for the burlesque comics with vehicles being merely lifts of scenes from the shows in which they have rotated over either the Columbia or Mutual Circuits.

The demand for the comics and comedy turns in vaudeville has also handicapped the stock burlesque houses who heretofore had little difficulty in getting both within their personnel for summer until vaudeville angled for them at better terms.

Hanlon-Canfield Dissolution

The recently formed vaudeville team of Bert Hanlon and Doris Canfield, formed after the Keith-Albee Circuit had brought legal proceedings against Miss Canfield for breach of contract in appearing at the Fifth Avenue Club, New York, has dissolved.

Hanlon is doing his former single turn and Miss Canfield is once more working with Allen (Canfield and Allen). The dissolution was due to inability of the pair to secure a salary asked from vaudeville.

When the action against Doris Canfield was settled by the K-A Circuit the girl expressed a desire to work with Hanlon. This was frowned upon at the time by the K-A heads. They reversed themselves later and told the pair to "break in" an act when a salary would be set. Hanlon and Canfield "broke in." Following a "showing" they were offered what is termed "a ridiculous figure" by the former big time bookers.

Fleeson Playing for Loew's 1st Time Off K-A Circuit

Loew Circuit has routed Neville Fleeson and Mary Jane opening next week at the State, Norfolk. The act is a standard big time combination. The booking marks the first time Fleeson has appeared for other than the Keith-Albee circuit and in musical comedy.

Sam Lyons arranged the Loew tour.

ROCKVILLE CENTRE THROWN OUT BY K-A.

Canceled Act After First Performance—Held Play or Pay Contract

Keith-Albee Circuit has refused to further book the Palace, Rockville Center, L. I., operated by Irving Lesser, following the cancellation of Pope and Uno after the first show and the refusal of the house to live up to the pay or play contract issued by the V. M. P. A.

The act, after closing, filed a complaint with the Vaudeville Managers' Protective Association and were paid in full by the V. M. P. A.

The house is now being booked by Jack Linder.

VAUDE SHORTAGE

An acute shortage of new material for vaudeville is reported, both on the standard and independent circuits.

Few newcomers or regulars with new material are seeking "break-in" spots.

In previous seasons summer has seen an influx of western acts ready for eastern showings. A few have come in but less than 10 percent of the usual.

Lewes and Ames Hurt

Lewes and Ames narrowly escaped serious injuries when an automobile in which they were riding turned turtle in Morristown, N. J., last week. The couple were removed to a local hospital, but were well enough to return to New York this week.

The couple were en route from New York to Scranton, Pa. (Capitol) when the accident occurred. They expect to resume their route in two weeks.

INSIDE STUFF

ON VAUDEVILLE

"We," the English vaudeville partnership of Laddie Cliff, Roy Royston, Bobby Howes, H. B. Hedley and Dennis Cowles, opened at the London Coliseum (vaude) for two weeks. They were approached by several London cabaret managements to double with the Coliseum engagement. The Piccadilly hotel and Kit-Cat club, jointly engaging acts, were also dickering. First, Colonel Jones (Kit-Cat) saw them. He liked them. Stanley Jones (Piccadilly hotel) thought them terrible. Then members of the board of management reported favorably.

Meanwhile the boys were fixed up and opened at the Ambassadors and made a hit. Piccadilly and Kit-Cat began to send out new "feelers." A representative approached "We" and asked them whether they would open there at a later date. They said they would and named a salary. The representative was flabbergasted. "Why," he said, "this is \$500 a week more than you wanted three days ago." The boys said they were aware of it; but the \$500 per week extra were for Stanley Jones' "terrible thoughts."

Rahman Bey failed in his attempt to remain under the water of the North River for one hour but succeeded in getting front page space in the dailies. The Egyptian, on the Loew vaudeville circuit was about to be lowered into the river when the bell placed inside of the metallic casket rang. That was supposed to be notice Rahman wanted to get out. The casket was quickly raised back onto the lighter.

The newspapermen, scientists and members of the Loew publicity staff took a peek at Rahman and he was apparently in a cataleptic state, also a wet state, for he was covered with perspiration. Awakened he insisted he hadn't rung the bell unless he did so subconsciously. He had remained in the hermetically sealed casket 19 minutes up to that time. This in itself was conceded to be longer than the ordinary human could have stood.

The test was conducted with secrecy following reports the civil authorities might interfere. Terry Turner, of the Loew publicity staff, saw to it that the scribes were present when the immersion occurred.

The Fakir arrived late and then had to call an intermission while he digested some vegetables he had had at lunch. Catalepsy and catnip agree but catalepsy and vegetables are not the cats.

Keith-Albee appear to be moving toward a complete capitalization of its vaudeville business and theatres, started from the recent \$6,000,000 bond issue put out on their behalf.

According to the lightning calculators K-A under its recent prospectus can, from estimates, issue bonds and stock amounting to \$40,000,000, if the K-A common stock as permitted of no par is valued at around \$30 per share. This would leave K-A one half ownership in all of its business and properties, since K-A is not called upon to deliver over 50 per cent of its properties to back up the bond stock issue. With the 50 per cent retained the full valuation so placed would be \$80,000,000.

Vaudeville showmen appraise off-handedly the full worth of the K-A theatrical properties at around from \$35,000,000 to \$40,000,000, including any mortgages. In this estimate is not included good will value with good will taking in market values of booking offices.

It has been claimed by some promoters who never saw the books that they would undertake to capitalize the Keith-Albee proposition on the basis of the earnings of the booking offices alone. Those earnings amount to 7 1/2 per cent of all salaries paid actors engaged through the K-A booking offices if it added the 2 1/4 per cent taken for collection of commission from the agents, on top of the five per cent directly charged by the K-A agencies.

WILL MAHONEY

THE SENSATION OF LONDON
CABLED TO HIS VOCAL TEACHER

POSTAL TELEGRAPH - COMMERCIAL CABLES	
RECEIVED AT	DELIVERY NO.
TELEGRAM	
<small>This is a Post Telegram unless otherwise indicated by signal after the number of words—“E” (Day Letter) “N” (Night Letter) “F” (Night Telegram) “P” (Post Telegram)</small> <small>STANDARD TIME INDICATED ON THIS MESSAGE.</small>	
147N K 19	
LONDON JUN 22 1926	
LCO HENRY HALPERN	
49 WEST 57 ST NY	
VOICE PERFECT REGISTERED BIG SUCCESS MANY THANKS TO YOU	
WILL MAHONEY	
725PM	

HENRY HALPERN
49 West 57th St., New York

FEIST HITS!

"THE SWEETHEART OF WALTZES!"

"SYMPATHY WALTZ"

by TOM FORD and
IRVING BIBO

The Galloping
Novelty Hit!

"HORSES"

by
BYRON
GAY

THE FIFTY/
NOVELTY!

and
RICHARD
A. WHITING

"LET'S TALK ABOUT MY SWEETIE"

by
GUS KAHN and
WALTER DONALDSON

"YOU NEED SOMEONE TO LOVE"

ANOTHER GREAT DANCING SONG HIT!

GEORGE OLSEN, EDDIE
KILFEATHER and
FRAN FREY

The Chicago
Sensation!

"THAT'S WHY I LOVE YOU"

by
WALTER DONALDSON and
PAUL ASH

"MY CASTLE IN SPAIN"

ISHAM JONES'
GREATEST
FOX TROT

A REAL SUMMER HIT!

"WHAT GOOD IS GOOD MORNING?"

by LEWIS and YOUNG and
HENRY SANTLY

You Can't Go Wrong
With Any 'FEIST' Song

711 SEVENTH AVE. **LEO FEIST INC. NEW YORK**
 SAN FRANCISCO 935 Market St. 0
 CINCINNATI 1018 Lyric Theatre Bldg. 0
 PHILADELPHIA 1228 Market St. 0
 KANSAS CITY 167 N. Clark St. 0
 CHICAGO 181 Tremont St. 0
 BOSTON 1020 Randolph St. 0
 DETROIT 0
 LOS ANGELES 417 West Fifth St. 0
 MINNEAPOLIS 433 Loeb Arcade 0
 TORONTO 193 Yonge St. 0
 LONDON W. C. 2, ENGLAND 128 Charing Cross Road 0
 AUSTRALIA MELBOURNE 576 Collins St. 0

Dance
Orchestrations
50¢ from your dealer
or DIRECT

FEIST HITS!

The Surprise Hit of the Season!

"PRETTY LITTLE BABY"

by
BEN BERNIE,
PHIL BAKER and
SID SILVERS

The Melody Fox Trot Hit!

"SOMEBODY'S LONELY"

by
BENNY DAVIS and
JOE GOLD

THE SMASHING
HAWAIIAN
NOVELTY HIT!

"HELLO ALOHA!"

(HOW ARE YOU)

by
WOLFE GILBERT
and ABEL BAER

"CORNFED INDIANA GIRL"

by
GEORGE OLSEN
EDDIE KILFEATHER
and FRAN FREY

A
CUTE
NOVELTY!

"HI~
DIDDLE
DIDDLE"

by
CARL CARLETON
and HAL KEIDEL

That
Russian
FOX TROT!

"KATINKA"

by
BENNIE RUSSELL and
HENRY TOBIAS

What
Can I Say

"AFTER I SAY I'M SORRY?"

The greatest ballad of the year
by WALTER DONALDSON and ABE LYMAN

I Never Knew

"HOW WONDERFUL YOU WERE"

DOROTHY TERRISS and JOE BURKE'S MASTERPIECE!

"SHE WAS JUST A SAILOR'S SWEETHEART"

by JOE BURKE

"You Can't Go Wrong
With Any FEIST Song"

711 SEVENTH AVE **LEO FEIST INC.** NEW YORK
 SAN FRANCISCO 935 Market St.
 CINCINNATI 707 1/2 Lyric Theatre Bldg.
 PHILADELPHIA 1228 Market St.
 KANSAS CITY Gayety Theatre Bldg.
 CHICAGO 167 No. Clark St.
 BOSTON 181 Tremont St.
 DETROIT 1020 Randolph St.
 LOS ANGELES 417 West Fifth St.
 MINNEAPOLIS 433 Loeb Arcade
 TORONTO 193 Yonge St.
 LONDON W. C. 2 ENGLAND
 125 Charing Cross Road
 AUSTRALIA MELBOURNE
 276 Collins St.

Dance
Orchestrations

50¢ or DIRECT!

PRESENTATIONS—BILLS

THIS WEEK (July 12)
NEXT WEEK (July 19)

Shows carrying numerals such as (10) or (11) indicate opening this week, on Sunday or Monday, as date may be. For next week (17) or (18), with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Initials listed after houses for booking affiliation are—

Pictures (Pc) Independent (In) Keith's Western (KW)
Pantages (P) Interstate (It) Loew's (L)
Orpheum (O) 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 of July 12

Coliseum
Layton & Johnstone
Haines Ballet
Josephine Triz
Frank & Vesta
Gheeny Bros
Yvonne Arnaud Co
Nora Blaney
Jovars

Alhambra
Daphne Pollard
Hylton Bd
Naughton & Gold
Juggling Demons
Stella & Mills

Victoria Palace
Lili Morris
Billy Merion

Finbury Park
Empire
We
Skeets Martin
Oonah Mairs
Brampton & Roland
Conrad Pigeons
David Poole
New Cross Empire
Apple Sauce Rev
Stratford Empire
Jazz Round-Up Rev

PROVINCIAL BILLS

HACKNEY
Empire
Robert Chisholm
R W Willey
Daimler 3
Biffy Danvers
Australian Boys

BRISTOL
Hippodrome
Kenna Bros
Ethel Hook
A C Astor
Victor Moreton
Frank Maura
Newell & Most

BRADFORD
Alhambra
T Many Cooks Rev

LEEDS
Empire
Tanes Rev

HULL
Palace
All Winners Rev

SHEFFIELD
Empire
Smile Awhile Rev

SWANSEA
Empire
Week's Pleasure R

NEWCASTLE-ON-TYNE
Empire
Contrasts Rev

EDINBURGH
Empire
Stop Press Rev

GLASGOW
Empire
Our Cabaret Rev

NOTTINGHAM
Empire
Notions Rev

BERMINGHAM
Empire
Saucy Sue (M Com)

LIVERPOOL
Empire
Hey Hey Rev

PARIS
Moulin Rouge
Revue with:
Mme. Mistinguett
Bert Lenoir
Randy
Quinault & Autie
Kerry Troupe
Ruth Zuckey
Jany
Myra Delhi
Yvette Doria
J W Jackson's Girls

Casino De Paris
Maurice Chevalier
Dolly Sisters
Dora Ruby
Yvonne Vallee
Hassouria
Lily Mounet
Rosa Sile
Pisella
Lilly Scott
June Seours
L Tiller's Girls

White 3
Harry Duncan
The Vals
Julia Curtis
M'Devitt Kelly & Q
DuVal & Symonds
Kamatou 3
2d half (22-25)
Helen Moretti
Johnson Bros & J
Woodland Rev
Richy Craig Jr
Whitely 3
L'coster & Leeman
Oscar Martin 3
(One to fill)

Avenue B (L)
1st half (19-21)
Dunlop & Goggs
Wheeler & Potter
Barnett Thomas R
(Two to fill)
2d half (22-25)
Jean Valjean
3 Walwrights
Savoy & Mann
4 Madcaps
(One to fill)

Donkward (L)
1st half (19-21)
Ann Vivian Co
Sherman & Ryan

Billy Kelly Co
Mallon & Case
Berlin vs Liszt
2d half (22-25)
Powers 2
4 Pepper Shakers
Sam Liebert Co
Lander Bros Co
The Worths

Delancey St. (L)
1st half (19-21)
2 Rosellas
Dare Stanley & H
Dixie 4
Sella's Circus
(Two to fill)
2d half (22-25)
Redford & Wallace
Albright & Harie
Harry Duncan
Mason & Shaw
Packard & Ford
N Darnell Rev

Greely Sq. (L)
1st half (19-21)
Cooper & Lacey
Matty Norman
Miller & Fears
Will H Ward Co
Cook Mortimer & H
(One to fill)
2d half (22-25)
Ford & Price
J & A Humby

Volga Singers
Broadway (K) (12)
Fay Elliott & K
Ryan Sitt
J B Stanley & Co
Ann Suter
Jack Powell Co

Hendons & Willie
Travers Bros
Foley & La Tour

Coliseum (K)
2d half (15-18)
Lillian Roth
Kyle Lapine Co
Joyner & Foster
Brown Derby Orch
(Two to fill)

81st St. (K) (12)
3 Volga Boys
Hamilton & Hayes
Sylvia Clark
Vera Hallworth
(Two to fill)

WHEN
PLAYING
PHILADELPHIAJACK L. LIPSHUTZ
TAILOR
908 Walnut St.
ORDER MONDAY
FINISH SATURDAY

Violet Henning Co
Jack Rubie Clifford
Delroy & Lawrence
Rasch Ballet
(19)
Worden Bros
Miss Marcelle
Dave Appolon
Shaw & Lee
Frank Gabby
Jerome & Evelyn
(Two to fill)

Royal (K)
2d half (15-18)
Russian Cath 4
Naomi Glass Co
Burns & Allen
(Three to fill)

BROOKLYN
Mk. Std. (Fe) (11)
Lilly Kovacs
Silvertown Cord Bd
"Old Army Game"
Fulton (L)
1st half (19-21)
Mae & Gang
J & A Humby
Sam Liebert Co
Lander Bros Co
Lee Marshall Rev
2d half (22-25)
The Lumars
2 Rosellas
Will H Ward Co
Dixie 4
Selina Circus

Gates (L)
1st half (19-21)
Kittamura Japs
O'Connell & Gordon
Smith Hart Co
Lancaster & Leem's
Modern Rev
2d half (22-25)
Chandon 3
Mary Danis
Going Straight
Henry & Moore
Speak E Z Rev

Metro-N (L) (19)
3 Herman Bros
Roselle & Penny
Mary Marlowe
Elida Ballet
Rich & Cherie
Jeffries & Sharkey

Palace (L)
1st half (19-21)
Peggy Brooks
May & December
Monte & Lyons
4 Madcaps
(One to fill)
2d half (22-25)
Ralph Ash
Jack Strouse
Larnit & Thos Rev
(Two to fill)

Albee (K) (12)
Rordner & Boyer
Cowan & Ruffin
Ferry Conway
King Henry
Judith Anderson
Eddy Brown
Lillian Morton
All Around Town
(19)
Lottie Thornton
Quick Ryan
Pasquall Bros

5th Ave. (K)
2d half (15-18)
Amata
Stan Kavanagh Co
Kraft & Lamont
Nevine & Gordon
Shaw & Lee
5th Ave By Sea
58th St. (K)
2d half (15-18)
Rice & O'Brien
Levine & Dale
Spor & Parsons
(Two to fill)

Fordham (K)
2d half (15-18)
Keo Taki & Yoki
Claudia Coleman
King Henry
Manny King Co
(Two to fill)

Franklin (K)
2d half (15-18)
C & E Gress
Paul & Gend
Basil Dancy

NED
WAYBURN'S

First Presentation
FOR THE
Publix Theatres
THIS RIVOLI, N. Y.
Booked for 13 Weeks

Personal Representative
H. S. KRAFT
ALF T. WILTON
INC.
1560 Broadway Bryant 2027-8

Leland & St Clair
DuVal & Symonds
L Marshall Rev
(One to fill)

Lincoln Sq. (L)
1st half (19-21)
Redford & Wallace
Alice Lawlor Co
Mason & Shaw
Packard & Ford
(One to fill)
2d half (22-25)
Alexand'r Bros & H
Dare Stanley & H
Smith & Hart Co
Norton & Brower
(One to fill)

National (L)
1st half (19-21)
LaSalle Hsan & M
Hilton & Cheshire
Tracy & Elwood
Speak E Z Rev
2d half (22-25)
Selma Brants Co
Guilford & Brown
Heeman & Grace
Sandy Shaw
Japonette Edw Co

Orpheum (L)
1st half (19-21)
Ford & Price
Mary Danis
Johnson Bros & J
Beeman & Frace
Norton & Brower
N Darnell Rev
2d half (22-25)
Patricia & LeBlond
Julia Curtis
Miller & Fears
Hilton & Cheshire
Phill Seed Co

State (L) (19)
Hori 3
C R 4
Mardo & Wynn
Collins & Peterson
50 Miles Fr Hwy
Colonial 6

Victoria (L)
1st half (19-21)
The Lumars
Helen Moretti
Al H Wilson
Phill Seed Co
(One to fill)
2d half (22-25)
LaSalle & Mack
White 3
Tracy & Elwood
Grant & White

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Collins & Peterson
50 Miles Fr Hwy
Colonial 6

Victoria (L)
1st half (19-21)
The Lumars
Helen Moretti
Al H Wilson
Phill Seed Co
(One to fill)
2d half (22-25)
LaSalle & Mack
White 3
Tracy & Elwood
Grant & White

NED
WAYBURN'S

First Presentation
FOR THE
Publix Theatres
THIS RIVOLI, N. Y.
Booked for 13 Weeks

Personal Representative
H. S. KRAFT
ALF T. WILTON
INC.
1560 Broadway Bryant 2027-8

Leland & St Clair
DuVal & Symonds
L Marshall Rev
(One to fill)

Lincoln Sq. (L)
1st half (19-21)
Redford & Wallace
Alice Lawlor Co
Mason & Shaw
Packard & Ford
(One to fill)
2d half (22-25)
Alexand'r Bros & H
Dare Stanley & H
Smith & Hart Co
Norton & Brower
(One to fill)

National (L)
1st half (19-21)
LaSalle Hsan & M
Hilton & Cheshire
Tracy & Elwood
Speak E Z Rev
2d half (22-25)
Selma Brants Co
Guilford & Brown
Heeman & Grace
Sandy Shaw
Japonette Edw Co

Orpheum (L)
1st half (19-21)
Ford & Price
Mary Danis
Johnson Bros & J
Beeman & Frace
Norton & Brower
N Darnell Rev
2d half (22-25)
Patricia & LeBlond
Julia Curtis
Miller & Fears
Hilton & Cheshire
Phill Seed Co

State (L) (19)
Hori 3
C R 4
Mardo & Wynn
Collins & Peterson
50 Miles Fr Hwy
Colonial 6

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White 3
Tracy & Elwood
Grant & White

SPECIAL SUMMER OFFER

100 8x10 Reproduction—\$15 H. TARR
3 POSITIONS Broadway at 53rd St., New York

Lawrence & Delroy
Harry Delf
Moss & Frye
(Others to fill)

Greenpoint (K)
2d half (15-18)
Billy Abbott
Edwin August
Allen & Canfield
Dick Ryan
Kiso Lambert
(One to fill)

Orpheum (K)
2d half (15-18)
Narcinotti & Miller
Chas Martin
McCall Keller Co
Hathorne & Cook
(Two to fill)

Prospect (K)
2d half (15-18)
Meehan & Shannon
Franklyn Royce
Sharky Roth & R
Winchell & Briscoe

Uptown (Fe) (12)
Dance of Joy
Milton Watson
Art Janis Crava
Cy Landry
Jack North
Ben Kruger Orch
"Paddedlock"

Rialto (L) (19)
France & LaPell
Fris Ross & Duk
Angell & Fuller
Sid Hall Ent
Paul Ash, Jr.
Harry Harris

Majestic (WV) (18)
Billingsworth Co
Gouldie Rev
Davis & McCoy
Bronze Man
Holden Hlall

St. Lake (O) (19)
Gilbert & Avery
Billy De Lisle Co

Morgan & Sheldon
Harry Delf
Moss & Frye
(Two to fill)

BIRMINGHAM, ALA.
Bijou (L) (19)
Novellas
Mays Burt & F
Mason & Cole
Lobby Van Horn
Rose & Moon Rev

Majestic (It) (19)
Hong Kong Polles
Smith & Strong
Diehl Sis Co
Marie Stoddard
York & King
Marie Stoddard

Lyric (K) (12)
Empire Com 4
Alphonse Co
V & F Stanton
Keller Sw & L
(One to fill)

York & King
Marie Stoddard

Diehl Sis & McD
Smith & Strong
Hong Kong Tr

BOSTON
Loew's St. (Fe) (12)
Rahman Bay
"Sena Rivers"
"Sign of Claw"

M'polltan (Fe) (11)
Ritz 4
Dri Castillo
Olive Vaughn
Hunter Kimball
"Good & Naughty"
(Two to fill)

Orpheum (L) (19)
The Pickfords
Gormley & Caffrey
Saxton & Farrell
Howard & Lind
M. Walser & Boys
(One to fill)

Boston (K) (12)
Leroy & Rogers
Norton & Mayers
Bingham & Meyers
Herbert Clifton
Gladys Darling Co

Bowdoin (K) (12)
Ross & Gilbert
Myrt Herbert 3
Davis & Connie
C'cock & Shadney

Gordon's Olympia
(Scolley Sq.) (K)
(12)
Bardo & C'ningham
Ward & Ackland
Dugal & Symonds
Libby & Sparrow
Johnny Murphy
Paul Remos Co

Gordon's Olympia
(Washington St.)
(K) (12)
The Hoynes
Leonard & Culbert
Eugene Emmet Co
Harry L Mason
Billie Bauer Co

Keith's (12)
Will Morris
Esmonde & Grant
Earl Hampton Co
Irmanette
Rodero & Maley
Templeton Bros
Dora Magha Co
Nible Spencer Co
Georgie Price
Thelmo D'Anzo Co
(19)
Sybil Vase
Dixie
Bob Emery
Evelyn & Daisy
Collins & Hart
(Others to fill)

St. James (K) (12)
Flop & Flapper
Lazar & Dale
Burns & Foran
A Bushnell Co

BRIDGEPORT, CT.
Palace (K)
2d half (15-18)
Musical Revellies
W J Rinefield
Bungelow
Billy Glason
Follies la Rouge
Foll (K)
2d half (15-18)
Hawker & Lee
P & E Ross
Cartmell & Harris
Barr & LaMar
Gypsy Idyll

BROCKTON, MASS.
Brockton (K)
2d half (15-18)
Curtis & Lawrence
Fred Bowers Co
Aerial Deroffs
Farrell & Taylor
(One to fill)

BUFFALO, N. Y.
Buffalo (Fe) (11)
Circus Week
"Ransom's Folly"
(18)
Love Enchantment
"Mabel's Room"

LaFite Sq. (Fe) (12)
Harpland Fantasy
Paul Rand Rev
Dawn & Lag's Co
Pies 3
In Our Backyard
"What Hap'd to J"
(19)
Norma & Violin
"Pleasures of Rich"

Shea's Hip (Fe) (11)
Henry Santrey Bd
"Wilderness Wo'n"
(18)
"Sea Horses"

State (L) (19)
The Skatelites
Perrone & Oliver
Johnny's New Car
Bobby Henshaw
Pitter Patter Rev

ALBANY, N. Y.
Proctor's (K)
2d half (15-18)
Taklo
Dwyer & Orma
Old Homestead
(Two to fill)

ALLENTOWN, PA.
Colonial (K)
2d half (15-18)
Donahue & Salls
Raphum
Raita Orch
Nick Hufford
4 Clifton Girls

Atlanta, Ga.
Howard (Fe) (11)
Bird Fantasy
"Mabel's Room"

Loew's (19)
Braminos
Ulls & Clark
Fred LaRaine Co
Wilton & Weber
Vaudeville Ltd

ATLANTIC CITY
Globe (K) (12)
Gardner's Maniacs
Frank Richardson
Paul Yogan Co
Morris & Baldwin
Chas Greenwood
Glenn & Jenkins
La Fleur & Portia
(19)
Patti Moore Bd
Traps
Barry & Whittledge
Johnny Dooley Co
Bordine & Boyer
Patricia

ATLANTA, GA.
Howard (Fe) (11)
Bird Fantasy
"Mabel's Room"

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Ulls & Clark
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Wilton & Weber
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Morris & Baldwin
Chas Greenwood
Glenn & Jenkins
La Fleur & Portia
(19)
Patti Moore Bd
Traps
Barry & Whittledge
Johnny Dooley Co
Bordine & Boyer
Patricia

Grand Riviera
(KW) (19)
5 Junetrots
3 Vagrants
Nestor's Darlings
Chas Irwin
Alexandria & Olsen

Temple (K) (12)
Paula
Geo Broadhurst Co

SUITS FOR THE SUMMER IN
EXCLUSIVE MATERIALS

BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Gypsy Camp
Van Hoven
Roe Kress 4
(19)
Flo Gast Co
Rolling Their Own
Frosini
(Two to fill)

Palace (K) (12)
Oxford 3
Markel & Gay
Etal Look Hoy
Nervo & Knox
Robert & Volit
Rhys Morgan
(19)
Perez & Marguerite
Seabury & Irving
Arthur Deagon
(Others to fill)

DALLAS, TEX.
Melba (L) (19)
Johnny Clark Co
Wyeth & Wynne
Murray & Maddox
Thornton & Cleton
Surprise Rev

Majestic (It) (19)
Fitch's Minstrels

DAVENPORT, IA.
Capitol (Fe) (12)
Victor Carmen Rev
Christy & Melo Co

ATLANTA, GA.
Howard (Fe) (11)
Bird Fantasy
"Mabel's Room"

Loew's (19)
Braminos
Ulls & Clark
Fred LaRaine Co
Wilton & Weber
Vaudeville Ltd

ATLANTIC CITY
Globe (K) (12)
Gardner's Maniacs
Frank Richardson
Paul Yogan Co
Morris & Baldwin
Chas Greenwood
Glenn & Jenkins
La Fleur & Portia
(19)
Patti Moore Bd
Traps
Barry & Whittledge
Johnny Dooley Co
Bordine & Boyer
Patricia

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Vaudeville Ltd

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Paul Yogan Co
Morris & Baldwin
Chas Greenwood
Glenn & Jenkins
La Fleur & Portia
(19)
Patti Moore Bd
Traps
Barry & Whittledge
Johnny Dooley Co
Bordine & Boyer
Patricia

Second Return Engagement
EDDIE HILL

HEADLINING PANTAGES CIRCUIT
Material: Ben Moss Riley Bros. Bap

On 5:15
(One to fill)

DETROIT
Capitol (Fe) (12)
Spanish Nights
"Mantrap"

Fox Wash. (Fe) (11)
Ishikawa Japs
Herbert & Noley
Ruby 3
Marshall & Larue
Arthur Phillips
"Silver Treasure"

Lucky (Fe) (11)
Geo Smith Bd
Herbert Bolt 3
Morin & Gale
Reid & Wright
Roth & Slater
"Clash of Wolves"

Madison (Fe) (11)
Student Prince 4
"Born to West"

State (Fe) (11)
State Bunch
George Meyer
Parling 3
Murray Hyman
Francis Allen
Johnny Joyce
"Footloose/Widows"

Lavar Bros & P
(One to fill)

HOUSTON, TEX.
Majestic (It) (19)
Betancourt Co
Haynes L'man & K
Stutz & Bingham
Joe Termini
Earl Lindley Rev

HUNTINGTON, W.V.
Orpheum (K)
2d half (15-18)
Michon Bros
George Thornton
Bude & LaVere
(Two to fill)

INDIANAPOLIS
Circle (Fe) (12)
Harry Walman Bd

JACKSON, MICH.
Capitol (Fe) (12)
Ames

JERSEY CITY
State (K)
2d half (15-18)
Clifford & Shields
Clifford & Shields
A M Havel
Lewin Putnam & B

KANSAS CITY, MO.
Mainstreet (WV)
(19)
Trade 2
Blamess 2
Daniels & Walters
(Two to fill)

LITTLE ROCK, ARK.
Majestic (H) (19)
1st half (19-21)
Maurice Samuels Co
Keller Sls & L
V & E Stanton
Afterpiece
2d half (22-25)
Taylor Howard & T
Empire Co 4
Colby Murphy & V's
Elsie Clark Co

LONDON, CAN.
Marshall & LaRue
Ambassador Besore
London 3

MAX HART

Books Picture Houses

1580 Broadway New York

Canzano
Cook & Rosevere
Echoes & Scotland

LOS ANGELES
Boulevard (Fe)
2d half (14-17)
Gene Morgan Orch
Fanchon & M Idea
"Ransom's Polly"

Carthay Circle (Fe)
(Indef.)
J Laughlin Prod
Carl Elinor Orch
The Berkoffs
Kosloff's Flowers
"Volga Boatman"

Egyptian (Fe)
(Indef.)
Graumann Prelude
"Sparrows"
"Black Pirate"

Figueras (Fe) (9)
J Laughlin Prod
"Little Irish Girl"

Forum (Fe)
(Indef.)
Ted Henkel
Forum 4
"Wise Guy"
"Raggy Rose"

Leue's State (Fe)
(9)
Rube Wolf Bd
Neil Kelly
Fanchon & M Idea
Charles Hoff
Joyella Joyner
Don Barclay
"Paris"

Metropolitan (Fe)
(9)
Eddie Peabody
Spanish Folies
"Good & Naughty"

Hill 84. (O) (12)
Venita Gould
Zelaz
Ernest Ball
4 Karvay
Frank Dobson Co
(18)

2d Harlequins
Avon Com 4
4 Dore Sls
Earl & Bob
Frank Devos
(One to fill)

Orpheum (12)
Ledova
White & Tierney
Franklyn Ardell Co
Nicola
Jerome & Grey
Nick Lucas
P Hickman Kids
(18)

Taylor Holmes
Chaney & Fox
Dollie & Billie
Kerr & Weston

Mary Wales has eaten 3,000 stalks of
celery during three years consecutive
work and still going strong.

HARRY MARY
CARDIFF and WALES
For. Add., 546 W. 144th St., N. Y. C.

Nick Lucas
Marguerite & Gill
Ward & Van
Littlejohns

LOUISVILLE, KY.
Keith's
2d half (15-18)
Patty Co
Ann Clifton
Marr & Evans
Youth & Beauty
Burt & Rosende
1st half (19-21)
(Dayton split)
Whirl of Sync
Hope Vernon
(Three to fill)

LYNN, MASS.
Olympia (K)
2d half (15-18)
Lew Keene
Gonlar & Lusby
Glyn Valjean Co
McManus & Harris
(One to fill)

MAIDEN, MASS.
Myrtle (K)
2d half (15-18)
George Mack
Jack Donnelly Rev
Palmer & Huston
(Two to fill)

MEMPHIS, TENN.
Lucas's (19)
Cooper & Rodell
Bray & Hallock
Stanley 5
Walton & Franq.
Larry's Ent

MILWAUKEE
Alhambra (Fe) (12)
Carney & Barnes
Daraoff & Lucille
Lady Constance
Ethel Clark
"Runaway Express"

WISCONSIN (Fe) (12)
Prologue
"The Bat"
Majestic (WV)
(19)
Nelson's Calland
Myers & Nolan 2
Harris & Holley
Harry Snodgrass
Melville & Ruic
Kafka Stanley & M
Palace (O) (12)
Danny Dare Co
Elsa Earl Co
The Kelcos

NO. ADAMS, MASS.
Empire (K)
2d half
The Ziegler
Cy Stebbins
Mack & Veimar Co
Cahill & Wells
Partl & Girls

Keiley & Lynch
(Three to fill)
N'GARA PLS, N.Y.
Bellevue (K)
2d half (15-18)
Chick & Co
Callahan & Mann
Eckert & Rolland
Willie Haaga & Or

NORFOLK, VA.
State (L) (19)
3 Silvers
A & L Wilson
Cardiff & Wales
Muriel & Fisher Rv
(One to fill)

Colonial (K)
2d half (15-18)
Birm Glee Club
Mayo & Lynn
Allen Taylor & H
Deimar's Lions
Spencer & Williams

NO. ADAMS, MASS.
Empire (K)
2d half
The Ziegler
Cy Stebbins
Mack & Veimar Co
Cahill & Wells
Partl & Girls

NORWICH, CT.
Strand (K)
2d half (15-18)
Dorville & Biman
Bernard & Anne
Hart Wagner & L
Tumbling Clowns
(One to fill)

OAKLAND, CAL.
Orpheum (12)
Wes George Wood
Tyler & St Claire
Harry Carroll Rev
Bryson & Jones
Ward & Van

OKLAHOMA CITY
Orpheum (12)
1st half (19-21)
Corinne & Humber

MONTREAL, CAN.
Loew's (19)
Claude DeCar Co
Sammy Duncan
Walsh & Thomas
M Livingston Co
Pisano & Landsuer
Cook & Shaw Sls

Imperial (K)
2d half (15-18)
Broadway Erie
Jerry Dean
3 Good Knights
Rose & Dell
Meehan's Dogs

MT. VERNON, N.Y.
Proctor's (K)
2d half (15-18)
Raymond Pike
Robert & Gould
Downy & Lawlor
Wallace & Kay
Herbert Kerrick

NEWARK, N. J.
Brannford (Fe) (19)
B & D Ponce
D'Onof & Steadman
Claron Trump
"Brown Derby"

MOOQUE (Fe) (19)
Joe Fejer Orch
"Old Army Game"

State (L) (19)
Ergotti & Herman
Hlyward & Cantor
Pike & Lloyd
Ails & Pullman
Roscoe Allen Bd

Proctor's (K)
2d half (15-18)
Schlicht's Wnd'tis
Jerome Ryan
Ruth Budd
H'ington & Green
H Fox Cug Co
Edith M Capon Rev

N. BEDFD, MASS.
Olympia (K)
2d half (15-18)
Smilotta Sls
Al Moore Bd
Clifton & Brent
Bokeman & Bloom
(One to fill)

NEWBURN, N. Y.
Proctor's (K)
2d half (15-18)
Wills & Holmes
Phil Furman
Harris Claire Rev
Stan Stanley Co
2d half (22-25)
Murray & LaVeré
Bob LaSalle
(Two to fill)

PHILADELPHIA
Fays (H) (11)
Harlequin Rev
El Kennedy Co
McRae & Mott
McDonald & Rose
Miss Val Jean
"Silver Treasure"

FOX (Fe) (11)
Al Roth
Bill Adams
Fontaine Sls
Leviathan Orch
"Silken Shackles"

Stanley (Fe) (11)
B Minnevitth Co
Emily Day
"Ella Cinders"

Earle (K) (12)
Cecil & Van
Roy Conway & T
Barber Simms Co
Tom Smith
Doug Charles Co
Lew Kelly
19 Eng Rockets

Keith's (12)
Frank J Sidney Co
Tomkins & Love
Harrington & Dakin
Margit Hegedus
Winifred & Mills
Tracy & Hay
Wells & Brady
J J Conley Co
Willie Solar
Jack Hedley 3
(19)
Paul Kirkland

ROCKFORD, ILL.
Palace (WV)
1st half (19-21)
Teelack & Dean
Haven & McQuire Co
W & G Ahern

Hickey & Hart
Stan Stanley Co
Sandy Lang Co

ST. LOUIS, MO.
G. Cent. (Fe) (10)
Texas 4
Peggy English
Gene Rodemich Bd
"Unknown Soldier"

Missouri (Fe) (10)
Tom Brown Orch
Greelan Urn
"Paddocked"

Take a Ch Wk
"Volcano"

State (Fe) (10)
Irene Franklin
Julia Glin
Dave Rubinkoff
"Mabel's Room"

Carlton & Shields
Mayo & Lynn
Donohue & LaSalle
Coyne & Ruffin
LeMaire & Phillips
Cannon & Lee
Hyman & Mann
Parker Babb & 6
(One to fill)

Nixon (K) (12)
Stanley & Elva
Dorothy Brenner
A & S Wiser
Fletcher Ivy & A
Leonora's Steppers

PITTSBURGH
Aldine (Fe) (12)
Slasie & Blake
4 Footloose Pools
"Plastic Age"

Grand (Fe) (12)
Art Landry Orch
"Sporting Lover"

Davis (K) (12)
Clark & Lorde
M Collins Co
Clayton & Lennie
5 Mounters
Burns & West

Foot Steps
Harry Thurston
(Others to fill)

Harris (K) (12)
Nestor & Vincent
Raymond & Royce
Jack McCowan
Broadway Whirl
Lila Campos Co
Novelty Perettes

Sheridan Sq. (K)
(12)
Lloyd Nevada Co
Rubini Co
Billy Smythe Co
Doran & Soper
Shadowland

PLAINFIELD, N.J.
Oxford (K)
2d half (15-18)
Morrissey & Murray

Keelo & Demonde
Melville & Rule
(Three to fill)

S. ANTONIO, TEX.
Majestic (H) (19)
Hollywood Revels
Carney & Jean
Sunflower Girl
Frank Hunter
Chevalier Bros

SAN FRANCISCO
Golden Gate (O)
(13)
The Harlequins
Jed Dooley
Earl & Bob
Avon Com 4
Frank De Vos

Orpheum (12)
Dooley & Morton
Little Johns
Brown & King
Fanny Bridges
Dollie & Billie
Redmond & Wells
Wally Sharples

SCHN'TADY, N. Y.
Proctor's (K)
2d half (15-18)
Curtain & Wilson
Ahern & L'ence
On Corner
Demarest & Doll
Those 7 Girls

SCRANTON, PA.
Foll's (K)
2d half (15-18)
Wilbur & Girl
Haro & Haro
Anger & Fair
Seed & Aftin
B & D O'Brien Co

SEATTLE, WASH.
Columbia (Fe) (12)
Little Sousa
"Watch Your Wife"

SHAMOKIN, PA.
Capital (K)
2d half (15-18)
Rhyme & Reason
Ayers & Wilson
Musical Johnsons
Fashion Hints
(One to fill)

SIOUX CITY, IA.
Orpheum (WV)
1st half (19-21)
Clark & Donnelly
Clifford & Marion
Williams Midgets
(One to fill)

2d half (22-25)
The Ellsworths
Ted Tietz Co
Chas Wilson
Van DeVelde Co

SO. BEND, IND.
Palace (WV)
1st half (19-21)
Bob LaSalle

WATCH FOR US
Wm. H. Sedye J.
FARRELL and CHADWICK
Comedy, Piano, and Songs
Keith-Albee, Rose & Harris
Independent, Arthur J. Horwitz

Mutual Man
Berrens & Fin
All Girl Rev
2d half (22-25)
Nite in B Aires

S. NORWALK, CT.
Palace (K)
2d half (15-18)
Van Lane & V
Ledy & Ledy
Mr. Mrs N Phillips
Mel Klee
Honey Sls & F

SPRINGFIELD, MASS.
B'way (Fe) (12)
Florence Clara
"Girls Go Home"

Palace (K)
2d half (15-18)
Preston Jackson 3
Ver Post
Hal Springfield Co
Gordon & Pearce
Capt Ray Rev

2d half (22-25)
Barbair Simms Co
Gerald Griffin Co
Bruck & Thurston
Ketch Knacks
(One to fill)

ST. PAUL
Palace (WV)
1st half (19-21)
Pritch'd & Patham
Hickey & Hart
Lew Kendall Co
Chas Wilson
Sandy Lang Co
2d half (22-25)
Yamamoto 2
Ada Brown
Clifford & Marion
Williams Midgets

Orpheum
2d half (15-18)
Keith's
2d half (15-18)
Perex & Marguerite
Brown & Lafelle
Weaver Bros
Dancing Menquins
Fenton & Fields
3 Golfers
1st half (19-21)
5 Mounters
Pat Daly
Cole & Snyder
Burns & West
(One to fill)
2d half (22-25)
Rose Cress
4 Walsh Sls
Frank Farron

TOLEDO, O.
Keith's
2d half (15-18)
Perex & Marguerite
Brown & Lafelle
Weaver Bros
Dancing Menquins
Fenton & Fields
3 Golfers
1st half (19-21)
5 Mounters
Pat Daly
Cole & Snyder
Burns & West
(One to fill)
2d half (22-25)
Rose Cress
4 Walsh Sls
Frank Farron

JESSIE LEO CHAPMAN
Jessie Leo Chapman, about 60,
died June 27 at her home in Los
Angeles of a complication of dis-
eases. Miss Chapman for many
years was in vaudeville with her
husband, Thomas Leo, the team be-
ing known as Leo and Chapman.
The Leos were married some 40
years ago. They retired from stage
work about five years ago, settling
in Los Angeles.

When Jessie Chapman was a girl,
she and her sister, Katie, appeared
as a "sister act." They were ex-

ceptional aerialists. Miss Chapman
and her husband also did a ring
act during their long stage asso-
ciation.

Miss Chapman was a San Fran-
cisco girl. The funeral was held in
Los Angeles. Beside the husband,
Oliver F. Binney, New York,
brother-in-law, survives.

ANTHONY LANG
Anthony Lang, 79, owner of
Dreamland Theatre, picture house,
and a pioneer theatre owner in the

IN MEMORIAM
of a devoted husband
a loving father
J. J. ROSENTHAL
Passed away July 12th, 1938
KATHERYN OSTERMAN.
JACK OSTERMAN

northern section of Illinois, died re-
cently in his home in Rockford, Ill.,
after a long illness of diabetes. He

UTICA, N. Y.
Gaiety (K)
2d half (15-18)
Callahan & Mann
Nora Jane & Karl
(Three to fill)

WASH'GTON, D. C.
Metropolitan (Fe)
(11)
W L Maraden
Breenkin Sym
"Mabel's Room"

Maite (Fe) (11)
C A McDonald
Guterson Prologue
"Trip to Ch'town"

Marie (K) (11)
Walsh Choir
Robbin's Balto's
Van Cello & Mary
Schafer & Bernice
Bernard & Kellar

4 Honors Boys
O'Donnell & Blair
Tom Smith
Holland Barry Co
Cecile & Van

Keith's (11)
Johnny Dooley Co
Harry Thurston
Marg Padula Co
Adler Well & H
Lottie Atherton
Shone & Squire
R E Gilbert
Judson Cole
(18)
Fred Ardath Orch
Fields Valentine Co
Leo Beers
Chas Chase

WATERBURY, CT.
Palace (K)
2d half (15-18)
Plaza Bros
Rome & Wood
Parramont 6
Gordon & Leighton
Sherman & Rose R

WILKESB'RE, PA.
Keith's
2d half (15-18)
Mack & LaRue
Carroll & Gorman
Wm. Ebbs
Al Tucker & Rd

WINDSOR, CAN.
Capital (KW)
1st half (19-21)
Bernard Weber
Cappi Family
Hubert Dyer Co
(Two to fill)

YONKERS, N. Y.
Proctor's (K)
2d half (15-18)
James Aubrey
Ray & Harrison
Adrift
Roth & Drake
Edna Torrent

YOUNGSTOWN, O.
Hippodrome (K)
2d half (15-18)
Resonational Togo
Gerald Griffin
Eddie Carr Co
Kittamura Japs
Sherman & Ryan
McClivitt Kelly & Q
Berlin vs. List
(One to fill)

WOR'ETER, MASS.
Foll's (K)
2d half (15-18)
Ramsey's Canaries
Matty Norman
At 4 P M
Lyons & Wakefield
Partitions

OBITUARY
was born in Alsace-Lorraine, Octo-
ber 15, 1846, and came to this coun-

IN MEMORY
of my fond and beloved husband
EDWARD L. BLOOM
Went away July 12th, 1938
WILAMETTE BLOOM

try when 30. He was a tailor by
trade and after operating a mer-
chant tailor shop in Rockford for
many years, opened the Dreamland
Theatre. His wife died 25 years
ago. Three daughters and 11 grand-
children survive.

The mother of Federil Marley,
cameraman for Cecil B. De Mille,

IN MEMORY
of a real friend
J. J. ROSENTHAL
who died July 12, 1938
JOHN CARNEY
Waldron's Casino, Boston

died at her home, in Beverly Hills,
Cal., July 4.

The father, 60, of King Lee
Krause, Chicago, died last week of
pneumonia.

George E. Foster, for 15 years
ticket taker, Alhambra, Utica, N. Y.,
died there last week.

DEATHS ABROAD
Paris, July 7.
Herman Suter, Swiss composer,
died at Berne.

Maurice de Prozor, French writer,
son of Count Prozor, translator of
Ibsen, recently died.

Gaston Berardi, dramatic critic of
the Brussels daily "L'Independence
Belge."

ATLANTA TAKES TO OPERA
City's Venture Flopped Last Year—
Standard Pieces Make Bull's-Eye

Atlanta, Ga., July 13.
Municipal light opera is going
over with a bang here this summer.
The company already has presented
"The Chocolate Soldier," "Her
Regiment," "Naughty Marietta"
and is offering "Robin Hood" this
week.

Last year—the first for municipal
opera—the season was pretty much
of a flop from a financial stand-
point. But this summer, with eight
A-1 operas to run over a two-
month period, everything looks
rosy.

Louise Hunter, of the Metropol-
itan opera company; Vera Myers,
formerly of "The Follies"; Lou
Powers, Louis Templeman, Mary
Patterson, Anne Yago and others
are featured.

Lewis Haase, who has managed
the Atlanta theatre for a number
of years for the Erlanger interests,
is managing the house during the
light opera season.

DEFICIT AT SCALA, MILAN
Rome, July 2.
The season at the Scala opera,
Milan, closes with a loss of nearly
seven million lire, notwithstanding
the average receipts of \$9,000 lire
each performance, a yearly subven-
tion of two million by subscribers
and the State, and another 700,000
lire by the city of Milan.

The present management of Sig.
Scandiani is much criticised by the
local press.

MRS. BOND'S OPERA
Carrie Jacobs Bond is composing
an operetta which will be produced
next season by James W. Elliott,
producer of "Castles in the Air,"
current in Chicago.

Mrs. Bond sailed for Europe last
week and will complete the oper-
etta, which is untitled as yet, and
will deliver the manuscript to El-
liott upon her return in September.

Coast Dance Hall Crusade
Los Angeles, July 13.

Following in line with the pre-
sent agitation in New York City
over loose management of dance
halls, George Contreras, chief dry
enforcement officer for the d. a's
office here, is launching an attack
against roadhouses, dance halls and
lans of Los Angeles county where
the Saturday night closing hour is
violated.

MUTUAL WHEEL GETS GERARD'S "FOLLIES"

Former Columbia Wheel Producer Moves Over—Guaranteed for Two Years

Barney Gerard's "Follies of the Day," with Bozo Snyder, will be on the Mutual Burlesque Wheel next season.

Gerard, who withdrew his show from the Columbia Burlesque Circuit two weeks ago after a disagreement with the Columbia over sharing terms, signed with the Mutual Circuit Saturday.

According to the terms of the agreement between Gerard and the Mutual, the circuit will finance the entire production and Gerard is guaranteed a large profit for the next two years.

The cast will remain the same, featuring Bozo Snyder with Sam Green as second comedian, but it will have one less principal than when on the Columbia. An entirely new book had been written by Gerard for his forthcoming production on the Columbia before he balked at a continuation of last season's sharing terms.

The Mutual Circuit plans an extensive advertising campaign on behalf of the well-known attraction which was a banner show on the Columbia for 16 years.

The Mutual, to secure Gerard's attraction, had to raise its usual terms and also obtain the consent to the arrangement from the various houses on its circuit. The regular Mutual terms are for the house to buy the attraction for \$1,350 weekly and to pay haulage and other expenses, the circuit financing the productions.

STEPPE ON STOCK BURLESQUE CIRCUIT

Harry Steppe has signed for a season of burlesque stock at the Grand Street, New York, opening Aug. 14. The policy of the house will be a one-hour burlesque and pictures three times daily.

Dick Lancaster and Lola Pierce are also included in the cast. The Grand Street will be on the stock burlesque circuit, which includes the Gotham, Fifth Avenue (110th street), New Clinton (Delancey street).

Steppe's signing will remove another standard comedian from the Columbia Burlesque Circuit, where he was featured with Cain & Davenport's "Harry Steppe's Big Show."

Chelsea Closes Without Waiting for Decision

The burlesque stock at the Chelsea, New York, folded up Saturday with the matter of license renewal still in the balance, and no assurance house will resume with stock burlesque next season.

Decision of renewal of license has been reserved by Commissioner of Licenses Quigley after an additional hearing for and against granting a renewal.

Sigmund Solomon and his associates in the burlesque venture are hopeful that a favorable decision will issue between now and September.

Bill Campbell Turns In His Columbia Franchise

William S. Campbell, veteran burlesque producer, has turned in his "Best Show in Town" franchise to the Columbia Circuit.

Last season Campbell leased the franchise to Lew Cantor and William Brandell. The leasees turned the franchise back to Campbell in midseason. He operated the show for the balance of the season.

Louis Redelsheimer, Inds.

Louis Redelsheimer, in charge of the Mutual Circuit engagement department until the latter recently passed in control of Callahan & Bernstein, will operate as an independent burlesque agent, supplying talent to Columbia Circuit shows and stock burlesque houses.

Low Dean, at \$75 Weekly Given Judgment for \$456

Worcester, Mass., July 13. Low Dean, an actor, whose home is in this city, was allowed damages of \$456 by a jury in the Superior Court in his \$1,200 suit against Joe Hurtig and Harry Seamon.

The plaintiff alleged he defendants had employed him as an actor and specialty artist for 30 weeks at \$75 a week, but had given him employment but 13 weeks.

He brought suit to recover his salary for the remaining 12 weeks.

CUT-SALARY SUGGESTION FOR COLUMBIA ACTORS

Sam Scribner Sends "Sound-ing-Out" Letter—Not Practical, Say Producers

A letter sent to all producers of Columbia burlesque shows by Sam Scribner, president of the Columbia Circuit, sounds out the producers in regard to artists taking a 25 per cent. salary cut in houses where business is off.

The move is the first of its kind attempted in burlesque circles, although the cut-salary week is as common in vaudeville as the acts.

The producers construe it as an ultimatum from the Columbia that the terms will not be altered and that they (producers) can overcome the sharing terms in weak stands by passing the buck on to the actor in the form of a 25 per cent. cut.

The burlesque producers further allege it is impractical where burlesque is concerned on account of the original salaries necessary. The producers are forced to buy an artist as cheaply as possible, which leaves no scope for any further shading on a full season's contract.

'Some Baby' in Colors

"Some Baby," the Covington-Simonson farce produced here 15 years ago, is to be revived for the road with an all-Negro cast and projected as a road attraction by Jack Goldberg next season.

The road rights to the piece were acquired by Goldberg this week from Leslie Morosco, who, through buying out the Simonson interest, now owns the play jointly with Zellah Covington, who is in California.

ENGAGEMENTS

Harry Fields' support line up for next season's "Sugar Babies" (Mutual) includes Charles Schultz, Ben Lerner, Frank Scannell, Althea Barnes and Ann Darling.

Harry Stratton and Charles Quinn joined the stock at the Trocadero, Philadelphia, last week, supplanting Charles Marshall and Joe Ross.

George Young has resigned his post as manager of the Empire, Cleveland, to manage "Laffin' Thru" (Mutual) next season. He will be succeeded by Walter Scott, who was back with "Band Box Revue" (Mutual) last season.

Max Fields has completed the cast to surround him in "Kuddling Kuties" (Mutual) next season. The support includes June Rose, Ann Fink, Jack La Roy, Henri Keller, Irene McKevier and Sou Worth.

The Minskys have completed the roster for their new stock which inaugurates their tenancy of the Fulton, Brooklyn, next month. It includes Joe Rose, Scotty Friedel, Steve Mills, Billy Cochran, Ina Hayward, Billy Corbett, Hattie Beal, Ann Allison, Nadja and Eddie Green.

Michaels and Bentley have set their next season's edition of "Step Lively Girls" (Mutual). The roster includes Harry Bentley, Bob Collins, Harry Van, Billy Hamlet, Elsie Bergers, Ethel Kopel and Nora Edwards.

Joe Levitt has completed the cast for his next season's edition of "Midnight Frolics" (Mutual). It includes Bert Marks, Len Smith, Mildred Coslerre, Lew Harris, Frank McKay, Babe Tobin and Katherine Exton.

Sam Raymond has set his cast for "Happy Hours" (Mutual) for next season. It has Norma Noel, Ruby Ray, Irene Meroff, Arthur Mayer, Freddie Walker, Charles Markat and Bryant Wolfe.

MUTUAL STARRING NAME OF DRAWING SOUBRETS

Changes of Titles in 60% of Mutual Wheel Shows—Girls as Money Getters

Feminine names, mostly featured soubrets who have demonstrated value at the box office, will again dominate the list of Mutual shows for next season. In many cases the females will be carded above the comics with the later, of course, getting the underline. In most instances the shows will be titled for their featured players.

Mutual tried this new slant last season and it was successful. Kitty Madison and Evelyn Cunningham, both of whom headed their own shows, "Kitty Madison's Revue" and "Evelyn Cunningham and Gang" respectively, finished in the first division as money getters for the circuit. They will be listed among a dozen others featuring "fem" names next season.

With this new arrangement a general retitling of practically 60 per cent. of the Mutual shows on the circuit will be made this coming season. Practically all will be equipped with new material, costumes and scenic equipment since most have rotated for two seasons, considered the stage life of an attraction on the Mutual Circuit.

A. C. STOCK FAILS TO PAY OFF ACTORS

The members of the burlesque stock company at the Savoy, Atlantic City, as well as employees of the house, stormed the locked doors Monday (July 13) when salaries were not paid.

The house is operated by the International Theatres of America, Inc., the officers and paymaster of which disappeared. The house was offered to the Mutual Burlesque Circuit for bookings next season and turned down by I. H. Herk.

Arthur Lanning and Harry Meyers were the featured comedians with the stock.

Mutual Burlesque Season 8 Weeks Open in Summer

The Hudson, Union City, N. J., will continue as a Mutual stand next season. Reports dramatic stock would supplant burlesque were set aside when the house was taken on a five-year lease by the Union City Amusement Corporation.

The lease embodied a clause prohibiting dramatic stock at the house and the new lessee stated that Mutual shows will be resumed here in August.

Another feature of the lease is that it obtains for 10 months each year with the other two months reverting to the landlord for an eight week season of summer dramatic stock also stipulating that during this period no classification of burlesque can be given at the house.

With the Mutual presumably set in Union City the Circuit is reported angling for a stand in Jersey City. Last season the shows played the Majestic, but were withdrawn after alleged labor trouble between the stagehands union and the house management. The latter house is not available this year since it goes into a picture policy in September.

Burlesque at Alhambra

Another former straight vaudeville house may bite the dust if negotiations between a burlesque circuit and the Keith-Albee circuit for the Alhambra in Harlem are consummated.

The house after relinquishing straight vaudeville after an unsuccessful bid for neighborhood patronage against Loew's Victoria and other houses, tried various policies, among them combination vaudeville and pictures and later straight pictures at a 15c. top, also a colored show.

Following this rumors were rife the house would become a colored revue stand, but the latest report concerns burlesque.

Rife's "New York to Paris" The new George W. Rife Columbia show for next season will be called "New York to Paris."

JUST PASSING ALONG

By DOROTHY PADDACK

What a graceful gesture it would be for the Thomas F. Ryans at 68th and Fifth to invite the garden-loving public in to see their sunken garden which hides, now, behind a high board fence on both thoroughfares. This elaborate, but secretive, bit of loveliness is said by botanists to have come from all parts of the world.

In small rows, those Asiatic red-leaved plants may be seen in Central Park's hot houses at 104th street and the Avenue. But authorities are united in believing that no other single collection of rare plants, vines, shrubs and flowers is "in private captivity."

Besides the architectural plan of the garden, including benches and summer house arrangements, the Ryans have little gardens within their garden which would delight the hearts of the not-so-fortunate botanists passing by.

Playing in Grammarcy

An old woman with a rag-pack on her back unlocked the exclusive gate of Grammarcy Park, Friday morning, and went in and sat down. Children followed her, laughing. They gathered about but she was obdurate to their attentions. Then on-lookers smiled shame-facedly. Out of the bag jumped a youngster, hot but gleeful. The "old witch" was a Swedish nurse girl, playing "Hansel and Gretel" with her young charges and their clique.

These are the sticky days—when Philippine lingerie takes the place of French silks.

Making Poverty Pay

Anent the old discussion that women bear up under poverty worse than men do, a girl, who lives in Cherry Lane, recently won a \$100 bet by sleeping on a park bench in Madison Square all night.

There is the suspicion among her friends that she took the oop of that territory into her confidence and he, being a good sort, let her get away with it. But as she accepted the \$100 she said: "Poverty is a paying proposition."

Those eye-shades the Times square taxi drivers are wearing are to be classed among the month's brightest ideas. At Coney Island they are a big seller at 35c each.

A well-known hosiery company, with branch stores here and there, is dyeing hose to match samples of material and at no additional cost. Its a great help to the blues and greens.

Fined for Using Name of Trade Marked Hair Dye

Convicted of selling an inferior hair dye under the trade marked name of "Inecto," the firm of Charles & Ernest, hair dressers, was fined \$300 by the justices of Special Sessions.

Complaint was made by Ralph L. Evans, of 116 Pinehurst avenue, secretary and treasurer of the Inecto Company, Inc., of 33 West 46th street, who testified that the sales were made between Nov. 3 and 14th, last year.

Charles & Ernest have branches at 2295 Broadway, 1005 Madison avenue and 277 Park avenue.

Bridge Luncheons

Los Angeles, July 13.

A number of the young ladies employed in the executive offices at the new First National studios have taken to bridge playing during their noon luncheon, inasmuch as they are so far distant from any shopping districts, that time hung heavily on their hands. With the completion of the proposed new tennis court on the new Burbank lot, it is expected many of the employees will utilize their noon hour with this form of recreation.

SIX CHORINES GOING OVER

Six choristers will be sent to London for the English presentation of "Tip Toes." The girls are Marie Otto, Peggy Quinn, Lillian Mitchell, Ona Hamilton, Maxine Henry and Winnifred Beck.

WEST END—STOCK BURLEY

Negotiations between Harstan & Blundermann and the Harrises, father and son, for the West End theatre have been completed, with Harstan & Blundermann now in possession of the house.

They will install a stock burlesque policy next season.

APOLLO REOPENS AUG. 20

Minsky's Apollo stock, New York, will reopen Aug. 20.

New company includes Walter Brown, Bert Rose, Jack Coyle, Milton Boyle, Lloyd Peddrick, Claire De Vine, Jessie Reece, Neil Nelson, Mae Janese and Belle McCann.

JERMON'S 2 SHOWS

John G. Jermon will operate two shows on the Columbia Circuit next season, "Big Sensation" featuring Eddie Dale, and "Sporting Widows" with I. B. Hamp.

The Liberty, one of 42d street's best known theatres, is being completely redecorated and reopened. It is rumored the new Fred Stone show might be spotted there in September, dependent, however, on the run of "Ziegfeld's Revue" at the Globe.

LADIES OF THE ENSEMBLE

Marguerite Settles is playing in vaudeville around New York.

Marcia Bell, after working for two weeks as a specialty dancer in Atlantic City under the name of Theo Wanda, has gone home to rest. She will spend much of her time at Hampton Beach, N. H.

Beatrice Relas ("Great Temptations") was married. Name please? It's now Mrs. Lewis J. Feinstein.

Flo Kennedy has been doing lots of posing for hosiery. She has two good reasons.

HEROIC FEAT

William Fairbanks Can Whip Eight Without Ruffling His Hair

William Fairbanks plays the lead in "The Handsome Brute" with Virginia Lee Corbin. As officer O'Day he starts out badly. The first night on a new beat he passes up a robbery in a theatre when informed they were staging a rehearsal. Then a suspended sentence and he starts to round up the gang which he does without much effort.

If men could only fight in real life like these movie heroes. They can whip eight or more without even getting a hair ruffled.

Miss Corbin is just as pretty as when a tot in pictures, which was not so long ago. But her blond locks are over-curlled. She looks much better when wearing a hat.

NOTES

Walter McNally, the Irish baritone, who recently completed a concert tour in the United States, sailed for Ireland Saturday on the Adriatic. McNally will give two concerts during Horse Show Week at the Theatre Royal, Dublin.

Lizzie McKeever formerly known as a Chicago singer, received her eleventh degree of honor for readings and songs during a district convention held in Valentine, Neb. She is spending the summer with her parents in Long Pine, Neb.

Dr. Frederick A. Cook, former North Pole explorer and erstwhile Chautauqua lecturer, may be released from the Federal pen at Leavenworth. "Doc" was sent up for misuse of the mails in an old stock swindle in Texas.

Lillian Ashton, just back from England, has joined her former partner "Happy" McNulty, for vaudeville.

LATZO WINS ON FOUL; KAPLAN ALSO FOULED

Tame Bouts at Polo Grounds
—Goldstein and Terris Hurt
Card by Withdrawing

By JACK CONWAY

Ruby Goldstein and Sid Terris ran out on Eddie Kid Wagner and Phil McGraw at the Polo Grounds Friday night. As a result the promoters of the benefit show were lucky to break even.

Pete Latzo, welterweight champion, retained his title, winning from George Levine on a foul in the fourth round. Latzo had Levine on the verge of a knockout when Levine let go a low right that dropped Latzo like a log. He tried to rise, his face contorted with pain, but he had to be carried to his corner.

Latzo was quoted at 2-1 over Levine and the odds were justified. The usual bologna about the fight being "in the bag" for Latzo was banded around before the bout.

Levine never had a chance with the rugged Scranton Polack who recently stopped Willie Harmon. Latzo has improved since winning the title from Mickey Walker. He will take a lot of beating from now on and should give Joe Dundee plenty of trouble when they meet. He and Dundee are both heavy body punchers.

Levine tried to box at long range, using a straight left and a right uppercut, but Latzo swept him aside and when in close punished him severely.

In the fourth Latzo nailed Levine with a long overhand right which plainly grogged him up. He piled in to finish the job and was flailing away with Levine pinned on the ropes when George let the low punch go.

Courtney Was Winning

George Courtney, Paddy Mullins' sweet-looking middleweight, was the other offender, but, unlike Levine, Courtney was winning handily and seemed to have an excellent chance to stop K. O. Phil Kaplan when he unintentionally hit low with a left hook.

It was a socking duel between Kaplan's left and Courtney's right. In the first round Courtney crossed a couple of rights and seemed able to block Kaplan's deadly left hook. This system seemed destined to work out to Kaplan's "feenish" when the low punch ended what gave every promise of a corking battle.

Phil McGraw won from Eddie Kid Wagner in a made over ten-round bout. Wagner beat McGraw in the Garden recently, but Friday night he was not nearly so well conditioned. The Greek Windmill kept sailing in and though Wagner stopped a million punches with his elbows and forearms, the judges thought enough had seeped through, coupled with McGraw's aggressiveness, to entitle him to the duke.

At the Garden Wagner took the play away from McGraw and didn't let him set. At the Polo Grounds the Greek got going early and kept Wagner smothered in punches. Eddie rallied occasionally, but not often enough to offset the lead piled up by his tireless but light hitting opponent.

In a six-rounder Tommy Cellers, Coast kid, made a hit and showed a lot of stuff in outpointing Jack Grace of New Orleans. Cellers can box and punch. He should get plenty of bouts in the east.

An opening four-rounder trotted out a couple of palooka heavyweights who snorted and missed like a pair of hippos. The one in the pink tights won.

Hoff's Amateur Standing

Los Angeles, July 13.

Charles Hoff, Norwegian pole-vaulter and all-around athlete, who was booked into Loew's State by Fanchon and Marco to do two dances with Joycelle Joyner at \$2,500 a week, and also do some pole vaulting exhibitions free, is expected to lose his amateur standing because of the stage appearances.

Harry C. Brandon, his business manager, stated he has not received any expense money from the A. A. U. recently and was nearly broke before taking the stage offer. He has a wife and his parents to support, Brandon said, and therefore Hoff decided to capitalize his dancing ability.

Canadian Tax Ends Meet

Niagara Falls, Ont., July 13.

The six days' horse racing program here last week was called off after two days through inability of the track to meet the heavy government taxes. The Bellevue Racing Association, under whose auspices the meet was held, gave out a statement that it was unable to pay the Ontario tax of \$7,500 a day for one mile tracks.

Last year's meeting was also called off on account of similar difficulty with the tax authorities.

JESSE FREEMAN JOINS HOLE-IN-1 GOLF CLUB

Chicago Agent Makes Rare
Shot at Salisbury Course
on Long Island

Last Thursday Jesse Freeman, the Chicago vaudeville agent, automatically became a member of the Hole-in-One Golf Club when making the first hole from tee with his initial shot at the Salisbury course on Long Island, of which Jack Hagen is the pro.

Witnesses of the rare feat were Vic Milo, Charlie Freeman and Harry Norwood.

Jesse admits he had no intention of trying with one shot, nor would he say what his score was for the complete round, but the Chicagoans felt pretty good over his single shot record.

There is a golf magazine, said Jess, that carries an honorary Hole-in-1 list, and membership to it brings free ginger ale, matches, toothpicks and manicure files. Mr. Freeman would like to swap the toothpicks and files for some smoking tobacco and an unused pipe.

Jesse's statement on the case is that many golfers live and play for 40 years without making a hole with a single shot, while he has been playing, but one year and did it with his eyes shut. The moral of that, adds Mr. Freeman, is not to be too anxious.

Upon election to the club's membership as a fluke shooter, Jesse may open a correspondence school on golf as a side line. He will instruct by mail how to make it with one with, and his "out" will be that if no one else can, he did.

MORE KIBITZER RULES

For the Friars' card room the following Rules for Kibitzers were credited to Jim Manning, although the authorship is "Bugs" Baer's:

KIBITZERS, ATTENTION!

At the annual meeting of the Free and Easy Sons of American Kibitzers it was unanimously disputed that the Kibitzers be divided into three classes, thusly:

Consulting Kibitzer

A journeyman backtalker having full powers of snicker plenipotentiary and qualified to settle all arguments with muzzlers emeritus. The consulting kib can rifle through the discard, pick up half-smoked cigars and demand a new deal.

He is absolutely supreme in the card room, provided that no other members are present.

Silent Domitzer

The domitzer cannot sit in the front chairs with the full-fledged kibitzer. The only time he is empowered to open his mouth is when he has to spit out teeth.

The domitzer has no rating in semi-pro ranks and can be made to run errands for the kibitzer. However, he has the privilege of not coming back.

Grummitzer

The grummitzer is the lowest form of near-sighted spectator. He is not allowed to sit down in the presence of a domitzer and must leave the room when a kibitzer enters.

The grummitzer does all the small jobs around the card-room. He is permitted to oversee the small games of penny hearts and may even watch Moe Gumble eating a piece of watermelon.

He graduates into an apprentice domitzer when he can prove that he saw a game in which twenty cents passed hands.

However, his license can be revoked, and he can be suspended for life, if it happens that any of the twenty cents was in postage stamps.

Probable Fight Winners and Proper Odds

By JACK CONWAY

WEDNESDAY, JULY 14

Coney Island Stadium

Babe Herman vs. Joe Glick.....Herman 6-5

THURSDAY, JULY 15

Ebbets Field

BOUT

Jack Delaney vs. Paul Berlenbach.....Delaney 11-10
Jack Adams vs. Arthur De Kuhn.....Adams even

INSIDE STUFF ON SPORTS

Berlenbach-Delaney Show Ticket Sale

Sale of tickets for the Berlenbach-Delaney fight for the light-heavyweight championship at Ebbets Field Thursday progressed slowly up to Tuesday. Monday morning there had been but \$7,000 worth of tickets sold at the park, the call being for cheaper seats.

There are 50 rows on the field priced at \$27.50. All are supposed to be "ringside" but the thing that happened at the Polo Grounds when Dempsey fought Firpo is likely to re-occur. If there are any knock-downs, ringsiders back of the 10th row are liable to clumb onto the necks of those in front to get a peek—and the fellows in the pavilions will see what's going on more than those in the high priced benches.

Hubert Fugazy, who is staging the match, appears to have been too slow in making allotments to the regular agencies. Few good locations are available along Broadway. In ticket circles it was said a premium of \$5 and \$10 was asked for "real stuff" in the promoter's office and prospective ringsiders walked out when quoted the probable price.

Ebbets Field is playing the card on percentage, getting 10 per cent of the gross. One of the New York ball parks would have been much better qualified to grab big money for this month. However, a \$400,000 gate is expected. If there is rain on Thursday the match will go over until Friday, possibly Saturday.

Odds in the betting slightly favor Delaney, Berlenbach has plenty of support, backers figuring he has learned a lot since becoming the champ. Delaney is the only man who has knocked out Berly and he is the only boxer who k. o. ed Mike McTigue from whom Berlenbach got his title. Delaney is in prime form and he ought to win.

Fred (Whitey) Beck, Picturesque Bookmaker

Fred Beck was a picturesque bookmaker, popular on the betting lawn of any eastern racetrack, where he was recognized as a leading lawyer of odds. Known as "Whitey," Mr. Beck, who died July 11 in New York City, was also known for not declining any legitimate wager tendered him on a racehorse.

One of the veterans of older day racing, when a bookmaker didn't figure on so close (or long) a percentage as many of the present days do, Whitey Beck might have lost \$50,000, more or less, any day without discussing it. Betting was his business and he won with the same expression.

The deceased was reported to have passed out from a rare disease, knotted intestines. It is said a peanut kernel was the cause. Mr. Beck might have recovered were it not for the heat spell last week-end. He was but briefly ill. While intestinal trouble is not uncommon, knotted intestines are rarely met with by the surgeons.

Around 50, Mr. Beck is said to have amassed a considerable fortune, and is also reported to have left life insurance amounting to above \$400,000.

Long Beach "Stadium"

Perhaps the smallest stadium in the world is at Long Beach, L. I. It is an open air affair built for boxing shows. The seats are pitched high up in rows making for good visibility, but the capacity is not over 1,500, which precludes staging anything but small time boxing cards. The "stadium" is employed to good purpose for amateur fights.

McTigue Asked Who Fought

When Mike McTigue defeated Johnny Risko at the Garden a couple of weeks back, sports writers gave Jimmy Johnson credit for smart seconding of Mike. Jimmy is Mike's manager and was in his corner. It is a fact that Mike surprised the fans by crossing with his right. At the first round intermission, Johnson told Mike to hold off taking chances until the later rounds.

McTigue, however, was a bit envious of Jimmy's newspaper mention. He asked Johnson: "Did I fight Risko?" When assured he did, Mike wanted to know: "Who stopped that fellow's punches?" He seemed satisfied when Johnson declared Mike did.

PAWNTICKET ARREST WM. SPENCER'S ERROR

Ben Trask, 20 dramatic student, 2074 Crotona parkway, was freed in West Side Court on the charge of grand larceny. Trask was arrested on the complaint of William Spencer, film actor, 36 West 71st street, who charged the dramatic student with the theft of several rings. Trask denied the charge.

Spencer stated to reporters he had done work for the First National and after finishing rehearsing gave a party at the Bristol Hotel. He wore some costly rings. During the course of the evening he believed that it might be wise to "lodge" the rings in a pawnbroker's office.

During the festivities the pledge tickets disappeared. Trask volunteered to help locate them. One of the tickets was found. The other is said to be missing.

In court Spencer told Magistrate Goodman he had reason to believe that Trask was honest and that he desired to withdraw his complaint. The court dismissed it.

The Star, picture house, New Brighton, S. I., has bumped into trouble with its union house crew. Non-union operators are running the booth machines. The house is being picketed.

Candy Counter Girl Freed On Hand Book Charge

Freda Ries, 27, of 219 West 22d street, was acquitted in Special Sessions of a charge of bookmaking, despite a policewoman testified she had observed Miss Ries accept money from various men and agreed to place bets for them on horses running at different tracks.

Miss Ries, an attractive brunette, holds the candy counter concession in the foyer of the Fifth Avenue building, 200 5th avenue. May 17 Policewoman Marlon Mullen of the Second Division, approached the counter and engaged Miss Ries in conversation. During the talk, the officer testified, several men handed Miss Ries money and mentioned the names of horses running that day. Mrs. Mullen then asked Miss Ries to place a \$5 bet for her on a horse named "Mayne." The officer testified the defendant accepted the money, admonishing her, "not to tell anybody." Mrs. Mullen then caused the arrest.

Justices McInerney and Drenzo voted for the girl's acquittal, Justice Norbert dissented. Miss Ries has held the concession in the Fifth Avenue building for several years and had never been arrested before. She put in no defense.

Peggy Gilligan, known as the tap Charleston dancer, joined the Academy Place (14th street) stock Monday.

SLATTERY WINS; NOT IMPRESSIVE

Jimmy Careful in Boxing Sage
—Baker K. O.'s Martone

By JACK PULASKI

Madison Square Garden is a pleasant spot to lamp summer fighting because the big arena is refrigerated to 70. But the boys just won't come to ordinary cards. Two successive fight sessions at the Garden drew very slim crowds. Last week, attendance was a trifle better than the week previous, but the mulling was not as satisfactory.

Jimmy Slattery, who went into eclipse last summer because of Dave Sklade's left hooking, trotted out to meet Bob Sage, who claimed attention by staying the limit with Jack Delaney. The Buffalo boy won on points, but the fans got little kick out of Jimmy's exhibition.

Times was when Slattery was touted a coming champion through outpointing Delaney in six rounds. He hasn't been right since the Shade episode and seems to have a left hook complex, thanks to David.

Sage is a strong lad who can take it better than he can deliver. Quite a second rater, according to the form he displayed Thursday night. Willing enough, but not a real boxer. Slats kept at long range for most of the distance, which left him open to occasional left hooks from Sage. None of those blows, however, did damage.

In the seventh and eighth Sage came along fast, cutting down Jimmy's point lead. But in the ninth and 10th, Slats socked Bobby plenty. In both rounds Slats kept in close, and in the ninth he had Sage grogged up, landing right crosses to the face and whipping both hands to the body. There were no knock-downs.

Martone Koyed

The battle of the night was between Sergeant Sammy Baker and Harry Martone, both welterweights. Both are sockers, Martone being rated especially dangerous, but he looked flabby around the waist. Punishment in that region was his downfall in the fifth session. Baker planted his right wrist deep under the heart and the Jerseyite sagged to the floor, unable to climb up until the count was over. In the third round Martone had keeled over Baker, who took a nine count. Sammy mixed it immediately upon rising, and it looked like a ringing see-saw battle until Baker got in the deadly wallop.

In the first 10-round affair, light-erweight men met. Al Brown, the colored boy from Harlem, got the decision over Pete Zivic, but it was a wishy-washy bout. The boys were razed almost all the way.

Brown, who recently put up a wriz-bang knockout exhibition at the Garden, worked as though he did not have to fight. For that matter the main bout lost costumers, many walking out during the last five rounds.

Unsupported Evidence Dismisses Court Case

A charge of petty larceny was dismissed in Special Sessions against Harry Maier, of 2078 Preston avenue, Brooklyn, and Harry Rosenblatt, of 324 West 19th street, both salesmen employed in an auction room at 759 6th avenue. The complainant against the two men was Abe Haskel, tailor, of 60 West 53d street, who charged the defendants with the theft of \$5 May 20.

According to Haskel, who went into the place with a number of other men attracted by the offers made, it was alleged, by the defendants, Haskel told the court that both men, holding up to view two manicure sets, said they would present each man with a set free if he could show a \$5 bill.

Haskel said he immediately jumped at the chance and flashed the bill. Maier, he said, then told him to hand over the bill and he would receive the set. Later, he was promised the \$5 would be returned to him.

After doing as requested, Haskel said, the lights were turned out and he was ordered with others who had paid over their money to "get to hell out of here." His demands for the return of the money were useless, he said, and he caused the arrest of the two men. He never got the manicure set, either.

The justices decided that Haskel's unsupported testimony was insufficient and dismissed the case.

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 group of legitimate performers have formed a stock company to play the summer at the Casino, Newport, R. I. The company includes Basil Sydney, Mary Ellis, Robert Warwick, Katherine Alexander, Blanche Yurka, J. M. Kerrigan, Robert Lorraine and Frances Carpenter.

Profits from "The Bird of Paradise," said to be \$2,000,000, will have to be accounted for by Oliver Morosco and Richard Walton Tully, by a decision of the Appellate Division. Mrs. Grace A. Fendler, playwright, who is suing Morosco and Tully, alleging plagiarism of her play "In Hawaii," won a judgment before Justice Erlanger in June, 1925. The motion of the defendants for new trial has been denied by the Appellate Division.

Police are looking for Jack Watson, leader of the orchestra at the Regent theatre and broadcaster over Station WRST, Bay Shore, L. I. Watson is charged by the theatre musicians with getting their fare to Greenville, S. C., and embezzling the money. Desertion of his wife and three children, who are without funds, is another charge.

The "Greenwich Village Follies," and eight other productions, four of them comedies, compose the announced schedule for next season of the producing firm of A. L. Jones & Morris Green. The eight are "They Had To See Paris," adapted by Owen Davis from Homer Croy's novel; "A Match for Three," by Hadley Waters and Katherine Haviland; "People Don't Do Such Things," by Lyon Mearson and Edward M. Schoenberg; William Johnston's "The Real Mr. Mussen"; "The Squall," by Jean Bart; "Daughters of Music," by Dan Totherich; "The Swamp Angel," by Samuel Shipman and Samuel Perkins, and Harold Asbury's "Hatrack," which recently caused the magazine in which it appeared to be temporarily barred from the mails.

Contracts have been signed for the construction of the Brooklyn Little Theatre at 123 St. Felix street, Brooklyn, adjoining the Music School Settlement and the Brooklyn Academy of Music. It will be a 299-seat house.

Through Fortune Gallo, the San Carlo Opera Company signed a long-term lease on the property on West 54th street, between Broadway and Eighth avenue, on which will be erected a \$2,000,000 opera house and theatre.

A Paris court granted a divorce to Lillian Graves Furlong from Frank P. Furlong, business manager for Charles B. Dillingham. They were married in Hartford in 1901.

William Fox is the second largest individual carrier of life insurance in the world. His policies total \$8,000,000. Rodman Wanamaker is first, with about \$7,000,000. Jesse L. Lasky and F. T. J. B. and H. V. Book, of Detroit, carry about \$5,000,000 each.

Charged with stealing a \$2,500 diamond ring from Charles Davis, manufacturer, Thomas Saunders, manager of a night club at 156 W. 54th street, was held in \$3,000 bail for grand jury by Magistrate Goodman in West Side court.

Davis claims he fell asleep at the night club May 30 and upon waking up saw Saunders standing over him with the ring in his hand. After drinking, Davis left without the ring, despite that he had asked for it. He has tried to recover it several times since, he says, but Saunders would not return it. Saunders claims his accuser probably lost the ring in the club.

Henry Chesterfield announces that the N. V. A., of which he is secretary, will begin construction on its \$250,000 sanitarium at Saranac. The building will be two stories high, 110x55 on a 50-acre estate. Funds were raised, according to the announcement, "by vaudeville artists of the United States by means of great drives in all parts of the country."

Harry Houdini was installed for his ninth term as president of the Society of American Magicians. Other officers are Bernard Ernst, Howard Thurston, vice-presidents; Richard Van Dien, secretary, and Leo Rullman, treasurer.

Productions of Horace Liveright next season will be Dreiser's "An American Tragedy," a dramatization by Patrick Kearney; "Black Boy," by Jim Tully and Frank D. Key, Jr.; "The Wild Man," by Marc

Connelly and Herman J. Mankiewicz; "Balloons," by Edwin Justus Mayer; "When the Devil Was Sick," by Arthur Pollock, dramatic reviewer of the Brooklyn "Eagle," and "Cover Charge," by Samuel Shipman. Christopher Marlowe's "All for Love" and "The Taming of the Shrew" in modern dress are contemplated. Early productions of John Golden will be "Two Worlds," by Hubert Osborne and John Gray; "Help Wanted—Female," by Gladys B. Ungar; "The Stolen Lady," by Crane Wilbur, which will be produced in association with Samuel Wallach, and "Cowboy-Crazy," by Pearl Franklin and George Abbott. Charles K. Gordon will produce "A Regular Girl," musical. The title of the Schwab & Mandel production of Samuel Shipman's "In Blows Nancy" has been changed to "No More Women." It opens Monday at Long Branch. Edgar Selwyn's "The Imaginative Girl" opens July 29 at Stamford, Conn.

Estimated damage to the Newark Velodrome, destroyed by fire, is \$75,000.

"The Imaginative Girl," by Roy Bryant and Henry Durant, produced by Edgar Selwyn, will bow in at Asbury Park, N. J., Aug. 2. John Milner, Thomas A. Wise, Eric Dresler, William B. Mack, Dorothy Burgess and others are in the company.

CHICAGO

Bombs were exploded last week in "The Plantation," one of the black and tan cafes on the South Side. About 100 visitors were thrown into a panic.

Chief of Police Morgan A. Collins said thumbs down on a group of lobby display pictures for Lemaire's "Affairs at the Woods." The pictures were removed. No arrests were made.

Louis P. Kramer, former head of publicity and advertising of Lubliner & Trins Theatres, Inc., has gone to Balaban & Katz, where he will handle McVickers and the Uptown. Jacques Hess succeeds Kramer in the L & T organization.

"The Great Gatsby," with James Rennie, will be brought into the Studebaker for a four weeks' engagement starting Aug. 1. It will be followed by "Queen High," now playing in Philadelphia.

LOS ANGELES

A bench warrant for F. E. Lowry, assistant film director, was issued by Judge Valentine in Superior Court on the application of Mrs. Geraldine Gerald Lowry, his former wife and a film actress. Lowry is said to be \$700 in arrears on a court order to support his wife and their minor child. He has previously been able to obtain continuances on the case by excuses.

According to an inheritance tax report filed in the state controller's office here, Gene Stratton Porton, author, left an estate valued at \$440,559. State taxes amounted to \$35,460, federal assessments to \$12,610. The entire estate was willed to her daughter, Mrs. Jeanette Porter Meahan. Various stocks made up the bulk of the estate.

While on their way to San Francisco to attend the premiere of "The Midnight Sun," Mr. and Mrs. Pat O'Malley lost a suit case containing furs and jewelry valued at \$3,500. It dropped from the back of their car.

James Howard Magee, dancer, was divorced by Mrs. Ethel Wilson Magee, who said he preferred picking up an occasional five dollars a week as a dancer to making \$50 a week as a printer, his old trade. She charged cruelty.

Gilbert Johnson, 19-year-old boxer, died in his first professional fight at the Whittier American Legion Stadium. Pat Patrick, his opponent, was lodged in county jail charged with manslaughter. Johnson went down in the fourth round of the bout, suffering from concussion. He had been hit repeatedly by Patrick during the early rounds.

Virginia Holmes Lamson, on the screen Virginia Valli, won a divorce from Demarest Lamson, screen actors' agent, on charges that he deserted her, used liquor and refused to work.

The hearing of Walter R. Anderson, studio physician, alleged to have attacked Gloria Delmar, screen actress, was postponed by Municipal Judge Ambrose until July 21, in his defense Dr. Anderson gave

an account of his alleged whereabouts at the time he is said to have been in Miss Delmar's Hollywood apartment. The girl admitted she had been drinking gin and Jamaica ginger the night before the alleged attack.

The Collection Service Corporation, assignee of the Edward Small Co., artists' representatives, sued Florence Vidor, screen actress, for \$1,200, said to be due for booking services.

James J. Patrick, boxer, held in custody on a suspicion of manslaughter charge in connection with the death of Clarence G. Johnson, his opponent in a boxing bout, was released on an order from the District Attorney's office.

James Cullen, 310-pound fight manager and former promoter, was arrested on charge of receiving stolen property. Detectives assert that Cullen admitted knowing that large quantities of wearing apparel found at his home had been stolen. He is said to have declared that he was getting a 50 percent commission for disposing of the articles.

STRAND, BROOKLYN

(Continued from page 23) registry was one instance. Rather quiet and inclined to be musical, the house staff asserts it went better than a "name" unit like Lopez's or Lewis' in some respects.

The cooling plant will be fully operating by the time this sees print, and yet on a sweltering Sunday night, with the refrigeration only partially working, they were still standing them up inside the lobby tapes as ever before, which speaks all necessary as regards Hyman's knowledge of local tastes. Abel.

MISSOURI

(ST. LOUIS)

St. Louis, July 11. Continuing the policy of building up the shows at the Missouri with other acts beside the Public Presentations, the Skourases are this week presenting Tom Brown and his minstrel band in conjunction with the John Murray Anderson production of "The Grecian Urn." There is no doubt that the two units together make up one of the best stage bills here in a long while.

This is about the third appearance of Brown and his bunch on the Missouri's stage, and their success this week is but a repetition of prior weeks. Their 22-minute turn was enjoyed a hundred percent by the capacity Sunday mat crowd. Tom Brown's crying and sobbing through his sax carried off the loudest laughs, although the audience was justly appreciative of the more serious parts of his repertory. This act means plenty of money at the box office and is probably one of the best-liked to play here.

The last several Anderson pieces have been miles better than the things credited to him that went on here when the Public circuit was newer. It ran 19 minutes Sunday afternoon.

Selections from "I Pagliacci" were put together by Charles Previn for his overture. The rising orchestra pit again impressed the natives, and the talk now going around anent the new device is repaying the Skourases for their expense. The other entertainment on the bill was an international news reel and the feature "Padlocked."

A good show. Rachel.

COLONY

New York, July 11. It's unknown whether B. S. Moss, Universal's or F. B. O.'s forces staged "A Clownland Fantasy," presumably as a prolog or presentation for "Better Than Barnum's," the feature at the house this week.

B. S. Moss takes title to the Colony on the billing; it's understood to be temporarily under lease to U., and F. B. O. has the "Barnum" picture in. The program also states that Jerry DeRosa arranges and stages all diversifications at the theatre.

If Mr. DeRosa staged this "Clownland Fantasy," whoever spends the money for stage shows at the Colony had better loosen up on the appropriation. Giving a drop holding what looks to be several second-hand bunches of balloons, with an ordinary three-act stretched out into nine minutes of dancing and nothing, never will give a proper send-off for any kind of a picture. Two acrobats in tights would have been better—and cheaper—if a prolog could be produced more cheaply than this and still be called anything.

But if Universal is innocent of the "Fantasy," it must stand for the seven straight and only international news-reel clips, with maybe one or two worth while. As U. distributes the Internationals, perhaps that should have been expected;

also the "Please Excuse Me" short comedy, released through U.

Too bad U. had to miff this week with a picture of its own, even a Chaney revival. It must have burned up the U. bunch, except that, perhaps, F. B. O. guaranteed the house for the week.

But F. B. O. will get out, for it has ballyhooed the Colony's front nicely with circus stuff, including Billy Hart (Billy and Marie Hart) in his high plug hat as the speller. Billy draws a crowd; and if the picture can do the rest, F. B. O. is safe.

F. B. O. should send Billy Hart around with the film, for Bill certainly looks the part of the side-show speller—and can spell.

Overture, "Bye, Bye, Blackbird." Possibly 2:10 or around there on a Sunday may be too early to judge an overture of a show that opened Saturday.

B. S. Moss did a pretty flop trying to do something with the Colony, which he built as a picture house; but that's no reason why anyone else should meet the same fate with the same methods. Sims.

McVICKERS

(CHICAGO)

Chicago, July 8.

The business of running a stage band with something new week in and week out is tough boeing. Unless appearances are deceiving and there is some hidden reason for the apparent silliness Ralph Williams, pretty stout when he took the McVickers job, has worried and sweated away considerable poundage. It's pretty warm inside McVickers to make it worse these sultry days. The cooling plant, if any, isn't very efficient.

By way of varying the beginning the presentation began with dialog instead of music. The musicians were "on vacation," appearing first in the depot of a country town with an exchange between Williams and Frank Hamilton as a rural native with a son who plays the saxophone and has a yen to go on the stage. Scene two is in the cornfield with the orchestra having a rehearsal.

From then on the usual succession of specialties intermixed with numbers from the band. Vale and Stewart, two boys lately with "Betty Dear" at the LaSalle, hoofed. They are clever and have a couple of applause-winning steps to climax their routines. Julius Fisher played several number on a one-stringed contraption with a horn. Fisher has been playing around the smaller vaudeville houses for several seasons. He is exceedingly clever at eliciting music from home-made instruments and has only been held back by a weak stage personality. Before the band he was decked out as a rule with chin whiskers and glasses which gave him an artificial personality.

Bobby Burns sang a couple of times. He has a pleasant if not very strong voice. Five chorines attired as farm girls are usually depicted on the stage danced. Their stepping was only so-so, none rating as really good. After everyone else had done their stuff Lydia Harris, a McVickers favorite, lately returned and getting the headline honors formerly held by George Givot, harvested the only real enthusiasm shown by the audience with the exception of the stuttering song of Frank Hamilton's.

Miss Harris soon shouts in a refined way. She used the "Dream of the Big Parade" for her big ballad and did some first rate acting in the rendition. The audience at McVickers seldom let her get away under five minutes.

Williams himself did a couple of specialties. He sang a number with indifferent results chiefly because he was probably not sold inwardly and mirrored his lack of confidence. Later he twanged on his banjo. Williams is clever and has personality but seems a bit overwhelmed by his job. As previously stated he seems to have lost a lot of weight. Also he has a worried expression on his face a great deal. He should wipe it off and substitute the merry old grin.

McVickers has been doing a little better of late according to the quotations on figures. \$18,000 is the hurdle the house must make to get into the winning stretch. And since Ash left the house is having its old time difficulty getting over that hurdle. Some weeks it does, some week it doesn't. This week on the noon show Tuesday with the thermometer up both inside and out business was fairly good.

Picture was "The Cat's Pajamas." Loop.

WARNER'S

(NEW YORK)

New York, July 10.

Warner's is giving a mighty good picture show this week, but the house is battling against the lack of a cooling system. A comparison of how the public follows the cooling idea may be gathered from the fact that Warner's had no more than 50 persons on the lower floor between 3 and 5:30 p. m. Saturday, blistering hot, while at the

Rivoli a capacity audience was on the lower floor.

But the little house farther up the street is giving a good show as far as its screen is concerned. It ends there. In the matter of presentation they can't do anything on a stage that has only about four feet. Fred Kinsley, on Marr-Colton organ, failed to get very much out of the slim audience with his "A Romance in Song," an idea that is worth while and built on a popular misconception in the minds of the public that Berlin wrote the "What'll I Do," "All Alone," "Remember," "Always," "At Peace with the World" song cycle as an expression of the trend of his courtship with the present Mrs. Berlin.

A Bray cartoon entitled "Bed Time Stories" opened the show. Not funny, but should prove entertaining to the kiddies. It ran seven minutes. Following came the "Song Romance," which lasted five minutes. Following this the Warner News, composed of four shots from Pathe and four from International, ran for 11 minutes.

F. B. O. has a comedy in the bill entitled "Wedding Daze," with one of the more or less aged ideas behind that we were wont to get in comedy in the days that Louise Fazenda was making one and two-reelers. Full of hoke and slapstick and a trio of fat boys who fell all over the place. Harry Galvin, billed as "International Banjoist," filed the spot ahead of the feature and pulled a fast musical routine for four minutes. The feature has Fred Thomson and Silver King in "The Two-Gun Man," an F. B. O.-released western that has a lot of thrills. Fred.

S.O.S.

(Continued from page 19)

final shipwreck with the bad brother confessing, as villains do.

Miss Hammerstein has become stouter. Her acting is still good, her change being only in appearance. She always did need a first-rate script to prove her acting ability. In this layout she is at a disadvantage. Robert Ellis is the male lead opposite.

The sinking of the first boat was superior to the second. The second vessel went down too fast. The bow tipped up too soon.

For comedy an old and devoted, salt is continually bothered with flies. His line, "Where do flies go in the winter?" runs through the picture as a theme song. It fails to create laughs after the first dozen times.

My Lady's Lips

Produced by B. F. Schulberg and released on a state's right basis. Directed by James Hogan. Alice Mills, William Powell and Clara Bow featured. At the Ideal, New York, as half of a double feature bill, one day, July 7. Running time, 65 minutes. Newspaper Owner.....Frank Keesan
His Daughter.....Clara Bow
Rita Blake.....Alice Mills
Scott Seddon.....William Powell
Gault.....Matthew Binks
Smiley.....John Sterling
Police Inspector.....John Salsopoli
Kitt.....Gertrude Short

A hokum filled independent, produced with an excellent cast but rather tawdrily made. Crook story is interesting and exciting, so "My Lady's Lips" qualifies for daily changes and the cheaper combination houses.

The story is of a newspaper reporter who goes out to round up a gang of crooks, gets into their underground dwelling place, falls in love with a girl, eventually rounds up the gang, but lets this girl go free because she saved his life.

This girl, Rita Blake, was especially wanted by the police, so when the reporter couldn't produce her he went to jail for a year and she got free. The newspaper and the police, because he wouldn't produce the girl, figured that he had double-crossed them.

After released the reporter finds the girl is running a gambling house. In he walks and although he doesn't see her she sees him and orders the wheel fixed so he'll win. He does, and a great pile. A patron, sore because the hero usurped his place at the table, pulls a gun and fires. The girl jumps and gets the shot in the arm. As a fadout she asks the man if he'll kiss the lips that once lied about him.

Alice Mills is the girl and does good work. William Powell is badly miscast as the hero, he being the villain type. Clara Bow has nothing to do, ditto Gertrude Short, Frank Keesan and some of the others. But the cast as a whole performs well and puts the story over. Cutting would have helped the speed.

Schulberg probably made this one quite a while ago when independently producing. Sisk.

Tayles and Macomber, singers, have been signed for one year by the Shuberts. The singers will go into the new edition of "Gay Paree."

The Westgate, straight pictures, on Wilshire boulevard, Sawtelle, opened June 29. M. Reiger has leased the house.

POLITICS HITS GAMBLING IN PICTURE COLONY

Leading Film Men Supporting
Lieut.-Gov. Young for Gov-
ernor of California

Los Angeles, July 13.

The impending political battle in the Republican ranks of this state last week closed up every gambling establishment and other illegal enterprises with supposed protection operating in Los Angeles and Hollywood.

One of the most prominent places affected is that which has been operating in the heart of Hollywood which catered especially to the picture element. This particular layout, controlled by the Farmer Page faction, has been located in the film colony for a long time and has taken the "pinch" at intervals to keep up appearances.

The operators move from one spot to another at frequent periods. Up to three months ago they operated crap, blackjack and poker games at all hours of the day and night.

Lately the dice game has been discontinued for political reasons, but with the arrival of the governor's investigators it is believed that the local politicians think it better to close up all gambling places until after the elections are over.

Lieut.-Gov. Young, who is a candidate for governor, is being sponsored by the picture interests. Joseph M. Schenck, Jesse L. Lasky, Louis B. Mayer and others, in the local picture colony, have come out for Young as their candidate.

Cops Fight Each Other; Both Placed Under Arrest

As a result of a brawl at Broadway and 51st street early Monday morning, Policemen Michael Ward, 31, and Joseph Fitzpatrick, 29, both attached to the Auto Bureau, were arrested on charges of felonious assault. Later when arraigned before Magistrate McAndrews in West Side Court they were held in \$1,000 bail each for further examination.

From the story related in court Fitzpatrick became involved in an argument with an unidentified man at Broadway and 51st street. During it Edward J. Oliver, taxicab chauffeur and candidate for the police force, stopped to see what it was about. Suddenly, Oliver said, Fitzpatrick turned and struck him a blow on the forehead with a blackjack.

About this time Ward put in an appearance and remonstrated with Fitzpatrick for striking the chauffeur. Neither knew the other was a cop. It is claimed Fitzpatrick reached for his revolver. Before he had a chance to draw the gun Ward struck Fitzpatrick a blow on the jaw which stunned him.

Meantime chauffeurs and others who had gathered blew police whistles and attracted several uniformed policemen.

Ward, Fitzpatrick and Oliver were placed in a taxicab and taken to West 47th street station. There the lieutenant summoned Dr. Tim Le-hane, police surgeon. He examined both men and pronounced Fitzpatrick unfit for duty, under the influence of liquor.

Oliver received a charge against Fitzpatrick and Fitzpatrick in turn preferred a charge against Ward. Captain Charles Burns and Deputy Inspector McGrath arrived and started an investigation. It developed that Fitzpatrick had sustained a dislocation of the jaw, but he refused medical attention.

Fitzpatrick insisted that Ward had been with him and Ward was just as insistent he had not. When the case came before Magistrate McAndrews short affidavits were drawn and an additional charge of intoxication was made against Fitzpatrick. The magistrate fixed to-day (Wednesday) for the hearing.

Salesman Guilty on Drug Charge

Pleading guilty to having narcotics in his possession, Frank Tilley, salesman, of 340 West 42nd street, was sentenced to six months in the workhouse by Special Sessions.

Times Square's Styles

The bare-legged style by the Times Square femmes is back again. If they go in for hose, they are sparse on the dress, the organdie material combined with a good bright sun producing interesting highlights.

HARLEM 'POLICY' MEN GIVEN JAIL SENTENCES

Police Drive to Break Up
'Policy Ring'—Judge Levine Scores Prisoners

The forerunner of a drive by the police to break up the greatest policy ring that has ever operated in Harlem's "Black Belt" occurred last Thursday when Judge Max S. Levine in General Sessions sentenced one of the collectors of the "Ring" to jail and fined two others. A fourth was given a suspended sentence.

All had pleaded guilty to indictments charging them with being common gamblers. According to the detectives who made the arrests the defendants were members of the "Ring" which annually mulcted hard-working, gullible Negroes out of thousands of dollars through their fraudulent gambling scheme.

The defendants were: Samuel Cone, 32, store keeper of 385 Lenox avenue, who the police claimed acted as collector for the "Ring," given 20 days in the workhouse; Joseph Guarino, 45, carpenter, of 7 East 110th street, and John Equarcolo, 48, barber, of 24 Monroe street, each fined \$50 or 10 days in jail. They paid the fine. The fourth man was released under a suspended sentence, when Judge Levine learned he was a veteran of the World War. He was Salvatore Mantese, 32, optician, of 188 Madison avenue.

Lowest Swindle

"You men have participated in the lowest kind of swindle," Judge Levine told the four prisoners, "it is purely a scheme for fleecing gullible people of Harlem and elsewhere. Why people who work hard for their money will put it into a thing like this where they haven't a chance to win is very hard to understand."

It was announced that those arrested for policy after July 1 will be tried in the Court of Special Sessions instead of by a jury in General Sessions. The charge is a misdemeanor and in Special Sessions a defendant who pleads guilty or is convicted can receive a maximum sentence of three years in the Penitentiary.

6 Months for Suspected Pickpocket Who Jostled

George Monroe, alias Morgenstern and Fuller, 47, clerk, 306 West 118th street, was sentenced to the Workhouse by Magistrate Henry Goodman for six months on the charge of jostling. In imposing sentence Magistrate Goodman declared that he would lend all his efforts to rid the city of pickpockets. The court imposed the maximum sentence.

Monroe was arrested on a cross-town 125th street surface car by Detectives Bill Conroy and Walter Harding of the Pickpocket Squad. The car was jammed with people returning from Palisades park. The sleuths testified they saw him place his hand in the proximity of a man's hip pocket. They testified they had Monroe under surveillance for 20 minutes and during that time his actions were suspicious. Monroe denied the charge.

Hugh Ford has acquired production rights to "The Man Who Forgot" recently tried out in stock by the Lakewood Players, Skowhegan, Me. It will be given early in September.

Nate Frudenberg, A. H. Blank picture theatre man, has signed the Cherry Sisters for a "Farewell Tour" in a revue entitled, "Yesterday and Today."

"The Imaginative Girl," comedy by Roy Bryant and Harry Durant, produced by Edgar Selwyn, has its "try it on the doc" presentation in Stamford July 29.

'ROUND THE SQUARE

Bill Grady's "Break"

Bill Grady the agent appeared on Broadway all togged out in white pants, blue coat and ensemble tie last week—just a swell dressed guy. Stopped, and asked the question he replied: "Well, I'll tell you. Last night I dreamed they struck oil on my property in New Hampshire. This morning I got a wire from my father saying the garage burned down with two cars destroyed—a Ford and a Chrysler.

"Yeh, they were insured. I got me another Ford and with the rest of the dough I went for this outfit. Tomorrow I'm going to flivver it up New Hampshire way with me 'kid."

The latter recently "steamed" his pop into socking a cop in the Brooklyn baseball park but the judge turned Bill out.

Rothstein's New Golf Links

The newest golf course in New York is called the Metropolitan situated between Maspeth and Middle Village, a short distance out on Long Island via the Queensboro bridge. It is a public course designed along the lines of Lannin's links at Garden City. One dollar covers the green fees, except Saturdays, Sundays and holidays at which times it is a matter of attendance.

Arnold Rothstein is the principal backer, associated with Billy Wellman. Rothstein's first dip into the golf course business was at Cedarhurst, also on Long Island. The latter club was started several years ago. Window cards advertising the new course carry a photo of Arnold putting on the green—but not at the Metropolitan.

Summer Hotel vs. Night Club Charges

Upon the Dover (night) Club closing for the summer, Lew Clayton and Eddie Jackson, with their wives, departed for the Adirondacks, in Eddie's car. The boys were having a good time, swimming and golfing, with everyone happy until at the end of the first week the hotel sent its bill around.

Mr. Jackson got one flash and died. Eddie told Lew to cut down the vacation time 50 per cent and said that if any guy puts up a squawk next season at the Dover on account of the size of the check, he's going to show him the hotel bill.

Both Lew and Eddie say they miss their partner, Jimmy Durante, but agree there is much more room in the mountains with Jimmy's nose in New York.

Joshing a Judge

A feature of a dinner tendered Federal Judge Charles W. Goddard at the Hotel Astor recently, by the Bar Association, was a miniature bathtub with a miniature female taking a dip in an amber fluid. Judge Goddard presided at the Earl Carroll champagne bath trial and the miniature souvenirs were a legal kid on the hearing.

Society Woman Bested Cabaret Men

Insiders among the night club bunch speak with no small respect of a certain society woman who became interested in a night club, with night club associates, the latter left to hold the bag for a \$15,000 loss, while the social light got all of the cash on hand during the operation of the club.

Mrs. Society is said to have owned the house where the night club was created. She easily interested a coterie of cabaret men who felt they were falling in soft. Upon seeing the list of acquaintances the social celeb intended inviting to her rendezvous, the night club operators just walked right in, promised everything and agreed to what seemed very simple terms by the matron.

Among the terms were that she should receive all membership fees, personally, and also to personally hold the lease on the premises.

As the membership fees or initiations commenced to roll in, Mrs. Society counted up and held on. After the exclusive club opened, the "swell set" arrived. True to tradition, they spent little. What little they did go for, they signed. The checks accumulated until it is reported the club has thousands of dollars in open accounts still outstanding.

Meanwhile, Mrs. Society would not hear of any of her friends being annoyed by statements, nor would her friends be refused or reminded of credit in her place.

In the interim the losses accumulated, until the "red" had reached \$15,000. Whereupon the night club bunch thought it was about time to ease off on monthly rental payments. They eased off and were immediately served with a dispossession.

But the operators admit as their offset to the net loss that they met some very nice people, and when the social celeb's name is referred to, they add "and also some very smart people."

Delancey Street's Dentist's Cut Rates

Theatre ducats as bonuses for cash customers is being worked successfully by a Delancey street dentist. The molar remover thought he was getting a break when put on to the cut rate racket but has since bettered that by cultivating acquaintance with boys uptown with a "stand in."

Since becoming acquainted the Doc gets four to six sets of "Annie Oakleys" nightly. On Schiff Parkway (new monicker for Delancey street), the ticket angle is classified "unfair competition" but the Doc doesn't give a rap as long as he can continue to get the ducats en bloc.

No 46th Street Theatre

It does not look as though a theatre is going up on the Louis Bernstein property at 153-155 West 46th street. A sign on the buildings says they are for lease.

Mr. Bernstein leased the property for 24 years, holding a bond for \$25,000 to bind the sale, with rent starting July 1. Another condition is that the lessor starts to build within three months from that date a 15-story office building.

Rent for July is reported to have been paid, with the rental sign posted evidently by the 24-year lessor.

It was reported a theatre would be erected upon the property, which, with the adjoining building gives frontage of 70 feet on 46th street.

STOLE SAXES

Burglars paid their regular visit to the Selmer-Conn musical instrument store at 227 West 47th street early Monday morning and escaped, after looting the window of saxophones valued at \$150.

Shortly after 2 a. m., two men approached the musical instrument store. With a brick wrapped in newspaper they smashed the side window, near the stage entrance of the Strand theatre. The thieves then reached into the window and took the instruments.

They were seen running away by a watchman employed in a building opposite. He said they went to Broadway and got into a taxicab and disappeared. About a minute or so after they had fled a private patrol agency arrived but was unable to locate the burglars.

The case was reported to detec-

tives of West 47th street station, only a block away, and after receiving a description of the men, sent out a general alarm.

'POLITICAL PARADISE'

Coney Island, July 13.

Governor Smith, Mayor Walker, Police Commissioner McLaughlin, not to mention a few congressmen and assemblymen, are making Sea Gate their summer homes. It is getting to be known as "the political paradise."

Commissioner McLaughlin tried to drive through the Surf avenue traffic one night last week and accomplished it after about an hour, as a result of which Coney Island for the first time has a traffic squad independent of the regular inspector.

McLaughlin ordered a detachment of 50 traffic cops. It may be a break hereafter for the commissioner in getting around.

E. R. THOMAS DIES

Publisher, Man - About - Town
and Sportsman Passes
Suddenly

Edward Russell Thomas, 54, owner of the "Morning Telegraph," died suddenly in a private hospital in New York late last week, from complications following an infected tooth. For more than half his lifetime he was a conspicuous figure at the metropolitan race tracks and in the night life of the city.

Mr. Thomas inherited a fortune said to be \$20,000,000 from his father, capitalist and bank president. He built up a big racing stable some years ago. Following reverses in Wall Street the string of thoroughbreds dwindled to nothing, but he continued his interest in the turf until he died.

In his younger days Mr. Thomas was an inveterate first-nighter and his capital went into a number of stage productions, mostly musical comedies. The second Mrs. Thomas won a divorce in Paris in 1924, and he married Lucy Cotton Thomas, screen and stage actress. They had a daughter last fall. A son by a previous marriage is about 12.

At theatre and track the towering figure of Mr. Thomas was commanding. He was one of the first of the automobile enthusiasts, but his career as a racer was cut short in an accident that left him limping for life. His career as a man-about-town was contemporaneous with that of Harry Thaw and after the Stanford White murder Thaw's name never was printed in the "Telegraph" by Thomas' direction.

The deceased was buried in the Sleepy Hollow Cemetery near the family's former country estate.

Colored Porter Ate Poison Bread Intended for Rats

Detective Edward Davis was seated in a comfortable chair near a window in West 47th street station trying to intercept a breeze when in rushed George Atherton, 144 West 28th street, Negro, considerably out of breath.

"Mah son has been murdered," excitedly shouted the man.

"It's the heat," soothed Davis. After getting Atherton to sit down Davis then asked him to relate the facts of the terrible crime. Atherton was not to be calmed.

Later he said that his son, Calvin Atherton, 20, was a porter in the Rialto theatre and had failed to come home after his work had finished. He said someone had told him his boy was poisoned. Davis was becoming more and more interested as he observed the seriousness of the man.

He interrupted for a minute and phoned the information bureau at headquarters, discovering young Atherton had been taken to Bellevue Hospital at 4 a. m., suffering from an unknown poison.

"You're right about him being poisoned, but how did you know?" asked Davis.

"Well, mah boy is a potah in dat theatre. While cleaning up he saw some bread lying on do floor. He picked it up and took several bites and den falls to do floor. Later someone told dat boy dat the bread was not for him, but for some of the rats dat has been annoying folks in de theatre and they put poison on it to kill them."

"Mah boy has often seen candy on the floor and cake, but he nevah touched it before. I guess he just picked a wrong one dis time. Just like some folks pick a bad horse."

Davis assured the father there was no intent to poison his son, and it was done to eradicate rodents. Atherton learned his boy would recover before leaving. Lieut. Davis also sighed in relief that he had no murder case on his hands and started for the shower to cool off.

Barber Not Bookie

Accused of bookmaking, Mike Accomando, 35, a barber of 345 West 49th street, was acquitted in Special Sessions. Officer Frank Curran charged that on June 1 Mike, in his barber shop at 367 West 51st street, handed a Belmont Park racing "dope sheet" to a stranger who gave him \$3 to bet on "Martha Washington." Curran stated that he then handed Accomando \$5 to place on "Whisk-along."

Accomando pleaded not guilty.

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15 YEARS AGO

(From "Clipper" and Variety)

Walter Kingsley got the berth of press agent for Frazee and Lederer.

Helen Ware created the leading role in "The Woman" out of town, but it was allotted to Frances Starr when Belasco brought it to the Republic, New York.

Clifton Crawford was engaged for "The Quaker Girl" opening soon at the Majestic (Cosmopolitan). Lucy Weston (English) was to play opposite. On the comedy side were May Vokes and Percival Knight, but Ina Claire was not mentioned so far.

Jimmy Britt, boxer, took up a career as a vaudeville monologist, starting at the Empress, San Francisco.

B. F. Keith obtained an injunction restraining F. F. Proctor from using partnership funds to repair the K-P 125th street theatre. The firm was on the eve of dissolution, according to the papers filed and the house would revert to Proctor.

Lillian Graham and Ethel Conrad, "the shootin' show girls," who had punctured the late W. E. D. Stokes, millionaire, with bullets, were appearing at Hammerstein's Victoria and on Monday afternoon there was a turnaway sufficient to fill the house one and a half times. The Victoria was famous for its freak acts. (In those days if the Joyce Hawley story had broken Tuesday Broadway would have looked up from its morning paper and asked, "When does she open at Hammersteins?")

Rube Marquard had just pitched 10 wins out of 11 starts for the Giants and vaudeville had made bids for the following winter. Rube had not yet crossed the path of Blossom Seeley. He later appeared on the stage with the con shouter.

Gertrude Vanderbilt, dancer in the "Follies," talked of a vaudeville act. Her idea was to team up with George White, then dancing in the Ziegfeld attraction.

Henry Clave, who now draws portraits and posters for a living, was doing an act of legerdemain. He jumped from San Francisco to London.

James J. Morton was doing the "chairman" stuff at the Folies Bergere, New York, when Willie Hammerstein booked him to double as master of ceremonies at the Victoria.

An international conference of variety artists was held in Paris. Present three German delegates, three English, five French and one American.

Jeanette Dupree refused to go with a Hurtig & Seamon burlesque show, "Girls from Happyland," because she would not be billed as a partner of her former husband, "Billy Watson. It was about this time that the fight between "Sliding Billy" and "Krauskeyer Billy" Watson got into the open.

Kinematicolor views of the coronation of King George were due for exhibition the next week.

50 YEARS AGO

(From "Clipper")

Over in Philadelphia the directors of the Centennial had ordered the buildings thrown open Sundays, but there was such an uproar over this Sabbath breach that they had to close the exposition on the seventh day. The Sunday question again arose with the Sesqui (1926) over there.

Supreme Court Justice Donohue ruled that spiritualists giving pub-

INSIDE STUFF ON PICTURES

(Continued from page 11)

there, as U has been doing elsewhere, but whether U wants to tackle the 32-house chain in Washington and Oregon has not become known.

Saul C. Rogers, attorney for William Fox, joined John J. Zanft, general manager of the theatre division of the latter organization in England this week. Both are abroad for the purpose of looking over the theatre situation. It is expected houses will be obtained for Fox in London, Berlin and Paris.

They expect to remain abroad until the latter part of August.

John Powers, who went over to handle the opening of "The Big Parade" in London, brings back an additional story about the bitter attitude of the British film industry toward American product.

At one of the weekly meetings of the committee to further British product, a prominent figure arose to offer his remarks on American films and called attention to an American company that had but recently taken another item of British history and botched it terribly.

The Englishman kept on condemning the film until his auditors began to cry out for its name. Then he told them the film was "Nell Gwynne" (British-made film distributed in America by Famous Players). After telling them the name he kept right on talking, but those nearest him began kicking him on the legs to make him stop.

Willcox British National Pictures made the production in England with an American star, Dorothy Gish.

The usual warm weather slump in business isn't the only problem for New England theatre managers during the hot weather season this year. Seasonal depressions in the cotton cloth industry have caused the summer shutdown of many mills in several textile centres, throwing thousands of persons out of work. Other reasons for the curtailments are the annual inventory and the "usual July vacation."

Rhode Island apparently is hit the hardest for over 10,000 in that state are out of work. Although there has been a decrease in production in the mills in Massachusetts not so many mills closed as expected.

With the delay in the arrival of real summer weather this year the show managers had anticipated in cutting down their bad business total for this summer, but the widespread mill depression is hitting more than ever before.

One of the last things done on the old Lasky lot before the organization moved over to the renovated Famous Players (former United) studios, was the circulation of artistic pledges that had to be signed by all employees from officials to office boy.

These pledges were addressed to Messrs. Zukor and Lasky, and declared that the west coast studio forces were solidly together in co-operating to produce the best pictures of the year in the most economical manner. Many of the lesser employees are still wondering what it was all about, while others take the stand that someone in an official position on the coast wanted to make Zukor and Lasky happy.

Flo Ziegfeld protested against Variety's story last week that Famous Players had called off the film production of "The American Girl" through its contract with Ziegfeld. Ziegfeld said the production has been delayed because he had not found a story to approve of for the film.

That may be Mr. Ziegfeld's impression but he will find Variety's report as printed essentially accurate. Famous Players had advanced \$150,000 to Ziegfeld and it cost \$55,000 in other advances with incidental expenses. F. P. preferred to hold that advance in abeyance rather than to proceed with a picture their statistical force estimated would run far over \$1,000,000. F. P. had contemplated a picture with a placed value of between \$400,000 and \$500,000. F. P. may start the Ziegfeld film in the summer or fall of 1927.

A slight difference of opinion is said to prevail whether the Skouras' of St. Louis should go through with their contemplated association with West Coast Theatres, Inc., of Los Angeles. Skouras' partners are reported under the impression the brothers will be of more value to themselves and associates in the St. Louis properties, where they have been active for some years. The Skouras, however, want the coast affiliation, with the ultimate outcome not predicted.

A picture house in the mid-section of New York at 30c flat and a grind is doing between \$4,500 and \$5,000 weekly, gross. Its daily business runs between \$500 and \$600, with Saturdays and Sundays excepted. The house pays a yearly rental of \$40,000 for the building, with an offset of \$20,000 received from avenue stores.

No radical change is anticipated in Famous Players taking over the Balaban & Katz circuit of theatres in the middle-west, principally in Chicago. About the same line up of executives will remain, other than a few changes on the B. & K. board of directors. Harold B. Franklin, of Publix, has been elected to the board, and Sam Katz, also Publix, will go on it, while Aba Balaban, in Chicago, will continue his general direction of the chain as heretofore.

Along New York's picture row it is understood a "gentleman's agreement" exists between the Loew circuit and the Stanley Company regarding picture activities in the territory covered by the two circuits. Yet there is a report that this "agreement" is reaching the straining point.

The Stanley Co. recently took over the booking control of some of the Wilmer & Vincent houses in Pennsylvania, with Loew now reported active in Harrisburg and Easton, Pa. What this will bring out before fall is problematical, yet Loew is looking over some other recognized W & V points.

lie demonstrations must take out a "juggler's license."

Gabe Case, who ran a road house on Central avenue (now Jerome), and the place has been demolished to make a gas-filling station, was the best-known horseman's boniface in the city. He used to promote all sorts of events, and it was he who presented a magnum of champagne to the first driver arriving at his place by cutter in the winter's first snow fall. Russell Sage used to try for the prize, although he never won it.

Case at this time promoted a long-distance test. Paralta, showman, with a herd of mustangs had ridden in relays 155 miles in 6 hours 58 minutes and 30 seconds on the Westwood track. Case dug up Jack Murphy, trainer of trotters, and backed him to better the feat, a broker named Taylor taking the other end and backing "the clock." They assembled 20 horses

at the same track. Murphy rode 156 miles in 6 hours and 47 minutes, changing mounts every two miles. The betting against him had been from \$25 to \$50, to \$25 to \$100. Case won \$1,000 from Taylor.

Reports are published of the race meeting at Momouth Park (N. J.) track. Among the owners participating in the feature, the Hopful Stakes for two-year-olds carrying 107 pounds, were Pierre and George L. Lorillard and August Belmont. In this connection "The Clipper" published a simple form of betting chart, probably the first of its kind. It ran as follows:

"Pools sold:
"P. Lorillard \$900 \$600 \$650
Puryear 107 105 150
Belmont 150 155 150
G. L. Lorillard 75 150 80"

The entrance money for the Hopful was \$50 for each horse with \$500 added.

RIGHT OFF THE DESK

By NELLIE REVELL

The loyalty and devotion inspired and given in return by the Cohan family is something wonderful to behold. Never was it better exemplified than by the attendance at the Memorial Mass to Josephine Cohan-Niblo held at the Church of the Blessed Sacrament on West 71st street Monday morning. Though the beloved Josephine, daughter of Jerry and Helen, and sister of George M., passed away 10 years ago, the congregation at the mass equaled or exceeded the number who would have been present at most funerals.

Everyone fortunate enough to have ever been associated with the Four Cohans knows the beautiful spirit that pervades what might be called the "Cohan family." Anyone who has ever been their friend, anyone who has ever worked for and with them has automatically become a Cohan devotee, and the reverence with which they regard all that is Cohan is matched only by the affection in which the Cohans hold them.

My mail this past week has assumed an international tinge, with letters from Thos J. Ryan (Mike Haggerty), Congressman Bloom, your and my attorney Wm. Grossman, O. O. "Odd" McIntyre, Fannie Hurst and Colonel William "Will" Rogers.

Pleasant tidings for the several million readers of Mr. McIntyre's widely-syndicated "New York Day by Day" column, consists of the announcement that he sails for the states today on the "Paris." On his return, I venture to say, he will be prepared to write a series of "Paris Night by Night" which, with his ability to turn out intensely human copy, should be among the most interesting things he has done.

With Will Rogers in Moscow and Irvin S. Cobb in Hollywood, New York looks for a bear market on humor this summer.

The late Fred Thompson was moderately successful in his undertakings but like many other successful men, at his death he left an estate full of complications. His interests were many and varied and among them was the building of the Hippodrome, the ownership of the boat that beat Sir Thomas Lipton's "Shamrock" one year and the production of the successes "Polly of the Circus" and "Brewster's Millions."

He was once the husband of Mable Tallaferro but it has fallen to the lot of his last wife to untangle his affairs and try to realize on the assets he left. Among them was an invention for an amusement park novelty called "A Trip to the Moon." At Luna Park this year there is a ride of that name. Mrs. Thompson tells me she is now suing its owners for infringement of her husband's patent.

Speaking of Fred Thompson calls to mind Glenmore "Stuffy" Davis, his press agent and one of the brightest minds on Broadway in his day. You remember "Stuffy" who preceded Heywood Brown as the non-Beau Brummel of Times square. He wore a sweater at all times and in all places and whenever he invested in a new one it was the cue for the late Renold Wolf to run a paragraph in bold face in his theatrical column to celebrate the event.

Stuffy resides in Gramercy Park with his wife and beautiful little daughter. But he is paralyzed in one arm and unable to do the brilliant work that came to be synonymous with his name.

Years ago head of the Western Vaudeville Association and president of the Churchill circuit of theatres—Peoria, Grand Rapids, etc.—the late E. P. Churchill made his name a familiar one in the entertainment world. He died about six years ago but the name has not lost its potency. For his daughter, Marguerite Churchill, gives promise that she will go as far in the footlight end of the profession as her father did in the managerial field.

At 15 she is the youngest pupil of the Theatre Guild, having entered on the Winthrop Ames scholarship. All the others are in their 20's. More than that, Marguerite is the winner of the \$500 Otto Kahn prize. Recently when appearing in the matinees given by the Guild, she received special mention in all the reviews though her part was only a minor one.

All of it has brought to her a letter of warm congratulation from Mr. Kahn, American's dean of lay-professionals, and her whole record is something that a girl of 15 or a woman of any age might very well be proud of.

Inquiries come from all sides about Molly Fuller's condition. Aside from her total blindness and her acute asthmatic trouble, the doctors say, she is greatly improved. However, her mental state is alarming her friends and she is soon to undergo an examination by an alienist to determine if the condition is temporary or permanent. In either case she will be transferred to some institution where she can be given the necessary treatment.

Molly has had excellent care at the St. Elizabeth hospital. Even in her delirium she continues to speak of this and the devotion of her nurse, Miss O'Connor.

The news of Molly's plight has traveled world-wide. Among those who responded was the gorgeous Louise Dresser. Miss Dresser had expected to come east for the summer but her services have been so much in demand on the Hollywood film lots that she has had to cancel the trip. But Louise paused long enough to get off a check to Molly with the request that it be used for something she might require in her illness.

Mable Lewis, the erstwhile vaudeville partner of Paul McCarthy, retired from the stage sometime ago but she hasn't changed her ideas of what makes a good "gag" and what isn't any "gag" at all. My references to pharmacies as "department stores" come under the non-gag head in Mabel's opinion, for the reason that she is assisting her husband, Dr. Boyer, to run a drug store that really carries drugs and every day, in her words, "puts up more and better prescriptions."

Yes, they do serve sandwiches at Boyer's, but there is a drug angle to that, too.

"We feed 'em at the fountain," she writes, "and get 'em in the drug department for rhubarb and soda or what-have-you for indigestion?"

As a reward for a visit to the Astor hotel Monday, I not only got a luncheon with John Pollock but also had a meeting with Mr. and Mrs. Charles Bray, who have just returned from several months in the Orient. They brought back with them the news of the whereabouts of Frank Buck, more easily recalled as the erstwhile husband of Amy Leslie. He is now in Singapore, carrying on a good business as an importing merchant.

They furnished also the information that after the divorce from Miss Leslie he remarried but was recently again freed by the grass-widower route.

Also lunching at the Astor Monday and obviously enjoying themselves were three youngsters, a boy and two girls, between 11 and 13. The young ladies were Katherine Swords of Bridgeport, a niece of Mrs. Jack Pulaski, and my granddaughter, Portia Plummer, of Miami, Fla., and the young host was John Pollock, Jr., of Leonia, N. J., son of our own John Pollock. It was their first luncheon out in public without adult chaperonage.

Even the charming Grace George lunching with her husband or Louis's effervescent personality failed to divert attention from that table.

BROADWAY'S WORST WEEK FOR LEGITS SAW SAGGING AND BOTTOMLESS GROSSES

First Time Business So Universally Bad—First Time Every B'way Show in Cut Rates (Saturday Night)—First Time B'way Attraction Did Not Sell Ticket for Either Performance Saturday

Business last week on Broadway was so bad as to be almost unprecedented.

Saturday night last every show on Broadway was in the cut-rates.

Several musical attractions regarded as more or less standard for summer, although of long-run status, dropped 50 per cent. in gross within two weeks, the heavy drop coming last week. The actual decline for those attractions was as high as \$12,500 and closing notices are up.

At least eight attractions got \$5,000 or less on the week, while seven did not reach \$3,000, and several were under \$1,500. One show counted less than \$1,000 gross.

Heat and the subway strike teamed to sock the box-offices.

The cut-rates have been particularly hard hit through the strike. One matinee last Saturday grossed \$8 against strength-sapping heat, and one show failed to sell a single ticket at the box-office for either performance Saturday.

Only one attraction played virtual capacity, "Scandals," credited with nearly \$43,000. A capacity extra matinee on the Fourth accounted for the abnormal gross. "Sunny" went into second place among the musicals, dropping materially for the first time since opening, doing about \$33,000; "Ziegfeld's Revue" was next at \$27,000.

"Cocoanuts" and "Vagabond King" were particularly hard hit, getting \$12,500 and \$11,500, respectively, and "Vanities" figured around the same money; "The Merry World" looks like a flop and got not more than \$10,000 last week, in fact has yet to show any strength; balance of the musicals were under that mark. "Tolant" getting less than \$8,000 with "Kitty's Kisses," "The Girl Friend" and "Garick Gaieties" tied for last; the latter show dropped to \$5,000.

"Lulu" Also Dented

"Lulu Belle" held first place among the dramas at about \$15,000, but has been dented considerably in the last three weeks; "Shanghai Gesture" has been slipping badly, too, with last week down to \$12,500. All other non-musicals sagged much worse. "Able" got \$7,000 and rated third in its field; "Sex" claimed a bit more with an extra matinee; "Cradle Snatchers," \$6,000; "Craig's Wife," "What Every Woman Knows" and "Kongo" approximated \$5,000; "One Man's Woman," maybe \$3,000; "Is Zat So?" \$3,000; "Great God Brown," \$2,500; "Laff That Off" and "One of the Family," \$2,000; less for "The House of Usher."

Six attractions are off Broadway's list, three having stopped Saturday and another trio this week end. "A Night in Paris" closed at the Century Roof, but is due to resume at the 44th Street Monday with a new edition; "One of the Family" deserted the Eltinge and "The Half Naked Truth" disappeared from the Cort. "Vanities" will end its run at the Carroll. "Love in a Mist" will shut the Gaiety and "The Patsy" will darken the Booth.

"Honest Liars" listed to open this week at the Sum Harris, has been held over until Monday. Next week will also offer "Pyramids" at the Cohan. "The Blonde Sinner" tried out recently, has been slotted into the Cort and opens there tonight (Wednesday).

Buyers and Cuts Dwindle

With the passing of the near hits in the heat wave of last week and the waning of the season the number of attractions classed as buys in the premium agencies, and those on sale at bargain prices at the cut rate counter, dwindled.

In the advance agencies are nine attractions listed while in the cut rates the total stands at 17, this including seats for the opening performance of "My Magnolia," the all-colored musical comedy at the Mansfield Monday night.

The list of buys for the current (Continued on p. 40)

WHITE IN ON SELWYN; 2D HOUSE ON 42D ST.

George White will take over the Selwyn, New York, under a rental in association with Arch Selwyn. An agreement to that effect is expected to be reached this week. The lease will cover a five-year period.

It will be the second of the Selwyn trio of 42nd street theatres to pass to White's control. He now has the Apollo under rental at \$125,000 annually. That house had an exceptionally profitable season. After last season's "Scandals" went on tour, the Apollo was rented for special picture exploitations, netting \$5,000 weekly for the bare walls.

The Selwyn is controlled by Edgar and Arch Selwyn and Crosby Gaige. Last fall the three partners decided to go their separate ways to production. It is patent some feeling exists between them regarding the management of the houses.

All three Selwyn houses were set for the new season, "Gentlemen Prefer Blondes" coming to the Times Square, "Castles in the Air," another Chicago smash, going to the Selwyn, while White's "Scandals" is set indefinitely at the Apollo.

Expectation that "Scandals" will play through the season at the latter house prompted White going in on the Selwyn. He plans a new musical attraction, described as a semi-revue. It will be written by the same authors who turned out the current "Scandals."

"Angel" Cause of \$5,000 Suit Against Singer

Another instance of an alleged "angel" taking wings is cited in a suit brought by the Opera Players, Inc., against Joyce Borden, singer for \$5,000.

The opera organization alleges that was promised in consideration of starring Miss Borden in "The Immortal Hour," which had a brief run at Grove street, Greenwich Village.

The suit names Harry Wolverton as co-defendant. The opera group claims that upon the strength of the promise from both they had contracted additional obligations on the production which they have since been required to liquidate.

Hearing on the impending suit was held before Supreme Court Justice Ford, New York, who issued orders for examination before trial of both defendants.

Kalmar-Ruby-Bolton Set To Do Smith-Dale Piece

Bert Kalmar, Harry Ruby and Guy Bolton have been signed by Louis Werba to write the book and music for the forthcoming musical piece in which Joe Smith and Charley Dale (Avon Comedy Four) are to be featured.

Montague Glass and Jules Eckert Goodman were originally reported chosen as to write a musical version of "Why Worry" for the same pair. The piece opens at the Forrest, Philadelphia, week of Nov. 1.

Smith and Dale are now touring the Orpheum Circuit in a Kalmar and Ruby act.

Mrs. Joe Drum Moves

Mrs. Joseph Drum has resigned as publicity director of the John Murray Anderson-Robert Milton School to become press representative for Eve LeGallienne's Civic Repertory Theatre next season.

The LeGallienne enterprise opens its first production Oct. 18 in a theatre as yet unannounced.

MACKELLAR-GOLDING'S 'UNFORTUNATE ARREST'

Magistrate Dismisses Charge Against Actress and Playwright—Driver's Vision

Helen MacKellar, 28, 325 Riverside drive, dramatic actress, and Samuel Golding, 37, 425 5th avenue, playwright and attorney, were arrested, but after Magistrate Vitale in West Side Court had listened to the facts and heard Fred Clevered, taxicab chauffeur, testify he had made a mistake, the court dismissed the proceedings.

According to the story told the police, Miss MacKellar and Golding were passengers in Clevered's cab. They were proceeding north on Riverside drive in the direction of Miss MacKellar's home. The chauffeur said he became suspicious of the actions of the couple.

When the taxi reached a point about 91st street on the drive he said he stopped his cab and called Policeman William Smith, West 100th street station. Telling him what he had seen, the chauffeur demanded the arrest of the playwright and actress.

At the station house the couple were booked and later obtained bail. When the case was called in court former Municipal Court Justice Leonard Snitkin, 299 Broadway, appeared for the couple. A plea of not guilty was entered. Clevered was called to the witness stand and questioned by the magistrate. He could not say why he was suspicious of Miss MacKellar and her companion.

Driver Uncertain
The driver stated he was not certain of what he had seen but at the time did think so, and called the officer. Magistrate Vitale asked the chauffeur if he had received any money to change his story. He said no. He said he had received no threats and would not pay any attention to them if he had.

"You realize the seriousness of these accusations, don't you?" queried the magistrate. Clevered said he did.

"It's unfortunate that such an arrest has been made. All I can do is to dismiss the proceedings and discharge both of you," declared the magistrate.

Lawrence and Archer Show for Lyle Andrews

Vincent Lawrence makes his bow as a musical comedy librettist as co-author with Harry Archer of "Romance," which Lyle Andrews will sponsor as a follow-up attraction for "The Girl Friend" at the Vanderbilt, New York.

The title, adopted for working purposes, may be dropped before opening, because of similarity to the former play, starring Doris Keane.

Lawrence previously contributed lyrics to some of his former comedies, containing a single song number, such as "In Love with Love" and "Two Fellows and a Girl."

Ruth Fallows' Appendix
Ruth Fallows, understudy of "Lulu Belle," has been in St. Peter's hospital, Brooklyn, N. Y., for two weeks with an attack of appendicitis.

Ziegfeld Follies Corp. Is Dissolved

Albany, July 13.
Notice of dissolution of "Ziegfeld Follies" of New York City has been filed in the office of the Secretary of State. The corporation was chartered May 24, 1913, with a capital stock of \$5,000 to operate a general theatrical business, musical, operatic and other productions.

The stockholders are Myer W. Livingston, 3 shares; Florenz Ziegfeld, 5; Mortimer Fishel, 2.

\$10 Top in Village to Take Show Off 'Nut'

Greenwich Village is falling for inflated premiere prices when launching a new revue. Villagers figure if Broadway can get it so can they.

Consequently when "Rare Facts of 1926" bows in at the Triangle at midnight tonight (Wednesday) it will be classified as a "repetition generale" with all seats scaled at \$10. The tilt is for the opening only with the scale dropping to the normal \$2 thereafter.

The Triangle is a celeretto playhouse with a capacity of 125. It's figured if the premiere night is a sell out it will take the piece off the nut since the show is reported as costing less than \$1,250 to produce.

ACTORS SUE MORRISSEY BUT CONTINUE IN SHOW

Comedian - Producer Indifferent to Annoyances—War-rant Over I. O. U.

Los Angeles, July 13.
Will Morrissey holds no hard feelings against actors who sue him for back salary. Jack Eddy, dancer with the show, got tired of waiting for his wages and filed a complaint with Deputy State Labor Commissioner C. F. Lowy, charging that Glen Morrey, company manager of Will Morrissey's Music Hall Revue at the Majestic, issued an I. O. U. to him in lieu of cash.

Lowy in turn handed the matter over to police court and a warrant for Morrey's arrest on a misdemeanor charge was issued. He was charged with unlawfully issuing a non-negotiable note for \$300 in payment for wages. The warrant made it plain that Morrey's I. O. U. could not be taken into a bank and converted into money.

Did this action by Eddy make Morrissey mad? Not in the least. Eddy is still working in the show, with Morrissey probably figuring that he would have the suit on his hands anyway and might as well use the dancer just the same.

At the same time the court takes up Eddy's claim, it will try the cases of Hal Van Rensselaar and Arthur Wenzel against Morrey. Van Rensselaar, one of the principals, entered suit when the revue owned him \$400, two weeks' salary. He had been given a check for \$200 in part payment of his claim, but the instrument, signed by Arthur Freed, third owner in the revue, and Albert Kidder, Jr., attorney, was returned, marked N. S. F.

Wenzel, publicity man for the show, allowed his wages to lapse for five weeks before quitting. He exhibited checks and claims totaling \$320 for services rendered, but not paid for.

Owen Davis "in" as Producer with Lewis

Owen Davis, America's most prolific playwright and one of the wealthiest active authors, will for the first time be interested in the production end. He is to be concerned with all attractions presented by Al Lewis next season.

Lewis as in the past will produce some attractions in association with Sam H. Harris. It is understood that Davis will have a 25 per cent interest in all of Lewis' attractions, also in Lewis' share of shows produced in association with Harris.

Davis' son, who recently graduated from Harvard, as did four generations of Davises, will go into Lewis' office.

'Blondes' Opens Doheny

Los Angeles, July 13.
"Gentlemen Prefer Blondes" is announced as the opening attraction at the new Doheny, downtown legit house to be completed late in October.

Edward Belasco, Fred J. Butler and Gerold O. Davis, owners of the theatre, are considering a new name for the house, Edward L. Doheny, the builder, preferring to remain in the background.

"The Doheny" is scheduled to follow the Anita Loos comedy.

BUSINESS 'SHOT' JOE AND GOLF

**What Heat Friday Did to
B'way Box Offices**

An indication of how grosses all over town tumbled on the big heat Friday night can be gained from some grosses below:

"One of the Family," on Friday night at the Eltinge, grossed about \$220, with special assistance from Leblang's.

"One Man's Woman," in the 48th Street, a house in which Leblang is interested through the Jones & Green association, got \$205 on the same night.

"What Every Woman Knows," running over \$1,000 a performance, got \$450.

"Cradle Snatchers," one of the year's smashes which traveled at a \$20,000 pace for months, but which two weeks ago dropped to about \$8,000, got \$409 Friday night.

"Craig's Wife" did \$380. Before it has been averaging \$1,000 a performance.

"The Patsy" got \$390, before about \$800 at each show.

Friday, with all this tough business which even panicked the cut-rate agency, was Joe Leblang's birthday.

Joe probably played golf.

Mindlin Gets Wee 5th Ave. Playhouse as Laboratory

Michael Mindlin has taken over the Fifth Avenue Playhouse, New York, on a 10-year lease. Mindlin will operate it as an experimental theatre for his own productions and those of others.

The theatre, originally built by Albert Boni and associates, has been inactive since its license was revoked some months ago. This action was taken after investigating a fire at the theatre revealed the house was not equipped with a sprinkler system required for theatres under the public safety ordinance.

Mindlin will install the required sprinkler and will operate the theatre as a licensed playhouse rather than under the subscription idea which has obtained since revocation of license.

Miss Rambeau in Court But on Her Own Behalf

Los Angeles, July 13.
Claiming that she broke her contract with him, Michael Corper, producer at the Majestic here, appeared to contest a suit by Marjorie Rambeau, charging him with failure to pay her \$550 of her \$1,250 salary for the week ending June 5. Trial was set for September 10.

Corper was summoned several times to appear before Deputy State Labor Commissioner C. F. Lowy to answer the complaint. After several appointments had been missed by Corper, Lowy asked the police department to conduct the manager to court.

CHARGES DESERTION

H. M. Duntun, of "Black Velvet," in Chicago Divorce Plea

Chicago, July 13.

Harlowe M. Duntun arrived in Chicago with "Black Velvet" on Monday. On Tuesday he sought Attorney William F. Ador and told him to go after one of those snappy Chicago divorces so that he may be free before "Black Velvet" moves on.

Duntun charges desertion. Ada Duntun, now with a stock company in East Orange, N. J., left him two years ago, he alleges, because she resented his contributing money to the support of his father, who was bankrupt, and his mother, who was sick. A brother of Duntun had refused to contribute and Duntun's wife didn't see why he should.

The couple have one child.

SUMMER SUBSCRIPTION

to "VARIETY"
\$1.75—3 Months
Send remittance with name and address

MECHAN-ELLIOTT ROW SETTLED BY PAY-OFF

Former Gets \$50,000 in Payments of 2 Per Cent. of "Castles" Gross

Chicago, July 13.

John Meehan and James W. Elliott have arrived at an agreement over "Castles in the Air," chiefly over to the intercession of William Elliott here with "The Home Towners." Bill Elliott, a friend of both parties, brought them together in a hotel room, where they argued and wrangled until 4 a. m. before an understanding was reached.

Later Harry Munns, lawyer for Elliott, put the agreement into contract form. It provides that Meehan is to receive \$50,000 in lieu of all claims against "Castles in the Air, Inc." (formerly Meehan & Elliott, Inc.) and The Gorilla Corporation. This money is to be paid in weekly installments at the rate of 2 per cent. of the gross on "Castles" from week to week until the \$50,000 shall have been paid off.

According to the story, the original agreement between Meehan and Elliott called for Meehan to produce and stage the show for which he was to receive 45 shares of the show, plus a salary of \$250 a week. Elliott put up all the money. Subsequently the partners had a falling out with a discontinuance of the \$250 weekly salary.

EDNA HIBBARD FREE

Wins Decree—Will Marry Lester Bryant in Same Court, Maybe

Chicago, July 13.

Edna Hibbard obtained a divorce last week from John C. Steager, Jr., wealthy son of the Steager Steamship family of New York. She called Steager a caveman.

Miss Hibbard, here with "Gentlemen Prefer Blondes," will marry Lester Bryant, young theatrical impresario who has been having a run of tough luck since the first of the year. Miss Hibbard has stuck to Bryant all during his adversity and has bankrolled him over some of his business reverses.

It is reported that Judge Sabath, who granted the decree, will marry the actress to Bryant.

Played Two Shows, Paid For 11; Not Satisfied

Chicago, July 13.

Rosamond Whiteside, who lasted two performances in "Castles in the Air," has filed charges with Assistant Executive Secretary Dulzell of Equity charging the Chicago office of Equity did not handle her claim against James W. Elliott properly.

Miss Whiteside was given two weeks' notice on Tuesday after opening with the show Sunday night and playing the leading role twice. She was entitled to the two weeks' salary plus pro rata. Elliott claimed the pro rata amounted to two-eighths, but upon Equity asking for three-eighths consented to that arrangement. A check covering the two weeks plus three-eighths at the rate of \$300 a week was forwarded to Miss Whiteside within three days.

It is understood that both Miss Whiteside and her father, Walker Whiteside, in Chicago at the time with "The Arabian" wanted the local Equity office to take a summary action against "Castles in the Air" in retaliation for the company having given Miss Whiteside her notice.

Tom Wise Naturalized

Tom Wise, whose drawl seemed typically American, after being over here for years, was a British subject until last week.

He has taken out final citizenship papers.

NEW "P. & P." AUG. 19

Al Woods' new "Potash and Perinutter" play, with James B. Carson and Ludwig Satz, opens Aug. 19 at Great Neck and is due in New York a week later.

Rehearsals begin shortly under the direction of Bertram Harrison.

MOROSCO FALLS ILL

Friends Blame Strain of Business for Bedroom Collapse

Oliver Morosco is confined to his room in The Lambs, recovering from internal hemorrhages, with which the producer was seized last Thursday. Morosco was dining with friends in the club grill when he became ill. He went to his room and later telephoned George Barnum.

Dr. Freeder, house physician, ordered Morosco to remain undisturbed for several days, after which he would remove the patient to the hospital to be X-rayed.

Friends of the producer attributed his condition to nervous collapse due to several financial deals he had closed within the past few days.

Morosco was to have returned to Florida on Saturday to supervise construction of several theatres which are being built by local real estate interests, and which Morosco will manage when completed.

Lefty Miller Is Sued for Appelby Commissions

Leslie Morosco, casting agent, has filed suit against George (Lefty) Miller for \$200 allegedly due for services in having negotiated contract for Dorothy Appelby, actress, with Powell & Bannister's production "Square Crooks."

Miller is being sued under an agreement allegedly made with Morosco as Manager of Miss Appelby whom Miller has under personal contract. In the complaint Morosco alleges Miller agreed he would remit to Morosco 5 per cent. of Miss Appelby's earnings during the contract with Powell & Bannister.

Miller remitted for 10 weeks and then stopped, according to the plaintiff.

Miller has filed notification that the suit would be contested.

M. Winkler of 1440 Broadway is attorney for Morosco.

"WISDOM TOOTH" SOLD

John Golden, who produced "The Wisdom Tooth," and Winchell Smith, who directed the fantasy, have sold their interest in the play to Patterson McNutt and Thomas Mitchell. The latter played the lead during the New York engagement.

The piece will tour under the new management.

"RAIN" CHAMP REPEATER

San Francisco, July 13.

Owing to the success scored by Jeanne Eagels and "Rain" during a two weeks' stay at the Columbia, the star will return here at the conclusion of the Los Angeles run which has been extended to five weeks.

The final week of "Rain" at the Columbia was practically capacity. The last few nights of the engagement hundreds were turned away.

AMES' "GONDOLIERS" NEXT?

Winthrop Ames will sponsor another Gilbert and Sullivan revival next season when producing "The Gondoliers." The latter has been the least produced of the Gilbert and Sullivan cycle and is comparatively new to the present generation.

Ames' signal success with "Iolanthe" may prompt his reviving of other of the Gilbert and Sullivan operettas after "The Gondoliers."

Harder-Hall Players

(PORT RICHMOND, S. I.)
("White Cargo")

The Doctor.....Richard Clarke
Jim Flash.....George Spelvin
Harry Witzel.....Robert Bentley
Fred Ashley.....Claude Miller
The Missionary.....Frank Hetterick
The Skipper.....Jero Taylor
The Engineer.....Kenneth A. Haviland
Allen Langford.....Arthur H. Edwards
Tondeloy.....Edna Preston
Worthing.....Eddie Hyde

The Harder-Hall Players are back at their old stamping ground, the Palace, Port Richmond, Staten Island, State of New York. Any time a rep outfit can stick around one digging for 53 weeks that same troupe can well call its theatrical playing ground "home."

For its second week the Players did "White Cargo," a vacation as far as the feminine contingent of a stock is concerned, but which gives the men a work out.

Last week business was immense. Evidently the Harder-Hall stock popularity and that "White Cargo" bill with its guzzlers, its spicy interpretation of the sex problem in the wilds of Africa and its voluminous volcano of "hells" and "damns" just about filled up every

(Continued on page 59)

6 SHOWS OUT

Three of Broadway's plays closed suddenly last week and at least another three will go out this Saturday.

"A Night in Paris," produced by the Shuberts at the Century Roof, closed Saturday, after playing 27 weeks. Recently matinees were eliminated and trade steadily dropped until considerably less than \$10,000 was drawn last week.

A NIGHT IN PARIS

Opened Jan. 5. Received generally good notices from critics, who conceded its nudity and snap would give it commercial success.

Variety (Edbs) said it would succeed on the Century Roof, but not such a good buy at \$5.50.

"The Patsy," produced by Richard Herndon, will close a run of 30 weeks at the Booth. It is rated among the successes. Though not a big money-getter, the show made good profits with the average weekly grosses between \$8,000 and \$9,000.

THE PATSY

Opened Dec. 23. Winchell ("Graphic") called it "bad," while Vreeland ("Telegram") called it a good comedy.

Abel (Variety) thought it wouldn't register heavily, but that with cut rate assistance it would stay for a stretch.

"Vanities," revue produced by Earl Carroll at his theatre, will close after playing 54 weeks. It started out with a \$32,000 weekly pace and later during the winter averaged around \$24,000 weekly. Several editions were made, the engagement being the longest since the revue series started.

VANITIES

Opened Aug. 19, 1925. Earl Carroll's night club idea drew commendation from dailies, but first edition of show just closed was adjudged weak and sent on road while new show was produced, holding Tinney, Joe Cook and Julius Tannen. This one drew good notices.

Variety (Sime) liked the new edition.

"Love-in-a-Mist," produced by C. L. Wagner, will close at the Gaity Saturday, when the 15th week will be completed. Business averaged around \$8,000 weekly, profitable both ways. Recently trade dropped to \$6,000 and then under \$4,000 last week.

LOVE IN A MIST

Opened April 11. Drew some nice notices. Mantle ("News") along with Hammond ("Herald-Tribune") and others agreed it was good spring entertainment.

Variety (Lait) also termed it good warm weather entertainment, predicting run with unseasonable hot weather as the only thing able to kill it off.

"One of the Family," produced by John Tuerk, closed at the Eltinge after 30 weeks. It first opened at the 49th Street, moved to the Klaw, and then the Eltinge. Moderate money grosses throughout, with the weekly average between \$5,000 and \$6,000, although rated a laugh show.

ONE OF THE FAMILY

Opened Dec. 22. Got fair break in critical opinions, with Hammond ("Herald-Tribune") calling it "cute" and Dale ("American") also liking it.

"The Half-Naked Truth," independently produced, closed at the Cort suddenly last Saturday. It opened at the Mayfair, playing

THE HALF NAKED TRUTH

Opened June 7. John Anderson ("Post") one of the few first liners in town to catch this, said "good idea gone hopelessly to the dogs." Variety (Lait) was concise with "dismal and rapid flop."

three weeks to less than \$2,000 weekly, and two at the Cort for about similar results. The show went co-operative last week, but failed to survive.

SALARY TO COMMONWEALTH AND BACK BROKE THE TRUTH

Mabel Ryan Sold All Rights for \$2,000 to Pay Off—
Show Folded Up Suddenly Saturday—How It Happened

MANTELL VS. HAMPDEN

Shakespearean opposition looms for next season in New York with Robert B. Mantell and Walter Hampden as competitors.

Hampden had Shakespeare all his own last season at the Hampden theatre.

Mantell, who has toured every season, will forego the road tour this year to settle at the Manhattan opera house, having acquired the latter on a lease covering next season and assuming tenancy on Labor Day.

Much shuffling of bills will perforce obtain to keep both troupes from conflicting.

SHUBERTS ONLY SENDING TWO SHOWS TO COAST

Shuberts will only send two shows to the Coast for the 1938-39 season, according to present plans.

"Blossom Time" will make its third trip there, playing two weeks each in Los Angeles and San Francisco, opening at the Columbia in the latter place early in September.

The other attraction will be "Is Zat So?" due on the Coast in December to play two weeks in each of the Coast key cities. This show will also play Oakland, Santa Barbara and San Diego.

Jack Potter, Film P. A.

Los Angeles, July 13.

Jack Potter, formerly business manager with Charles Dillingham, is now in the M.-G.-M. publicity department at Culver City, assigned to handle previews, special visitors and other events of unusual nature.

2d Editions

The Shuberts have postponed the second edition of "Gay Paree" to concentrate on a second edition of "A Night in Paris," the first edition of which closed at the Century Roof Saturday.

The new show goes into the 44th Street in two weeks.

McCoy's Comedy Drama

P. H. McCoy, general stage director for John Golden for a number of years, is becoming a producer on his own. McCoy's initial individual effort will be "Jones and Juliet," a comedy-drama, with the World War as its background.

The piece went into rehearsal this week for a summer tryout.

3 "MAN'S WOMAN" SHOWS

Michael Kallisser, author-producer of "One Man's Woman," will organize two additional road companies of the piece.

The original company current at the 48th Street, New York, will play the big city stands, with the others in southern and middle west territory.

MUSICAL "39 EAST"

Rachel Crothers has completed a musical version of "39 East," to be produced by Mary Kirkpatrick and the authoress in association next season.

Tom Powers is to be featured with Harry Ellis in an important role.

"One of the Boys," Comedy-Drama "One of the Boys," comedy-drama with the World War as background, will be sponsored by Samuel Orange.

The piece is now in progress of casting.

Shipman Doing "Cover Charge"

"Cover Charge," Cornell Woolrich's novel of night life is being dramatized by Samuel Shipman. The novel has had a vogue and Shipman is dramatizing as a free lance venture with no producer mentioned as yet.

"The Half-Naked Truth" passed out unexpectedly at the Cort, New York, Saturday instead of moving to Maxine Elliott's as announced. Further booking of the show is reported as having been called off Saturday afternoon when several of the cast refused to move with it on a commonwealth basis.

Mabel Ryan, producer, already in the bag for several weeks salary with the last of the Equity bond money used to pay the company the previous week, disposed of all rights to the show for a sum sufficient to liquidate her outstanding obligations including last week's salary for the cast. The purchaser of the piece is said to have acquired production, stock, picture, amateur, lyceum and chautauqua rights for \$2,000, with N. Brewster Morse, author, also reported financially responsible with Miss Ryan for the production waiving all rights to the buyer in order to secure the necessary sum to pay off.

The cast was paid after the Saturday night show and dismissed.

The eleventh hour balking of the players at continuing commonwealth is said to have been in the nature of a boomerang for the producer. Reports have it that the company had been notified last week the show would operate on a commonwealth arrangement. That angle abrogated necessity of posting a new bond with Equity.

The show got a break the first two nights of the week. Miss Ryan is then reported as having gone back stage and notified the company that the commonwealth arrangement was out and that regular salaries would be paid.

Some of those in at a low figure and with a good idea on the first two nights' intake did a little arithmetic and figured the commonwealth angle would give them a better break. They protested against the arrangement being changed in midweek. Business flopped after that and when the cast was again approached on a commonwealth status with hopes of moving the show a greater number balked.

Shubert Woos Chicago By Pulling Old Stuff

Chicago, July 13.

The Shuberts announce that their "Passing Show" will probably have its premiere in Chicago on Labor Day. Casting for the revue according to present plans, will also be done here.

A letter from J. J. Shubert to his Chicago office is reprinted in a Chicago paper as follows:

"I believe that the tremendous growth of Chicago in the last few years justifies the belief that in a few years more it will pass New York in population and wealth. Why, then, since it is the central location of a dozen neighboring and populous States, should it not be the perfect theatrical center. In a way producing a revue here is an experiment, but I have no fear of the result."

Producers always are able to crash the papers with remarks about Chicago as a dramatic center.

Another promise from the Shubert office is that the show will go to New York after its Chicago run bearing the label: "With the Original Chicago Cast."

COHAN'S SESQUI SONG

George M. Cohan has been editorially propositioned by the New York "World" to compose the official Sesqui-Centennial song.

Mr. Cohan has not officially responded to the invitation, but he may acquiesce.

Casting "Small Town Gal"

Clark Ross has been casting for his new musical, "A Small Town Gal," by Vi Crosby and George Stoddard.

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 (217th week). Business week ending July 3 bad enough, but that starting Fourth (last week) terrible; subway strike reduced cut rates to minimum; heat other and important factor.

"Alias the Deacon," Hudson (34th week). Week to week, true of most run shows; last week under \$5,000, lowest figure since opening weeks, when business was slow.

"A Night in Paris," Casino de Paris (Century Roof). Closed Saturday at end of 27th week; moving to 44th Street next Monday with new edition announced; last week without matinee under \$3,000.

"At Mrs. Beam's," Guild (12th week). Slumped in proportion of other non-musicals; last week estimated not over \$5,000; doubtful of sticking unless trade improves.

"Cradle Snatchers," Music Box (45th week). Slammed hard last week along with field; drop sent gross to \$6,000 or less; comedy smash of season; figures to pick up, but anything can happen in such weather.

"Garrick Gaieties," Garrick (10th week). Summer revue with vague, but affected last week; gross around \$5,000; show co-operative.

"Craig's Wife," Morosco (40th week). A few weeks more, although planned to go through August; management may close rather than take no loss after excellent run; last week estimated at \$5,000.

"Great God Brown," Klaw (25th week). No reason for continuance, although management figures few more weeks might give show more prestige; did not reach \$3,000 last week.

"Honest Liars," Sam H. Harris. Postponed until next week.

"Jolanthe," Plymouth (13th week). Held up to real money until weather became warm; dropped again sharply last week with others; less than \$5,000; not profitable for musical revival of its kind.

"Is Zat So?" Chanin's 46th St. (81st week). Looks like last season's comedy hit about through; six performance basis with idea of coasting through another summer; rated about \$3,000 last week.

"Kongo," Biltmore (16th week). Skidded to \$5,000 last week, lowest figure since opening; hopeful of bracing and holding on through August; new season will see fresh attraction.

"Kitty's Kisses," Playhouse (11th week). Although intimate musical comedy costs little to operate, this one must better recent pace to stick; last week under \$7,000.

"Laff That Off," Wallack's (38th week). Another bad week; doubtful if comedy can continue until road season starts; last week again under \$3,000.

"Love in Mist," Galety (15th week). Final week; sagged badly, and on week to week basis was to have left last week; rated under \$4,000.

"Lulu Belle," Belasco (23d week). Held up better than any other non-musical, but naturally not hitting capacity; last week at approximately \$15,500, far in lead.

"My Magnolia," Mansfield (1st week). Colored musical comedy due to open last week, but postponed; opened Monday.

"One Man's Woman," 49th St. (8th week). Questionable if can go much further; perked up after bad start with sex stuff played up, but that's about all; last week maybe \$3,000.

"One of the Family," Eltinge. Stopped Saturday; on week-to-week basis; dropped to about \$2,000.

"Scandals," Apollo (5th week). Probably only attraction in town that sold out last week; number of standees somewhat lessened through heat; rated around \$43,000 in nine performances; away in front.

"Sunny," New Amsterdam (43d week). Rated only musical show of last season to enter new season; pace seriously affected first week; last week under \$13,000.

"The Cocoanuts," Lyric (32d week). Some stellar musicals holding over into summer dropped 50 per cent. in last two weeks; virtually so of this one; last week under \$13,000.

"The Girl Friend," Vanderbilt (19th week). Moderately paced musical comedy aimed for summer run;

trade will have to improve to stick through August; around \$6,000.

"Great Temptations," Winter Garden (9th week). Getting good share of support from summer visitors, though business affected materially of late; last week under \$28,000.

"The Half-Naked Truth," Cort. Off Saturday at end of fifth week; trade July 4 gave some promise, but takings immediately dropped to virtually nothing; "The Blonde Blinner" suddenly booked in.

"The House of Usher," 49th St. (9th week). Probably so geared operating expenses very low; explains continuance. Under \$2,000.

"The Merry World," Imperial (6th week). Rated also ran among summer musicals; designed English revue, but American players and material injected; business mediocre since start; last week bad at about \$10,000.

"The Patsey," Booth (30th week). Final week; notice went up Saturday, when gross slipped under \$3,000; doing very well until two weeks ago.

"The Shanghai Gesture," Shubert (24th week). Took slump recently, but rep of drama should attract good business from summer visitors; last week about \$12,500.

"The Vagabond King," Casino (42d week). Change in lead may not have materially affected business last two weeks; conditions forced down all run attractions; under \$12,000.

"Vanities," Earl Carroll (54th week). Final week; picked good spot to end long run; new edition late next month; \$12,000.

"What Every Woman Knows," Bijou (14th week). Cannot go much further unless business comes back; made excellent showing for revival; last week about \$5,000.

"Ziegfeld's Revue of 1926," Globe (4th week). Ziegfeld changed title of show again, "No Foolin'" label being out; may make revue annual affair; last week estimated at \$27,000.

St. Louis Opera, \$36,000; Just About Breaks Even

St. Louis, July 13. A new attendance record for 1926 was established for "Il Trovatore" at the Municipal Open Air theatre in Forest Park when over 55,000 people witnessed the performances during the week. The receipts were the largest of the summer, approximating the \$36,000 record held by "The Merry Widow" during 1923. Despite the heavy gross, "Il Trovatore" barely covered expenses as it was the most costly production ever staged by the opera company. Imported singers, including Frances Peralta, Marion Telva, Greek Evans, Judson House and James Wolfe were brought here.

The eighth week of the opera season began Monday night with the full light opera cast in "Sweethearts."

Bainter-Harris Friction?

A brief press notice sent out by William Harris to the effect that Alice Brady would be presented in "Sour Grapes" early in the season caused surprise.

The star role was originally set for Fay Bainter, under Harris' direction, ever since she rose to stardom. Friction between Miss Bainter and the manager is reported.

Harris has not been active in producing for the past two seasons. Miss Bainter appeared under other managements, but "by arrangement with William Harris."

"Ace" Show Held Over

"An Ace in the Hole," tried out on the road and scheduled to follow into Cohan's, New York, next week, has instead been withdrawn for revision, to reopen in September.

The piece is the initial legit production venture of Robert Sterling and Benjamin Fine, who operate a chain of picture and vaudeville houses in New Jersey.

PEGGY WOOD, 'VICKY'S' STAR

Peggy Wood will be starred in "Vicky," going into rehearsal next week, with Jed Harris and Crosby Gake jointly sponsoring. The piece gets under way at Long Branch, N. J., Aug. 9.

Morrissey's Revue Closed; Nanette's 3d Time in L. A.

Los Angeles, July 13. Despite Jeanne Eagels missed the Monday night show at the Biltmore last week and it was necessary to make refunds, on its third week "Rain" in seven performances drew \$20,500.

Duncan Sisters who sacrificed two performances at the Mason due to the death of their brother, played to capacity for the balance of the week beginning Tuesday night and drew close to \$19,000.

Two of the local houses closed here Saturday until new attractions can be obtained. They were the Majestic where Will Morrissey's Revue in its third and final week topped \$7,000, and El Capitan where "No, No, Nanette" for its third return to town finished its second week to \$7,400, an all-around loss to Edward D. Smith who operates house and show.

"Her Temporary Husband" in its second week at the Morosco did very well at \$5,340.

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Only Show in Boston, 'Dearest Enemy,' \$14,000

Boston, July 13. With but one legit in town business here is about what might be expected for midsummer.

"Dearest Enemy," at the Tremont, about \$14,000 last week.

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MOOSER'S "NIC NAX"

Revue Opening at Cort, New York—Fritz Scheff in Lead

George Mooser is promoting a new revue called "Nic Nax" (present title) for the Cort, New York, July 26.

Paul W. Porter and Matt Kennedy have written the book, with score by Gitz Rice and Warner Janssen. Dances are to be staged by Jack Connors.

In the cast are Fritz Scheff, Dorothy McKaye, Katherine Witchie, Ruby Hoffman, Lorraine Sherwood, Hamill Sisters, Ray Raymond, Fred Santley, Ralph Riggs, Harry Short, Bobby Grieg, Paul Porter, Harry Kelly.

Conway's "Push Over"

"The Push Over," a prize fight comedy by Jack Conway (Variety's staff) and Daniel Kusell will try out at the Broadway, Long Branch, July 26.

In the cast are Thomas Ross, Lulu Mae Hubbard, Beatrice Nichols, G. Pat Collins and John Winthrop.

Kusell is staging the show, also the producer.

Morris' Children's Farce

"Separate Checks," farce by Gordon and Wilhelmina Morris, is slated for early production by a new producing firm. Both are children of William Morris, actor.

In addition to the collaborative effort of brother and sister, Gordon Morris has written a farce, single handed, "The Big Stiff," also scheduled for production next season.

Shows in Rehearsal (AND WHERE)

"All the Way From Texas" (David Belasco) Lyceum.

"Nic-Nax of 1926" (Nienax, Inc.) Cort.

"My Country" (Shuberts) Ritz.

"Gay Paree" (Shuberts) Century.

"Washington Heights" (Kohler & Wolcher) Bryant Hall.

"Coal-Oil Jenny" (A. L. Erlanger) Fricke.

"The Imaginative Girl" (Edgar Selwyn) Times Square.

"Hold 'Em Up" (Golden & Wallach) Hudson.

"Cowboy Crazy" (Lawrence Weber) Longacre.

"Pyramids" (Wallace & Martins) Cohan's.

"A Small Town Gal" (Clark Ross) Bryant Hall.

"One of the Boys" (Sam Orange) Bryant Hall.

"A Youth's Companion" (Chamberlain Brown) Cohan's.

"In Blows Nancy" (Schwab & Mandel) Martin Beck.

"The Push Over" (Daniel Kusell) Carroll Studios.

AVERAGE \$7,000 TO \$8,000 GROSSES LAST WEEK FOR CHICAGO LEGITS

'LeMaire's Affairs' Stirs Up Mid-Summer—'Betsy Nobody' Not Given Chance—'Black Velvet' May Do Something—'Conscience' Faded Away

FRISCO GROSSES

San Francisco, July 13. Business in the legitimate last week satisfactory. "Tip Toes" opened at the Curran to practically a turnaway first night audience and clicked heavily. Production noteworthy and principals all excellent; \$20,000, big.

At the Columbia Blanche Bates and Margaret Anglin opened a brief season with "Caroline," co-starring Demand briek and gross satisfactory, doing \$13,000.

Henry Duffy at his Alcazar had one of the best weeks he has had with "The Show-Off," doing \$7,500.

At the President "Love 'Em and Leave 'Em" also continued to climb in receipts, reaching \$7,000 in the third week.

The Wilkes remained dark, due to the sudden and unexpected closing of "Nancy" after the chorus went on strike and refused to continue. The house reopens with Pauline Frederick in "The Lucky Sam Carver."

At the Capitol Isaac Upham's film, "Pieces of China," held over and drew fairly; \$5,000.

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EQUITY AGREEMENT IN 'NANCY'S' BACK SALARY

Brother of Tom Wilkes Made Accepted Proposal—35 People Claim 1 Week's Pay

Los Angeles, July 13. An unique Equity agreement stands between 15 chorus girls and men of "Nancy," the Tom Wilkes musical, and \$766 which they claim is due them from the coast producer.

When the show was about to close after playing three weeks at a local theatre, Alfred T. Wilkes, brother of Tom Wilkes and representing the Wilkes Theatrical Corporation, appeared before Wedgwood Noel, local Equity representative, stating that he had secured an assignment from his brother of all rights to the show. He thought it was a good production and if continued, would be a success, otherwise it would have to close without notice. He asked for permission to open the production in San Francisco and declared that he would assume all responsibility for back salaries in Los Angeles if any profits from the San Francisco engagement.

Tom Wilkes owed wages to the company for the last week of the local engagement, from July 13 to 19. Al Wilkes agreed to furnish box office statements nightly to the cast as well as statements of expenses. He guaranteed three weeks with full salaries in San Francisco and their last week's salaries in Los Angeles to be paid out of the profits, if the members of the company would sign an agreement, witnessed by the Equity representative, that this was satisfactory with them.

All Signed

Nine principals and 26 members of the chorus, the entire company, according to Noel, signed the agreement. After the company broke up in San Francisco where Al Wilkes had paid them the three weeks' salary there, in addition to transportation back to Los Angeles, 15 members of the chorus returned here and filed claims against Thomas and Marie Wilkes for the final week's work in this city.

This came after Al Wilkes asserted that the northern booking had not been profitable and he was therefore unable to pay them the Los Angeles back salary.

Several chorus girls exhibited checks given them by Thomas and Marie Wilkes for the last week's work in Los Angeles, which had come back. Deputy State Labor Commissioner C. E. Lowy has set hearings on the case for July 13. Among the performers who filed

Chicago, July 13. "LeMaire's Affairs" (opening last night at the Woods) fired the first healthy shot of activity local legitts have checked in many weeks. It was a typical loop premiere. The gang that "puts over" a show in Chicago via "the word-of-mouth" system registered to a member meaning that it was an opening of importance.

On its tottering feet "Artists and Models" is going to draw further troubles from "LeMaire's Affairs." The "specs," who haven't done much for the Apollo attraction because they can't spot a summer haven at the Woods.

"The City Chap" moved over to the Harris to make room for the new Woods show, and there's going to be quite a gamble with "Chap." Figuring an average \$13,500 to \$14,000 gross for "Chap" at the Woods, it's going to require hard campaigning to make the transfer to the Harris profitable, especially from the house's viewpoint. It's a private bankroll behind "Chap" now.

"Betsy Nobody" doesn't look to have a ghost of a chance at the Cort. It was rapped unmercifully by the critics. "Black Velvet" is given an outside chance at the Playhouse. The new Tuerk-Simmonds combination probably has arrayed operating expenses to meet summer conditions.

"Conscience" went by the wayside at the Adelphi, doing worse than anything that this house has offered in many weeks. "Frosty" started off Sunday without much being known about it, and here again it looks as if the bankroll will have to be considerable to withstand conditions.

"Castles in the Air" is winding up the local engagement with a great hurrah. All sorts of cast changes are being made, the New York company being separated from the Boston company. Matinee trade is sensational for July. The Elks are in town this week, but again the outlook for convention trade isn't encouraging.

Estimates for Last Week

"Frosty" (Adelphi, 1st week). Opened Sunday. "Conscience" did quick fadeaway.

"LeMaire's Affairs" (Woods, 1st week). A brilliant summer opening last night. Midseason demand for opening night tickets.

"City Chap" (Harris, 7th week in town, transferred from Woods). New capital (Hal Skelly and local newspapermen) will try to keep this one intact. Will have to do much better than it did at Woods to give house any kind of break.

"Divorcons" finished to around \$7,000.

"Gentlemen Prefer Blondes" (Selwyn, 11th week). Extra Fourth matinee kept gross close to the prevailing average of last four weeks. Approximately \$16,000.

"Black Velvet" (Playhouse, 2d week). Got some good boosting in critics' reviews, holding around \$7,500 gross in eight performances.

"If I Was Rich" (LaSalle, 10th week). Another indication engagement will be extended because \$7,000 to \$8,000 grosses are O. K. All contract clauses have been waived, both sides, making it easy to play out the summer season.

"Betsy Nobody" (Cort, 2d week). How far it can go after severe panning is problematical. Didn't figure stronger than \$5,000 gross.

"Castles in the Air" (Olympic, 34th week). Finishing up local engagement with early weeks' momentum. Matinee trade close to sell-out, if not. Registered strong \$23,000.

"Out of Towners" (Four Cohan's, 10th week). Consistently holding between \$8,000 and \$9,000 gross, slipping only with run of general trade in town.

"Artists and Models" (Apollo, 10th week). Erratic business, such as has predominated since premiere. Nothing done seems to stir 'em up and now probably will draw heavy opposition from new Woods attraction.

\$18,000.

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claims, stating the amounts due them were, Donna May Park, \$35; Marie Merritt, \$35; Madeline Gage, \$35; John McCulloch, \$30; Dave Abbott, \$65; Jeanette Fuller, \$25; Sylvian Longshore, \$35; Jack Jordan, \$35; Nadine Wayne, \$15; Lew Fay, \$35; Mary De Brell, \$25; Virginia Buchanan, \$15; Jack Ramler, \$35; Emily De Voe, \$10, and Gene Levant, \$30.

INSIDE STUFF

ON LEGIT

A Greenwich Village revue, "Bare Facts of 1926," is butting on the Broadway revue racket, claiming to have in the cast "the most beautiful girl." Both Carroll's "Vanities" with Dorothy Knapp and "A Night in Paris" with Katherine Ray advertise that they have "the most beautiful girl."

"Bare Facts" also claims the same thing, but specifies that their "beautiful girl" is only the most beautiful in Greenwich Village. Murray Phillips and Katherine Kirkwood in association are presenting the show jointly at the Triangle.

A play announced by Jones and Green for fall production is called "People Don't Do Such Things," by Lyon Mearson and Ed Schoenbaum. The play was recently offered to A. H. Woods, who liked it but turned it down because of a risqué theme which he is stated to have declared was really not objectionable, but that he didn't intend to be mixed up in any more "investigated" plays for some time.

Mearson, one of the authors, was editor of "True Stories" for the Macfadden publications for several years, having recently resigned to devote himself to writing for the stage. He also has several novels to his credit.

Jeanne Eagels, starring in "Rain" at the Biltmore, Los Angeles, failed to report for the evening performance on the Monday following the Fourth, having taken advantage of the two-day holiday (no Sunday performances) to go to Santa Barbara with friends. At the last minute a telephone message was received from the star advising that she could not possibly make the show and, Wilma Thompson, her understudy was pressed into service, without a moment's warning.

As the play progressed the capacity audience noted the absence of the star. A general exodus began, with about 75 per cent of the customers demanding their money back. The affair was hushed up by the Los Angeles dailies, presumably at the request of the management. Miss Eagels resumed her place Tuesday.

An echo of the unprecedented \$55 top scale for the premiere of "Scandals" at the Apollo, New York, is the first time a manager has taken pity on the ticket brokers. George White did last week, when he refunded over \$2,000 to the agencies.

It was well known the brokers failed to dispose of their first night allotments. Because of the heavy impost, first night regulars passed it up and brokers sold tickets for what they could get. When White was shown the books to prove the loss and realized that the boys were forced to get rid of "Scandals" allotments last week in the face of the heat, he decided to make the kick-back. Last week "Scandals" registered capacity on a box office statement, but the agencies had to slice prices or "eat 'em."

B'WAY'S AWFUL BIZ

(Continued from page 37)

week comprised "Scandals" (Apollo); "Lulu Belle" (Belasco); "Garlick Gaieties" (Garlick); "Ziegfeld Revue" (Globe); "The Merry World Revue" (Imperial); "The Cocoanuts" (Lyric); "Sunny" (Amsterdam); "Shanghai Gesture" (Shubert), and "The Great Temptations" (Winter Garden).

In the cut rates there were listed Monday "Kongo" (Biltmore); "The Patsy" (Booth); "Vanities" (Carroll); "Sex" (Daly's); "Is Zat So?" (46th St.); "House of Usher" (49th St.); "One Man's Woman" (48th St.); "Love in Mist" (Gaiety); "At Mrs. Beam's" (Guild); "Alias the Deacon" (Hudson); "Merry World Revue" (Imperial); "Great God Brown" (Klaw); "My Magnolia" (Manfield); "Craig's Wife" (Morosco); "Kitty's Kisses" (Playhouse); "Girl Friend" (Vauderbilt), and "Laff That Off" (Wallack's).

The heat wave Friday and Saturday found advance brokers dumping into the cut rate counter a number of the buys. For "The Merry World Revue" Saturday night there were 36 people on the lower floor by actual count. They bought part of the premium dump into the cut rates.

Shuberts Losing Belasco, Wash., Besides Poli's?

Washington, July 13.

If rumor can be credited the Shuberts are set to lose their other house here, the Belasco. The government is reported as wanting the site where the theatre stands as well as the Cosmos Club adjoining.

The purpose is to carry the government building now occupying the corner site on up the entire block.

The story has it that an offer has been made for the theatre with but a few thousand dollars standing in the way of acceptance.

The building on the corner is now occupied by a unit of the Internal Revenue Bureau; this, however, is scheduled to be moved into the new building to be erected for that entire bureau. Commissioner Blair is endeavoring to get the Poli site, owned by the government, for the revenue building, cutting out the Department of Justice. If this is done, the house for which the Shuberts and Poli pay a net rental of \$5,000 annually, will be taken over during the current season.

As to the Belasco report, a Variety reporter could secure neither confirmation nor denial, though practically everybody connected with the building program was queried.

The Belasco, said to be jointly run by David Belasco and the Shuberts, was formerly the Lafayette and faces the park of the same name. It is an old, small capacity house, used in the greater part for Shubert try-outs. It was the home of Shubert vaudeville for a season or so.

'PYRAMIDS' WITH ORIG. CAST

Wallace & Martins have shuffled their plans again. They will not permit "Pyramids" to repose in limbo over the summer but will reopen the piece next week at Cohan's, New York.

Carol McComas and the original cast in tryout at Werba's, Brooklyn, two weeks ago, are retained.

"STORM CENTER," ANOTHER

"Storm Center," by Jessie Ernst and Max Simon, has been added to the legit production list of Al Lewis next season.

REP COMPANY, STRANDED IN GA.; EXTRAORDINARY HARDSHIPS

Wilson Brice Persuaded Actors to Join Him—Some Still Left There—Sheriffs and Attachments Daily Dread, Besides No Money

An experience of repertory players in the South unfolds a story of hardship that is almost unbelievable in these days of actors' organizations.

Stranded and without enough money for a bare existence, some members of a company called together by Wilson Brice, a suspended Equity member, are still hopelessly stuck in the interior of Alabama.

Brice called for players for his company to report at Huntsville, Ga. Richard Lloyd, one of those who responded, telegraphed Equity's Chicago office for information as to Brice's status. As Decoration Day intervened, his message was not received for several days.

Meantime, Lloyd, his wife, Vivian Mayo, and others went to Huntsville at Brice's urging that everything was all right. Most of the company was recruited from the middle west, others in the outfit being Al Murphy and his wife, Dorothy Lynne; Marguerite Bittner and her mother (Ella), Ed Dillon and Rolka Clayton.

Trouble Commenced

Rehearsals were held and the company opened at Huntsville June 16, trouble cropping up right off. T. C. Germaine, who conducted the theatre, tendered a bad check in payment of the state license. A sheriff appeared and attached everything in sight, including the personal trunks of the players, who were assured that was legal in Georgia. The players were advised later that a bond would be required, but as they had already arrived in the South there was nothing else to do but take a chance.

The first night's gross at Huntsville amounted to \$44, of which 60 per cent, or \$26 went to the company. The show moved on to Gadsden, Ala., in some manner. There the first four nights and a matinee resulted in each player receiving \$2.60, \$1.46, \$2.15 and \$1.45 after each performance. The pro rata share of each player was never over \$2.50.

40c. Per Player

The limit came in Gadsden, when

for two performances each player got 40 cents per performance. The electric light bulbs were removed from the theatre, the management fearing attachments.

In the latter town a beauty parlor allowed the company a permanent wave, manicure and facial to be given away as prizes. After three days of advertising the beauty parlor prizes, \$34 was grossed. Of that each player got \$2.50. With no chance of an "out," Brice decamped for Atlanta and stranded the troupe.

Lloyd's wife was taken ill with a pus condition of the kidneys, an ailment common in that section. Lloyd pawned everything he had to procure medicine, then applied to Equity's New York office for return transportation. He was sent \$125, and arrived in town Monday. The Murphys were also aided by Equity, but the other members of the company were delinquent in dues and did not apply for aid. It is presumed they are still floundering around the South.

'POOR NUT' IN CHI. AUG. 29

Patterson McNutt's decision to send "The Poor Nut" on tour again next season, will defer Elliott Nugent's plans to blossom forth in a new play which had been announced.

"The Poor Nut" reopens at the Cort, Chicago, Aug. 29 with Nugent and practically the original cast intact.

DOROTHY WHITMORE

Prima Donna

of

"BLOSSOM TIME"
"ROSIE O'REILLY"
"NO, NO, NANETTE"
"BE YOURSELF"

and now

"The Merry World"

Imperial, New York, Indef.

BROADWAY LEGIT DEBUT

Tonight (July 14)

IRWIN ABRAMS

CONDUCTING

HUGO FREY'S TROUBADOURS

The Victor Recording Orchestra

FEATURED IN LEON DE COSTA'S

"THE BLONDE SINER"

CORT THEATRE, NEW YORK

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ZIEGFELD REVUE

GLORIFYING THE AMERICAN GIRL

"BEST MUSICAL COMEDY REVUE ZIEGFELD EVER PRODUCED"

GLOBE Hwy. & 46 St. Eves. 8:15. Pop. Mat. Wed. & Sat. 2:15.

New Amsterdam Thea. W. 42d St. Eves. 8:20

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Manager, Dillingham & Siegfried, M. Dn.

CHARLES DILLINGHAM presents

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And her Star Company in

"SUNNY"

Aristocrat of Musical Comedies

MUSIC BOX Th. W. 46 St. Eves. 8:30

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CRADLE SNATCHERS

A Sparkling, Clever, Scintillating Comedy

with MARY BOLAND

And a Wonderful Cast

MOROSCO Thea. W. 45th St. Eves. 8:30

Mat. Wed. & Sat. 2:30

THE DRAMATIC HIT

Fallster Prize Play

CRAIG'S WIFE

By GEORGE KELLY

with CHRYSTAL HERNE

BELASCO Thea. W. 44 St. Eves. 8:30

Mat. Thurs. & Sat. 2:30

DAVID BELASCO Presents

LENORE ULRIC

as LULU BELLE

PLAYHOUSE 48 St. E. of B'y. Eves. 8:30

Mat. Wed. & Sat. 2:30

Summer Musical Delight!

KITTY'S KISSES

PLYMOUTH Thea. W. 45 St. Eves. 8:30

Mat. Thurs. & Sat. 2:30

POPULAR MATINEE THURSDAY

WINTHROP AMES' GILBERT & SULLIVAN OPERA CO.

IOLANTHE

VANDERBILT 48 St. E. of B'y. Eves. 8:30

Mat. Wed. & Sat. 2:30

LEW FIELDS' NEW MUSICAL COMEDY HIT

"THE GIRL FRIEND"

2 in 1—THE ACT WITH A POLISH—2 in 1

TED REILY and SALLY DORAN

IN BROADWAY'S CLASSIEST AND SASSIEST VARIETY OFFERING

"SALLY'S SALLIES"

A Beautiful Stage Picture—A Riot of Laughter—Personification of Class—Pretty Melodies—Clever Dancing and Stage Production

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stage Numbers or insert business to Dialogue. conceive, write and stage Dialogue, Songs, Acts. design Scenery, Wardrobe, Novel Effects, Mechanical, Electrical, etc. are both capable and versatile performers.

MANAGERS—Please cover this act. We may interest you.

PERFORMERS—Let us submit script for your new act. Original and novel ideas, songs and dialogue.

7 YEARS CONTINUOUS SUCCESS ON BROADWAY

THERE MUST BE A REASON

PLAYS ON BROADWAY

MY MAGNOLIA

Colored musical comedy in two acts presented by Walter Campbell at the Mansfield. July 12; Eddie Hunter featured and with Alex C. Rogers wrote the book, latter doing lyrics; music by C. Luckey Roberts; dances directed by Charles Davis.

Cast:
 Peggy Harvey.....Hilda Rogers
 Jodely.....Percy Colston
 Mr. Workem.....Lionel Monogus
 Upton.....Dink Stewart
 Downson.....Henry "Gang" Jines
 Johnny.....Louis Simms
 Benny.....Adelaide Hall
 Chief.....Claude Lawson
 Dusty.....Alberta Perkins
 Grenadine.....Mabel Gant
 Sherman.....Eddie Hunter
 Lightfoot.....Charles Davis
 Delatave.....George Randol
 A Member of Dominoes.....George Nanton
 Two Members, Chas. Davis, Clarence Peters
 Train Announcer.....Claude Lawson
 Magnolia.....Catherine Parker
 Widow Love.....Lena Sanford Roberts
 Constable Sapp.....Barrington Carter
 Lulu Belle.....Estelle Floyd
 Snippy Mason.....Snippy Mason
 Uncle Pl.....Alex C. Rogers

The summer seasonal colored musical comedy got away to a delayed start at the Mansfield Monday evening. It drew a good weather break following the torrid weekend, but several hundred first nighters took the air long before the show was over; in fact, a number walked out at the end of the first act, clocked 10.35. It was nearly 9 when the curtain rose, but it was Tuesday a. m. daylight saving time when the finale broke.

"My Magnolia" was "booked" to a fizzle. It started o. k. and then pace was forgotten. Plenty of time to get the show in shape for the knowing audiences expected on Broadway, for this particular piece has been around for some time. It was known as "Struttin' Time" and played around the colored circuit for about 20 weeks. Sam Grisman had the troupe originally. Walter Campbell took it over and it showed in Philadelphia. Recently a theatre ticket broker became interested along with two others.

The length of the first night performance is partly blamed on the number of encores, given for any excuse. Colored people were spotted throughout the lower floor and occupied several boxes. From such sources there was ready and always present applause. The encore habit is peculiar with colored shows and becomes flagrant when colored authors and directors have their way. Alex C. Rogers, who wrote the lyrics, is in the cast, and C. Luckey Roberts, the composer, was at the piano in the pit. It was probably their fault that a serenade number ran for over 12 minutes. Coming at 11.30 it was draggy and boring. There are too many slow tempo numbers in the show.

The speed of the going was provided by eight male hoofers, billed as "feather foot dancers." Almost any colored show has its peck of hoofers, but this bunch of boys can go and do whenever permitted. At the opening they stepped on it individually and pulled some new and difficult foot and leg work. The hoofers as programmed are John Worthy, George Nanton, Wm. McKelvey, Walter Gregory, Harry Hunter, Snippy Mason, Charles Saltez, Buddy Green and Clarence Peters.

Eddie Hunter, the featured comedian, was funny only in spots, and he seemed to be wrapped up in the book too much. He perhaps has the best comedy chance in an initiation scene, in the Galloping Dominoes Club.

Alberta Perkins, an ample comedienne, really copped the comedy honors. She shook a mean duster and scored with a lyric on that theme. Down towards the close she again stood out in handling a humorous lyric, "Baby Wants," punctuated for a real laugh by Hunter. There were several sabbie actresses of ample dimensions in the somewhat rangy cast. Quite a few characters doubled.

Two high brown "lookers" in the

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

show in Adelaide Hall and Catherine Parker. Miss Hall handled "Spend It" well and displayed grace in her dancing bits. She took lead in a number that in melody resembled a stand-out tune in the current "Scandals." Hilda Rogers, an ingenue, had her best number in "Headin' South," and was good with "Pay Day," one of the lighter and livelier numbers.

It was claimed that "My Magnolia" was loaded with song hits, but they did not shine out Monday night. "Magnolia" and "Baby Mine" are the best melodies. Paul Bass and Percy Colston handled the numbers, respectively. Rogers' lyric for "Parade of the Christmas Dinner" is good and typical of the colored fancy for food.

There is a gal in the cast who at times speaks like Lenore Ulric's "Lulu Belle," and there is a character by that name but it isn't that type of show by any means.

"My Magnolia" seems fated for tough going, for it is unlikely the brokers can dispose of tickets, and that leaves its principal avenue of support via cut rates. Wholesale eliminations and additional players would doubtless make it better entertainment.

PLAYS OUT OF TOWN

HONEST LIARS

Mamaroneck, N. Y., July 7. George MacFarlane presents farce in three acts, by Robert Weenolsen and Sherrill Webb. Staged by Frank Smith.

Cast:
 Minnie.....Margaret Walker
 Dr. Harold Stoddard.....Alfred Kappeler
 Mrs. Patty Stoddard.....Kathleen Lowry
 Mr. Whosis.....Francis Murphy
 Dr. Sherwood.....Alsworth Arnold
 Helen Sherwood.....Adelaide Rondelle
 Miss Smee.....Harriet Harbaugh
 Mr. Bunne.....Neil Pratt
 Dickie Chambers.....Robert Woolsey
 Aloysius.....Vincene Strain
 Red Mike.....Jay Wilson

"Honest Liars," by two new playwrights, Robert Weenolsen and Sherrill Webb, and presented by George MacFarlane, is just one of those obviously bad plays that can't stand a chance in New York. It opens there at the Harris theatre July 15.

It is one of the crudest pieces of work seen in a long time. The Mamaroneck audience walked out on it. If there is any story which can be found in the mass of wreckage at the bottom of the heterogeneous pile it is that of two stolen babies.

It seems that the wife of a doctor went out one night with a young man engaged to another girl. The place they went to was raided, and during the excitement the couple escaped in a stolen car. When they stopped the car they discovered two babies in the back seat.

Practically all the characters of "Honest Liars" are extraneous, at least in impression on an audience. People are dragged in with no excuse and dragged off again with less. The story gets a start with a few lines, a couple of characters appear and do a sort of vaudeville act and after their turn there are a few more lines for the plot, then another vaudeville act.

The playing is about as negative as the play. Robert Woolsey struggled with the lead and registered in spots, but no one could do much of anything with the material. A good bit of pantomime was furnished by Neil Pratt, but it is feared the authors had nothing to do with that. The rest of the cast is pretty much out of place and off key.

Theatre Guild School

Scarborough, N. Y., July 9. The Theatre Guild School opened in "Seventeen" here tonight as the "Scarborough Stock Company" in Frank Vanderlip's Beechwood theatre. The name of the company comes from a rather unique experiment in conducting schools of the theatre, that of operating graduating students as a regular stock, come and pay or stay away and don't pay.

It's on a subscription basis, and though from the spot of the house it can hardly make money, with free rent and no salaries it may break about even on cost of production and publicity.

The playing was remarkable for students. As a matter of fact, it wasn't at all an amateur or student performance, but one that could grace a good many New York stages. The youngsters got away with the grown-up parts in surprising fashion, while, of course, the kids were meat for them. "Seventeen" was a sharp bit of choosing for them as a vehicle.

Arthur Jacobson did some splendid work as William Sylvanus Baxter, while a 16-year-old, Ellen Dorr, literally stopped the show a couple of times with her breathless, tedious Jane Baxter. Linda Watkins as Lola Pratt and Ben Lackland as Genesis plugged in some nice work,

too, while the rest of the cast was nothing short of surprising.

Winifred Lenihan, who stepped out of playing this year to conduct the school, did the directing. Next year she returns to the stage. The executive manager of the Theatre Guild School is Hamilton MacFadden.

The plays in Scarborough are being given four nights a week, starting Wednesday. Next week comes Shaw's "Fanny's First Play," the third week, "Lillom," and the final session, "The Charm School."

The class is composed of 21 students, cut down from 105. The new class which registered last week numbers 122.

FOREIGN PLAYS

LES COMPERES DU ROI LOUIS

Paris, June 26. More of a series of tableaux with comments in verse by Paul Fort than a historical drama should be the description of the five-act chronicle which the House of Moliere produced with a certain local success.

This author has elected himself the champion of Louis XI, and repeats episodes in the brilliant reign of this cunning French monarch already amply dissected by historians but which the Comedie Francaise audience is pleased to see again as a change to the usual classics.

Fort is not a great poet, notwithstanding his appellation of Prince of the Craft, but he arranged his pictures with the aid of the producer in sympathetic language.

Thus we see "Les Comperes du Roi Louis" with pleasure, the stage effects replacing the lofty verbosity anticipated in this patriotic show. There are a couple of fresh characters introduced, in the imaginary personages of Marianne, a maiden who becomes insane when her father is murdered before her eyes, and Guillaume Biche, a jovial sub-

ject, or sort of Falstaff, whose recitals are epic of the tavern.

The leaders of the Comedie Francaise have joined in this patriotic amplification of the companions of Louis XI, the king being splendidly taken by Denis d'Ines; Leon Bernard created Riche, and Berthe Bovy, Marianne des Cordes.

But certain local critics exaggerate when they dub this fine production as Shakespearean. The Stratford Bard relied on his own philosophy for effect, whereas Paul Fort depends too much on the stage setting. Moreover, his scenes are too disjointed.

Kendrew.

CIGALE REVUE

Paris, June 29.

The two-act revue, "Cent Jeunes Filles nues" signed Max Eddy, Andre Gaillard and J. Montoux at the Cigale does not contain 100 naked girls as the title indicates (referring no doubt to the Bouffes musical comedy where there are three), but there are perhaps a dozen underdressed damsels introduced as the chorus.

As a matter of fact, the show does not contain anything worthy of praise, barring a bit of terpsichorean exercise by Roberty.

Mme. Polaire is featured in a couple of sketches, but she has weak material. Back tries to be funny in spite of the lack of appropriate text; Simone Melville fails to impress, though trying hard.

It is one of the poorest efforts mounted at the Cigale.

Others laboring in vain to push over a witless offering are Paul Clerc, Chas. Dar'hez, Marjal, Loulou Campana and some women baptized the Brill's Sisters (with a suspicious looking apostrophe).

A sketch explaining how foreigners are "had" at Montmartre cabarets has a certain verity to prevailing conditions.

Kendrew.

HABIMA THEATRE TROUPE

Paris, July 5.

The Habima Art Company has been at the Theatre de la Made-

leine. It proved a revelation to the French critics as a composite troupe.

Without pretention this Jewish dramatic organization, directed by Zenuach and Vaktangoff, has presented in the most realistic manner the three-act legend, "Dybbuk," of the Yiddish author, S. An-Sky, translated into Hebrew by Blalik.

The subject is adapted from the Jewish folklore, and is of that undecipherable attraction which brings two beings together. The Dybbuk is best described as an affinity, a craving for the unity with a fellow soul.

This gloomy study of Russian superstition is admirably expounded by the Habima theatre players from Moscow. While the least role is held by a talented actor, special mention in the present drama goes to Miss A. Rovina as the occult wife, Itkine as the father, S. Proud-kine, Varchaver (Hanan) and Mme. Youdelevitch, all consummate artists.

Kendrew.

LA MOUCHE ESPAGNOLE

Paris, June 26.

The rollicking farce imported from Belgium, as a summer bill for the independent management of the Ambigu, is extremely funny, albeit the main idea is not particularly new.

It concerns a courtesan who plants on to two different lovers the son she has had by another, not named.

The authors, Arnold, Bach and Devere, have used all the ingredients in the dramatic kitchen to serve a spicy dish without which no self respecting comedy would venture before the footlights in this day.

After having paid richly for the education of their supposed offspring, the quasi-fathers perceive they have been euchered, but only after an elegant youth of a respectable family has been mistaken for the natural son.

Kendrew.

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**Two Patents Granted in Washington—Predicted
Company Would Bring Out Device—Operates
WEAF—Patents on Pictures**

Washington, July 13.
Patent Office has granted two patents to the American Telephone and Telegraph Co., covering the transmission of programs via wires to phone subscribers.

During the recent copyright hearings before the Senate and House Patents Committees it was predicted that this company (WEAF) would ultimately bring out such a device with broadcasting gradually adjusted to the plan of paid listening in.

Full information on these patents, as well as others included in the following list selected from the Official Gazette, can be secured by forwarding 10 cents to the Commissioner of Patents, Washington, giving the name of the invention and the serial number:

Motion Pictures

Camera (still), A. Grieves, Springfield, O., 1,591,484.

Level and perpendicular finding device, W. J. Ashcraft, Short Creek, W. Va., assignor of one-half to L. W. McClure, Short Creek, W. Va., 1,591,076.

Positive film-band-strip and method of manufacturing it, Hans Friess, Nuremberg, Germany, 1,591,118.

Machine for the automatic coloring of films, G. A. Salina, Vincennes, France, assignor to Pathe Cinema, Anciens Etablissements Pathe Freres, Paris, France, 1,591,436.

Film splicer, J. Tessier, Rochester, N. Y., assignor to Eastman Kodak Co., Rochester, N. Y., 1,591,506.

Film-feeding device, J. Hapbach, Essen, Germany, assignor to Fried. Krup Aktiengesellschaft, Essen-on-the-Ruhr, Germany, 1,591,763.

Lens hood (still camera), W. S. Shinn, Dobbs Ferry, N. Y., 1,591,567.
Motion picture projection machine, R. L. Ramsey, Cincinnati, O., 1,591,161.

Talking motion-picture film, A. L. Curtis, Payson, Utah, 1,591,081.

Motion-picture apparatus, F. H. Owens, New York city, 1,591,881.

Music

Note sheet for player-pianos, P. J. O'Neill, New York city, 1,591,139.

Automatic musical instrument, S. L. Fisher, assignor to Pratt Read Player Action Co., Deep River, Conn., 1,591,300.

Parks

Amusement device (park motor-boat in tract waterway), G. A. Schmidt and William Schmidt, Jr., Chicago, Ill., 1,591,566.

Amusement structure, J. A. Miller, Homewood, Ill., 1,591,722.
Track for dog racing, L. G.

Mrs. Richard Mansfield Will Play Sketch on Radio

The widow of Richard Mansfield, Mrs. Beatrice Cameron Mansfield, will leave her retirement and make her radio debut July 20 when playing the leading role in her own playlet, "The Quality of Mercy," from WGHS.

The performance is under auspices of the Episcopal Actors' Guild of America and may lead to Mrs. Mansfield taking the sketch into vaudeville.

For the radio presentation, the following players will be in support of Mrs. Mansfield: Leslie Palmer, Walter Lowrey and Rexford Kendrick.

Silvertowns in Concert

The Wolfsohn Musical Bureau is taking the Silvertown Cord Orchestra and the Silver-Masked Tenor out on tour in concerts opening Oct. 4 and concluding April 27.

The Goodrich Silvertown band will go off the air for that length of time, the B. F. Goodrich Rubber Co. to maintain its "time" on the ether but with another attraction pending the original unit's concert itinerary which will further spread the name of the Goodrich organization.

Diamond's Night Club

Maurice Diamond has leased the former Lotus Gardens above Churchill's on Broadway for five years, and will open a new night club in September.

Diamond has signed the Phil Romano Orchestra and will stage a 20-people revue.

Omaha Radio Show Sept. 6-9

Omaha, July 13.
The Omaha Radio Trade Association holds its big show Sept. 6-9, which is prior to the New York exposition.

Throckmorton, Tampa, Fla., 1,591,797.

Miscellaneous

Program transmission over telephone wires to telephone, J. F. Toomey and H. E. Phelps, New York City, assignors to American Telephone and Telegraph Co., New York city. (Two patents), 1,591,107 and 1,591,108.

Novelty or Straight?

Variety's recent comment on the popularity of the novelty and singing orchestra over the straight dance band has given rise to more discussion, verbally and by correspondence, than anything of interest in band circles for some time.

Edward Wittstein, an orchestra booker and leader of veteran ability whose New Haven, Conn., headquarters have furnished Yale and other collegiate music for many years, differs with our opinion on the novelty band:

Wittstein has it:
Editor Variety:

I notice in Variety you state that the day of the straight orchestra is over and that the singing orchestra is to the front. I am sorry to say that you never made a bigger mistake in your life as when you wrote this. From my observation the conditions are just reverse. I believe that the singing orchestra is nearly through and the straight orchestra is coming along stronger than ever. I have been going along catering to society folks for twenty years with a purely straight band and find that at the present time my business is stronger than ever in spite of the competition that some of the so-called novelty and singing bands have given me. I have also observed that even the public work demands a good snappy orchestra and does not seem to burn up over the singing orchestra.

I predict that within one year's time the novelty and singing orchestra will be obsolete on the dance floor and will only find a place on the picture and vaudeville stage. Don't forget that with the tendency to dance waltzes and other normal dances there will be less and less opportunity for novelty and singing performers in orchestras.

I am sending seven bands out to the leading clubs of the country, of which I am enclosing a list, and not one of these orchestras, which range from five to ten men, will consist of singing or novelty musicians. All I demand is that they perform well, dress well and deport themselves as gentlemen should and with these three things I have built up the business I have at present.

Lopez' Per. Rep

Cincinnati, July 13.

Harry E. Keller is personal representative for Vincent Lopez and his Casa Lopez orchestra. Keller started out as publicist for the troupe when it left in May for a picture house tour.

Lopez is this week at Castle Farms.

INSIDE STUFF

On Music

Lucky Roberts' Compositions

Lucky Roberts, composer of the colored show "My Magnolia," now at the Mansfield, played through the winter for society events in Florida and before the show's opening, 100 reservations from prominent society people here had been made at the theatre. All of these people, at one time or another, had engaged Roberts and his orchestra for their affairs during the winter. Roberts, who is colored himself, composed the scores of both "Sharlee" and "Go-Go," both produced with white casts. He has also produced many shows for the Lafayette, a colored house in the Lenox avenue section.

In his orchestra for "My Magnolia" is the only colored woman bass viol player, Olivia Shipp, about four feet tall and who plays an instrument at least 18 inches taller than herself.

Country Club Advantages

The increased number of country clubs functioning with week-end soirees throughout summer has not only provided work for a number of orchestra units but the demand which more often than not is greater than the supply, has prompted units propositioned on these bookings to hold out for a price.

The first class country club or golf club adding the dancing feature to appease "golf widows" are booking in name combinations whenever available while the less important clubs are booking in good combinations also and paying the price.

The country club assignment is a soft snap for the booker since his "fee" from this quick turnover is not on the commission basis as obtained on weekly bookings but a flat deduction from the salary which generally amounts to much more.

The chance for tips angle also has most of the bands willing to play the dates. The dancing sessions held in the evenings give the boys ample time to look over the country during the afternoon and with salary and tip money pooled gives them nearly a week's money for the two days work.

Firms Again Clash

Waterson, Inc., has a "Ting-a-Ling" waltz that looks like a hit but for possible interference from Irving Berlin's similarly titled number in the new "Cocoanuts" numbers. However, a relinquishment will be asked for in view of a past courtesy when Waterson had a "You'll Be Surprised" number which was buried in favor of Berlin's.

"Local" Bands

The "local band" situation is becoming more and more of a problem. The many high school and collegiate combinations in fair-sized cities that essay professional work, not only during summer vacations but nightly during their semesters as a means to pay off tuition and college expenses, mean so much more competition for the regularly ordained pro bands. The locals have the advantage of local rep and youth which offsets instrumental deficiency to some hotel and cafe managers, particularly if the price is "right" and they evidence a certain amount of draw from their school crowd, families, etc.

In all fairness, some bands of this calibre which have been heard are by no means inferior at their tasks. The youngsters further fortify themselves with natural assets of youthful pep and smart appearance, an advantage of no small order.

Lachman's Throwaway "News"

Marc Lachman is putting over the Willow Grove Park, outside of Philadelphia, for a big smash on behalf of Meyer Davis who has taken the park over.

Lachman is a New York publicity expert and his miniature tabloid weekly, "Willow Grove Illustrated News," is a throwaway with a 100,000 circulation distributed in house to house and room to room hotel system.

In the four page paper, Lachman is giving them some "wise" dope contributed by his Broadway pals.

RADIO CZAR

(Continued from page 1)
gress in forcing through regulatory legislation.

The natural inference is that Secretary Hoover would get the assignment, should such be agreed upon, as his department has the machinery all set up to carry on the work.

Mr. Hoover, as an official of the Government and a Presidential possibility, with many of the broadcasters openly stating that such power should not be placed in the hands of the politically ambitious—that is where the full time commission so sought after comes in, it is stated.

It is believed here among the newspaper men who have closely followed and reported the radio situation that the appointment of the "czar" will come, and in the immediate future. These writers claim it will be a "dark horse," adding that he will not come from the radio group itself, nor will he be a prominent member of either of the political parties.

New Licenses

The department of commerce has granted four new licenses for broadcasting, the first since the shut down and which opens the applications.

The department has but one course to follow, as interpreted here, to grant the licenses when demanded and then trust the stations will stick on the allotted wavelength.

The four stations licensed are

SUMMER SUBSCRIPTION
to "VARIETY"
Send remittance with name
and address
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WCFL of the Chicago Federation of Labor, which has been given the same wave length, 491.5, as WEAF of New York; WJUT, J. S. Boyd Co., of Chicago on 338; Moody Bible Institute with call letters, WMBR on 202, and the Tuscon (Ariz.) "Citizen," with letters KCR on 243.8.

With William Randolph Hearst having on file applications for stations for practically all of his dailies, those following, the situation here are wondering what the Hearst publications will have to say when it is learned the Tuscon daily has a license.

Criticizing Hoover

Criticism of Secretary Hoover for his forcing action in creating the present condition by putting the question of his power up to the Department of Justice is already mounting here.

One growing opinion is that Mr. Hoover, due to his opposition to the full time commission, which would take the matter entirely out of his hands, took the step definitely cutting off his power at the present time as a means of striking back at those fostering the commission.

Another went even further, stating that Mr. Hoover was behind the President in the latter's declaration for the part time commission.

THE BUFFALODIANS

at Monte-Carlo-by-the-Sea, on 51st street and Broadway, New York, are fast coming to the fore as a snappy dance aggregation. The Buffalodians WEAF radio reputation distinguishes this outfit as one of the spiciest dance bands extant in the metropolitan district. Like so many other good bands, The Buffalodians are exploiting our Big Four. Are you?

"ONLY YOU AND LONELY ME"
"TRAIL OF DREAMS"
"CAMILLE"
"JIG WALK"
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"Where We Are, Ladies and Gentlemen!" The First in "Variety"!

EDWARD B. HUSING

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CRANDALL'S

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Two Years a
Weekly Feature
WRC

AL KAMONS

Meyer Davis'

Swanee

Synopators

THURSDAYS

'The Dixie Hour'

By Request WJZ
and WRC

A. S. RECLASSIFICATION RULES CHAS. K. HARRIS

**Reported Threat to American
Society—Other Publishers.
Named to Be "Cut Out"
of "Melon"**

Inside movement in the American Society of Authors, Composers and Publishers to reclassify certain music publishing houses which share equally in the annual "melon," which for the last quarter amounted to over \$2,900 for each of 12 houses.

The firms of Charles K. Harris, Broadway Music Publishing Co. and Witmark's are said to be those suggested for reclassification, the idea being to decrease their melon shares and add the amount to that taken up by other publishers. Saul Bornstein (Irving Berlin, Inc.) is understood to be the one who suggested the idea, tabled at a recent meeting to be held over for consideration later.

Harris, apparently, has already been apprised of the plan. He told the Society if they attempted to deprive him of his share, he would hop down to Washington and lay his case before the Bureau of Unfair Dealing. Harris is conceded to have done a great deal of work on lobbying for the bill whereby the tax is charged for publications used if the music publication is put out by a member of the A. S. C. A. P.

The Witmarks are credited with interesting Nathan Burkan in the matter, and it was Burkan who fought the matter out.

Goldkette as Soloist

Detroit, July 13.

Jean Goldkette will play a number of concerts with the Detroit Symphony Orchestra this season as piano soloist.

Goldkette is a big orchestra operator in Detroit, besides managing and controlling lake resorts, ballrooms, etc.

'Entertaining,' 'Gifts' and 'Staking' Music Only Count, Says Band Leader

Thousands upon thousands of dollars are expended annually by the music publishers in "entertaining" professionals as a means towards a "plug." That co-operation is looked upon as a necessity for business prosperity, the method utilized to boost sheet music sales.

A certain amount of this sort of thing is necessary and so conceded from experience. With actual "staking" prohibited by association ruling, the entertainment thing is an out, including "gifts" ranging from liquor to royalties on songs.

This is mentioned as prelude to a complaint from a prominent orchestral leader whose counsel may be the means of economic conservation for the music industry if hearkened to. The bandman is a big operator and like most big men, his petty vanity is the last thing considered.

Accordingly, the amount of catering accorded him by the music publishers upon his advent into New York is so much wasted effort as far as he is concerned. That it goes for the majority is self-evident from this bandman's assertion that no amount of "catering" will influence him one way or another in exploiting a song if it is deficient in merit.

Matter Only of Numbers

As he has it: "The life of the orchestras depends on the hits. Take away any 12 hit dance numbers of the day from any orchestra, no matter how great it may be, and that band is professionally out of the running. On the other hand, give this same choice catalog to any "dog" band and the mediocre outfit is more valuable than the high-grade unit which cannot play the dance favorites.

"It follows therefore that the orchestra man needs the music publisher more than the music publisher needs us. The leader's job depends on the good tunes and wouldn't I be foolish to play inferior dance music for the sake of a good time some angling publisher showed me? So why cannot the music men understand that, as with my case personally, most of this forced catering to me and general running around is personally distasteful and only keeps me out late and makes me inefficient on the morrow.

When I am in New York, it's generosity for business. And were it for pleasure, sponging off the music publishers does me or them no good.

"I'm a bug on good dance music and nothing else interests me. By a process of elimination my bands' dance catalogs are made up from the most meritorious music and the entertainment accorded me cannot influence me one way or another to shade a point for the house if that firm publishes mediocre stuff. The answer is, there's one small firm in Chicago that sells little sheet music but mostly thrive on its income from orchestration sales. They get as high as \$2 an arrangement and we gladly subscribe to their catalogs in favor of any amount of gratis stuff from the big houses.

"Despite urgency to be quoted, on the theory my name would lend added prestige, I am requesting anonymity in view of recent courtesies shown me while in the east. Not that I'm unappreciative.

"On the contrary, to prove my appreciation to the generally generous attitude from tin pan alley, I thought it best to say a word or two in that respect. Sincere or misguidedly 'angling,' the music men accomplish little if anything, I think, from the orchestra leaders in entertaining them in expectancy of a reciprocal plug.

"The only plug a tune can command is on its merits; at least as far as I'm concerned, and the rest counts for nil."

HERE AND THERE

"The Diplomats" have been signed to appear at Newman's, Saratoga, during the racing season.

Jack Minnaugh's Eight Collegiates are the musical attraction aboard the Reist Kipona boats in Pennsylvania.

Davison's Louisville Loons are the band attraction at Fontaine Park, Louisville.

Duke Yellman's Castle Orchestra and Billy Barton's Record and Radio Orchestra are at Feltman's Coney Island.

Willard Robinson's Deer River Orchestra opened a summer engagement at Harbor Inn, Rockaway Park, L. I., last week.

Walter Langford's Band, 12 pieces, is with De Kreko Brothers Shows, carnival.

Jack Powell is organizing another band unit which will be spotted in picture houses as a combination musical flash act.

"Chuck" Holsworth and band have wound up in vaudeville and opened at the Nutshell Casino, Lake Huntington, N. Y. The band is contracted here for the summer.

The Gotham Sirens, 12-piece combination, has supplanted the Californians at Stauch's, Coney Island.

T. B. Harms will publish the music of "The Blonde Sinner," comedy with music being readied for early production by Leon De Costa.

Henry Gendron's orchestra has replaced Bittick's orchestra in the Florentine Room at the Congress Hotel, Chicago.

Maurie Sherman and his orchestra has a new contract with the Sherman Hotel for next year. Sherman's combination will be composed of 16 men and will play in the College Inn and Bal Tabarin.

FEIST FREELY HANDS HIT TO COMPETITOR

**Concedes Harms' Privilege to
All Benefits from "Valencia"
—Gives Firm "Riviera"**

An unusual expression of good will in the music industry was evidenced this week when Leo Feist, Inc., ceded all its rights in "On the Riviera" to Harms, Inc.

The latter firm, which publishes "Valencia," the season's outstanding song hit, called it to Feist's attention that "On the Riviera," authored by L. Wolfe Gilbert, Paul Van Loan and Fred Rich, was somewhat similar in construction to "Valencia," despite the variance of melodies. No infringement on that score figured, but Feist voluntarily withdrew the composition from its catalog despite it had been "started" auspiciously and is rated as a certain hit.

To further prove its good will, Edgar F. Bitner, the Feist general manager, and Phil Kornheiser of the executive staff, thought it a good idea to cede all of their rights to Harms, Inc. Max Dreyfus, of the latter firm, offered to give Feist, Inc., an interest in the song, but Feist, Inc., left that up to the contemporary firm.

"Valencia" has started a cycle of 6/8 songs as with so many other series of numbers. When a "rose" or "home" song comes into popularity, it generally gives rise to a flood of similarly patterned compositions. Sometimes the copies also become as big hits as the original or more often cut into the sales of the first songs. There is no redress against such practice, but Feist, Inc., took the attitude that Harms, Inc., was entitled to everything possible from "Valencia."

The Harms firm will now exploit both numbers simultaneously, "On the Riviera" being touted as a potential smash on a par with "Valencia."

Sousa's Latest Humoresque

THE WETS AND THE DRYs

Musically Defined

AS PLAYED BY THE WORLD'S GREATEST MUSICAL ORGANIZATION

NOW ON ITS 34TH TOUR

SOUSA AND HIS FAMOUS BAND

LIEUTENANT JOHN PHILIP SOUSA, Conductor

THIS WEEK, STEEL PIER, ATLANTIC CITY

July 18—Willow Grove Park, Philadelphia, for 8 Weeks, the Sesqui-Centennial Engagement

BEGINNING SEPT. 19—NEW ENGLAND AND THE MARITIME PROVINCES

CABARET REVIEWS

Edgewater Beach Walk (CHICAGO)

Chicago, July 9.
The Edgewater Beach Walk is behind the hotel, a cement levee along the lake. Here is a dance surface surrounded by tables. Non-guests at the hotel may get in on the nightly four hours of dancing by paying \$1.10 per. This nominal fee is all that you need to fork out for dancing to one of the finest and certainly the most expensive orchestra in the United States. No waiter bothers you to buy food or beverages. When wanting either you have to hunt for a waiter.

The beauty of the scene, outdoor dancing under soft purple lights, with the lake literally almost at your feet and water-cooled breezes sweeping in, makes the Edgewater Beach Walk tremendously and understandably popular. A well-bred crowd.

That the Edgewater Orchestra is the most expensive for its size is proven by mathematical calculation. Gallicchio, violinist and leader, is said to receive \$400 a week; a like amount goes to Roy Barge, piano player and arranger, late of the defunct Isham Jones band; Orville Rennie, tenor, who appears with the Edgewater boys, pulls down \$300 weekly, and there is not a musician getting less than a yard and a half. There are 17 musicians and Rennie, totalling approximately \$4,500 per week, or an average of about \$250 a man. (Paul Whiteman's band has over 30 men.)

What an orchestra these aristocrats of jazz have made! It is only a few weeks since they came together, organized by William Dewey, general manager of the Edgewater Beach Hotel. Mr. Dewey sought to get the best. He got several men from the old Isham Jones outfit, a couple from Paul Whiteman, one from the Balaban and

Katz musical battery, and the remainder all have distinguished musical antecedents. The band is under Mr. Dewey's personal supervision, unlike the Orleole Orchestra its predecessor, whose independence proved a poor business arrangement for the hotel.

Borge's arrangements stand out like a million dollars, the Toledo boy being well founded in general musicianship as well as being second to none in popular music as a pianist. Brass and string blend perfectly into a harmonious whole. The prestige accruing to the hotel possessing a band like this one more than offsets the expense. Besides the Edgewater is a gold mine with a stupendous income.

When weather conditions do not permit the functioning of the Beach Walk the boys go inside to the Marine Room, their regular winter stand, from which they also broadcast.

It is a regular summer custom of the hotel to employ some big league dance team. Last year Fowler and Tamara danced. This year, Marion and Randall, who contribute fancy stepping of the ritzy high society type. The dancers plus Orville Rennie, crackerjack tenor, formerly of the "Student Prince," and more recently a local favorite in movie houses, gives a cabaret touch to the entertainment.

Personnel of the gilt edge orchestra is: Louis Saril, violinist; Harry Perkins, viola; Theodore Ratzer, cello; Al Armer, bass; Ernest D'Amico, accordion; Joseph Tommassi, harmonium; Maurice Alsang, 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; Joseph Gallicchio, violin-leader; Roy Barge, pianist-arranger. Hal.

BLOSSOM HEATH INN (CLEVELAND)

Cleveland, July 8.
With Cleveland's night life at present at a standstill, and even more so than the usual lethargic conditions that prevail in these parts, the contrast of one roadhouse doing sensational business with only a dance band to draw is all the more of a credit to that one syn-copating unit.

Under expert guidance, a tour up and down Euclid avenue, with the main street presenting the aspect of a morgue to the seeker of night life, convinces the most casual observer that this otherwise staid and residential city is not given to fostering after-theatre diversissement. The Hanna is dark, also Euclid Garden, as are a number of other cafes and dance places. The parks are doing mildly; ditto the beaches. Where they go is a mystery. No hotel can attract them. Penway Hall, the smartest place in town, tried it vainly.

But what element in Cleveland that does step out seems to motor some 17 miles outside of the city to the Blossom Heath Inn, past the Westlake territory.

The band attraction is Guy Lombardo's Royal Canadians, so named because of their Canuck derivation, and shaping up as a musical "find" that should inspire a "rave" in these dog days of dreary dansapators and so-so entertainment. Under Lombardo's direction, this combination of 10 which includes two other Lombardo brothers (Carmen, sax, and Lebert, trumpet) "socks out" dance music of a type that would make the Jaded New Yorkers, for instance, sit up with startling alacrity. Only every so often does a dance unit come along that possesses a gifted knack of presenting smooth syncopation of inspirational proportions. A tonic for sluggish feet, the double quintet delivers a brand of syncopation that places their head and shoulders above a general run of standard units.

If the Lombardo technique can be registered on the wax, their dance records will perk things up materially. "St. Louis Blues" for instance has been "canned" time and again and yet a phonograph recording of their version will prove pleasantly surprising in indigo dance music.

Whether it was Emerson or Noah Webster, as has been debated, the parable of the world beating a path to the doorstep of the man who makes the best mousetrap in the world, or does anything better than his neighbor, is aptly illustrated in the Lombardo engagement. With the heart of the city places doing nothing, excepting the Chinese restaurants which cannot be considered, here's a band that averages \$1,100 minimum trade on week days and \$1,500 on week ends, computed on the requirement of a minimum \$1 check per person. No covert obtains, the drinks and light food comprising the menu. From dinner until an hour past midnight, the crowd turns over, averaging over 1,000 attendance daily.

Drawing power of this caliber has interested the Brunswick phonograph people for recording purposes, and almost every local manager for the fall, although Lombardo is New York inclined. Abel.

PALAIS ROYAL (ALBANY, N. Y.)

Albany, N. Y., July 7.
Palais Royal had its formal opening Wednesday. It is located about four miles outside of Albany at stop 25 Schenectady-Albany road, accessible by trolley car.

It has been in business for many years and is one of the oldest roadhouses in this district, but not until William Riley and Joe Davis took over its management was it turned into a real cabaret. Riley and Davis have a large following among the classes who are frequent visitors of cabarets and night clubs. Riley was a partner of James O'Hagen, who operated Abbey Inn, now closed, and Davis operated a night club in Norton street, now under new management.

Palais Royal was called White's Inn before it changed, and under White's management its became a drawing card when girl singers and a snappy orchestra were featured.

A revue of seven good-looking girls, most of whom have been working in New York and Chicago night clubs, is featured. The troupe does a snappy number as an opening, with four male leads. They appear three times each night, and in the interim each girl and male member does a solo singing or dancing act.

Mae Smith, in Albany cabarets for several months, is leading lady. She does a solo singing act. The members of the chorus, all of whom do specialties, are Irene Evans, Thelma Fisher, Doris Billings, Jean Richards and Grace Haley, all from New York.

Miss Billings and Miss Richards do a specialty and Charleston dance act, and the others are singers of fair talent. Occasionally Miss Fisher, an adept pianist, relieves the regular piano player of the orchestra during a dance number. The

(Continued on page 56)

Smuggling Cigarets

Liquor and Chinese are not the only things smuggled from Canada into the United States. The newest wrinkle is the cigarette smuggling with the railroad workers reported to have evolved a great graft on their own in this respect.

The high import duty brings an American package of pop priced "coffin nalis" up to 30-40 cents in Canada. One railroad worker is said to command \$1 per carton of cigarettes he brings into Canada from U. S. his daily haul being 100 cartons or a \$100 income daily.

In the line of novelty smuggling, during the Eucharistic congress in Chicago, the clergy and nuns had the right of way in traffic. One car's haste attracted suspicion in the manner it was hopping down Michigan Boulevard, the three "nuns" therein being unmasked as Italian leggers with a cargo of wet goods camouflaged in the tonneau and under their skirts.

A. C.—After the 4th

Atlantic City, N. J., July 13.
Business in the better class night clubs here lagged considerably after the Fourth. All the better boardwalk hotels are holding a fair quota of midsummer guests but spenders seem to be lacking except on week-ends.

The usual routine of an evening down here especially among the guests at the Ritz and the Ambassador seems to be to dress for dinner and then to parade the boardwalk on foot or in a wheel chair. More often a wheel chair is hired and placed along the rail in front of the hotels mentioned.

Many a cabaret close to the boardwalk is already wading deep in the "red."

The Silver Slipper, after advertising Hilda Ferguson for a week despite Helen Morgan had supplanted her, is now featuring Georgie Raft, Charleston specialist.

Keith, Colored Musician, Drowned; Wife Suspicious

Utica, N. Y., July 13.
William H. Keith, colored member of the Dixie Serenaders, who lost his life by drowning last week in Madison Lake, near here, was adjudged to have been the victim of an accident, following an investigation by Coroner O. L. Langworthy.

State police had been on the case to ascertain the truth of a statement by Keith's white wife that her husband's life had been threatened by "blackhanders" of Utica.

Mrs. Keith has refused to accept the official finding and is carrying on an independent investigation.

Keith is said to have gone on the lake with a party, when either the boat capsized or Keith fell overboard.

More Padlock Suits

On a list of 55 or more padlock proceedings brought by the federal district attorney's office in New York last week were but two or three night clubs of any prominence in the Times square section.

The "theatrical district" was heavily featured in the publicity given out in connection with the "raids," although Times squarers reading the names of the places pronounced the large majority unimportant speakeasies.

Among the night clubs proceeded against was the Dover Club at 105 West 51st street, closed on account of light business June 15, last.

Princess Pat Band Travelling
A long tour has been arranged for the Princess Pat band under the direction of Ernest Briggs, Inc.

"BAD BOY" MUSICIAN FINALLY REACHES JAIL

Sent Away for Abandoning Child—Former Wife Divorced Him for Brutality

Quincy, Ill., July 13.
Harold Franks, former secretary of the Quincy Musicians' Union and director of the Empire Theatre orchestra, was sentenced here to an indeterminate term in the State penitentiary for abandoning a child under one year old.

Franks' wife obtained a divorce after he had knocked her down while intoxicated. The judge ordered him to pay his wife \$20 weekly for the support of herself and two children, and to pay hospital bills. Franks took no heed of the court's order.

He later was found at Cheyenne, Wyo., leading a theatre orchestra. Brought back here, his father gave bail, shortly after turning the son over to the court, who paroled Franks a second time. His alimony was also decreased to \$10 a week.

Still no money came for the support of wife and three children. No money was paid for hospital and doctor bills.

Franks was found last month at Perry, Ia., where he was leading a 34-piece band and had many private pupils, making considerable money. He had married a local young woman there and was living high.

An attempt was made by some Perry citizens to pay the \$2,000 back alimony and to furnish a cash bond as the court demanded, but the Perry people didn't come through.

Ben Meroff Married? Has Chas. Kaley, Anyway

Chicago, July 13.
The vocal mainstay of Abe Lyman's band, Charles Kaley, has switched alliance to Ben Meroff's versatile orchestra. Meroff is slated for a permanent berth at the Granada here, to put on presentations weekly.

Kaley is a tenor who was for many years featured with Lyman, the latter negotiating for the violinist-singer's return following a brief severance when Kaley's absence became felt.

Lyman in turn promoted Kaley to a Brunswick recording contract as a tenor soloist. Of late Kaley has appeared on his own in the local picture houses, and will become a feature with the Meroff organization.

Indianapolis, July 13.
Meroff is reported to have secretly married Florence Gast, dancer, July 6. Miss Gast played a local Keith house last week.



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June

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Most
Beautiful
Ball Room**

Ivan Francis's
Fifteen London
Ladies Opening
Orchestra.

Playing world's
famous bands
and prima donna.

STATION-QUAY
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 DORNBARGER

ORCHESTRA
Fairlyland Inn,
Lookout Mountain, Tenn.
"FOR THE SUMMER"
VICTOR RECORDS

Katz & His Kittens

Are You Ready Kittens?
"Miaow-aw-aw-aw-aw"
VICTOR RECORDS

HELEN LEWIS

and HER MELODY WEAVERS
Formerly Known as
Helen Lewis and Her Dixie Girls
now at
The Amphitrite Hotel,
Beaufort, South Carolina,
Until Nov. 12th

VINCENT LOPEZ

And His
Casa Lopez Orchestra
CASTLE FARMS, CINCINNATI
Direction WM. MORRIS

CHARLEY STRAIGHT

AND HIS
Brunswick Recording
Orchestra
Presented by M. C. A.
At the MUEHLEBACH HOTEL
KANSAS CITY
June 7-July 18 Inclusive

PAUL WHITEMAN

Concerts in Paris
Direction: WILLIAM MORRIS

DON BESTOR

And His Orchestra
Victor Records
Management:
Music Corp. of America
Chicago, Ill.

EDDIE EDWARDS

The Southerners Orchestra
EDDIE EDWARDS
Formerly Original Dixieland Jazz Band
"SILVER SLIPPER," NEW YORK

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,
Mme.
Mgt.: CHARLES SHRIDMAN

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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.

If you don't advertise in
VARIETY
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MONTANA

With His **B & D 'SILVER BELL' BANJOS**

NEWARK, DECEMBER 21st—OMAHA, JULY 2nd
SENSATIONAL TOUR—PANTAGES—JUST CLOSED
ILLUSTRATED BOOKLET OF PROFESSIONAL ARTISTS—FREE
THE BACON BANJO CO., Inc GROTON, CONN.

NOT DISORDERLY ACT TO SERVE BOOZE IN CLUB

Conviction of Waiter in Turf Club by Magistrate Reversed by Special Sessions

To sell or give liquor to a police officer in a night club does not constitute disorderly conduct, according to a decision handed down by Justices Kernochan, McInerney and Herdert, sitting as Appeal Justices in the Court of Special Sessions.

Their decisions were made when they reversed the conviction in the Magistrate's Court of David Wade, waiter, employed in the Turf Club, 44 West 55th street, who was fined \$25 by Magistrate Gordon in the West Side Court for disorderly conduct. The Justices also reversed the lower court's conviction of Wade of maintaining a disorderly house.

Wade was arrested in February at the Turf Club by local and federal officers, who claimed they had purchased whisky from the waiter. Local detectives entered a charge of disorderly conduct against him and the federal officers arrested him for violating the National Act.

In addition Wade was charged with maintaining a house for prostitutes.

In the West Side Court the following day the waiter was convicted of two of the charges. He was fined \$25 for disorderly conduct and placed on a bond to keep the peace on the disorderly house charge.

Wade's counsel, Assemblyman Frank Galgano, appealed from the findings of Magistrate Gordon, declaring that his client in no way committed a breach of peace, even if he did sell liquor to the detectives. The lawyer pointed out that other patrons of the place did not complain of being discourteously treated by the waiter and therefore he did not annoy the officers by serving them with drinks, if, in fact, he did.

The Decision

In reversing the conviction and fine the Justices said in part: "The police officers went to the premises in question for the purpose of obtaining evidence against the place for any violation of law that might occur therein. They, in fact, obtained evidence of a violation of the Volstead Act and charged him with this crime in the federal court.

"It cannot be said that the acts of the defendant annoyed, or obstructed, or disturbed, or were offensive to the police officer. The other persons in the premises were also served with and were drinking intoxicating liquor and there is no evidence that they were annoyed, disturbed, interfered with or offended by such acts.

"In fact, it clearly appears from the record that the only crime committed by the defendant was a violation of a Federal statute known as the Volstead Act, over which the

BEER AND PER CENT

Beer may be relieved from Prohibition violation prosecution if the present opinion of inability to prove per cent of alcohol in it prevails, as it is expected to.

It is a clause of the Act that beer shall not contain over one-half of one per cent— in volume (or quantity).

Beer in a bottle or a keg can not be said to be volume or quantity as intended by the law. While a brewer may be able to prove or did qualify in the manufacture of the beer that in its wholesale volume or quantity it did not contain over one-half of one per cent as required, he is unable to equalize the distribution of that percentage throughout the bottling or kegging. If a bottle or keg inadvertently holds beer containing two, three or four per cent, neither the brewer nor a federal agent can explain it, since the original quantity was of legal proportions as must be admitted.

This phase it is claimed will prohibit conviction by jury on any illegal beer charge, with federal district attorneys having made that discovery. It is claimed to explain in part a leniency shown by federal enforcement on the beer matter by itself.

Magistrate had no jurisdiction and for which, as above stated, the defendant was prosecuted in the federal court.

"Judgment of conviction appealed from, reversed on the law and the facts."

The Justices ruled that conviction against Wade in the disorderly house charge was against the weight of evidence and also acquitted him of this charge.

STEMP-MARTIN'S INN

Sam Stemp and Nat Martin have taken the Wayside Inn on Central avenue, White Plains, N. Y. It will continue as a local and transient road resort under their management with dancing innovated to the music of organ's band orchestra.

Wayside Inn seats around 125 with spacious parking space.

Messrs. Stemp and Martin, until recently were at Hunter Island Inn on the Pelham road, Mr. Stemp as the manager and Mr. Martin furnishing the music.

Shilling at Tumble Inn

Jack Shilling is managing Tumble Inn on the Albany Post road (at Croton, just this side of Peekskill, N. Y.).

It's one of the best known of the distance roadhouses around New York, with its dining room overlooking the Hudson River.

Mr. Shilling's most recent place was the Bernaise Restaurant on West 46th street, the envy for two or three years of all of the night clubs in New York.

Some years ago Mr. Shilling had the Park Hill Inn, Yonkers, and made it the most popular resort in the east.

\$150 Scotch in New York

Scotch from Canada in the original bottles and guaranteed is selling in exclusive quarters in New York at \$150 a case.

Dealers claim they pay \$51 a case (12 full quarts) for the Scotch in Canada, and with emoluments on the way down, \$150 is not an excessive price.

Other Scotch also claimed to be very good is still selling at \$48 a case among dealers in New York, and likewise alleged to come from Canada.

Kaffenburg Out of Harbor Inn Walter Kaffenburg left Harbor Inn at Far Rockaway this week, to go to the Sequel-Centennial at Philadelphia.

Ben Uerall opened the Inn this season, not encountering any real business until the 4th.

Davis Demands Hearing

Washington, July 13.

Following two postponements, the hearing demanded by Meyer Davis, orchestra leader and cafe owner, following the issuance of warrants for his arrest on the charges of manslaughter and reckless driving, has been set for July 19 in Hyattsville, Md.

Davis was held following an inquest into the death of Bernard Booker, who was killed while a passenger in Davis' car when it collided with a machine driven by W. A. Rogers at Riverdale, Md., June 2 last.

Mr. Davis was not called at the inquest nor was he represented by counsel

Joyce Hawley's Publicity Bid Very Good—for Joyce

Chicago, July 13.

Joyce Hawley, the bath-tub girl, arrived in Chicago to appear at a nearby roadhouse.

Problems confronted the management! One was where to get a male dancing partner for the gal. There is six-foot-one of Mile. Hawley, and it is no cinch to get a hoover of proper size.

Problem number two was how to get Mile. Hawley into the cautious front pages of this village where the city editors are more dignified than the blue pencil boys of Manhattan's tabs. They finally crashed by having the lady pinched for

speeding, ignoring traffic lights and passing a cop.

Despite Joyce allowed herself to be locked up, the papers refused to mention the name of the roadhouse.

Specht Back—Working

Paul Specht, accompanied by Percy Athos, producer of the Princess (cabaret) shows in London, has returned and opens Sunday at Shea's Hippodrome, Buffalo, for two weeks with an option, booked through Arthur Spizli.

The bandman is getting \$2,000 a week for his 11-piece orchestra. Athos is on this side on a combined business and pleasure visit, looking over the local cabarets for talent.

CABARET BILLS

Current Programs in Cabarets and Cities as Below Listed

NEW YORK

Cafe de Paris
36 G Hoffman Gals
Jay C. Filippin
Guy Sis
Ben Selvin Bd

Castilian Gardens
Helen Leslie
Margo Rose
Jean Carpenter
Les Stevens Orch

Castilian Royal
Roger Kahn Bd
Dagmar Godowsky

Charm Club
Laffa 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

Chummy Club
Revue
Irving Bloom Bd

Circ's
Cecil Cunningham
Minnie Mae Moore
Noel Francis
Doris Dickinson
Laurette Adams
Dorothea Stanley
Marie Salisbury
Marguerite Helliwig
Crandall Sis
Hilda Allison
Ruth Cameron
Marie Gleason
Annette Beattie
LeRoy Smith Bd

Club Alhambra
Abbie Mitchell
Jean Smith
Geo McGinnan
Eddie Green
John Vigil
"Boney" Chadwick
Adele Williams
Mamie Savoy
Leonard Moore
Al Moore
Ethel Moses
Lorraine Walker
Freddie Washington
Ruth Walker
Elda Webb
Alma Smith
Ethel Sheppard

Club Desseville
Melody Six
4 Aces

Club Lido
Chick Endor
Billy Mann
George Walsh
Tommy Purcell
Dave-Aket Orch

Connie's Inn
Maude Russell
Margaret Sims
Wheaton & Walker
Aida Ward
Alto Oates
B Mitchell
Connie Bd

Cotton Club
Brown Skin Vamps
May Alex
Mildred Hildgins
Albertina Pickens
Mary Stafford
Eddie Burke
Pearl & Caroline
Jazz Synchronators

County Fair
Eddie Worth Bd
Entertainers

Everglades
B Lindsay Rev
Olive McClure
O'Brien Sis
Kelly & Miles
Joe Candio Bd

Hi-Hat Club
Arthur Swanson
L & F Wallace
Dorothy Dale
Peggy Dolson
Almee Rose
Margo Lowry
Jackie Heller
Chauncey Grey Bd

Hofbrau
Billy Adams
Edwards & Dunn
Clifton Crane
Marion Wilkins
Artie Eller
Bliss Hlowers
Peterson & Ch'lott
Hilda Allison
Al Lentz Bd

Katinka
Russe Revue
Balalaika Bd

McAlpin Hotel
Vaude Acts
Ernie Golden Bd

Montmartre
Miller & Farrell
Larry Stry Bd

Moulin Rouge
Vaude Acts
L Rothchild Bd

Pelham Heath Inn
Radio Franks
Lou Raderman Bd

Plantation
L Harper Rev
5 Crackerjacks
Louise Sims
Flo Paham
Edith Spencer
Anita Rialera
Duke Ellington Bd

Silver Slipper
Dan Healy
Carlton & Norma
Beryl Bailey
Vivian Glen
George Thom
Eddie Edwards Bd

Tommy Guinan's
Playground
Evelyn Martin
Dorothy Deeder
Vivian Glenn
Peggy O'Neil
Estelle 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

Vanity Club
Allen Walker Rev

Waldorf-Astoria
B & L Starbuck
H Leonard Bd

White Foodie Club
Flame Moore
Hazel Hickey
Jean Dore
Flo Bristol
Helen King
France La Mont
Bert Dagmar
Billy O'Connell Bd

Woodmansten Inn
Benay Davis
Dorothy Gompert
Ted Galtier
Robert Rhodes
Farley Sis
Jesse Greer
Rennie & Lola
Lou Gold Bd

BROOKLYN, N. Y.

Rockwell Terrace
Chas Cornell Rev
Buck & Therin
Ethel Wolfe
Ethel Williamson
Mae Russell
Harry Lassau Bd

Club Brighton
(Brighton Beach)
Betty Brown
Corinne
Anita Furman
Dick Himber Bd

Shelburne Hotel
(Brighton Beach)
Bobby Connolly R
Edna Shelby
Marion Wilkins

Alamo
Larry Vincent
Leslie Bowman & C
Dorothy Lane
Duval & Dorothy

Club Avalon
Joe Lewis
Frankie Morris
Billie Gher
Jay Mills
Helen Verger
Reed & Duthers
Sol Wagner's Orch

Ches Pierre
Karola
Don Quixano
Hawallan 4
Gorman & Thayer
E Hoffman Orch

College Inn
Jack Fine's Rev
Maurie Sherman Or

Deauville
Edna Leonard
Sylvia Hanley
Clara Stewart
Vera Walters
Geo Sykes
Bebe Green
Eddie Simons Bd

Friars' Inn
Harry Hart
Rose & Carroll
Grady & Carroll
Peggy Burt
Hazel Romaine
Billy Rankin
Merrit Brunies Bd

Freddie's
Williams Sis
Lisheron & Girls
Morton & Mayo
Babe Lane
Jay Mills
Rose Wynn
Ow's Orch

Granada Cafe
Sid Erdman
Ethel Chester
Harry Moon
Del Estes
Yvette Quinn
Grace Chester
Eddie Van Schaick
Ernie Caldwell Or

Hollywood Barn
Jess Wise
Kay Norman
Lolita
Sid Gold
Best Jane
Jean Dane
Cone & DePinto
Gladys Harvey
Carl Lorraine Orch

Jeffery Tavern
Fred Farnham
Delores Allen
B & J Gordon
Nina Smiley
Roy Evans
Eather Whittington
Roulette's Orch

Kelly's Stables
Don
Ed Goodbar
Jimmy Parker
Clarence Haddock
Specs Kenebrew
Stables Bd

Kenwood Village
Anita Gay
Babe Sherman
Mary Colburn
Al Reynolds
De Quarto Orch

Light House
Cele Davis
Anita Worman
Jimmie Stieger
Buddie Whelan
L'house Sere'ders

Lincoln Tavern
Joyce Hawley
Rick & Snyder
Bob Heen
Johnnie Black
Kate Duffy
J Crawford Orch

Madrid Cafe
Johnny Ryan
Bobby Pierce
Bea & Les
Arloa Springs
Anita Blackstone
Eldridge & Hunter
Frank Albert Orch

Memlin Rouge
B B B
Elmer Terry
Marcella Hardy
Gladys Kramar
Roy Evans
Low Fink
Duncan Maria Orch
Stanley & Savage
Paulette La Pierre

Parody Cafe
Slim Greenleaf
Florence Sturgis
Virginia Sheffall
Phil Murphy
Edith Greenwood
May Blaney
Jackie Hamilton
Sarah Thersell
Tex Arlington
Bobbie Marcellus
Gladys Mints
Clint Wright's Orch

Rendezvous
Shirley Malette
Vandessa & Abar
Bernard & Henri
McCune Sis
Dorcas Seale
Mike Specialty Orch

Rainbow Gardens
Frank Libuse
Bobbie Tremaine
Mile Kasmir
Jerry Karr
Lamb Sis
3 Roses

Southmoor Hotel
(Venetian Room)
Alfredo & Gladys
Ben Pollack Orch

Terrace Gardens
Frances Allis
Schorr Sis
Leatrice Wood
Gus Edwards Orch

Vanity Fair
Thelma Combes
Frank Sherman
The Jansons
Mary Isobel Colbr
Vanity Serenaders
Lee Sisters
H Osborne Orch

Villa Vesale
Masked Countess
Baroness Erzi
Baroness Larionov
Giovanni Fulco

White City
(Terrace Garden)
Renee Rayne
Madelon Mackenzie
Babe Sherman
The Marltons

Beaux Arts
Anatole Friedland
Norma Gail
June Mayo

Chic Barrymore
Dorothy 2
Cyril D'ath
Virginia D'ath
Ruby Stevens

Atlantic City

May Clarke
Peggy Gillespie
Diana Hunt
Jerry Dryden
June Palet
Peggy Heavens
Mary Higgins
Alice Ralain
Dorothy Sheppard
Betty Hauman

Silver Slipper
Geo Raft
Renee Valerie
Belinda Ransom
Clara Bauer
Flo Sherman
Margo Edwards
Kitty Rasch
M & M Humphrey
Louise Mack
Hanley Sis
Maxie Starnam
Billie Stout
Joe Venuti Bd

Cafe Francis Re-nault
Francis Renault
The Glorias
Marguerite Howard
Edna Skodak
Sydney Boyd
Patsy Tebeaux
B Glaser Bd

Welles Borgers
Boardwalk Scandals
Edythe Flynn
Jimmy Carr Bd
Dorothy Ann
Arthur Franklin

Martin's Cafe
Evelyn Nesbit
Thelma Carlton
Peppino & Diworith
Duke Rogers
Boye & Lee
10 Rhythmakers

Back Stage Club
Connie St. Clair
Carl Smith
Nan Brown
Lefty Agnew
Phil Longo
Back Stage 3
Lois Pullman
Bennie Williams
A Myers Band

Blue Bear Club
Ruth Hamilton

Golden Inn
Chubby Driedale
Babbette
Jack White
Patsy Fennan
Lynn Jany
Thee Wanda
Bert Mulvey Orch

Convention Cafe
Walt Cleary
Frank Haley
Helen Costello
Billy Wright
Jimmy Watson
Dolly Ryan
Jean Brewer
Maguire Orch

Greenwich Village
Sam Rubin
Jack Goldstein
Bergstrom Orch

Cafe Lafayette
Jane Green
H Owens Orch

Cotton Club
Frisco Nick
5 Mitchell
Martha Riche
Creole Cutie Rev
Tin Can Henry Or

Club Alhambra
Way Watts
Lucinda Beatty

MIAMI

Fleetwood Roof
Gene Foddick Orch
Isabel Allen

SEATTLE

Butler
Eva Nolan
Jeanna Tuesalle
Victoria Andrews
Lou Twins
Butler Orch

Montmartre
Ira Darnell
Garda Nord
Friend & Conkey
Alton Grebin
Jerr Adair
Aubry Knoff Bd

VENICE, CAL.

Ship Cafe
Mel Callah

WASHINGTON

Chateau Le Paradis
Walter Kolk
Max Lowe Ent
Meyer Davis Orch

Chevy Chase Lake
Mohawk 4
Meyer Davis Orch

Le Paradis
Jack Golden
Meyer Davis Orch

Mayflower Garden
8 Tupman Orch

Pewhatan Roof
Slaughter Orch

Spanish Village
Johnny O'Donnell
Martin's Orch

Swanee
Al Kanoun
Meyer Davis Orch

Willard Roof
Nathan Brustloff
Sam Korman
Meyer Davis Orch

Villa Roma
McNeely Orch



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PITTSBURGH CIRCUSLESS IF WILD WEST PETITIONED OUT

Strenuous Protests Against 101 Ranch Showing in Exclusive Residential Section July 19-20—Pittsburgh Now Cabaretless and Carnivalless

Pittsburgh, July 13.

Somebody started something out in the Squirrel Hill district of Pittsburgh, the elite section of the town, that may not smack well for Miller Brothers' "101 Ranch" circus, scheduled to show there on July 19-20, and for all other circuses.

Several days ago a petition was put into circulation in the district protesting the circus, as a preliminary to court action, according to an announcement by Harry I. Miller and M. Barney Cohen, attorneys representing Squirrel Hill residents opposed to the exhibition. Attorneys Miller and Cohen said the application for an injunction prohibiting a circus from showing on a lot at Hobart and Wightman streets will not be made before next week. The petition is expected to carry between 150 and 200 names when it is presented to court.

The residents of the Squirrel Hill district are opposing the circus on the Wightman street site on the grounds that it brings an undesirable element into one of the city's best residential districts.

The situation will be productive of no good results. The lot at Hobart and Wightman streets is not in a circus crowd district. Ringling-Barnum-Bailey has been showing on this lot for the past few years with plenty of dissatisfaction from the residents. The district makes it similar to putting a circus in front of the White House in Washington.

Permanent Ban

City Council has before it now a resolution to ban forever such attractions from the residential sections of the city and last week requested the city law department to define Council's powers in the matter, also to define the jurisdiction of the City Zoning Appeals Board. It was learned that Director of Public Safety James M. Clark at first refused a permit to the management of the "101 Ranch", but later, at the insistence of the Board of Zoning Appeals, reconsidered.

Already a practically cabaretless and carnivalless city, Pittsburgh, if this thing goes through, stands fair to become circusless as well.

Haley Asks for Receiver for Chair Renting Firm

Los Angeles, July 13.

Charging mismanagement and asking for a temporary injunction, Charles F. Haley entered suit in superior court against Lou Berg, his partner in a seat-renting business here. The company leased seats to rodeos, fight clubs and circuses.

Haley asked for a receiver to handle the business and make arrangements to sell it, requested an accounting of all funds handled and wants an injunction to prevent Berg selling the business.

Crackerjack Call

Makers of crackerjack so far on the season claim that there are more orders in for the candied pop corn than in other seasons but that the demand is not coming altogether from the parks.

The hot dog and peanut men always have done the lead business at most all the populated summer points.

Horseshoe Pitching Contest for U. S. Championship

All the "boys" from \$1 down who swing mean horseshoes and can peg a stake without batting an eyelid or using a fieldglass to locate it are now primed to take part in the Horseshoe Pitching Tournament, set for Omaha, Sept. 25-26.

All of the so-called champs will get a chance to beat out the national champion, Frank Jackson, of Kellerton, Ia. Putt Mossman, the kid expert from Eldora, Ia., will also try to wrest the top laurels.

In the east the word "quoits" is used, but throughout the land where horses have not been supplanted by motors and airplanes "horseshoes" is the word.

ANIMAL ACTS DWINDLE

Fewer Cage Turns Than Ever—Bartel's Foresaw Condition

Animal acts, particularly the cat animals working in cages have practically disappeared from the American circuits, and show beasts are being used almost exclusively for managerie purposes even by the circuses.

This was the summary of the remarks of a showman this week in pointing out that Mitchell who runs Bartel's in Cortlandt street, New York, foresaw the situation when he quit the wild animal game more than a year ago, liquidated that branch of the business and devoted the oldest firm in its line to buying and selling domestic pets.

Years ago the Bartels house dealt in a large way in show animals, buying and selling the beasts and also training them for acts which they operated themselves. Cat animal acts are no longer in demand, and the buying and selling business is attended with a high risk. The last animal show the concern ran was the circus and zoo at Columbia Park, Union Hill, N. J., two years ago.

In this connection the Barnum-Bailey-Ringling show which had a big wild animal display two years ago, has not a single cage turn this year. The Sells-Floto and Wallace-Hagenbach staged a similar display in 1924 and it is still a feature this season.

Jimmy Ward's Double

Pontiac, Ill., July 13.

Jimmy Ward of the Ward-Kimball troupe of aerialists with the Hagenbeck-Wallace circus, has accomplished a double somersault, twister and perfect catch into the hands of Fred Kimball, his aerial partner.

Ward, in private life Jimmy Arbough, is said to have been practicing the feat five years. Upon its first successful accomplishment he won an ovation from the matinee crowd, while enthusiastic members of the show carried him on their shoulders to the dressing tent after he descended.

S. J. EXPO OPEN

Camden, N. J., July 13.

The South Jersey Exposition here covers 57 acres of ground and was formally dedicated last week.

There are two large arenas for the exhibits. Owing to the incompleteness of many buildings there is much canvas.

INSIDE STUFF ON THE OUTSIDE

Trained Horse Act Attractive

Parks throughout the country in seeking some sort of a gate attraction for the children as well as the adults have found that one of the oldest standbys of yesteryear is still something of a magnet. It is the trained horse exhibition.

Krug Park, Omaha, has specially engaged Dr. W. F. Carver and his diving horses, with Carver's famous "Klatawah," the principal equine performer.

Some years ago "Doc" Carver had quite an outfit, presenting diving Elk as well as the diving horses and also featuring a string of guideless pacing horses.

Swimming Pool Water

Squawks have been heard in some sections that the water pumped into some of the park swimming pools has been dirty and uninviting. This after comment has found its way to the ears of the park men with the result has been that they are now advertising an endorsement by the local Departments of Health.

Soms of the park men have had the city health departmental heads visit their park to inspect the pool. Incidentally the bill of health thus given is also used so that competing parks do not make use of vicious propaganda.

Free Dancing as Realty Ballyhoo

Realty men are going in strong for building development along "ballyhoo" lines. There has been so many new big development projects floated in the east that in the hurrah to get the folks down to look over the lots they are offering all kinds of inducements. Free motor car rides, free railway transportation, free eats, in fact free hand concerts but the latest wrinkle is to have free dancing as a matinee proposition.

This gag is to draw and hold the young folks while the monied papas and mamas are shown the lots and persuaded to sign on the dotted lines.

Spelling Bees Not So Hot in East

"Spelling bees" are sweeping into greater favor now as a special card for some of the western affairs carded for the summer. More impetus was given the champ spellers when the National Spelling Contest was recently held in Washington and won by Pauline Bell, 13, of Clarkson, Ky.

Spelling contests are regarded as a waste of time by eastern "gate" promoters.

ILLINOIS FAIRS

Springfield, Ill., July 13.

Listed dates for 70 state, county and local fairs during the summer season are given below. The state fair, Aug. 21-25.

County	Location	Dates
Adams	Quincy	Sept. 6-10
Belvidere	Belvidere	Aug. 31-2
Bureau	Princeton	Aug. 31-2
Christian	Taylorville	Sept. 6-11
Clark	Martinsville	Aug. 24-28
Clinton	Brees	Sept. 8-12
Coles	Charleston	Sept. 6-11
Cook	Palestine	Sept. 8-12
Crawford	Robinson	Aug. 9-13
Cumberland	Greenup	Aug. 30-4
De Kalb	Sandwich	Sept. 7-10
De Witt	Clinton	Aug. 3-8
Douglas	Tuscola	Sept. 25-8
Edgar	Paris	Aug. 30-4
Edwards	Ablon	Sept. 7-10
Franklin	Benton	Aug. 10-14
Fulton	Lewistown	Aug. 10-13
Gallatin	Shawneetown	July 20-23
Greene	Carrollton	Sept. 27-1
Grundy	Mason	Sept. 6-10
Hamilton	McLeansboro	Aug. 3-8
Hancock	Carthage	Aug. 31-3
Henry	Cambridge	Sept. 14-17
Henry	Kewanee	Sept. 8-11
Iroquois	Watseka	Aug. 31-4
Jasper	Newton	Aug. 8-8
Jefferson	Mt. Vernon	Sept. 20-25
Jersey	Jerseyville	Sept. 6-10
Jo Davies	Warren	Aug. 31-3
Johnson	Vienna	Aug. 17-20
Kane	Aurora	Aug. 27-4
Kankakee	Kankakee	Aug. 16-20
Knox	Knoxville	Aug. 31-4
Knox	LaFayette	Aug. 31-3
Lawrence	Bridgeport	Sept. 6-10
Lee	Amboy	Aug. 24-27
Livingston	Fairbury	Sept. 8-11
Logan	Atlanta	Aug. 17-20
Macon	Decatur	Aug. 17-21
Macoupin	Carlinville	Aug. 31-3
Marion	Alma	Aug. 8-6
Mason	Mason City	Aug. 10-13
McDonough	Macomb	Aug. 17-20
Menard	Petersburg	Sept. 14-17
Mercer	Aledo	Sept. 21-25
Montgomery	Litchfield	Sept. 14-17
Morgan	Jacksonville	Aug. 31-3
Douglas	Arthur	Sept. 1-4
Ogle	Oregon	Sept. 6-9
Peoria	Peoria	Sept. 10-13
Perry	Duquoin	Aug. 30-4
Platt	Atwood	Sept. 22-24
Pope	Golconda	Sept. 31-24
Randolph	Sparta	Sept. 14-17
Richland	Olney	Aug. 16-19
Rock Island	Joslin	Aug. 24-27
Saline	Harriburg	July 26-31
Shelby	Shelbyville	Sept. 13-18
Stark	Wyoming	Aug. 24-27
Union	Anna	Aug. 24-27
Vermillion	Danville	Aug. 8-13
Wabash	Mt. Carmel	Sept. 14-8
Whitesides	Morrison	Aug. 31-3
Will	Monroe	Sept. 22-24
Will	Peotone	Sept. 8-10
Williamson	Marion	Sept. 7-10
Winnebago	Pecatonica	Aug. 17-20
Woodford	El Paso	Aug. 30-4

County Fair's Rodeo Flop

Decatur, Ill., July 13.

The Macon County Fair association's attempt to stage a mid-season rodeo was a financial failure.

Although no reports have been published, it is understood the event failed to pay, although the rodeo guarantee was covered by the gate receipts.

Other expenses of the event went into the "red."

Beating Out the Rain

Puyallup, Wash., July 13.

The Western Washington Fair at Puyallup will be held two weeks in advance of the usual dates, starting Sept. 13.

Rain has usually interfered with the fair date.

The West Washington Fair is between Seattle and Tacoma and draws the second largest attendance in the state.

'HEAVY SHAKE' OR N. J. POLITICS ON TENT SHOW

Hard Work Getting Into Jersey Towns—Circuses and Carnivals Alike

Traveling shows are having a tough time landing spots in many New Jersey towns, with promoters claiming amusement interests there including parks and theatres are using undue influence with the Chambers of Commerce or Town Boards to either refuse permits outright or place a prohibitive license fee.

The latest to run afoul of the close politics being played in opposition to traveling shows was Sparks Circus, which tried to get into Bayonne, N. J.

An advance representative claims to have been given the runaround when applying for a license and kept upon the fence for 10 days before learning that the authorities would not issue it. No explanation other than that the authorities were not in favor of traveling outdoor shows, whether circus or carnival.

Carnivals have been running up against the same proposition in other spots when unable to tie up with strong auspices. Some towns are softer and stand for any sort of auspices, but most of the Jersey towns have to be shown that the auspices tie-up is genuine.

Camouflaged Carnivals

The opposition to traveling shows has kept a good many of the better class carnivals and circuses out this season, although in some stands camouflaged carnivals carrying nothing but a retinue of stands and a ride to get by under carnival classification have been permitted to show and work money wheels overtime without molestation.

The better class shows with reputation for operating on the up and up have accepted conditions as they are and are passing by any stand where there is the slightest opposition to granting a license.

The showmen have been educated to accept such as either a prop for a "heavy shake" or local politics, prompted by local theatre and park owners to keep them out of their territory.

MOTOR CIRCUS PROSPERS

Andrew Downey Outfit Helped by Auto Street Parade

The Andrew Downey Motor circus, organized by the former proprietor of the Walter L. Main outfit when he disposed of that property, played all last week in Downey's home town, Medina, N. Y., near Buffalo.

The circus started around May 1 accompanied by the good wishes and pessimistic predictions of the show world. Since the experiment with chug-chug circuses under the name of the Richards Circus, promoted by a son of one of the Ringlings, showmen looked askance at the idea.

The Downey organization, however, is said to have gone into its third month with every prospect of a financial success. One of the things that contributed most to this result, showmen say, is the automobile street parade which is elaborately framed to make a big bally for the tent show.

The equipment includes tractors and caterpillars for towing the heavy material, while the performers ride from stand to stand in their own passenger cars. Cages have been mounted on heavy trucking chassis, and the band wagons make a grand flash in the parade.

The parade of motors is a novelty, even more so since the other shows for the most part have eliminated this feature.

Circus Battles U. S. A.

Recruiting Its Men

Elmira, N. Y., July 13.

Howard Ray and Joseph Hylan, of the Sells Floto Circus forces, left the show here to join the U. S. Army.

That occurred after the circus people put up a strong protest and something of a battle against recruiting officers depleting their working force.

Beauty Contest in Milwaukee
A beauty contest will be the main feature of the Exposition, auspices American Legion, at 35th and Locust streets, Milwaukee, July 24-31.

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SCENERY and DRAPERIES

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"BILLBOARD'S" OPPOSITION APPEARS

"Amusement Champion," Al Hartman's New Paper

Cincinnati, July 13. "Amusement Champion," the new outdoor amusement weekly, published by Al Hartman has appeared. Hartman's paper has made a good impression, so much so it is said the bunch on "The Billboard" is already taking serious notice of it.

Hartman was formerly editor of "The Billboard." His new periodical is looked upon as direct opposition to the Donaldson paper.

Defections from the staff of "The Billboard" of late are leaving that outdoor weekly without experienced writers on outdoor amusements.

Nat S. Green, park and fair editor of "The Billboard," is the latest to resign from "The Billboard," with his resignation to take effect July 31.

After the departure of Hartman, followed Blues, Van Volkenburg, who came on to pinch hit for Blues, has returned to the New York office of the paper. Green, from reports, is going to California to take up other work.

Ed Salter's Slam
A rather snappy announcement written by Ed R. Salter, Johnny J. Jones' Hired Boy" refers almost altogether to "The Billboard" and pointedly asks it, "Why High Hat the Carnival?"

It reprimands "The Billboard" for neglecting the carnival shows, says it does not give news of the outdoor field sufficient prominence, and also mentions that in the long years Mr. Salter has been with the Jones Exposition Shows it is the first time he ever has been called upon to complain of the paper's treatment.

Salter's complaint is that while the Jones' shows were in Chicago the "Billboard" gave it no attention, at the same time turning over space in its columns to a notorious grifting carnival, besides devoting other space to theatrical matters in which outdoor showmen are not concerned.

Johnny Jones Didn't Know
In his statement Mr. Salter absolves Johnny J. Jones from any knowledge of his complaint, mentioning the statement was written while he (Salter) was ill in a hospital.

It is said there has been a wave of feeling in the outdoor amusement field since the death of William H. Donaldson, founder of "The Billboard," over the paper's attitude, operation and direction, especially following the retirement of Mr. Hartman as its editor.

Hartman is well versed in the outdoor show business. Just what his differences were with the present regime are not known, but his retirement was followed shortly after by the selection of the present editor of "The Billboard," formerly private secretary to a Miss McHenry in the paper's New York offices. It is said the choice was made by the same Miss McHenry who appears to be in complete control of the older outdoor weekly.

Variety Made No Offer
Reports believed to have been inspired from one of "The Billboard" offices stated that Variety had made an offer to Al Hartman, after he had left "The Billboard," or previously.

This report was wholly inspired, had no foundation and is thought to have been issued with the intent to deceive someone, uninterested in either Mr. Hartman or Variety.

Since the death of William H. Donaldson, neither Variety nor any one in its behalf has made an offer to any present or past member of the staff of "The Billboard."

LEON SMITH DIES

Fall River, Mass., July 13. Leon (or Jack) Smith, 26, knocked off the top of a Christy Brothers circus car when the train passed under a low bridge, died in a hospital here of a fractured skull. His home was at Norwich, Conn. Calvin Gray, also injured, has recovered.

1 KILLED, 13 HURT IN 101 RANCH BLOWDOWN

Swift Storm From Lake Catches Miller Bros. Show in Erie, Pa.

Erie, Pa., July 13.

Tragedy played a role in the big tent of the Miller Brothers 101 Ranch Friday night. When the audience had gathered for the evening performance of the show a heavy rain and windstorm came up suddenly and wrecked the main tent. One person was killed and 13 others injured, with a panic following.

The tragedy occurred shortly before the time for opening the evening performance, when it appeared as though a storm would come up from Lake Erie circus officials ordered the ropes tightened. The storm broke before this could be done. The wind lifted the tent then it crashed down upon the audience.

The dead man was Charles Duncan, 41, of Erie. Thirteen others were injured, while a score or more suffered from scratches and bruises. Several circus employees were reported to have been among the less seriously injured.

It is said that claims for more than \$100,000 will be filed against the show's management. Joe Miller of the Miller Brothers was held here pending the adjustment of the death claim of Charles Duncan, who was killed. Miller left Erie today to rejoin the show.

The Travellers' Insurance Company has the accident insurance for 101 Ranch. Through this city officials released show and people without the filing of a bond.

Business with 101 not so good here. Threatening weather hurt. Extra billing was up for the wild west through a billboard battle with Sells-Floto circus, which preceded the Millers by a week.

MASSACHUSETTS FAIRS

Worcester, Mass., July 13.

The full schedule of fairs to be held in Massachusetts this year is as follows:

Acton, Acton, Sept. 17-18.
Barnstable, Barnstable, Aug. 31-Sept. 2.
Bristol, Segreganset, Sept. 16-18.
Blackstone Valley, Uxbridge, Sept. 17-18.
Brookton, Brookton, Oct. 3-9.
Eastern States Expo., Springfield, Sept. 19-25.
Essex, Topsfield, Sept. 15-18.
Franklin, Greenfield, Sept. 13-16.
Gardner, Gardner, Aug. 20-21.
Lynn, Lynn, Sept. 8-11.
Groton, Groton, Sept. 24-25.
Hampshire, Northampton, Oct. 5-7.
Heath, Heath, Sept. 2.
Highland, Middlefield, Sept. 1-2.
Hillsdale, Cummington, Sept. 28-29.
Hoosac Valley, North Adams, Aug. 12-14.
Housatonic, Great Barrington, Sept. 28-Oct. 1.
Lunenburg, Lunenburg, Sept. 10-11.
Marshfield, Marshfield, Aug. 25-28.
Martha's Vineyard, West Tisbury, Sept. 21-23.
Nantucket, Nantucket, Aug. 18-19.
Oxford, Oxford, Sept. 1-2.
Plymouth, Bridgewater, Sept. 9-11.
Southboro cattle show, Southboro, Sept. 29.
Union, Blandford, Sept. 6-7.
Westport, Westport, Sept. 21-24.
Norfolk, Weymouth, Aug. 20-21.
Worcester, New England fair, Worcester, Sept. 28-Oct. 1.
Worcester, Athol, Sept. 6-7.
Worcester South, Sturbridge, Sept. 4-6.
Worcester County West, Barre, Sept. 10-11.

Main's on Long Island

Walter L. Main's circus is due to play two weeks on Long Island this month.

Within that time Main's will take in all of the principal towns on the strip, going to Sag Harbor on the route.

Hillary Long With Wirth's

Hillary Long, former feature with the Ringling show, but not with the outfit this season, has been signed for the Wirth Brothers circus, Australia, next season. He will sail next March.

The Australian Birds and Wayne King, eastern sword swallower, are the free act features at Riverside Park, Indianapolis.

CARNIVALS

(For current week (July 12) when not otherwise indicated)

O. J. Bach, E. Syracuse, N. Y.; 19, Auburn.
Carl H. Barlow, Scranton, Pa. (three more weeks).
Bernardi Expo., Deer Lodge, Mont.
Blotner Am. Co., Deposit, N. Y.
Blue Ribbon Shows, Erskine, Minn.
Brown & Dyer, Smock, Pa.
Bruce Greater, Hammonton, N. J.
Calumet Carnival Co., Maywood, Ill.
Capitol Outdoor Shows, Hartford, Conn.
Clark's Greater, Evanston, Wyo.
Conklin-Garrett, 15-17, McJort, Sask., Can.; 19-21, Esvan; 22-24, Weyburn; 26-28, Assinibola; 29-31, Red Deer, Alt., Can.
Harry Copping Shows, Kittanning, Pa.
Copper State, Salida, Colo.
Corey Greater, Johnstown, Pa.
Craig Bros., Whalensburg, N. Y.; 17, Madrid.
A. F. Crouse, Plattsburgh, N. Y.; 19, Ticonderoga; 26, Burlington, Vt.
Diamond Jubilee, San Francisco.
Empire Shows, Columbus, O.
Mad Cody Fleming, Washington, Ind.; 19, Orleans.
Gray Shows, Cooper, Tex.
Gold Medal Shows, Springfield, Ill.
Greater Sheesley, Stratford, Ont., Can.; 19, St. Catherine's.
Bill H. Hames, Wolf City, Tex.; 19, Leonard; 26, McKinney.
Heller's Acme, North Plainfield, N. J.
Henke Attr., Newberry, Mich.
Isler Greater, Centreville, Ia.
Johnny J. Jones, Edmonton, Alberta, Can.; 19, Saskatoon, Sask.; 26, Regina.
Abner K. Kline, Seattle, Wash.
Levitt-Brown-Huggins, Olympia, Wis.; 19, Bremiston.
Max's Expo., Paw Paw, Mich.
Mayo Amus. Co., Pawtucket, R. I.; 19, E. Providence.
J. T. McClellan, Smithville, Mo.
Michael Bros., Indianapolis, Ind.
Ralph R. Miller, Spencer, Ind.; 19, Brazil; 26, W. Terre Haute.
Miller's Midway, Kiowa, Okla.
Minder's Model, Bloomsburg, Pa.
Monarch Expo., Watervliet, N. Y.
Morris & Castle, Fargo, N. D.; 19, Grand Forks; 26, Neenah, Wis.
D. D. Murphy, Muskegon, Mich.
New England Attr., Schroon Lake, N. Y.
Nat Reiss, Johnstown, Pa.
Rice & Quick, Mansfield, Ark.
Matthew J. Riley, Mt. Carmel, Pa.
Rubin & Cherry, Kalamazoo, Mich.; 17, Grand Rapids.
Schwabe Greater, Shidler, Okla.; 19, Fairfax; 26, Strong City, Kan.
Slebrand Bros., Crosby, N. D.; 19, Bridgeville.
Snapp Bros., Jacksonville, Ill.; 19, Winchester.
Spencer Shows, Kane, Pa.
T. J. Tidwell, Gage, Okla.; 19, Fargan; 26, Shattuck.
Wallace Expo., Jefferson, Pa.; 19, Buckeye; 26, Fredericktown.
W. G. Wade, Elkhardt, Ind.
H. B. Webb, Metropolis, Ill.
David A. Wise, Logan, W. Va.; 19, Lexington, Ky.
S. B. Williams, Paola, Kan.
World of Fun; 19, Fairport, N. Y.
Wortham's World's Best, Neenah, Mich.
Zeldman-Pollie, Steubenville, O.; 19, Johnstown, Pa.
C. F. Zeiger, 13-16, Stanley, N. D.
Lachman-Carson
Langdon, N. D., July 12-17; Minneapolis, 19-24.

NO COAST TRIP

Barnum-Bailey Ringling Plays Chicago July 17-25—Then Iowa

The Ringling Barnum-Bailey route list released for July gives the Chicago dates as July 17-25 at Grant Park, and following plays Wisconsin for a week, beginning at Milwaukee, then back to Illinois at Rockford.

Following points probably will lead the show into Iowa, making it certain from the routing that no trip to the coast is contemplated.

The arrangement of dates following Chicago generally indicates the intentions of the showmen as regards the coast. Last year when the journey led to the Pacific slope territory the route was direct west from Chicago with longer jumps toward the Rockies.

Chaplin's 2-Headed Calf

Los Angeles, July 13.

Charlie Chaplin made a last minute addition to the featured players in "The Circus," his current picture. The player was Ramona, other name unknown. Ramona was found in a dime museum in Ocean Park and hailed as the only actress of her kind, possessing screen features no other actress has.

Ramona is a two-headed calf, and Chaplin says both her faces screen well.

L. A. Store Show Owner Arrested for Display

Los Angeles, July 13.

When the followers of Almee Semple McPherson, local evangelist, started a near riot objecting to a store show display referring to her recent disappearance, the police raided the place and arrested Joseph Rose operating the Main Street establishment.

This arrest is the first of its kind made in connection with the operation of Main street shows which had been advertising exposes of the McPherson disappearance.

Rose advertised his show as "The Truth About Almee Semple McPherson." It was nothing more than a display of a large amount of newspaper clippings and maps showing the alleged movements of the evangelist since her disappearance at Ocean Park was reported.

To make the display as theatrical as possible Rose compelled his patrons to look through peep boxes to get a flash of his so-called knowledge. No admission charge was made but Rose insisted as the "walk-ins" were on their way out that they leave nothing less than a quarter.

The showman is under arrest on the charge of violating four separate city ordinances. Each of the violations carries a six-month jail sentence and \$500 fine.

CIRCUSES

Gentry Bros.

July 16, Saurteries, N. Y.; 17, Fort Plains; 19, Carthage; 20, Clayton; 21, Potsdam; 22, Messina, N. Y.; 23, Malone; 24, Tupper Lake, N. Y.

Lee Bros.

July 20, Coeur d'Alene, Idaho; 21, Cheney, Wash.; 22, Pullman, Wash.; 23, Moscow, Idaho; 24, Lewiston, Idaho.

Al. G. Barnes

(Cancels previous route)
July 16, Yakima, Wash.; 17, Walla Walla; 19, La Grande, Ore.; 20, Baker, Wash.

Robbins Bros.

July 21, Burlington, Ia.; 22, Princeton, Ill.; 23, Kewanee, Ill.; 24, Mt. Pleasant, Ia.; 26, Memphis, Mo.; 27, Kirksville; 28, Centerville, Ia.; 29, Leon; 30, Charlton; 31, Knoxville, Ia.

Moon Bros.-Orange Bros.

July 15, Waukesha, Wis.; 16, Oconomowoc; 17, Hartford; 19, West Bend, Wis.

Sells-Floto

July 15, Appleton, Wis.; 16, Oshkosh; 17, Portage; 19, Superior; 20, open; 21, Virginia, Minn.; 22, Fort Rances, Ont.; 23-24, Winnipeg, Man.; 26, Brandon; 27, Estevan, Sask.; 28, Weyburn; 29, Moose Jaw; 30, Swift Current; 31, Medicine Hat, Sask.

Hagenbeck-Wallace

July 19, Keokuk, Ia.; 20, Fairfield; 21, Mattumwa; 22, Des Moines; 23, Atlantic; 24, Council Bluffs, Ia.

John Robinson

July 20, Mt. Carmel, Pa.; 21, Shenandoth; 22, Foxville; 23, Harrisburg; 24, Lewistown, Pa.; 26, Steubenville, O.; 27, Washington, Pa.; 28, Wheeling, W. Va.; 29, Cambridge, O.; 30, Columbus; Aug. 2, Huntington, W. Va.

Walter Main

Westfield, Mass., July 15; Great Barrington, Mass., 16; New Milford, Conn., 17; South Norwalk, 19; Ansonia, 20; Danbury, Conn., 21; Beacon, N. Y., 22; Hudson, 23; Peekskill, N. Y., 24.

101 Ranch Circus

Massillon, O., July 14; Alliance, O., 15; New Brighton, Pa., 16; East Liverpool, O., 17.

Ringling-B.B.

July 14, Jackson, Mich.; 15, Ft. Wayne, Ind.; 16, St. Bend, Ind.; 17-25, Chicago, Ill.; 26, Milwaukee, Wis.; 27, Sheboygan; 28, Fond Du Lac; 29, Madison; 30, Janesville, Wis.; 31, Rockford, Ill.

Siamese, 3 Mos. Old

South Bend, Ind., July 1.

Lucy and Bessie Medlek, youngest Siamese twins, will make their debut as exhibition features at the State Fair next month.

The twins will be three months old when making their platform or pit debut.

Improving Fair Grounds.

Spencer, Ia., July 13.
Extensive improvements are to be made at the Clay county fair grounds. Two miles of new permanent walks and drives will be constructed. A new entrance will also be erected.

CALGARY SHOW BIGGER NOW THAN EVER

91,000 Attend First Three Days of 1926 Stampede

Calgary, Alberta, July 13.

Final winners at Calgary were:

North American Saddle Contest—First, Mike Stuart (Tulare, Cal.), \$1,000 (1). 2nd, Breezy Cox (Samonville, Ariz.), \$500. 3d and 4th, tie and split; Jesse Coates (Jerome, Idaho), and Leo Watrin (High-river), \$175 each.

Canadian Saddle Contest—1st, Harry Knight, 19 (Banff, Alberta), \$300. 2d, Johnny Munro, \$200. 3d, Leo Watrin, \$100. 4th, Fred Hodgkins, \$50.

Bareback Bronc Riding—1st, Harry Knight, \$300. 2d, Breezy Cox, \$200. 3d, Jack Cooper, \$100. 4th, Jimmy Mooney, \$50.

Men's Steer Riding—1st, Tom McCoy, \$50. 2d, Fred Hodgkins, \$25. 3d, Breezy Cox, \$10.

Kids' Canadian Steer Ride—1st, Jimmy Boyle, 14, \$25. 2nd, Joe Fox, Indian boy, \$15. 3d, Tom Anderson, 16, \$10.

North American Calf Roping—1st, Breezy Cox, \$1,000. 2nd, Pete Brishhead, \$500. 3d, Ray Knight, \$250.

Canadian Calf Roping—1st, Ray Knight, \$200. 2d, Red Haslip, \$100. 3d, Harry Gates, \$50.

Roman Standing Race—1st, Tom Morrison, \$200. 2nd, George Jenkins, \$100. 3d, Steve Adams, \$50.

Cow Milking Race—1st, George Thurber, \$15. 2d, Doc Fruit, \$10. 3d, Bert Long, \$5.

Ladies' One-Mile Race—1st, Toots Davis, \$25. 2d, Kate Martin, \$15. 3d, June Price, \$10.

Wild Horse Race—1st, Dan Kerneghan, \$50. 2d, Norman Smith, \$30. 3d, Cecil Henly, \$20. 4th, Dave Crowchield, \$10.

Consolation Bucking Horse Contest—(For all those riders falling in other contests.) 1st, Jack Cooper, \$100. 2d, Harold Walsh, \$60. 3d, Joe Fisher, \$40. 4th, Ted Allen, \$20.

Chuck Wagon Race—1st, Dick Cosgrove, \$500. 2d, Glem Gardner, \$250. 3d, John Hazzza, \$100. 4th, Gideon and Foster, \$20.

Breezy Cox (Samonville, Ariz.), made the biggest clean-up for the show, totalling \$1,920 as his share of prize money. Mike Stuart (Tulare, Cal) was second with \$1,170. Harry Knight (Banff, Alberta), third, with \$775.

With a total attendance of about 91,000 for the first three days of the 1926 Stampede and Exhibition, the gate recorded over 6,000 more admissions paid than for the corresponding three days of last year's show.

Tremendous business at the evening performances.

Owing to the large cash prizes the Stampede drew the cream of North American riders. The great majority of contestants here are real cowmen recruited from the ranches in the vicinity. They seem to put their whole heart into their performance, which makes it a real contest rather than just an everyday carnival attraction.

As usual, the bucking horse with association saddle was the feature event. It was not played up too much and the contestants in the other events got their full share of applause and glory; also their share of the prize money.

The steer-riding contest, for children under 17, to decide the kid championship of Canada, is probably the greatest novelty of the afternoon exhibition. Then, too, the wild cow milking affair and the wild horse races add the necessary amount of zest and comedy and break the monotony of just seeing daylight between the rider and the beast.

Fireworks, trick rope work and racing blooded stock filled up the daylight show.

Nights the crowds gathered to witness thrilling chuck wagon races, California cart races and sundry other matches so dear to the heart of the real old west. As added attractions, several vaudeville acts

(Continued on page 50)

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Even at the end of the first show there weren't many people in the seats at the Majestic Sunday noon. The various acts of what constituted an excellent small time bill worked hard to overcome the refrigerating influence of a three-fourths empty theatre. Wolford and Newton, two boys with a good routine of acrobatic dancing, labored to small returns. Lapan and Bastedo, man and woman, following, were good natured about the scarcity out front but worked to please. This act has been playing for the association for the past two seasons and is a good act within its limits.

Marietta Craig has slightly changed her travesty on "The Bat"

with strength in the comedy department led by Bill Demarest who grows funnier, just as his co-workers, Oleson and Johnson, grow noisier on each subsequent appearance. Bill has worked up a new routine with Maxine (Maxine and Bobby) who opened the show. Some knockabout hokum acrobatics between the two created a riot of hilarity. Incidentally the versatile Bill, whose talents have a wide range, took plenty of bruising. Demarest and Collette scored big Sunday matinee.

The bill was well balanced barring the one item of dancing. There was no hoofing if a brief scarecrow dance by one of the boys in Harry Webb's band is ex-

the team's desire to go into vaudeville. Good enough for later spotting.

Feature position was taken by Ellen Terry and Co., four girl step-pers. Miss Terry has sufficient ability and personality to head a dance flash of this sort, and the act did well, considering the miniature crowd. The choristers are all toe steppers. Most of the numbers are in full stage, with a variety of drops and settings. A kicking number in shorts, ballet, and Egyptian affair is led by Miss Terry, a "pony" number, and, of course, a Charleston closer. Best of Miss Terry's work is an acrobatic bit, closing with a fast roll-around in splits.

Petrie and Gregory, male black-face team, gagged typically to good returns. Can hold the next-to-closing position, as here, in most family time houses.

Lopa's Oriental Orchestra, costumed string musicians in Oriental settings, took well with the unusual effects of pop numbers played exclusively on strings. The act takes on a miscellaneous quality with a closing "cooch" dance by "Leah," evidently white. Lopa himself appears to be a Hawaiian, applying "Chink" makeup almost too heavily. Rest of the seven musicians seem truly Chinese. Ast went over strong with straight stuff and novelty singing choruses, but the "cooch" atmosphere limits its rise. "Eve's Leaves," feature. Hal.

Pantages Indoor, Circus brought out a mob of kids to the North Center Friday night. Since the house has been taking Alex's road shows there has been a gradual improvement in business until the house is now probably out of the "red."

A bathing beauty contest may have helped some. They are picking "Miss North Center," who will compete next month in the Miss Chicago contest at Trianon ballroom. About a dozen girls appeared on the stage following the circus and just before the feature. They were garbed in bathing suits, with the audience picking the best looking by applause. It seemed pretty tough on the girls who lost and retorted in indignity amid not very well-suppressed giggling from the audience. These beauty contests probably cause plenty of heart aches as well as swelled heads.

Pantages Indoor Circus runs about an hour. It embraces the Hodgini Family, Morales Family, Milly Banery, Kessie Fay, several clowns and helpers. A good-sized elephant, some ponies, monkeys and brewery horses are carried, giving the show plenty of baggage. The single set is atmospheric of circuses, with a ring full stage for all the various acts to work.

The overhead looks substantial but within the outside for straight vaudeville bills over the Pan trail. The Hodgini Family is a circus act of reputation. This applies also to the wire-walking Morales Family, with Felix Morales doing a head slide from above the audience on a downward wire 70-foot to the stage. Joe Hodgini as rider or clown, is great for this indoor circus and gets plenty of laughs.

The clowns obtained some giggles in between the various turns, but very often were nothing more than silly with even the kids in the audience unable to get a smirk from their antics.

The big laugh is when three boys are given "lessons" in bareback riding with the use of harness apparatus (mechanic). As the boys fly through the air over the pacing horse they get into all sorts of absurd positions. A great kick for the audience.

The audience also liked one brief bit where a bucking pony kicked

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The Morrison stands closer than any other hotel to theatres, stores, and railroad stations. Yet at this central location rooms are rented for \$3 to \$5 that would cost \$5 to \$8 in any other leading hotel. Store sub-rentals here are so valuable that they pay all the ground rent, and the saving is passed on to the guests.

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The New Morrison, when completed, will be the largest and tallest hotel in the world, containing 3,000 rooms

big sawdust-stuffed balls into the audience. In houses with vaudeville-sized pits this will give the customers down front a lot more excitement than they got at the North Center.

Interesting was the elephant, good sized, worked by Milly Banery from a saddle, like a horse. The ringmaster announced this as the only elephant trained to work under saddle.

The front of the house was decorated with bunting suggestive of the big tops. A smallish party in Oriental costume plays weird music on a funny instrument. This sidewalk ballroom will be effective in the houses located in downtown sections of town.

Ushers were in clown outfits. Wirth & Hamid's name figured on one of the hanging pieces indicating the firm produced the circus for Pan. It's a first-rate production all around and a great novelty for the Pan circuit.

Max Gruber, animal act owner and trainer, who has been in retirement for the last year, is in Muskegon, Mich., training a new act.

Monty Brice, scenarist, and Eddie Sutherland, director, were here last week prior to going to the coast to do "We're in the Navy Now," a follow-up on "Behind the Front." The navy picture, like the army, will co-star Wallace Beery and Raymond Hatton. Teddy Hayes, Dempsey's former trainer, was with Brice and Sutherland.

Billy Cohn, in Hot Springs, Ark., since last fall, has resumed his activities as an independent agent here.

Within two weeks of the time of his crime, holding up and robbing the cashier of the Fort Armstrong theatre, Rock Island, Ill., George

Tiano will be in the penitentiary at Joliet, serving a term of from 10 years to life. Tiano pleaded guilty.

It looks as if a substantial part of the late Ed Wynn show went into moving picture presentation work after the musical comedy closed. Three acts now appearing in this territory—Vale and Stewart, Earl and Bell and the Meyakos Japs—are billing themselves as formerly with Ed Wynn.

ATLANTIC CITY

By VINCE

Apollo—"Shucks."
Globe—Vaude.
Garden Pier—"Countess Maritza."
Stanley—"Volcano" (film).
Strand—"Bigger Than Barnum's."
Virginia—"Kiki."
Colonial—"Wet Paint."
Capitol—"Bride of Storm."
City Square—"Flaming Waters."

Lew White is now at the console of the Stanley, having replaced Karl Bonawitz, who has returned to Camden. White is scoring with organ novelty presentations.

Jack Pegler, from the Will Mays organization, has been in Atlantic City preparing for the Greater Movie Season.

"Help Wanted—Female," new comedy by Gladys Unger and staged by Winchell Smith, will be presented by John Golden at the Apollo beginning July 19. Cast includes Nydia Westman, Donald Foster, Mary Phillips and others.

Special attractions in Million Dollar Pier ballroom. This week's attraction is the Hopi Indian Snake Dancers with Edythe Sterling.

ST. LOUIS

By LOU RUEBEL

Municipal Opera—"Sweethearts."
Garden Theatre—"Midsummer Night's Dream."
St. Louis—Vaude—"Hell Bent for Heaven."
Grand Opera House—Vaude—"Perils of the Sea."
Missouri—"Padlocked."
Loew's State—"Up in Mabel's Room."
Grand Central—"Sporting Lover."
Lyric, Sydcome and Capitol—"High Steppers."
Kings and Rivoli—"Rolling Home."

The Missouri is having a tough break next week, not able to advertise the 16 American (Missouri) Rockets as part of the Publix "Take-a-Chance" show.

Don Albert, director of music at Loew's State, left Saturday on a month's vacation—his first in two years. Don will go first to New York. Dave Rubinoff, musical director at Loew's Allen in Cleveland, has been imported as guest conductor at the State.

Two of Chicago's youngest house managers, Richard Hill, formerly assistant manager at the Roosevelt and at McVickers' and Clement Krepps, formerly treasurer and assistant manager at the Uptown, will assist Cullen Eppy when the new Ambassador opens in August.

Guy Goltzman is to reproduce Bizet's "Carmen" in English for one week only, at the Municipal theatre in Forest park, commencing Aug. 23, following the regular summer season of Municipal Opera.

"Midsummer Night's Dream," which opened the season of Shakespearean comedies by the Goodman Players at the Garden theatre earlier this summer, is being repeated as the last in the series this week. "Garden Varieties" is next week's attraction at the University City amphitheatre.

Irving Rosenberg's music at the Statler is bringing back some of the patronage that hostility lost during the engagements of several mediocre bands.

After several months of idleness, theatre burglars resumed operations here last week, reappearing—not as box office bandits—but as safe crackers. The Midway (20c film grind) at Grand and Washing-

ton was the scene of their latest endeavor. High praise was given the original methods used by the thugs by the police in press stories. The \$500 loss is therefore not a loss, but a contribution to the betterment of the art of safe blowing.

MILWAUKEE

By HERB ISRAEL

Davidson—"The Masquerader" (stock).
Palace—Vaudeville.
Miller—Vaudeville.
Majestic—Vaudeville.
Empress—Burlesque stock.
Alhambra—"The Runaway Express."
Garden—"Whispering Smith."
Merrill—"Lovey Mary."
Strand—"The Rainmaker."
Wisconsin—"The Bat."

Billy Perrin's "Saucy Gang" has replaced Jole Lictor's band at the Strand.

The Tower, largest neighborhood house here and Saxe-controlled, is running Saturday morning shows especially for children.

Joe Krause, and not Charley Fox, as announced in Variety last week, is the father of twins. The F. & K. firm announces the opening of the burlesque season Aug. 9, two weeks of stock with Jack LaMont preceding the Mutual wheel season.

Harvey Schardt's orchestra has been engaged for the Garden.

Dave Key, aerial stunt man, is appearing at Waukegan Beach.

Dwight Meade and Ruth Thomas have joined the Davidson Players.

BALTIMORE

Auditorium—"Red Kisses."
Maryland—Closed.

Manager Leonard B. McLaughlin of the Auditorium left town over the weekend for an extended vacation. After a few days' visit on Broadway Mr. McLaughlin will proceed to Atlantic City and will be at the Hotel Dennis for the better part of a month. McLaughlin's vacation synchronizes with the four-week layoff of the Maryland theatre, for which he handles the publicity in addition to his managerial duties at the Auditorium.

Publicity Director Jeffrys of the Century and Parkway leaves town this week for a mid-summer swing of the Loew circuit. Loew's newly acquired Century and Parkway theatres are scheduled for closing for extensive alterations. Mr. Jeffrys is expected to reassume his publicity duties for the houses at the September reopenings.

Borrowing an idea from Mr. Ames, the Play Arts Guild of this town are preparing a fall production of Gilbert and Sullivan at their excellently equipped playhouse. The Guilders are rehearsing "Patience" and tried out parts of the play at a recent "Guild Night." The public production is being deferred until October.

Health Commissioner Jones estimates the present population of Baltimore at 508,127. For amusement statistics, however, 119,684 must be deducted from that figure. This represents the colored population that isn't a part of the patronage of the first-run or neighborhood houses.

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SAN FRANCISCO

By WALTER A. RIVERS

The Menard Players, under canvas in Emeryville, just outside of Oakland (Cal.), is reported building up heavy play. They are doing one bill a week, using royalty bills and staging two shows nightly. It is said their business has cut into George Ebey's Fulton theatre stock in Oakland.

William R. (Bill) McStay, general publicity director for the Dollar Steamship Co., has gone to New York on a business trip.

Henry Duffy and Dale Winter are going to put in a brief season at Duffy's President theatre in Seattle. Duffy, Miss Winter, Walter Regan and Sydney Reynolds left by automobile for the northern city. Other players going to Seattle are Jane Darwell, Dorothy La Mar and Barbara Gurney.

The Capitol is to house another picture, "The Wandering Jew," this week, following "Pieces of China."

A bandit, described as the "lumberjack type," made a bold attempt to stick up the Golden Gate avenue entrance box-office of the Granada theatre, but was foiled by the prompt action of Rena Rolf, cashier. The man, stepping up to the window, spoke to Miss Rolf, saying: "I have a gun here. All I want is the bills. Hand them over quick." He kept his voice low so as not to attract the attention of passersby.

Miss Rolf took one look at the bandit, grabbed the cash-box and dodged out of sight, at the same time screaming. Her cries were heard by the doorkeeper, who came running. Meanwhile the bandit decided it was his cue to exit. The police failed to get a trace of the man.

Howard D. McBride arrived in town last week to take over temporarily the publicity work for Universal's local exchange. He came up from Los Angeles on this assignment.

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ment, and probably will divide his time between this territory and the northern division, including Seattle.

McBride is handling the job formerly held by William Getty.

BUFFALO

By SIDNEY BURTON

Majestic—Stock, "Poor Nut." Buffalo—"Ranson's Folly," Circus Week. Hipp—"Wilderness Woman." Loew's—"The Penalty." Lafayette—"What Happened to Jones." Garden—Stock burlesque.

William Haynes, formerly assistant manager of Fox, Philadelphia, is manager of the Lafayette Square. He replaces Fred Schaffer, who leaves July 15 to become manager of a middle west circuit.

The 101 Ranch Wild West Show ran afoul of the law while playing Buffalo last Monday. Five employees of the show were arrested Sunday afternoon when they engaged in a free-for-all battle on the show grounds. The police responded to a riot call found the group in an intoxicated condition and also arrested Merwyn Orange, an Indian, on a charge of interfering with them in the performance of their duties. Orange is alleged to have tried to take some of the prisoners from the custody of the officers.

CABARET REVIEWS

(Continued from page 44)

male singers are Walter Lynch, Patrick Panza, Grover Mahoney and Harold Sivers. Mahoney is a pleasing tenor. The male entertainers also wait on tables.

The special attraction on the opening was an ensemble of six young Charleston dancers with Leo Berben, all local. They were Irma Kunzer, Eleanor Kunzer, Edith Stuart, Helen Early, Genevieve Early and Margaret Holtzer. Deserving of praise.

The orchestra is the Fred Engel Red Hot Peppers, snappy and jazzy. Fred Engel plays the drums. Other players are Chuck Miller, trumpet; Irving Dalling, piano; Eddy Schenck, banjo; Pat Iovenelli, trombone, and Pat Formidelli and Rudy Fischer, saxophones. This orchestra is worthy.

Palais Royal has been thoroughly renovated, with a seating capacity of 150. The walls and ceilings are painted in black and white checkers. Silhouettes cover the electric lights on the walls and ceilings, giving the hall an artistic atmosphere. There is a stage, which the orchestra only uses. The dance floor space is big enough to accommodate the attendance capacity. No cover charges.

The new cabaret is as good as the average in Albany, and one may have an enjoyable evening without going through a fortune. The commercial value of the place probably

will be lifted with the personal following of Riley and Davis.

Rotonda.

LINCOLN TAVERN

(CHICAGO)

Chicago, July 9. Lincoln Tavern is at Morton Grove, some 16 miles outside of Chicago, operated by Jack Hoff, and directly across the road from The Dells, where Abe Lyman is holding forth and doing heavy business. The proximity of both roadhouses is almost as close as the Castilian Royal and the Pelham Heath Inn, situated on Pelham Parkway, New York, with but a few yards farther apart.

This is the place which has imported Joyce Hawley, the champagne bathtub girl, who is collecting at the rate of \$550. When reviewed, the capacious roadhouse [which looks like a corking hide-away, besides being very comfortable] offered a smart M. C. A. band unit headed by Jack Crawford. The Music Corporation of America, band booking organization which is operating nationally, marks this berth as another step in its ever-increasing circle of clients, seemingly building up healthily, judging from the likely dancefest delivered by Crawford's combination.

Also at the Lincoln Tavern was Johnny Black, songwriter-entertainer, who co-authored "Dardanelle." Black has been a Chicagoite for a couple of years and seemingly a local favorite, selling his pop ditties in sympathetic tenor. Rick and Snyder, another personable male combo, are the Van-and-Schencks of the cafes in their style of song delivery (without piano). They possess something unusual in attracting heavy from both male and female patronage because of their appearance and style.

In between Dorothy Duffy, soprano, fills in vocally, making a nice appearance and clicking with her songs. Bob Hlens, a uke specialist, dresses differently from the general run of Hawaiians, being in correct tux and delivering ballads in nice tenor to polite uke self-accompaniment.

The roadhouse is going out for a big spurge and looks like it will cut in on some of Lyman's trade at The Dells. The general handling from the Hoff management is commendable, and the Hawley freak draw as a coupling should turn the trick.

RENDEZ-VOUS

(CHICAGO)

Chicago, July 8. Although the Rendez-Vous Summer Garden has been open since June 15, unfavorable weather conditions have kept the patrons in the regular indoor quarters during all but two nights since.

The Summer Garden is an open-air court with an entrance leading from the cafe proper. Surrounding buildings form a court for the place and trees interspersed about the grounds contribute the garden atmosphere. Strings of red and blue lanterns are hung from the walls and trees.

Even if not very cool on sultry summer nights, autosuggestion has been played up to keep the customers comfortable. Realistically painted icicles, snow, and even polar bears completely cover the interior of the walls. Tables and chairs are of a cool white.

Expenses on the floor show have been cut down considerably. No chorus to intrigue the affectionate b and e men, and just six specialties. Earl Rickard, somewhat in need of both a shave and a more varied line of humor when seen, is master of ceremonies. On that night Rickard was wisecracking ad lib and ad infinitum about the Carroll bathtub affair. A man with his evident intelligence ought to produce more snappy talk than is now employed or else the reviewer overrates him. Introduced his co-workers neatly.

The Waltons, clever dance team, were seen in a tango affair that rated above anything else on the program. The team looks young and pleases from the personality angle. Dorree Leslie, good kicker but not such a hot singer, proved popular. The ingenue's gestures in her songs are much overworked and spoil the general effect somewhat. Cute to look at. Shirley Millette, singer, not seen.

Reigning favorites of a permanent nature here are Bernard and Henri, girl song team with a galaxy of novelties in their offering. The team is appearing only after 11, which cuts the cast for the early shows. Bernard and Henri have a following here which is unduplicated in any of the cafes.

With Charley Straight spending the summer in Kansas City at the Hotel Muehlbach, Mike Speciale and his recording orchestra are taking care of the music at the Rendez-Vous—and doing it well. The 10 musicians put out some dance music that can't fail to satisfy, and take care of specialty accompaniments with merit. Well suited to fill the Straight aggregation's shoes during the summer. Business should take a nice rise and hold it from now on with the heat.

CALGARY STAMPEDE

(Continued from page 47)

were used on a platform before the main stand.

Coldstream Band

The Coldstream Band, a monster military organization highly favored by the English court, was in attendance each night. A high power aerial quartet, the Australian Waites, whip-crackers, the Bogaany Troupe of Lunatic Bakers from London, and the Curtis Wild Animal show composed the platform attractions.

It is of interest to note the chuck wagon races. This annual contest is composed of chuck, or cook wagons from ranches in the surrounding country. All the rest of the year the cow men talk of nothing else, and to win such a race means more to them than Christmas, New Year or what have you?

Aside from the show, Calgary is sitting back and watching the wild cowboys off the show ground. Cooking breakfast in the main rag during business hours, riding their horses into barrooms, whooping it up in the streets and raising riot in general, the townsfolk have a good time and so do the boys—and it makes great publicity for someone.

A great deal of credit for the success of the Stampede is due Guy Wendick. Every year Wendick manages to whip a one-time unsuccessful two-bit wild west show into a real he-man big time affair. That is from the audience angle. From the financial inside he is a howling success.

Aside from the actual rodeo itself the Johnnie J. Jones Show, billed as the wonder show, is quite a success.

HARDER-HALL PLAYERS

(Continued from page 38)

nook and cranny of the Palace Thursday night.

Two well known stock men operate the Harder-Hall Players. One is the elongated Bill Harder, and the other is the breezy E. J. Hall. Both know every trick and turn they have been at it a long while and know how to make it pay.

Incidentally, Mr. Hall is the same Hall that once was with the managerial forces of C. B. Dillingham and other big producers. His wife is Maude Eburne, actress, and his daughter is Mary Eburne Hall, ingenue, with the Windsor Players, Windsor theatre, New York.

The Palace is subleased by Harder & Hall from J. K. Burke, a vet of the K-A office, New York. It was originally planned for vaudeville and pictures, and one can realize that the moment he steps into the house.

The Palace may have been a pain in the neck to the vaudeville projectors, but stock has proved a box office delight to Harder and Hall.

The house seats about 1,000. The top is 75c, for the lower floor and box seats. Balcony goes for 25c.

Leads are Edna Preston and Robert Bentley. Miss Preston was cast for Tondeleyo, the native coast girl. Few stock women care to tackle a role like it. It calls for much undressing and a makeup that means hard work.

Miss Preston did well enough in a way as the "mammy" paviavering" kid of the tropics, but showed the lack of experience with the role that mitigated accordingly. As a stock proposition for a week only she was to be credited with making a game try. Miss Preston

was the only woman that got a chance.

However, on the H. & H. payroll, regularly are Mildred Spencer, comely ingenue, who was seen exchanging greetings with some of the regulars out front; Edith Spencer, second woman, and Miss Pennington, character woman. Soft week for each.

Two of the best roles last week were Richard Clarke as the doctor and Robert Bentley as Harry Witsel. The work of Arthur Edwards was best in his characterization of the Englishman, but he seemed to be too heartily at dramatic intensity. It was a set role at that for a stock actor, and there were no noticeable lapses of memory. Edwards is a big chap, sincere in his work and physically outlined enough to play heroic roles.

Jere Taylor, as the skipper, made himself heard and the big fellow seemed to have friends out front as he got as big a hand as anybody when he made his first appearance.

Very little life could be obtained on the juvenile, Kenneth Haviland, his role calling for a distorted makeup and little acting. Perhaps would be best to watch the leads in roles calling for more romantic close-ups and conventional clothes.

Claude Miller is the stage director. He did acceptably with "White Cargo" as a whole, and this takes in a lot of comparison with the show as seen on Broadway.

The good old days of Corse Payton's celebrated funny curtain speech came back with dynamic thud when Eddie Hyde, publicity man, came out between the first and second acts. Added about the company, the bills, etc. Eddie had a really funny line of chatter, but needed a few amplifiers to carry it to the farther ends of the house.

What supplanted the orchestra and appears a corking bet for stocks this summer was the orthophonic Victrola, used 'twixt acts. House has loud speakers to carry the sounds and the Marion Talley number was heard clearly.

The house permits "regulars" to request numbers on the instrument. Not a bad stunt. Mark.

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An exceptionally good bill at the Orpheum last week, with several headliners living up to their billing. Sunday and Monday nights were near capacity. Raymond Hitchcock, joint headliner with Ruth Chatterton, acted as master of ceremonies and injected a lot of "kidding" of both acts and patrons. Hitchcock also occupied the next to closing spot and discoursed on Prohibition and other topics of the day. His remarks anent Almee Semple McPherson, Los Angeles preacher, who recently figured in a mysterious disappearance, had the house in convulsions Monday night.

The show opened with Hitchy walking down the center aisle and introducing George Deban and Walter Heirs. He began his kidding and then introduced the first three numbers on the bill. The Del Ortos, California Spanish dancers, started festivities with a vim. The trio dances well, and at the finish the "girl" pulled her wig, to the astonishment of the house.

Jack Merlin, card manipulator, assisted by Lois Evans, and a young man "plant" in the audience, mystified and also drew a lot of laughs with his comedy patter. Aside from this his offering failed to create much enthusiasm. Frank Dobson offered a comedy skit, assisted by four young ladies. Dobson had the house hilarious at times and the act scored.

Corrine Tilton, comedienne, in a cycle of special song numbers, registered a solid hit. Working in one, and following two straight comedy acts, it did not take her long to establish herself.

Ruth Chatterton closed the first part with her newest comedy skit, "The Conflict" (New Acts) and made a favorable impression. Ledova, danseuse, assisted by Leon Varkas and the Stcherban Gypsy string quintet, offering a pleasing dance diversion before a silver cye in full stage.

Hitchy then took the stage, and for 15 minutes had the audience convulsed with his witticisms. He lambasted Almee McPherson unmercifully. Closing the bill the three Morok sisters offered a novel aerial turn, with two of the girls doing dance steps when not being suspended by their necks in mid-air. They held the audience.

A better than average bill at the Pantages last week was spotted in very peculiar manner. Two flash acts were on the program, one in

opening position and the other on fourth. The bill was juggled around with Little Elly, strong woman, third on the menu.

The Pepper Pot Revue, fast act, one man and six girls, was the curtain raiser. They opened with a clever rhyming dialog, some dances and songs. Nice costumes and good hoofing routine helped out. Finale was a chorus number with girls in bathing suits. 19 minutes.

Dave Vine had 10 minutes of wise cracks that pilled up laughs. A serious song was the closer. Little Elly, in short skirts, balanced some big objects while juggling. Girl shows great neck muscle development and walked up and down ladder with sofa on forehead. Snappy act. Society Scandals followed; four young men and a girl did fast dance steps with one boy playing a good Cliff Edwards uke number. All were lively with their feet and a "Hard Boiled Rose" dance on the Bowery order was rough enough to please, being a lot more violent than many Apache dances.

Hibbard and Harman in snappy answers and chatter brought laughs. Woman plays a good nut while man makes dandy straight. 13 minutes.

Warner Stone's "Columbian Synchopators," in last position, supplied the melodies, a thing that the bill up to that time lacked. Good concert or vaudeville aggregation with all orchestras designed for stage rather than dance reception. Combination consists of banjo, violin, doubling in sax, two reeds, including director, drums, piano, three brass, including Hayden Simpson, featured trombonist. A tenor singer was carried. Band played all "pop" numbers for 15 minutes.

Show was a good one despite unorthodox routing of acts.

Broadway Palace, which will close as an association house this week, celebrated its next-to-closing session with a better than average bill. Joe Bonomo, film strong man, and the local Boy Scout Band, were the featured acts.

Joanne Falcey opened the bill and her act cold, playing the piano. Then into acrobatic specialties on top of the piano. Contortion and floor work also thrown in. Five minutes and none too strong.

No. 2, Gordon and Delmar sang songs with the man playing the piano. All numbers were "blue" in musical tone with several that way in meaning also. Liked by the public.

The Boy Scout Band, clean-cut, nice-looking kids, played four military numbers with one performing on the flute. Also appear in the serial film, "The Radio Detective."

One man and four girls in "Pompadour Revue," song and dance act with special set, two toe dancers and pianist in addition to the singing pair. Old-fashioned costumes. Scored nicely.

Joe Bonomo, "Universal film's" strong man, preceded by a five-minute trailer showing some of the most thrilling scenes from the serials he starred in. He tore telephone books, bent from bars, snapped chains and lifted a bar bell. Then, together with a topmounter called Wilworth, he performed some of the best casting stunts seen around. Men were well matched and they wound up with the top man doing an acrobatic leap over four chains to a hand-to-hand catch with the underman, prone on the floor.

Neil McKinley, nut comic, next to closing, carried a plant who sat in an upper box and sang rather well. McKinley goes into the audience to work and can put his stuff over in a house of this type.

The "Canary Opera," closing the bill, opened in "two" with a man at the piano and girl dancing. Both sang and whistled. Scrim curtain flew to reveal about 20 canaries accompanying the piano in several numbers. Effect very pretty and audience considered it good final number.

Bill above par.

Alexander Pantages will add another theatre to his Pacific Coast

chain this fall when he takes over the Wilson, new, Fresno, Cal.

The Wilson was completed about three months ago and opened with Ackerman & Harris vaudeville. After two weeks of this it closed.

It is leased by the Golden State Theatres, a subsidiary of North American Theatres, Inc. Pantages plans to open there as soon as the hot weather is over.

He also expects to go back into Bards, at Pasadena, where Pantages vaudeville played half weeks until two weeks ago when the policy was changed to prologs staged by Jack Laughlin. This change will also occur in the fall.

El Capitan, Hollywood legit house, was first used as a picture location when Corinne Griffith's "Just Off Broadway" company shot scenes for that picture there.

Hal Chanslor, musician, entered a complaint with Deputy State Labor Commissioner C. F. Lowy against Henry Halstead, orchestra leader, for \$213 wages he declares have not been paid. Chanslor stated Halstead engaged him to go to Seattle but failed to pay him. Hearing set for July 19.

"Ben-Hur" is slated to follow Jeanne Eagles in "Rain" at the Billmore, Aug. 2.

J. Walter Kays, Los Angeles fire commissioner, and his bride, formerly Elaine Hammerstein, screen actress, have returned from their honeymoon trip to Alaska.

Usherettes at Loew's State held their own bathing beauty contest in connection with the annual "Miss Los Angeles" competition. Audiences by their applause selected Mae Browning, Frances Lent, Dorothy Chambers and Garnett Wood as the usherettes who will compete in the citywide competition at Ocean Park pier next Sunday.

California has an open-air theatre a mile above sea level. The roofless house is called Ye Jester and is situated at Lake Arrowhead. It is now in its second year and plays vaudeville with weekly changes. Chico and Rico, double fiddle act, were booked for the current week.

Tom J. Geraghty, picture writer, was not ready for trial in his damage case against John Otis Haley and R. F. Meyers, owners of a service station in Hollywood, and lost his chance to collect \$80,000 damages he alleges he suffered when he slipped on oil and grease near a pit in the station. Geraghty claims he was permanently injured; the defendants declare it was due to his own negligence.

When Geraghty said he wanted a continuance, it was held that he did not have sufficient legal cause for more time and the defendants moved that the case be dismissed. It was.

Laurence Hughes, formerly connected with the publicity department at M.-G.-M., has returned from the Canadian northwest, where he made a number of scenic subjects. He plans to leave for Japan and China within the next few weeks on the same mission.

Construction was started on Adolph Ramish's \$125,000 picture house at 2300 South Central avenue. The house will play to negro patronage.

Frank T. Parritt purchased the Huntley, Hollywood picture house, from W. D. and Bertha Steinmetz for \$90,000. O. O. Hunley is operating the house under a long-term lease.

The Studio Club, studio extra girls' organization, opened their new clubhouse in Hollywood.

Screen Library Service, Inc., leased the property at Taft and Hollywood boulevards, formerly occupied by the Taft Realty Company for a long period.

A portion of the old Famous Players-Lasky lot on Sunset and Vine streets, Hollywood, vacated by the film company when moving to the old United Studios, will be cut up as a subdivision and sold by a local realty company. There are 10 acres.

Hollywood American Legion officials and city police are searching for a man who has been visiting motion picture studios and obtaining money from picture people on the pretext that he was collecting the coin to buy magazines for disabled veterans at the Sawtelle Soldiers' Home.

B. P. Schulberg (Famous Players-Lasky) was elected to the board of

governors of the Hollywood Film Guild. King Vidor was chosen a vice-president, and Fred Niblo as chairman of the presentation committee.

Rita Glover, former scene designer, Majestic, was placed under a long term contract to design all of the sets for El Capitan.

Through an agreement of attorneys, the case in which Florence Vidor was to have appeared as defendant against the Collection Service Corporation was continued until Nov. 29. The corporation acted as assignee of the Edward Small Co., film players' representative, who claimed \$1,200 for services asserted to have been rendered. Miss Vidor filed an answer denying she incurred the debt.

Reginald Pole leaves soon for London to produce his own musical drama, "Sethnaan."

Leeds Baxter was elected treasurer of the Writers' Club, succeeding John Jasper, who resigned because of ill health. Baxter is vice-president and general manager of Marshall Neilan Studios.

Winifred Dunn is heading a new film authors' league for those with at least five years' experience in Hollywood.

The Doheny, new legit house, opens about Oct. 25. One of the first bookings will be "The Dove."

Will Carlton, author and composer, is negotiating with Michael Corper to produce his new play, "Joan of Arkansas," in the Majestic following the departure of the Will Morrissey Revue.

Milton Cohen, formerly with the dramatic department, New York "American," is here as director of advertising, publicity and research for Hepner, Inc., wig manufacturers.

Blanche Fisher, beauty contest winner of the Omaha "Daily News," who won a six months' contract with Universal and was given an additional six months' contract, which terminates Aug. 1, will remain in Hollywood free-lancing.

The Hollywood Harlequins produced Hubert Henry Davies' "The Mollusc" at the rustic auditorium in Temescal Canyon, Pacific Palisades.

B. E. "Daddy" Loper, a veteran showman on the coast, long associated with Fred Miller in his theatrical enterprises, has been appointed managing director of the Figueroa. Mildred Pitts continues as house manager.

Sheldon Lewis, picture actor, has opened a tour of the Ass'n on the coast in an 18-minute version of "Dr. Jekyll and Mr. Hyde."

Just as Mr. Lois Dana Gibson, mother of Muriel Francis Dana, child screen actress, was about to be ejected from the home she occupied with her daughter in Hollywood, attorneys in her divorce suit against Harry K. Gibson, step-father of Muriel, kicked the wolf from the door by arranging a property settlement with Gibson providing for the immediate payment to Mrs. Gibson of a cash division of the community property.

James Whittendale is spending the summer in Hollywood where his wife is working in pictures.

The Van Nuys Theatre Company, of Van Nuys, near here, leased a picture theatre building by Lynford E. Hess for 10 years, with the consideration placed at \$45,000 for that length of time. Building cost \$25,000, with lessee spending about \$15,000 for interior decoration. The structure will be ready in November.

James Durkin, New York stage director, will succeed Augustin Glassmire as director of stock productions at the Morosco here. Dur-

kin will arrive in time to work with Glassmire on "It's Cheaper to Marry," now being readied. Glassmire will leave the stage to direct pictures.

M. C. Chotiner, president of Chotiner Theatres, Inc., left for Europe for several months. In his absence H. W. Chotiner, his brother, will have charge of the theatre chain.

The Lyric, pictures, Walnut Park, sold by Pacific Coast Theatres to the Signal Realty Company.

Federated Theatres Holding company closed their United Arlington, pictures, on Washington boulevard.

J. M. Masters purchased Encell's, pictures, from E. M. Masterson. House at Manchester and Moneta.

The Majestic, Redlands, subleased by the West Coast, Jr., circuit to J. A. Iverson, was taken back by the lessors and will be operated as a West Coast Junior house.

C. E. Buchanan, First National salesman from Texas, has been assigned to handle the Arizona territory for the local First National exchange.

Sheridan Newby sold the Lyric, 39th and Normandie street, picture house, to J. C. Hart.

The Southern California Motion Picture Theatre Owners and Exchangers will hold its first golf tournament at the Hillcrest Country Club July 15. The tourney will be an 18-hole battle.

R. J. Cadman, formerly Universal exchange salesman, is now with Metro-Goldwyn-Mayer here.

With the closing of "No, No, Nanette" at the El Capitan Saturday, the longest claimed continuous tour of any company on the Pacific coast came to an end. The "Nanette" company played 74 consecutive weeks, winding up its season at Hollywood's newest legit house.

Paul Leni's production, "The Three Wax Works," has been included in the program of the Photoplay League's first program, which opened at the Sherman, West Hollywood, July 12 for a run until July 18.

W. F. Adamson, formerly manager of the Garden, pictures, and booker for the Republic, pictures,

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Mr. R. H. Burnside,
Bellevue-Stratford Hotel,
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My dear Mr. Burnside:

I can not leave the City, even for a brief period, without writing you and expressing with as deep feeling as possible my appreciation and gratification for your untiring and entirely successful effort in bringing about the mammoth spectacle "Freedom" in the Sesqui Stadium.

I saw the pageant for the second time last night and was overwhelmed, not only with the magnitude of the production, but by the perfect precision with which it moved along and with the colorful scenes - as one followed the other. Never in my life have I had the pleasure of witnessing such an entertaining and stupendous spectacle.

It is by far the greatest of its kind that has ever been produced. I feel it is not only my duty, but it is my very great pleasure to write to you and in a feeble way convey my impressions as they were formed during last night's entertainment.

You came to this City a total stranger to me, but I feel that I have gained considerable by our brief but pleasant associations. I will ever be indebted to you for your untiring efforts to bring about the success of the Sesqui-Centennial International Exposition.

With kindest personal regards, believe me to be,

Very truly yours,

W. Freeland Kendrick
Mayor.



filed a complaint with Deputy State Labor Commissioner C. F. Lowy against H. Y. Romaine and the Romaine Super-Film Company, owners of the two houses, claiming eight weeks' salary had not been paid him. The total amount was \$393.90.

Adamson said he quit at the end of the eighth week, as he was unable to collect his salary.

H. M. Lavender, night watchman at the old Famous Players-Lasky studio in Hollywood, shot and instantly killed a young man, believed to be Edward Vondon, when the youth attempted to steal an automobile parked across the street from the studio. It is alleged that when Lavender approached him and placed him under arrest, the man flashed an imitation revolver, used as a cigaret case, and Lavender, believing it to be real, pulled the trigger of his own gun.

H. L. Voight of the Metro-Goldwyn-Mayer home office publicity department arrived on his first visit to the M-G-M lot to spend his vacation handshaking the players and directors. Howard Deitz is expected to arrive the latter part of August to confer with Pete Smith, in charge of M-G-M studio publicity.

ATLANTA

Metropolitan—"The Desert Healer."
Atlanta—"Robin Hood" (light opera).
Howard—"Up in Mabel's Room."
Rialto—"Born to the West."
Loew's Grand—"Paris"; vaudeville.

Willard Patterson, veteran Atlanta theatre manager, has quit bossing the Metropolitan to take a job in the southeastern district office of Universal under Dan Michaels. Pat broke into show business via the Jake Wells organization and

was once cashier of the Forsyth theatre. John Crovo takes Patterson's desk. Patterson's wife is editor and publisher of the "Weekly Film Review," the only regional film paper in this section.

Don Lanning and musical comedy outfit are combatting the hot weather this summer at the Forsyth. The Lanning bunch got off to a bum start a month ago, but have been picking up steadily. Don hired Fred Raymond, former leading man of the Lyric Players (stock).

"Stella Dallas," at the Metropolitan, recalls that Belle Bennett, the film lead, formerly appeared here in stock. Miss Bennett was the most popular leading lady ever appearing with the old Forsyth and Lyric Players. She attracted a great deal of attention when she and her leading man, John Littel, staged a regular family row on stage during a performance of "Daddy Long Legs."

SYRACUSE, N. Y.

By CHESTER B. BAHN
Wieting—Stock, "Show-Off"; next, "Kiss in Taxi."
Savoy—Stock burlesque.
Strand—"Puppets."
Empire—"Unknown Soldier."
Eckel—Twin bill, "Moana" and "Isle of Rebirth."
Regent—"Girl from Montmartre."
Harvard—"Volcano."
Avon—"The Lady."

The Ogdensburg Fair is on again. Called off by the officials of the county fair society after the grand stand and other buildings had been wrecked by fire, this action was rescinded at the request of Ogdensburg business leaders.

Oswego has its first carnival of the season this week. Miller Brothers shows playing the city under auspices of Moose.

Kenney's Theatre, Elmira, tying up with Cashmere Grotto, Mystic Order Veiled Prophets of the Enchanted Realm, will select Miss Elmira for the Atlantic City Beauty contest.

Because he successfully rode the bucking broncho of the outfit during the performance in Elmira, Fred Halpin, of Corning, drew a job as cowboy with the 101 Ranch Wild West.

Margery Williams is new leading woman of the Robbins Players, at the Avon, Watertown.

Work upon the new Loew theatre project at S. Salina and Jefferson streets is set to start on Aug. 1.

ALBANY, N. Y.

By HENRY RETONDA
Capitol—"The Kiss in a Taxi" (stock).
Leland—"The Auction Block."
Strand—"Say It Again."
Clinton Square—"Bobbed Hair."
Grand—Vaude and pictures.

To finance a new theatre to be built by Harry Lazarus at Kingston, a stock issue will be floated.

The Pavillon theatre at Inlet, owned by Jacob Routstone, was damaged by fire last week.

The Lebanon Summit dance pavilion on the Albany-Pittsfield road, opened last Saturday with James D'Angelo's eight singing musicians.

The State (pictures) Schenectady, will retain its ten piece orchestra this summer. Last summer the theatre discontinued the orchestra.

The Petite club (cabaret) in Broadway, Albany, operated by Tommy Dyke, closed last Saturday. Dyke has opened a new cabaret on the lake at Saratoga Springs.

Christopher H. Buckley, owner of the Leland and Clinton Square, Albany, has sold the Empire, Glens Falls, to William E. Benton, Saratoga Springs. Benton will book road shows from time to time as well as pictures.

VARIETY BUREAU WASHINGTON, D. C.

616 The Argonne
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By HARDIE MEAKIN

National—"Family Upstairs"; next, "Fair and Warner" (Cochran Stock).

Keith's—Vaude.
Earle—Vaude-pictures.
Strand—Pictures.
Wardman Park—Pictures.

Columbia—"Cat's Pajamas"; next, Bebe Daniels, "Volcano."
Metropolitan—Marie Prevost in "Up in Mabel's Room"; next (dark).
Palace—"Fascinating Youth"; next, "Variety."
Rialto—"Trip to Chinatown"; next, "The Tramp" with Lon Chaney (revival).

"Nell Gwyn," booked for Columbia current week, moved back with "The Cat's Pajamas" substituted.

"Puppy Love" in stock at National week 25th.

The local posts of the American Legion are sponsoring the showing of "As No Man Loved" (film) at the Little Manhattan Park currently. First showing in Washington.

The Metropolitan is holding over "Up in Mabel's Room" for the coming Sunday (18th) only, following which house will close for two weeks for renovation, including installation of stage.

W. L. Marsden, newest sax soloist of the Metropolitan orchestra, featured with solo the current week.

Angelo Ratto, assistant manager of the Palace, is back after vacation. Nat Minnix, former burlesque musical director, went along with "Angle" for the two weeks.

Steve Coster, whose regular job is that of treasurer at Poli's, is selling automobiles over the summer, foregoing the usual vacation spent with James Thatcher, Poli's general manager in New York.

Max Lowe, entertainment manager for Meyer Davis, is to have his tonials removed Friday. Davis' brother, Dr. David Davis, is to perform the operation.

Nathan Brusloff and the Davis orchestra of the Willard Roof will play Keith's week 25.

PORTLAND, ORE.

B. SAM H. COHEN
Liberty—"Born to the West."
Rivoli—"Lovey Mary"—vaudeville.
Majestic—"The Sporting Lover."
Columbia—"The Volga Boatman" (4th week).
People's—"The Brown Derby."
Blue Mouse—"The Sap."
Pantages—Pan vaudeville.
Hippodrome—Pictures, vaudeville.

Herb Wiedoeft's Cinderella Roof band is a draw at McElroy's Spanish ballroom.

The Liberty, after much juggling as to their organizers, have finally succeeded in landing Glenn Shelley, now featured as the sole musical attraction.

George Milton Lipschultz, former musical director with the West Coast Theatres, will have supervision of the programs at the new Broadway here, as well as the Fifth Avenue, in Seattle.

Hal Horne (North American Theatres) came here from Seattle to supervise the firm's new house under construction here.

Mrs. William Pangle, wife of the Heilig manager, is very ill.

The old Portland Hotel, in years past the home of many showfolk, will soon be no more. The structure is to be torn down around January to make way for a large theatre and hotel edifice.

The building occupies a full block and is advantageously located.

Sidney S. Styne, on the Pantages time, when playing in the east, was known as Sid "Smiles" Hall. Sid Hall, another single, organized a band act and played the Pantages circuit some time previous to Styne's act. When Styne applied to the Pan bookers for a route, they informed him that it would be necessary to change his name before he could be given a booking.

Since making his debut on the radio as a singer, at the "Oregonian" broadcasting station, Alexander Pantages has taken such a liking for the "Hoot Owl" programs that he has installed two special radio connections, one in Seattle and the other in Spokane.

Each Friday night, when the programs are broadcast here, a direct special wire relays the presentation to both cities. All expenses for the

sets and installations were paid for by the vaudeville magnate.

From present observations, musical comedy stock, sponsored successfully here by Keating and Flood, veteran managers, will see its end, unless arrangements are made for a new house.

The present jam here for the theatre necessitated Ackerman & Harris getting a local house after Alexander Pantages took their theatre over last March. The only suitable theatre available for A. & H. at that time was the Baker, which the musical comedy firm had under a long-term lease. This playhouse was sublet to A. & H. on a six-month lease, together with a 5-year renewal privilege, which the vaudeville circuit has taken advantage of.

Laurence Keating, lessor, finds himself out as far as a theatre is concerned.

The only hope left is the old Pantages, which Warner Brothers have under a two-year lease. The Warners asking a monthly net rental of \$5,000 for the four walls, makes it doubtful if Keating & Flood would care for the house.

PORTLAND, ME.

By HAL CRAM

Strand—"Silence"; "Money Talks."
Jefferson—"Dancing Mothers" (stock).
Empire—"Up in Mabel's Room."

Dan Murphy and "Musical Skip-pers" are at Old Orchard Pier.

The Jefferson Players reopened at the Jefferson this week with Edith King and Robert Lynn as leads. Others of the old company back are Douglas Cosgrove, William H. Everts, June Bradley, Helen Kinsel, Hugh Cairns and William J. Rathburn, stage director. New members are Margaret Bird, Theodore Hecht and Walter Aulman.

Keith's has changed its policy of one program a week to two. The theatre has also booked "The Big Parade" for an early date.

Dorothy Stickney and Howard Lindsay, ingenue and actor-director of the Lakewood stock at Lakewood, have announced their engagement.

ROCHESTER, N. Y.

By H. D. SANDERSON
Lycum—"The Tree of Aphrodite" (stock).
Fay's—Pop. vaude.
Victoria—Pop. vaude.
Eastman—"Mile. Modiste."
Regent—"The Lucky Lady."
Piccadilly—"The Crown of Lies."

Guy Bolton's new comedy, "The Tree of Aphrodite," had its premiere at the Lycum this week. The Lycum Players are producing the play for Schwab & Mandel. Additions to the stock cast for the tryout include Eileen Wilson. Louis Calhern has the major role of husband and Genevieve Tobin as the young wife. Guy Bolton, Frank Mandel and Lawrence Schwab came for the opening.

Construction work on the Hippodrome, Rochester's new \$3,500,000 theatre, to be erected by the Greater Rochester Properties, Inc., at Clinton avenue south and Court street, started this week. The house is scheduled to open in the fall. The new Madison, vaude and picture house in Genesee street, in final stages of construction, opens Sept. 1.

Because of the big Southwestern Firemen's convention at Cuba, N. Y., Aug. 5-6, the Cuba Fair and Racing Association has called off its annual fair until fall.

The Imperial theatre at Painted Post has closed for the summer.

BRONX, N. Y. C.

Louis Gans, manager of the Belmont, has been made general manager of the Julius Joelson Circuit of Bronx theatres.

Eddie Canter, recently manager of the Crescent, has moved over to the new 110th Street theatre, in the same capacity.

The Intimate Playhouse, recently vacated by Rudolph Schildkraut, who used it for Yiddish dramatic productions, will be reopened shortly by Sydney Stavrof, the owner, with an intimate revue. Stavrof is now casting for the production, which he may call "The Bronx Follies."

MINNEAPOLIS

Hennepin-Orpheum—Vaudeville-pictures.

Pantages—Vaudeville-pictures.
Seventh Street—Vaudeville ("Blue Slickers" and "All Girl Revue") and pictures.

State—"Say It Again."
Strand—"It's the Old Army Game."
Aster—"Sign of the Claw."
Lyric—"Brown Derby."

Pantages closed Saturday night for redecorating. Date of reopening not announced. With the Pantages closed, more loop theatres are dark than at any one other time in recent years.

Numerous tent shows are touring Minneapolis small towns and doing well. No less than three "Uncle Tom Cabin" canvas companies have invaded the state. Another tent show is "Ole Olsen in Spiritland."

The Masquers, University of Minnesota dramatic club, gave "Paola and Francesca" as the second of its summer offerings at the University Little Theatre.

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McHugh Josephine
O'Brien Lucille
Penman James
Pym Fred & Peg
Pasquall Henry
Phillips Bros
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Rahn Paul
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Wright Rico
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Waters Dorothy
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Zukor Dave

PITTSBURGH

By JACK A. SIMONS

This week: Davis, vaude and "Silence"; Aldine, "Plastic Age"; Grand, "Sporting Lover"; Olympic, "Old Army Game"; Harris, vaudeville and "More Pay Less Work"; Sheridan Square, vaudeville and "Behind the Front."

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got in a knockout wallop on the movie business last week. It was his first of the summer, heretofore exceptionally cool. The small houses suffered greatly. It was unofficially reported one of the biggest houses in town played to the poorest week in its history. Movie patrons, too, are kicking at the interior brand of pictures being shown here nowadays.
The nearest thing to a circus Pittsburgh ever has had and right in the downtown district at that happened last week when Lon G. Ramsdell, manager of the Cameo, pulled an elaborate bit of exploitation for "Hearts and Spangles," a circus film. The lobby of the Cameo was fitted up with a tent through which the customers passed into the theatre. Along the side of the box office a ballyhoo artist yelled his wares in true circus fashion. The box office itself was made over to look like a circus ticket selling wagon. A tiny horse pranced up and down in a stall in the lobby. A strong man entertained the crowds out front with his feats. Bars were put over the windows holding the display sheets of animals. Signs in front of the house and in the lobby read, "This way to the big show." Instead of the usual circus parade, the same strong man, at noon every day pulled an automobile by his teeth through the downtown district. The only crip in the whole workers was the hot weather.

"One-eyed" Connelly, gate-crasher de luxe, was in Pittsburgh last week all togged out in a light green suit, with cap of similar material and color to match. The crasher said he has quit crashing forever.

The Flotilla Club, the floating dance palace in the Monongahela river, around which a controversy has raged for several days, was finally issued a permit by Director of Public Safety James M. Clark. The dance permit had been refused by Director Clark under advice from the city legal staff that despite contentions to the contrary, the boat was in the jurisdiction of the city. The police were ordered to stop dancing. Another conference was held later following which Director Clark announced that the permit had been issued.

Pittsburgh has a citizen who, although 53 years old, has never been to a movie, a theatre nor a professional athletic contest. And what's more, he doesn't have any desire to attend one, he said.

The man had no motives in revealing this fact to Pittsburgh newspapermen other than that it would make a good yarn for the boys who certainly hopped all over it last week. This quite unusual person is James Johnson, 53, of 156 Chartiers street, Crafton, a suburb of Pittsburgh, who is an elevator dispatcher at the Pennsylvania Railroad station.

Johnson has been an elevator dispatcher at the Pennsylvania station since its opening and prior to that was a baggageman for the same railroad.

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SEATTLE

By DAVE TREPP

President—"The Fashion Girl" (stock).
Pantages—"Yellow Fingers"; vaude.
Columbia—"The Unknown Soldier."
Blue Mouse—"The Sap."
Coliseum—"The Reckless Lady."
Liberty—"Ella Cinders."
Strand—"The Far Cry."

Henry Duffy will make his first local appearance in Seattle as an actor in "Irene." With him will be Dale Winter (Mrs. Duffy). Mr. Duffy and Miss Winter will also do "The Cat and the Canary" during the Seattle stay. Manager Bill McCurdy will be in a novel position during "Irene," when the general manager, Mr. Duffy, will be acting in his own house, but under the direct house management of Bill. Stock shows all summer through is also the Duffy policy in San Francisco, so Seattle and Frisco are running right along, while stock in many other cities suspends during the warm weather. Of course, nights are rather cool here.

Plans for the new 3,000-seater Orpheum theatre for Seattle are nearing completion. Carl Ritter, manager, says bids for construction will be opened about Aug. 15. An expectation is the New Orpheum vaude will resume at present theatre Aug. 15. No change in policy, reports Mr. Ritter.

International red tape and a financial disagreements seems to have halted two productions planned for the University of Washington stadium this summer. The Canadian Coldstream Guards band booked for Aug. 9, but immigration difficulties have intervened, the Canadian army council canceling the tour. An appeal has been made to Washington to make the appearance here possible. The financial trouble is in bringing Sophie Braslau, contralto, for Aug. 12. Students' association demands better terms.

Thelma White closed 36 weeks as ingenue with the Duffy Players here this week and has gone to the Heilig Portland, to appear in stock for the summer with a new company. The new group will be made up almost entirely of members of the "Caro-

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line" company, recently on tour in this territory.

Vancouver, B. C., the wettest legal spot within a day's motor range of Seattle, cashed in heavily on American visitors over the holiday. For days prior to the migration it was impossible to obtain hotel accommodations in the Canadian city. At Blaine, Wash., 5,500 American cars went across the line between July 1 and July 4, carrying 20,000 to 30,000 persons. All had money to spend, and much of it went for light wine, beer and harder "likker."

Nine customs men on duty there were hardly able to cope with the rush. On July 4 8,485 cars crossed the bridge over the Fraser River, near New Westminster, most of them American cars. Tourist camps in British Columbia, as well as the hotels, are overcrowded and Canadians are wondering how to take care of the rush from America.

NEW ENGLAND

Mrs. Byrd Mock Bentinger, professional violinist and author, whose home is at Greenwich, Conn., has filed a suit for \$50,000 against George Boles, of Greenwich. She charges that when she suffered a fall when in a house owned by Boles, which she was inspecting with the intention of possibly purchasing it, her left wrist was fractured. As a result, she alleges, she since has been unable to play the violin by which she earned \$3,000 a year and which injury also makes writing painful and difficult.

The new Poli, Worcester, Mass., built to replace the Grand, former burlesque, will open in the fall.

Strand, Hartford, Conn., has

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Belle Harbor 1779
Arverne, L. I.

changed its policy to double features. Prices unchanged.

M. D. Leavitt, formerly of Hartford, Conn., a theatrical manager for 50 years, celebrated his 33d birthday June 25 at his home in Miami Beach, Fla.

NEWARK, N. J.

By C. R. AUSTIN

Proctor's Palace—Vaude and "Warning Signal."
Loew's State—"Vaude and "Christine of Big Tops."
Newark—Vaude and "Whispering Smith."
Mosque—"Old Army Game" and vaude.
Branford—"Brown Derby" and vaude.
Fox's Terminal—(10) "Gentle Cyclone" and "The Millionaire Policeman"; (14) "The Shadow of the Law" and "One Punch of Day."
Capitol—Tri-weekly, double features.
Goodwin—"Ella Cinders" and Orpheum—"Laugh Land Revue."

Rialto (Stanley-Fabian) decided to call it a season and close. House never great success. Will be renovated for new policy of run pictures.

Understood Savoy will run acts with its pictures.

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ARTIST'S COPY

That's Why I Love You
FOX-TROT SONG

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 am-shine, Nev-er sigh and trou-ble I for-
Lifes con-ten-t since heav-en sent you
got, here, Bird-ies sing and ev-ry-thing is ro-sy
I'll con-fide, nev-er saw the sun-shine,
Ev-er since, yes, ev-er since we met.
Not-un-till 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 va-
rees 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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'HELLO, ALOHA'
'WHAT GOOD IS GOOD MORNING'
'LET'S TALK ABOUT MY SWEETIE'
'AFTER I SAY I'M SORRY'
'YOU NEED SOMEONE TO LOVE'

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NEW YORK CITY, WEDNESDAY, JULY 21, 1926

56 PAGES

ORPHEUM ACT'S 58% SALARY

3 CARD MONTE IN TIMES SQ.

Cheaters Work Openly on Sidewalks

Vide open three-card monte for the benefit of come-ons is to be observed any day on the sidewalks in the 40's adjacent to 42d street. A mob of eight works the racket, one man holding a piece of cardboard on which a giant Negro manipulates the cards.

The cheaters came a cropper last week, after they had taken Prince Lillani and several of his Samson troupe. The prince fell for the racket but when tipped off (Continued on page 37)

UNDERSTUDY AT \$75 W/K NOW HALF OF \$2,500 ACT

Rise of Happiness Boys on "Name" Only for Stage

A shortage of suitable "names" for the picture houses still exists. The agents are frantically sounding out all sorts and conditions of entertainers from the lists of radio stars, phonograph favorites, etc.

The Happiness Boys (Billy Jones and Ernest Hare) much in demand for the picture houses were considerably aloof until Max Hart delivered them to the Strand, New York. They are receiving \$2,500 for this, their second week, hold-over. Because of the team's broadcasting and phonograph activities, they cannot leave New York for an extensive tour. Every Friday night they are on a WEAH hook-up of 15 stations on behalf of the Happiness Candy Co. and their record- (Continued on page 22)

N. V. A. DARB!

Here's the darb of 'em all! The N. V. A. recently held a golf tournament. All members were eligible.

Among those who entered was Robert Emmett Keane. Entry was accepted and also his entry fee.

Then came the play. Keane won a prize, a beautiful Gladstone bag.

Did he get it?

When the prizes were presented Mr. Keane was informed that as he was in arrears in dues in the N. V. A. he could not expect to claim the prize, until he paid up.

ORPHEUM CIRCUIT'S "CUTS"; NET SALARY GOING TO ACT

Sample of two-act with standard salary of \$400 weekly on Orpheum circuit's vaudeville time. This table does not include "play off" weeks with consequent loss of playing time besides cost of living. When 3/7 appears it indicates the act played three days at the stand, receiving pro rata pay based on seven working days or 3/7 of the total salary. "Cut" denotes the percentage deducted from regular salary. Hotel bills not figured.

CITIES	CUT	COMM.	R.R.	FARE	NET SALARY
(Regular Salary, \$400 Weekly)		10%			
N. Y. to Chicago (Palace).....			\$40.00	\$110.00	\$250.00
Chicago to Milwaukee (3 performances daily).....	20%	32.00	6.12		281.88
Milwaukee to Minneapolis (3 performances daily).....	20%	32.00	35.50		262.50
Minneapolis to Winnipeg (3 performances daily).....	33 1/3%	26.37	45.00		196.00
Winnipeg to Vancouver.....	3/7	17.14	153.00		1.22
Vancouver to Seattle.....	3/7	17.14	24.00		130.22
Seattle to Portland.....		40.00	79.00		281.00
Portland to San Francisco.....					
San Francisco to Oakland (3 performances daily).....	25%	30.00			270.00
Oakland to Los Angeles.....		40.00	46.75		313.25
Los Angeles to San Francisco (3 performances daily).....	20%	32.00	46.75		241.25
San Francisco to Los Angeles (3 performances daily).....	20%	32.00	46.75		241.25
Los Angeles to Denver.....	28%	30.00	146.50		123.50
Denver to Omaha.....	20%	32.00	58.00		230.00
Omaha to Kansas City.....	10%	36.00	30.00		294.00
Kansas City to Chicago (3 performances daily).....	25%	30.00	45.00		225.00
Chicago to St. Louis.....		40.00	30.00		330.00
St. Louis to Chicago (3 performances daily).....	20%	32.00	30.00		266.00

TOTALS
18 weeks at \$400 weekly, \$7,200—Commission deducted, \$602.96—
R. R. \$958.49.
TOTAL NET SALARY to act on 18 weeks, \$4,184.19.
AVERAGE NET SALARY to act on 18 weeks, \$232.46 (or 58% of Standard Salary).

RUSSIAN SOVIET FILM OF 'POTEMKIN' MUTINY

Picture Over Here—May Be Shown Under Soviet Sponsorship

"The Cruiser Potemkin" is the title of a picture production sponsored and made by the Russian Soviet Government, now in this country.

A representative of the Russian Soviet has the film. It has been shown to a number of releasing organizations, several of which, according to the Russian representative, have made offers to take it over (Continued on page 9)

Moving Picture Army 100 Miles Overnight

Los Angeles, July 20. Samuel Goldwyn, producing "The Winning of Barbara Worth," is going to undertake a stupendous feat this week when overnight he expects to move the entire personnel of the unit, now located 40 hours from Los Angeles, to a new desert site 100 miles farther north in Nevada for the filming of the final scenes.

The jump will be made via caravan, with breakfast on the new lot at daybreak the following day. Approximately 1,100 actors and mechanics now on location at the newly created desert town of Barbara Worth, at an estimated daily expense of around \$20,000. There remain probably 30 days of actual "shooting."

VAUDEVILLIANS FIND MORE NET OFF 'BIG TIME'

Partial Explanation in Figures Why Artists Desert Straight Vaudeville—14 "Cut" Salary Weeks Out of 18—3 Out of 18 Play Three Performances Daily—\$400 Two-Act Nets Average of \$232.46 Poor Treatment and "Switches" Alleged.

SAM "CUT" KAHL

Chicago, July 20. A reason is found for the continued desertion of artists from straight or big time vaudeville in a sample tabulation of a two-act playing the Orpheum Circuit.

The act has declined a return engagement over the Orpheum stating it prefers the Pantages Circuit for western playing although possibly more performances daily in spots on the Pan time. The Pantages' salary will not more on the average is a claim by this act.

(The tabulation of an Orpheum Circuit tour appears on this page). It is alleged by the act that while on the Orpheum Circuit it never (Continued on page 34)

BANKROLLITIS CLOSES COLORED SHOW QUICK

Musicians Wanted Bond— "Big Cement Man" and Ticket Broker Donated

"My Magnolia," a colored musical comedy offered by Walter Campbell at the Mansfield, New York, last week, came to an abrupt end Friday when the musicians refused to play unless guaranteed salaries.

The show had had bankroll trouble from the outset. Prospective investors were invited to rehearsals (Continued on page 40)

Delaney's Stage Price—Sh!

Jack Delaney, the light heavyweight champion who wrestled the coveted crown from Paul Berlenbach last week, is a vaudeville probability at \$5,000. Hermine Shone is negotiating for an opening week at Loew's State, New York. Commander Byrd, the North Pole flier, is also on Miss Shone's list for vaudeville or picture houses.

GIRLY BALLYHOOS FOR CAFES ON ATLANTIC CITY'S OPEN BEACH

Atlantic City, July 20. Business is pronounced as terrible in the night clubs or cabarets here. People who have been watching proceedings think there's a good reason. Three of the leading cafes' girly floor shows have been strutting their stuff daily on the beach as ballyhoos for the indoor revues.

Anatol Friendland, Gus Edwards and George Hale are the shows' leaders, who have been guiding their mostly-girl revues daily to the sands, under the sun, and trying to keep the crowds moving over to their beach reservation.

Fine for Nothing
It has been drawing large crowds (Continued on page 22)

Twins, A Day Apart

Wayne Pierson, former representative of the United Artists in Japan became the father of twins last Friday and Saturday.

Mrs. Pierson (Lulu Dunn) was confined in the Jewish Hospital in Brooklyn, N. Y. The first of the twins, both boys, arrived a few minutes before midnight on the 16th, and the second a few minutes after midnight of the 17th.

Pierson, who is now in the bulk-lifting business in Miami, rushed to New York to be here in time for the event.

Collegiate Slangage

Latest collegiate slangage that has come into existence with the vacation period is "flamper" and "swinging." A vamp flapper is a "flamper" and "swinging" is the latest idiom for "necking," which relegated "petting" into the background.

One of the 'Originals'

Harry Bestry, theatrical agent, formerly in vaudeville where he grew familiar with antecedents, in Atlantic City, met one of the young women of the Lit family of Philadelphia.

In company with a friend Harry was pounding down the boardwalk when they met. Harry with his best Dillingham imitation said:

"Miss Lit, may I present so and so."

And turning to his friend, in his salary voice, Harry added: "She's one of the original Lits, too."

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5-DAY BERLIN CONFERENCE OF 1ST INTERNATIONAL ACTORS' CONGRESS

By C. Hooper Trask

Berlin, July 3.
The first International Actors' Congress held at Berlin June 22-26, accomplished nothing definite but made a good beginning towards a world organization of the actors. Interesting and instructive reports were read by the representatives of the various countries, and these will undoubtedly be mutually helpful.

"The International Union of Persons Connected With the Stage" was founded as per schedule. All countries joined except the Russians, who demanded that the class war be made one of the fundamental objects of the Union.

The next year will tell whether the organization is to be merely an actors' "League of Nations" or, a really active factor in advancing the position of the player, socially and economically.

The German Actors' Union and the German government combined to give the affair a festive appearance.

The conference was held in the big hall of the Zoological Gardens. At ten in the morning, June 23, every seat at the long conference table was taken and the rest of the hall was filled with politicians, stage personalities, representatives of the press, etc.

President Rickelt was the first speaker, followed by Dr. Kuehl, Minister of the Interior; Dr. Becker, Minister of Education; Mayor Bess of Berlin; Arthur Wolff for the Managers' Association, and Harry Baur, president of the French Actors' Union, representing all the foreign associations.

The speeches were well phrased and delivered, but contributed nothing. They merely expressed the good wishes of the government, the Managers' Association and the delegates.

The committee in charge of the conference was elected, its make-up being John Emerson (America), Juvenal Slavin (Russia), Leopold Stern (Germany), Carlo Wileh (Denmark), and Jacob Feldhammer as secretary. Harry Baur (France) took the chairmanship.

The first point on the program was the reading of reports by the various delegates telling of the situations in the different countries from the artistic, economic, legal, and social standpoint. Here many interesting facts were brought to light, and it was the intention of the conference to publish the complete text of all reports in book form for comparative study.

The first report was read by Slavin (Russia). He stated that the theatres worked on the principles of the Soviet government, i.e., that there were no managers, but that the state and the actors themselves were in charge. He added that he hoped a powerful offensive organization would grow out of the conference and that the actors would realize that they must take their place in the war of the classes on the side of the worker and against the capitalists.

Actors Well Off
Rickelt (Germany) made the point that four-fifths of all the theatres in Germany are controlled or subsidized by state or city governments. In each of these theatres the actor is financially well off and certain of artistic satisfaction. The privately owned theatres, on the contrary, are, with a few notable exceptions, far from financially sound. The German Actors' Union, he further stated, contains 15,000 members and is the largest organization of in-

tellectual workers in the world.

Conditions in Austria are favorable for the actor, from the report of their president, Ludwig Staerk. All actors must belong to the union, and many important battles have been won. The Austrian union has never lost a strike. Moreover, through the efforts of the union, the Austrian government has passed a body of laws very advantageous to the actors.

The Danish delegate, Egil Rosttrup, admitted conditions were far from ideal in his country. The star system is rampant and the small actor badly paid and taken advantage of.

Emerson's Report
John Emerson, president of the Equity, had a very bad throat, so that his report had to be read for him in German by the English delegate (actress) Gertrude Kingston. Emerson's paper spoke first of the artistic development which had started with the Theatre Guild and spread out through the Actors' Theatre, Stagers, Greenwich Village group (New York) and the whole Little Theatre movement. In this movement lay the artistic future of the American theatre, he thought.

Financially, the American actor is better off today than ever before, a condition due first to the raising of salaries by the competition of the moving pictures and, secondly, to the standard contract forced through by Equity, Emerson stated.

The social condition of the actor has also improved tremendously in America within the last ten years, so that today the profession is on an equal standing with that of the lawyer, doctor, etc. This, Emerson also believed, to be partly ascribable to the efforts of Equity and to the success of the actors' strike in 1919.

In his report the Polish delegate spoke of conditions being on the whole satisfactory. He made the statement no actors were allowed to join the union who were not graduated from a recognized school of acting.

Facts in France
The French actor's situation was not as good as it seemed. The French actor in France left much to be desired. That the French actors are divided into two organizations is in itself bad. The first of these, organization of Dramatic Artists, does not consist wholly of actors and is not very powerful, but nevertheless takes away strength from the Dramatic and Film Union, which has only 4,000 members. The French government takes little interest in the theatre, and the subsidy it pays to the State Theatres is nothing short of ridiculous. For this reason their artistic status has been continuously falling from generation to generation.

Outside of Paris the dramatic theatre is in a miserable state and is often given in totally inadequate halls, Baur stated. The amusement tax is also so high as to almost strangle private enterprise.

England
Gertrude Kingston, representing the Stage Guild in London, also had no particularly cheerful picture to paint. The English government's lack of interest in the theatre has lowered the artistic level of the stage. Financially also the British actor, owing to his bad organization, is not nearly as well off as his American colleague.

James K. Hackett, representing (Continued on page 34)

Firm That Stranded Colored Show Busy

London, July 10.
Greenlee and Drayton are appearing this week at the Hoborn Empire, having returned from Germany, where they went as members of the colored organization known as the "Chocolate Kiddies." They were brought over by Arthur Lyons on behalf of Leonidoff & Sirotta, and after playing under that management for over a year, the entire company was left stranded in Dantzic, although the contracts called for return transportation to America.

Sam Wooding and Greenlee and Drayton have filed an attachment against the show at Dantzic. It is understood Leonidoff & Sirotta are putting on a new colored show in Berlin.

Bernie and Bee Palmer Set for London Cabarets

London, July 12.

The combined Kit-Cat Club and Piccadilly cabaret bookings appear, on the surface, to be in a more or less chaotic state.

A. J. Clarke is understood to have a letter appointing him as sole booking representative for both places, but the Kit-Cat directors have added a clause to the effect that in event Clarke cannot secure certain acts they might desire, they have the right to book them through other channels.

A general survey of the bookings for these cabarets is as follows:

Jack Hylton's Kit-Cat Band concludes its engagement July 26 and will be succeeded by Al Payne's Kittens. Al Payne is an American conductor with a British band of 10 pieces. Ben Bernie's Band opens at the Kit-Cat Sept. 13 for eight weeks, and the Commanders' Band is booked at the Kit-Cat for eight weeks commencing in December.

Major E. O. Leadley will "present" the new show at the Piccadilly, commencing Aug. 16 with the dances staged by Eddie Dolly. Hal Sherman, who is now in the "Yvonne" show at Daly's, returns to the Piccadilly July 19 for eight weeks, doubling with the show, if the show is still running. Bee Palmer opens at the Kit-Cat and Piccadilly Aug. 16.

N. Y. Agent Claims Half Com'n from Englishman

Sidney Phillips, picture house agent, connected with Arthur Klein, has started suit through Louis B. Alterman against Jack Goodson, English agent now in America, for \$150 and an accounting. The litigation involves "Easy Come, Easy Go," which rights Goodson acquired on behalf of Martin Henry for English production.

Phillips claims he introduced Goodson to Al Lewis, of Lewis & "Easy Come, Easy Go," with an understanding for an even split on the commission. Goodson is alleged to have received over \$300 from Lewis, and in addition is said to have an interest in the profits of the British production.

A mixed English and British cast will appear in "Easy Come."

Maynard Leaving Erlanger

After some 16 years of booking service, first with the Aarons Associated Theaters and then later with the A. L. Erlanger offices, Charles Maynard severs relations with the latter July 31.

Starting Aug. 1 all of the stands booked by Mr. Maynard will be handled by Earl Burgess, assistant to Vic Leighton.

In recent years in the rearrangement of the booking regime with Leighton assuming full charge, much of Maynard's booking has been confined to the second companies and many of the smaller stands.

SAILINGS

Aug. 19 (London to New York), Mr. and Mrs. Douglas Farbanks (Majestic).

Aug. 5 (New York to London), Mr. and Mrs. Willie Solar (Majestic).

July 28 (New York to London), Sybil Vane (Berengaria).

July 28 (Vancouver to Sydney), Henry Santrey, Harry and Anna Seymour, and 19 musicians of the Santrey Band (Miss Seymour is Mrs. Henry Santrey) (Niagara).

July 24 (New York to Genoa), Lee A. Ochs (Conte Blancmanono).

July 24 (Paris to New York), Paul Whiteman (Rotterdam from Cherbourg).

July 24 (London to New York), A. J. Clarke (Carmanlia).

July 24 (Paris to New York), Mr. and Mrs. Jimmie Gillespie (Rotterdam).

July 21 (London to New York), Eddie Darling (Olympic).

July 17 (New York to London), Mr. and Mrs. Jules E. Mastbaum (Majestic).

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, July 9.

Lady Diana has been acting at Daly's theatre. I did not go. Like James White, I go to Daly's to see Ivy Treasmand. "The unearthly loveliness of the half turned face of the Madonna" was one phrase that I read. "A man lifted an opera glass and lowered it, without looking, as if it would have been sacrilege." Dear me! Now I know that the stories about the beauty doctor lifting Lady Diana's face in Chicago cannot be true. It would have been sacrilege even to touch such a skin!

Oh, That Rudy Boy

Rudy Wiedoeft, the "Kreisler of the Saxophone," has been having a gay old time in London, going even into the excitement of Boosy's museum which contains musical instruments that our great-grandfathers played. Oh, joy! He saw there the first clarinet!

Then, true American that he is, he hoped that, one day, his pet saxophone would recline like the Crown Jewels by the clarinet's side. He told me how, when he was a small boy in Los Angeles, he yearned for greatness. How he practiced on the saxophone in the wood-shed until fowls died.

Well, it has come. There are 800,000 saxophones now in the United States! Everyone has a serial number, so they know. And Rudy is the best player of them all.

No wonder the Prince of Wales prefers cabarets to grand opera!

A Paper Playgoers Do Not Want

You wouldn't believe it, but "Popular Science" has been causing quite a lot of trouble in the theatres. It seems it belongs to Sir George Dance, who sells whiskey and programs and hat pegs to theatre patrons—things you don't charge for, except for the whiskey, which you can't.

So the dance firm, London managers tell me, have been trying to sell "Popular Science" to people who only wanted programs. As a consequence, some of the people of the cheaper parts of the house won't ever buy programs. It was Sir George who gave \$150,000 to the Old Vic, and got a knighthood in consequence.

Laurette Goes Home

Laurette Taylor goes home tomorrow with her husband, Jack Hartley Manners. She has been going to what we call the theatre nearly every night, venturing out, even last Sunday night, with Constance Collier. The two of them went to see Sybil Thorneike act with the Interlude Players in "The Debt Account," written by Elliot Crawshaw Williams.

The author was once a promising politician. He sat as a Liberal M. P. for Leicester until he got mixed up in a divorce case. Then he wrote to his constituents a most dramatic letter, defending himself—and resigning.

He has written plays before, but with only moderate success. This one impressed Miss Taylor so much, she tells me that she and Constance Collier have bought it for America.

Mr. Manners gave me an admirable play of his to read; but this he will not allow to be produced in London, except with a certain star, of whom, he says, managers do not approve.

A Critic They Miss

I wonder if St. John Ervine, the critic, knows that the pit sometimes hisses him when he comes in the theatre. Mrs. Hornbrook, leader of the Clean-the-Stage movement, told me the other day.

Ervine, just before the general strike, wrote that no woman should be allowed in the theatre until she is 40. Nearly all the pit girls are under 40. So they resented it. That is why they hiss him.

I would much rather be hissed. Ervine is nearly always right.

Fred Astaire Buys Race Horses

As you saw for the race game in the end. Fred Astaire has bought a race horse called Dolomite. He has very pretty colors, which he has registered—buff with a blue sash—but Dolomite finished nowhere. It is a way that race horses have. He is buying another, in a day or two, and calling it Lady Be Good.

The most disastrous speculation of the kind was Leslie Henson's. The other year he ran Tons of Money in the Lincoln Handicap. James White, now of Daly's fame, told "every man, woman and child in the country" to put his, her, or their shirts on it. The only tons of money seen that day, however, were the ones they lost.

Albert Tells Half of It

Albert de Courville is now running his life story in a Sunday paper. They all turn journalists in the end, except that de Courville started his London life as one.

Albert's revelations in the "Sunday Herald" are almost dull. Every time he comes to a fact, he runs away from it. As you know, no one dares to tell the truth about the theatre. So Albert has to hedge all the time.

Kreisler's Record Fee

There were more automobiles seen outside Lady Beecham's house, the other night, than any gathering of the kind has attracted for months. This house was in the Law Courts, not long ago, when Sir Thomas Beecham and his wife argued at great length as to whether Sir Thomas should pay for it.

Lady Beecham gave Kreisler \$5,000 to fly from Paris to play. More actresses like Sybil Thorneike and Irene Vanbrugh mixed with the noble guests.

In a day or two Lady Beecham is asking some odd peers of doubtful importance to hear the Emory college glee singers. They sing as well as some of our Welsh miners.

Morris Comes Back From Russia

Morris Gest is back from Russia with his attendant suite, Ashton Stevens and all, his suitcase bulging with photographs of himself standing in front of the Kremlin and visiting the historic beauty spots of his native Russia.

In his home town, it seems, they called out the local fire brigade, stood Morris in front of his birthplace, cheered him and took snapshots. Not since the death of Lenin has there been so much fuss.

Morris loved it all and kept the photographs for the New York newspapers. In Paris, however, he met George MacLellan and started with George on his journey to London. In consequence of the coal strike, the two of them could not book a Pullman from Dover to London.

"You're a fine guy," said George when they arrived at Dover. "You can conquer Russia but you crumple up when it comes to getting a reserved seat."

But, lo and behold, Morris disappeared and came back with two seats. "He did it by bowing at everybody," MacLellan told me. "He is a marvel."

Lee Shubert, I understand, is terribly annoyed with all this Morris Gest publicity. He fills more space in the newspapers of Europe than any American who ever came here, except Jack Dempsey, Roosevelt, Bobby Jones and Hagen.

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SEA MARRIAGES DECLARED VOID

Shipping Board's Coun- sel's Opinion

Washington, July 20. Many professionals will be interested in the opinion of Judge Chauncey G. Parker, general counsel for the Shipping Board, to the effect that marriages performed on the high seas by ship masters are null and void.

No records are maintained here of such marriages but several such have taken place among professionals. Unless Judge Parker's opinion is reversed by the Department of Justice, these unions will not stand up in the eyes of the law.

The Shipping Board became interested in the question due to a query from the State Department, which asked for a ruling on the subject.

As a result of the opinion George Dalton, president of the Emergency Fleet Corporation, has issued orders forbidding such ceremonies to be performed in the future.

Judge Parker stated that a marriage ceremony performed by a ship master is of no more value than if same were performed by a passenger on board the ship.

The opinion held out the belief that some of these may be valid as common law marriages under the laws of the states in which the vessels were documented at the time.

Nora Bayes married Benjamin Friedland, chain garage owner, at sea. Bud Fisher, cartoonist, is said to have been married at sea, and Ethel Barrymore is also said to have been similarly united.

\$750,000 TO RESTORE TUSSAUD'S WAXWORKS

Famous London Show De- stroyed by Fire Last Year— Ancient Institution

London, July 20. Madame Tussaud's Waxworks, a time-honored institution of London, is to be restored by a corporation just organized with a capital of \$150,000 (\$750,000).

The place was destroyed by fire last year. For generations it had been an attraction for tourists and held a place in native public esteem comparable to the Tower, or almost that.

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COPYING 'REVELERS' FOR OPPOSING NIGHT CLUB

Welch Five Coached From Victor Records by Originals

London, July 20. Some smart maneuvering to offset the advent of The Revelers, the crack Victor recording artists, into the Princess cabaret, has the Piccadilly Revelers slated simultaneously for the Piccadilly and Kit-Cat Club. The Piccadilly Revelers are a Welsh singing quintet, coaching up on the American Revelers' style of vocal delivery, cued by their Victor records.

Stanley B. Jones, managing director of the Piccadilly and Kit-Cat, hit on the idea of a similarly titled group in view of Jack Smith's decided success here. Smith is also a Victor record maker and a radio star in America.

"Whispering" Smith, as he is known, has taken London by storm, and it is believed that The Revelers will do likewise. The latter sing in dance tempo and their ensemble harmony is very danceable, hence the double novelty.

The Kit-Cat is also negotiating for Bobbe Arnet and Ann Pennington for this side.

Miss Arnet clicked when with Ted Lewis in London, but her services are precluded through the success of the American musical, LeMaire's "Affairs."

Miss Pennington's picture contract also eliminates her for the time being.

Will Rogers Ties Pavilion Bill Into 40-Min. Knot

London, July 20. Will Rogers walked upon the Pavilion stage for his local entry wearing an ordinary lounge suit. But he tied that show into a 40-minute knot.

A turnaway audience greeted him. Rogers could play in London forever.

HIS LORDSHIP PERSISTS

Latham's Play Banned, or Another
Butt Will Produce Another

London, July 20. When it was proposed to stage Lord Latham's play, "Wet Paint," not long ago, the censor stepped in and raised a forbidding hand. So the noble dramatist had to be content with a Sunday performance.

But now arrangements have been made to produce, July 27, at the Queen's theatre another piece by the same author and described as "a very modern play in three acts." The arrangement was made by J. B. Fagan acting for the titled playwright. Edna Best has just joined rehearsals of the piece, to be called "The Way You Look at It."

Isabel Jeans will play a part especially created for her by Lord Latham, who writes under the nom de plume of Edward Wilbraham.

"Awful Truth" Abroad

London, July 20. "The Awful Truth," Arthur Richman's comedy which scored in New York a season or so ago with Ina Claire starred, will shortly open here at the Royalty.

Dennis Eadie is to present the piece, also appearing in the cast, playing the role originally handled by Bruce McRae.

Margaret Mower will have the feminine lead.

Placed in Paris

Paris, July 20. Florence Mills is remaining at the Ambassadeurs, with Paul Whiteman at the Champs Elysees theatre (not at the restaurant as previously reported).

The Dolly Sisters (handled by Howell & Paul, along with Miss Mills and Whiteman) are remaining in the Casino revue. They will not play the Ambassadeurs.

VARIETY WORTH \$5

Ike Meltzer, New York newsboy in Paris, who sells Variety on the streets and in the night clubs of the French capital, sent this cable Monday:

Paris, July 19.
Variety, New York:
Paul Whiteman hugged me when he saw Variety, giving me \$5 bill. Refused change, saying "Variety is worth \$5 away from home."
Ike Meltzer.

WHITEMAN WINS IN ROW OVER PARIS CONTRACTS

Salary Impounded, but He Denies Agreement—Florence Mills Opens

Paris, July 20. Paul Whiteman ended his engagement at the Champs Elysees last week, Florence Mills and her company taking the feature spot on the bill at that house and also doubling, as did Whiteman, at the Ambassadeurs, under the same management during the summer. At the latter house Irving Aaronson's Commanders Band is now furnishing the jazz music.

Paul departed after a disagreeable experience with a French impresario, Dandelo, a concert organizer, who tied up his salary on the claim of a contract with the leader which had not been played out. It was alleged in the proceedings that this agreement was made as between Whiteman and F. C. Coppicus, American agent and under it Dandelo was entitled to the jazz king's services.

The attachment was contested and on the argument of the case before an appeals court, Whiteman was successful in having the writ dismissed and the attachment lifted. Whiteman denied he had signed such an agreement or authorized anyone else to sign for him.

Whiteman sails for New York July 24 on the Rotterdam.

London, July 20. Harry Foster, London agent, has booked Florence Mills and her company, now playing in "Blackbirds" at the Champs Elysees, Paris, with Charles B. Cochran, opening here Sept. 7.

The American negro organization had been listed to spend part of the summer at the Kursaal, Ostend, Belgian watering place.

HEAT UPSETS LONDON

London, July 20. Everything theatrically or with a gate was utterly upset the past week through a heat wave that demoralized this town.

SOPHIE HIRES KNIGHT

Sir Patrick Hastings Will Defend
Suit Against Miss Tucker

London, July 20. Sir Patrick Hastings, the eminent English counsellor, has been retained to defend Sophie Tucker's interest in the suit for 26,000 pounds brought against the American singer by Julian Wylie Productions.

The plaintiff sets up a claim that the Wylie company held a contract with Miss Tucker, and by reason of her failure to carry out its terms the concern has lost all that money. With sterling exchange close to parity in dollars, the sum asked for in settlement of damages amounts to more than \$150,000.

NORA BAYES' NEW SONGS

London, July 20. Nora Bayes reappeared in London yesterday at the Palladium. She sang only new numbers, refusing to respond to calls for old favorites.

Menzelley in Paris
Paris, July 20.
Lola Menzelley, familiar to New York operagoers for her dancing at the Manhattan, opened at the Empire here July 16.

Bradford-Hamilton at Kit Cat
London, July 20.
Bradford and Hamilton, American act, open at the Kit Cat (cabaret) July 26.

THE LORD IS SPOOFING ON DIVORCE, SAYS WIFE

Lady Glerawly Sets Up Safety First As Her Counter- claim

Los Angeles, July 20. Berenford Cecil Bingham, Lord Glerawly, heir to the earldom of Annuley and for the past several years a small-part actor in pictures here, is not to be taken seriously when stating he will divorce his wife, the latter says.

The young man with the long title and many names is "eccentric" according to his wife, against whom the divorce action was filed here. She declared that in London, where the lord and prospective earl is well known his actions would be passed without attention.

Lady Glerawly is confident her husband and she will sail for England in several weeks. They are living together at the Savoy here.

Just the same, and for safety first, the wife led a cross-complaint to his divorce suit, charging that he had abandoned her in England in 1922.

PARIS SEES "WIDOW"

Film Feature of Benefit for Soldiers
Wounded in Morocco

Paris, July 20. Henry Porman, director of the Loew-Metro-Goldwyn interests in Paris, organized a monster benefit Friday evening at the Gaumont Palace, the feature of which were a program of notables and the first showing of the screen version of "The Merry Widow."

It was a picturesque affair. Since all the proceeds were to be devoted to the relief of soldiers wounded in Morocco, the Royal Guards of the Cadi and the Sultan, in the capital for a visit, attended in their bizarre uniforms, making the best possible advertisement for the affair. The management paid all costs, turning over the takings to the government untouched.

The program had, among others, Harry Pleser, Gypsy Rhoumaje, International Five, jazz musicians; Doris Niles, Georges, French singer, and Hank Mule. The picture was a success, giving Paris its first glimpse of the production.

LONDON

London, July 11. The successor to "The Padre" at the Lyceum will be musical comedy written by a prominent King's Counsel, and it is understood will be financed by a number of wealthy people for sentimental reasons. The K. C. has agreed to donate all his royalties to the St. Dunstan's Home for Blind Soldiers, and there is a likelihood that the backers will donate all their profits to the same charity.

Anthony Prinsep's next effort to break his persistent run of failures at the Globe will be "The Golden Calif," an early, though unproduced, play by H. M. Harwood, whose "A Grain of Mustard Seed," scored such a success a few years ago. Margaret Bannerman will be starred.

Francis A. Mangan, the European Famous-Lasky picture house stage presentation director, has just returned from a tour around the Famous-Lasky film houses in France and Belgium, where he instituted new ideas in presentations. At the Odeon theatre, Marseilles, equipment was installed for the purpose of staging presentations similar to those of the Plaza, London. The Odeon, by the way, is the best money-better of the entire Famous-Lasky European circuit.

Martin Harvey is looking around for a West End theatre in which to start a repertory season in the autumn. He will give plays for runs of from two to three weeks, starting off with "The Only Way," in which he made a great success here and in America.

A syndicate under the direction of Norman J. Norman and M. E. Benjamin, has acquired the English rights to "Pas Sur La Bouche," the French musical comedy which has been running for 18 months in Paris. Under the title "Just a Kiss" it will be produced in Manchester in July and after a brief tour will come to the West End. The cast will consist of Vera Leanoz, Marjory Gordon, Barrie Oliver, Arthur Margatson, Frederick Ranshaw. The production will be by Harry Grat-tan.

The Little theatre is reopening July 12 with "A Distinguished Villa," a somewhat risky play by Kate O'Brien. The show was done by the Repertory Players at a Sunday performance last May. The cast, with one exception is the original one, and consists of Una O'Connor, Clare Harris, Gillian Lind, William Stack, Henry Hoare, Ivor Barnard, with Campbell Gillan producing.

"Down Hill," at the Queen's, is to be succeeded July 27 by "The Way You Look at It," a new play by Edward Wilbraham (Lord Latham), whose "Wet Paint" was banned for production over here. Isabel Jeans is announced to appear in the piece.

Basil Dean has just acquired a new Noel Coward comedy, "There Was a Man." This makes the third of his plays which Dean has on hand to produce, the others being "Semi-Monde" and "Nadja" (which may be renamed "Souvenir"). Coward is off to Italy for a vacation.

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FAMOUS' COAST PRODUCTION CLEAN UP; SCHULBERG IS HEAD, SUBJECT TO LASKY

Hector Turnbull Out as Studio Executive—Coast Studios of F. P.-L. Operating More on Lines of Long Island Plant—15 More Features May Be Produced for Next Season—Nothing Started Until Completely Prepared

Los Angeles, July 20.

Ben P. Schulberg is to be executive production head of the Famous Players-Lasky studios here, following a radical change in the organization which has eliminated Hector Turnbull as associate executive producer.

Under the new plan unit heads will be appointed to supervise production and all will be responsible to Schulberg for the success of their specific product. The latter, in turn, will be responsible to Jesse L. Lasky, who is to remain here and keep his eagle eye on all production, as he did prior to the appointment of Schulberg and Turnbull as executive heads. Turnbull, however, will not leave the ranks of the organization, but remains in an important position which has as yet not been assigned to him.

The announcement of the deposition of Turnbull took place shortly after the arrival of Walter Wanger from the East. The latter immediately held several conferences with Lasky and Schulberg. Turnbull arrived from New York on the tail of these conferences.

Wanger, after these conferences, stated that there would be an entire realignment and reorganization of the local studio forces. He stated that Turnbull, on account of his own, as well as the illness of a daughter, was unable to function as an associate producer, so therefore it was considered advisable to relieve him of his duties.

Ever since the appointment of Schulberg and Turnbull there has been general unrest at the studios. Wanger and other production executives, as well as sales heads, were demoted here from time to time to look into matters. They worked quietly for six months. Finally a large number of the people remained and are now members of the organization which is on the eve of reorganization.

Dictated Policy

This new move makes it see obvious that the production policy of F. P.-L. is being outlined and dictated by the distribution branch of the company. It is a matter of common gossip here that the Long Island studios have been operated for some time on this basis, with many of the executives and trained employees from there being sent on here for the specific purpose of having the local group understand the manner in which the distribution group wants them to function. Schulberg in discussing the new procedure of operation asserts it is necessary for greater efficiency and would insure a general betterment of product. He stated that none of the present staff of studio employees will be let out but will be subject to the general reorganization which it is hoped will work out for greater efficiency.

Schulberg refused to comment on the fact that certain executives might not desire to remain in the new positions assigned them, even though their salaries would not be reduced.

Special Units

The new plan provides for special and star units and individual

producing companies. The latter group includes those making pictures on the outside for the company, such as Harold Lloyd, Douglas MacLean, Eric Von Stroheim, Marshall Neilan etc. In the case of the special units and star units, each will have its own workers, with latitude in assignments which will allow transfers from one unit to another as occasion requires.

E. Lloyd Sheldon is to be editor-in-chief of the story and scenario (Continued on page 17)

Warners Lease Colony; 2 Houses on B'way

Warner Brothers have leased the Colony from B. S. Moss, and presumably will run their features in it while their several specials are being shown in Warners Theatre, across from the Colony on Broadway at 52nd street.

Rental is reported at \$5,000 weekly. The contract becomes operative Sept. 4, when the present arrangement between Moss and Universal, who leased the house for six months, expires. U recently has been sub-letting the Colony to independent.

The temporary addition of the Colony gives the Warner firm two picture places on Broadway, necessitated by the special showing program they have mapped out for "Don Juan," the forthcoming John Barrymore special, "The Tavern Knight," another Barrymore special, listed to follow, and "The Better Ole," Syd Chaplin special, due for release in the winter.

Mrs. Lloyd Returning to Star in F. P. Pictures

Los Angeles, July 20.

Mildred Davis (Mrs. Harold Lloyd) will re-enter pictures as a star, releasing through Famous Players-Lasky.

Her first will be "An Old Fashioned Girl," from the story by Louisa May Alcott. The picture will be financed independently of the Harold Lloyd Corporation. It is said, and the star will be billed as Mrs. Harold Lloyd, with the sub-billing of Mildred Davis.

Miss Davis' last appearances were in the comedies Lloyd made for Pathé.

GLORIA REMAKING "EYES"

The first Gloria Swanson starring production to be made for United Artists is to be "The Eyes of Youth."

It is to be a remake, the original screen version having been produced some years ago with Clara Kimball Young in the principal role.

Accommodating a Wife

Los Angeles, July 20.

Cullen B. Tate, screen director, applied for a divorce from Bess Flowers Tate, film actress, on grounds that she went out with other men and frequently asked him for a divorce.

ILL WILL OF FIRE DEPT. AGAINST CHI THEATRES

Playing 'Politics' by Orpheum Circuit Main Cause—Extra Expense Also Incurred

Chicago, July 20.

Theatre Managers Association of Chicago called a special meeting of the organization yesterday to deal with the existing fight between the fire department and house managers over fireproofing scenery and drapes.

The Orpheum Circuit's attempt to play politics has caused tremendous feeling between the two factions. Not only must every drape and every piece of scrim be fireproofed but also every theatre fireman must be supplied with a full regulation fireman's uniform. These outfits cost about \$45 per.

"GLORY" FINISHED

Los Angeles, July 20.

"What Price Glory" has been finished at the Fox studios.

The Fox staff on the coast, headed by Winnie Sheehan, is said to believe they have one of the biggest special pictures ever produced in the "Glory" film.

Mr. Sheehan gave his personal attention to the making of the Stallings-Hopkins stage hit.

Mysterious 'Tramp' Strip

Chicago, July 20.

"Tramp, Tramp, Tramp," a cartoon strip drawn by Eaton and with a by-line by Harry Langdon, is being syndicated.

Langdon is featured in the title character, his outfit in "Tramp, Tramp, Tramp," the picture is capitalized.

The strip, in the Carrolltown (Pa.) "News" bore no syndicate nor

Harry Sherman Arrested Without Warrant; Freed

Harry Sherman, 43, picture actor, was arraigned in the Tombs court, New York, on a charge of abandoning his wife and two children in Minneapolis last January.

Sherman's arrest was made at the request of the Minneapolis police. When he appeared before Magistrate Farrell, the officers were unable to produce a warrant from the western city.

Later his attorney, Benjamin Barondess, produced telegrams from Sherman's wife and the sheriff of Minneapolis, the former stating that she did not wish to prosecute the actor while the official message stated no warrant would be issued for his arrest. Magistrate Farrell then ordered Sherman's release.

Sherman had a part in "The Birth of a Nation" and various other pictures. At the present time he is said to be connected with the Short Films Syndicate at 729 Seventh avenue.

The actor was arrested at his attorney's office on Wednesday afternoon and forced to spend the night in a cell at police headquarters.

Selznick Stories for U

Los Angeles, July 20.

Edward Montagne, supervising editor of Universal, now in New York, is consummating the purchase of a mass of story material originally the property of the old Selznick organization.

In the absence of Montagne from the Universal lot Frank Beresford, story editor from Universal, is functioning as head of the department.

Davis Takes Olympic

Pittsburgh, July 20.

Harry Davis, president of the Harry Davis Enterprises Company, has announced the acquisition of the Olympic, picture theatre, one of the larger of the downtown film houses.

The John Eichenly, Jr., Co., president owner, will relinquish control Aug. 2.

ONE-PRICE SCALE

Publix has inaugurated a one-price scale at the Rialto and Rivoli theatres in New York.

The scale is 35c from 10:30 a. m. to 1 p. m., 50c from 1 p. m. to 6 p. m., and 75c until closing. The lounge seats remain at 99c for all performances.

A tabulation on the business at both houses discloses the one-price admission has had the effect of crowding the lower part during the matinee performances and keeping the audience bunched.

For the night performances, that all parts are at one price makes it easier to sell balcony seats.

As a whole, no particular increase in receipts has been recorded at the Rivoli, that house being the only one on which there was any comparison made, because of it continuing a weekly change policy, whereas the Rialto is now playing on a run basis.

FINANCING OF COSSACKS INTRICATE PROBLEM

Already Lost \$60,000, with \$20,000 Bond Tied Up—Continuing to Coast

The Russian Cossacks are continuing their journey to the West Coast, after going \$25,000 to the bad on their Chicago engagement. This is to be added to the loss of \$35,000 or more suffered in their engagement at the Garden, New York, making a total of \$60,000 since landing here.

In addition the promoter of the enterprise has another \$20,000 tied up with Uncle Sam in the form of bonding the foreign rough riders through Ellis Island.

Besides the bonds with the Government, the Russians are protected in another and curious way.

A big financing organization is committed to keep them going until they make a picture already contracted for by Metro-Goldwyn-Mayer. This company (Motion Picture Capital Corp.) is in the position of the hotel keeper that had to join an "Uncle Tom's Cabin" show to protect his claim for board.

When the Cossacks got here, their promoter was up against it for capital. He had the contract with Metro-Goldwyn for a big picture, to be called "The Cossack," but immediate necessities pressed. On the strength of the film agreement he was able to borrow \$125,000. It was this money that has been keeping the big organization going.

Now \$80,000 of the loan has been sunk and the picture still has to be made. So that the financial organization to protect itself has to maintain the Tartar horde until it has done its stuff before the camera.

Wheeler's New Ind. Films

Los Angeles, July 20.

Clifford Slater Wheeler was placed under contract to direct five features for Pierpont Milliken Productions, new independent film company, releasing on state rights. Wheeler, an eastern director, has started on "Requited Love," the first picture, at the California studios.

Gaston Glass, Leonore Bushman, Sheldon Lewis, Lucy Beaumont and Arthur Rankin are in the cast.

Permission was granted by the U. S. Government to use the Coast Guard for scenes.

Eddie Siltan May Wed Chas. Schwab's Niece

Marjorie Schweinert, niece of Charles M. Schwab, the steel magnate, is reported shortly becoming the wife of Eddie Siltan, picture casting agent and producer.

Miss Schweinert set aside social aspirations for the stage, but her New York appearances were brief. She appeared in Florida during the winter.

Eddie Siltan is of Rebecca & Siltan, picture firm. He also has other business interests.

A. E. F. FILM AFTER PEACE

**U to Make Stuart Lake's
"Let's Go Home"**

Los Angeles, July 20.

Stuart N. Lake, magazine writer and for years one of the old guard of New York newspaper writers, has been commissioned by Universal to write a story dealing with the A. E. F. It bears the present working title of "Let's Go Home."

Lake saw active service overseas, is a member of the Disabled American Veterans and of the American Legion.

The story, while having a war background, will deal more with the army in France immediately after the Armistice and the Army of Occupation in Germany than it will with the actual fighting angle. Lake has been a frequent contributor to magazines, and several producing concerns on the coast are angling for his services.

DAKOTA TURNS LIBERAL

Wessington Springs, S. D., Votes for Sunday Pictures

Wessington Springs, S. D., July 20.

To have or not to have Sunday pictures in Wessington Springs is a question before the council. Thompson & Son, new proprietors of the Rialto, have considerable backing by local business men.

A city ordinance forbids it and the theatre men came before the council with the result that it was voted to draft a new ordinance that would permit the exhibitions on Sundays.

Warners' Vitaphone Aug. 5

Los Angeles, July 20.

Warner Brothers Vitaphone, an invention for the synchronizing of music and pictures, will not be ready to install for the opening of "Don Juan" at Grauman's Egyptian next month, but may go into service during the Hollywood engagement.

The Vitaphone will have its premiere with "Don Juan" at Warner's, New York, Aug. 5.

Central Park, Pre-Release For West Side, Chicago

Chicago, July 20.

Starting July 22, the Central Park will be the pre-release photoplay house for the entire west side, south of Madison street. This means the Central Park will show the "pick of pictures" before all other theatres in this territory.

Another innovation which the Central Park will introduce will be the same type of stage show Paul Ash is giving at the Oriental and Bennie Krueger at the Uptown and Tivoli.

Sammy Kahn and his orchestra were decided upon as the organization of jazz players to bring this new policy to the west side.

Edwards with Woody

Los Angeles, July 20.

Roland G. Edwards, former production executive with Famous Players and Tiffany, arrived last week from the east.

He is planning productions in association with John S. Woody, formerly with Associated Exhibitors.

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TURKEY UPHOLDS 'DUPE' FILM

FILM PIRACY MAY SPREAD WIDELY IN ALL EUROPE

Pole Sells Pirated "Girl Shy" (Lloyd's) to Turkish Exhibitor—Court Refuses to Order "Duped" Picture Stopped—Similar Condition Exists in Poland—Polish Consulate Issues Letter of "Authority" to Thieving Film Seller—American Commissioner at Constantinople Reports to Dept. of Commerce.

U. S. GOVT. HELPLESS

Variety Bureau, Washington, July 20.

With Government officials practically admitting that nothing can be done to stop the piracy of American films in Poland, as recently reported in Variety, those resorting to the practice in that European country are now extending their activities into Turkey.

Julian E. Gillespie, American Trade Commissioner at Constantinople, has reported to the Department of Commerce that a Pole representing himself as the agent of a Polish concern, had openly sold a pirated copy of Harold Lloyd's "Girl Shy" to a Turkish exhibitor.

Another complication is added inasmuch as the Turkish exhibitor purchasing the pirated copy was a member of an association recently formed in Constantinople for protection against such prints. This association came about from a suggestion by Mr. Gillespie, which at the time was looked upon, and so reported here to the Government, as being a solution of the piracy question.

The Cinema Luxemburg was the house involved, according to the Trade Commissioner. Though the loyal members of the association "convinced" the local chief of police he should confiscate the film, which he did, this official was later forced to return the print as the exhibitor had "convinced" the commissioner of police that such action should not have been taken.

Authorized Copies

The Pole in Constantinople has further strengthened his position by securing from the Polish Consulate a letter by representing himself to be the agent of a legitimate film company. This letter, a duplicate of which is held by Mr. Gillespie, advises theatre owners and operators that the agent can furnish them with "copies of celebrated films."

It is further reported that this agent is now carrying his activities into other Eastern European and Balkan countries. With the open sale of the Lloyd film and the 10 days' resultant good business, the opinion is expressed that a large market will be created for duped pictures.

Mr. Gillespie, well known to the American industry due to his efforts for the past several years to assist the picture companies, is acting in an advisory capacity for the Turkish association. He reports, however, that on each occasion he has had to state that no legal means of relief were to be had. The only hope is manipulation, now being "worked" on the bolting exhibitor, he being put to considerable expense to defend his action.

Along these lines a protest was directed through a notary public, which necessitated a reply through the same channels. A suit for 2,000 Turkish pounds has been instituted by the association, this sum being set down as covering the damage.

(Continued on page 11)

MAE MURRAY'S PRINCE COMEDY FILM ACTOR

Husband Gets Sennett Job—Calling Himself David Manor

Los Angeles, July 20.

David Divani fourth husband of Mae Murray (screen star), who, in private life, is known as the Prince of Georgia, is now a Mack Sennett actor. In the future he will discard his royal moniker and be known as David Manor.

Dave has been assigned to play the male lead in the Ginsburg and Murphy comedy pictures to be released by Pathe. Madeline Hurlock will play opposite.

Prior to meeting Miss Murray the Prince had a brief screen experience playing minor roles in pictures.

Arthur S. Kane Reported Submitting Charley Chase

Los Angeles, July 20.

Arthur S. Kane is negotiating with Metro-Goldwyn-Mayer to secure a releasing contract for a series of feature comedies starring Charley Chase. The latter has come forward in two-reelers for Roach.

It is understood that Kane, now in the east, has been negotiating with the New York heads of the M-G-M organization on the deal since his departure about six weeks ago. Kane is reported disposing of his real estate in the east preparatory to moving permanently to California.

Kane, in selling the idea of Charley Chase to M-G-M, has a good basis to work on as the distributor will be in need of a feature comedian upon the departure of Buster Keaton to the United Artists ranks.

How the recent affiliation of M-G-M and Hal Roach will enter into the transaction is something else, as Chase is now under contract to Roach and the latter may not care to release him, especially to Kane.

Sawyer Sues Badger for 10% Share of Salary

Los Angeles, July 20.

Arthur H. Sawyer, former business manager for the late Barbara La Marr, has filed suit against Clarence H. Badger, picture director, for \$59,000, charging that he was retained under a three-year contract as Badger's manager. Sawyer alleged that he was to receive ten per cent. of Badger's salary and split everything the director got over \$40,000 a year.

Sawyer claims that the director received \$72,000 a year for the three years and only paid him \$1,000.

Malotte at Met., L. A.

Los Angeles, July 20.

Albert Hay Malotte, organist, recently returned from the Plaza, London, and who has been featured by Balaban & Katz, Chicago, also at Shea's Hippodrome, Buffalo, opened Friday at the Metropolitan here. He will be strongly featured in the billing of this Publick house.

Although this is Malotte's local debut, he is no stranger to Los Angeles, having worked in pictures in the old Biograph days.

"Extras" Worried

First National winds up its former active eastern schedule of picture making with "Even Stephen." When this one is completed the remaining players now in New York under contract will be assigned to Coast pictures.

With First National resolved to confine all of its film manufacture to the Coast hundreds of extras in New York who have found F. N. a meal ticket are wondering what is going to become of them.

FUNNY SWITCH OF EXAMINERS AT LAST MINUTE IN F. P. CASE

After Seven Years E. C. Alvord Withdrawn; W. C. Reeves Now Presiding—Other Funny-Sounding Stuff in Much Complicated Gov't. Proceeding

Washington, July 20.

With reopening in New York today (Tuesday) of the Famous Players-Lasky case before the Federal Trade Commission the picture company will present its continued defense in answer to the charges of attempted monopoly and unfair trade practices before a new trial examiner.

The eleventh hour withdrawal of E. C. Alvord, assigned under the order of reopening to continue with the case after sitting as examiner throughout the entire seven years consumed in its development, came as a distinct surprise to those connected with the proceedings.

The action is pronounced here to be an unexpected and complete victory for F. P.

Throughout the final hearings counsel for the Zukor-Lasky company has centered their defense around the one point—the conduct of the case by the Government. It was openly charged on several occasions by Robert T. Swaine, of F. P. counsel, that a fair trial had not been granted and in the now famed 16 points of the F. P. brief Mr. Alvord's rulings were bitterly attacked.

In the absence of Otis B. Johnson, secretary of the commission, no statement as to the cause for the removal of Mr. Alvord could be secured, nor would the former examiner in the case discuss the commission's action.

It was learned, however, from friends of Mr. Alvord that he regrets his removal as same would indicate that the commission sustains counsel for F. P. in their charges against his conduct of the case.

New "Judge"

With William C. Reeves sitting as examiner not only does F. P. counsel present their case before a new "judge" but also does this same counsel have opposing them a prac-

tically new array of attorneys for the Government, the only remaining member of the commission's counsel being Gaylord R. Hawkins. Recently Mr. Hawkins was also suddenly removed from the case but following a report of it in Variety he was again named as attorney for the commission. He is today scheduled to present the Government's angle along with Martin Morrison, but recently appointed to the legal staff of the commission. Indications also point to practically a new commission to make final disposition of the case. Huston Thompson's term expires in September of this year, Vernon W. Van Fleet has announced his resignation to become effective at the pleasure of the President, while John F. Nugent, chairman, has just announced his candidacy for the Democratic nomination for United States Senator from Idaho. Mr. Nugent was formerly in the Senate, being defeated for re-election by Senator Frank R. Gooding in 1920.

Report has it that Martin Morrison, now directing the F. P. case, is scheduled to succeed Huston Thompson. This presents another angle in the picture case. Should Mr. Morrison get the appointment it will make the now prosecutor of the case one of those to pass final decision on it.

Mr. Morrison was appointed to the commission's legal staff in January last. He was a Member of the House as a Democrat from Indiana from 1909 to 1917.

The hearings in the Famous Players-Lasky case before the Federal Trade Commission, were resumed yesterday (Tuesday) in Room 803 of 46 Broadway at 10 a. m.

The first two executives of the F. P. organization called upon to testify were Sam Katz and Harold B. Franklin, president and vice-president respectively of the Public Theatre Corp., one of the subsidiaries of the F. P. organization.

Films Without Money, New Scheme by Greeks

Washington, July 20.

The Greek government is endeavoring to promote, without spending money, the production of motion pictures within boundaries by its own citizenry and capital.

A special legislative decree has just been issued, according to advice to the Department of Commerce, wherein is created a General Government Safety Service. This service will care for all films depicting the national history of the country. Before privately produced pictures can be made a permit must be secured from this group.

All other phases of the Greek government are forbidden to delve into picture making.

\$12,500 A. E. Attachment On Distribution Contract

Western Star Productions, Inc., of Los Angeles, has filed a \$12,500 attachment suit in Supreme Court against Associated Exhibitors, Inc., based on a distribution contract.

A. E., of which Lewis J. Seiznick is now president (succeeding Oscar A. Price) accepted Western Star's "Galloping Cowboy," starring Billy Cody, but did not remit the agreed advance for the releasing rights. Because of the change of directorate the plaintiff was "stalled" for a time, the suit finally resulting.

Ralph M. Like is president of Western Star Productions, Inc.

Fox Picture Booked in L. A. Before Film Started

Los Angeles, July 20.

For the first time, a picture has been booked into a house before production on it was started. This occurred when James R. Grainger, general sales manager for Fox, here now, signed Fred Miller of Far West Theatres to a contract that will give the Carthy Circle the world premiere of "Seventh Heaven," which Frank Borzage will start directing soon.

The picture is scheduled to open early in February.

Standardizing Projection in All Loew Theatres

Washington, July 20.

Lester B. Isaac, for the past ten years chief operator for the Loew houses here, is now in New York, having been made general supervisor of projection in all of the Loew houses.

Isaac is to standardize projection in the Loew houses as well as supervise all new installations. His headquarters will be in the New York offices of the Loew company.

CAMPBELL M. P. JUDGMENT

Edward L. Bennett, following a series of assignments through Whitman Bennett, has taken judgment for \$3,735 against the Campbell Motion Picture Corp., and Maurice Campbell.

The suit is on a note for \$3,500 maturing June 1, 1928.

F.B.O.'S STAR CHANGES MAY OR MAY NOT OCCUR

Evelyn Brent Released—Fred Thomson's Contract Expires in March, '27

Los Angeles, July 20.

With the announcement that Evelyn Brent's starring contract had been cancelled by mutual consent, word comes forth that the entire production policy of F. B. O. may undergo a thorough change before the end of the present year.

Miss Brent has been with the organization for three years. During that time her pictures have been consistent money makers for the company. About two months ago the concern exercised an option for another year and she was assigned to make a picture, the story of which she did not care much for.

A director was assigned. After looking over the story he turned it down. Another one of the company was asked to do it and he too declined.

Miss Brent then conferred with Edward C. King, general studio manager and asked to be released from the picture. It is said King insisted she go through, after which she asked for her contract release. This was granted after several days of discussion between attorneys for both sides.

Other Changes

After F. B. O. transferred the Richard Talmadge series to Universal for release, the contract with Harry Garson for the Lefty Flynn product was not renewed. The studio began negotiations with Flynn himself to remain with the organization, but no contract has been entered into up to date.

Emory Johnson, who was making F. B. O. special and program features, decided to sign with Universal.

These changes leave only two stars over from last year, Fred Thomson and Tom Tyler. Due to the shortage of names Alberta Vaughan was promoted from the short subject ranks to the feature program this year, and George O'Hara, who had left F. B. O. after starring in the two-reel ranks, resigned on the condition he is to be starred in features.

Yesterday it was reported Viola Dana is to become an F. B. O. star.

Thomson, of all the F. B. O. stars, has been the best bet for the company from the sales angle, but is limited, as his contract expires in March, 1927. His salary and percentage arrangement with F. B. O. is said to be around \$6,000 a week for his end, without any first run theatre rentals to help toward this gross.

The company is aware Thomson is dickering on the outside, and it is now grooming Tyler, who is getting less than \$200 a week, to fill this gap, as they figure Tyler can be used in the same type of story as Thomson has been doing.

On the feature end it is said F. B. O. will concentrate to put over various graduates of the Famous Players-Lasky school who have been turned out to it during the past six months.

Viola Dana has been placed under contract by F. B. O. for a series of six pictures to be made in the next year. The star's work in "Greater Than Barnums" and "Kosher Kitty Kelly" for F. B. O. convinced them that they wanted her to continue with the organization.

Miss Dana will replace Evelyn Brent on the program, she having retired in order to go free-lancing in the independent field. Her husband, Bernie Fineman, having gone over to First National, she figures that she would be able to do better for herself in the open market.

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'FASCINATING YOUTH' JR. STARS \$20,000 AT NEWMAN, K. C. LAST WK

Near If Not Record of Theatre—Fine Publicity Exploitation—Mainstreet Got \$12,500 Same Period While Liberty Cashed In on Beauty Contest

Kansas City, July 20.

With a dandy weather break and unusual publicity put out by several of the downtown houses, it looked like old times around the picture places last week.

The greatest flash was that put over by the Newman for Paramount's Junior Stars and their own picture, "Fascinating Youth." "Bill" Jacobs, publicity director for the two Public houses, was given carte blanche, and he hopped to it.

For the local engagement the group of youngsters was headed by "Buddy" Rogers, who was sent here from New York, as this is his home town (almost), his parents living at Olathe, twenty miles away. The engagement was circumscribed to the limit. Tuesday the gang appeared as clerks in one of the leading stores, which gave 10 percent of its sales to children's charity; they were guests at numerous dinners and luncheons and were worked to the limit.

The Liberty also sprang a sweet publicity stunt with a tie-up with the "Journal-Post" to select a girl to be Miss Kansas City at the Atlantic City beauty contest this fall. The announcement brought a flock; 64 lined up for inspection on the boardwalk at Winnwood Beach Sunday. Applications are still coming in and the two judges are in for a strenuous time in making a selection.

Newman.—"Fascinating Youth" (F. P.) (1,890; 25-40-50-60). Junior Stars from Paramount's School of Acting and the ones who appeared in the picture here in person in "Alice in Movieland" unit. Attracted unusual interest. Saturday opening beat the house had had for months. Ken Widener, new organist, played medley "Memories," but failed to start audience singing. Will take time here. Previous week Newman did \$14,000 and week July 4, \$12,500.

Liberty.—"Plastic Age," 2d week (1,000; 25-35-50). This flapper film surprised every one by being nearly as big as opening week. \$6,300.

Royal.—"Born to the West" (F. P.) (920; 35-50). Another Zane Grey excitement. \$5,300.

Paragon.—"Footloose Widow" (Warners) (25-50-75). Vaudeville \$7,500.

Mainstreet.—"Brown Derby" (1st N.) (3,200; 25-50-60). Laughs scattered and picture disappointing to many. Vaude of bill made up. Business steady. \$12,400.

"Tony Runs Wild," Tom Mix feature on screen at Globe, with Lole Bridge company on stage in "Linger Longer Lole." This closed house for four-week dark spell for remodeling. (Copyright, 1926, by Variety, Inc.)

WASH. SPOTTY

Eight days for "Mabel's Room," \$8,000—"Cat's Pajamas" \$7,000.

Washington, July 20.

(Estimated (White) Pop., 300,000). Spotty weather forced all of the grosses down last week. Very light matinees.

The Metropolitan gave eight days to "Up in Mabel's Room" and then closed until July 31 to remodel the house and install a stage.

Estimates for Last Week
Columbia—(1,232; 35-50). Appealed to feminine trade. About \$7,000.

Metropolitan—"Up in Mabel's Room" (P. D. C.) (1,542; 35-50). Washington likes considerable love interest in its comedies, lacking here. Eight nights with matinees entirely shot. \$8,000.

Palace—"Fascinating Youth" (F. P.) (2,432; 35-50). Interest considerably aroused but dropped \$2,000 below preceding week. \$8,000.

Rialto—"Trip to Chinatown" (Fox) (1,978; 25-50). Weathered weather, but gross about \$5,800.

This Week

Columbia—"Volcano"; Palace, "Variety"; Rialto, "The Trap." (Copyright, 1926, by Variety, Inc.)

'Junior Stars' Engaged

Kansas City, July 20.

Thelma Todd, 20, and Robert Andrews, 25, Paramount Junior Stars, at the Newman last week, announced their engagement. Miss Todd is from Lawrence, Mass., where she taught school and won a beauty contest as "Miss Massachusetts." Mr. Andrews is a New Yorker. He was in the real estate business before joining the Paramount School.

FIGHTING DANCE HALLS BY MUSICIANS' TAX

New Brunswick Exhibitors
Feeling Summer Dancing
Competition

St. John, N. B., July 20.

The demand of an exhibitor that a civic by-law be enforced has led to a controversy between factions espousing the respective causes of pictures and peddling. E. A. Neal, manager of the Capitol pictures, Woodstock, N. B., demanded that a local law stipulating a tax of \$6 per player per night on outside musicians be enforced. The town manager ordered the enforcement of the law.

This brought a protest from Fewer & Corkery, operating Roseland dance hall in Woodstock, who stated it was impossible to get qualified musicians for the dance music within the town. The owner of the hall property was one A. E. Jones, a heavy taxpayer, and Mr. Jones brought out his best foot to score a touchdown against the local authorities. The protest against a protest was filed with the town council. The town council passed along the buck to a license committee with power to act and then adjourned.

A yearly license fee of \$400 is collected from the picture house. The exhibitor is at present striving to puzzle out just what protection he gets for the \$400.

Booking traveling bands and orchestras has been stimulating business at the People's, Yarmouth, N. S. As an experiment the Happy Hawkins Radio Band (Boston) was booked into this picture house. The band had been coupled with a musical tab revue organization in a tour of Nova Scotia. At the People's the band worked in the pit during the showing of the pictures, later performing on the stage for 15 minutes during an intermission between performances.

Connie de Ayer, billed as a "moving picture star," has been touring the northeast, presenting the "Charleston" exhibitions in local dance halls. Besides being broadcast as a "star" of the "illums," Connie was introduced as the "world's best Charlestoner." Business at the local picture houses last week held up fairly well. Absence of heat and humidity the best reason.

Estimates for Last Week

Imperial (1,600; 25-35)—12-13, "New Commandment" (1st N.).

Summer policy with new changes each week (Dorothy, Cooke of Boston last week), plus exploitation of the house orchestra and organ manned by 14 men in all for the night performances; about half that number for the afternoons; 14-15, "Social Celebrity" (F. P.); 16-17, "Last Edition," super-mellow melodrama on newspaper lift as it might be, but isn't; \$4,000.

Unique (850; 25)—12-14, "Mansion of Aching Hearts" (Schulberg); 15-17, "Lorraine of the Lions" (U.); \$1,100.

Queen Sq. (900; 25)—12-13, "Yellow Fingers" (Fox); 14-15, "Dice Woman" (P. D. C.); 16-17, "Man from Red Gulch" (P. D. C.), Harry Carey western; \$950.

Funeral of R. J. Armstrong, founder of this picture house, was held during the week, death having taken place in a Montreal hospital. Deceased exhibitor took over Queen's rink about 13 years ago, converting it into a picture house, with the original building and an extension, all of wood.

Palace (550; 20)—12-13, "The Mannequin" (1st N.). In billing Walter Pidgeon, non-featured member of the cast, given feature billing over the featured players. Pidgeon lived most of his life in neighborhood in which picture house is situated; hence, billing rampage. 14-15, "Son of His Father" (F. P.); 16-17, "Texas Trail" (Stromberg-P. D. C., Harry Carey western. First time Carey westerns shown simultaneously in two local picture houses, another Carey film being screened 16-17 at Queen Square; \$550, usual business, sort of slamming Walter's home burg.

Gaiety (500; 20)—12-13, "Hurricane Kid" (U.). Hoot Gibson western. Equally billed with the multiple reeler was "Lucky Stars," two-reel Langdon comedy. 14-15, "The Mannequin" (1st N.); 16-17, "Son of His Father" (F. P.); \$450. (Copyright, 1926, by Variety, Inc.)

Estimates for Last Week

Strand (2,200; 15-40). "Say It Again" (F. P.) clicked nicely, although impossible to closely estimate the picture's appeal since special presentation, Harry Horlick's A. & P. Gypsies, drew much of trade. Excellent for summer at \$8,000.

Majestic (2,500; 10-40). "Northern Code" (Ginsberg) pretty bad. "Bachelor Brides" (P. D. C.) with Rod La Rocque, not entirely satisfactory as light comedy-detective-mystery fantasy, but drew well. Good at \$6,000.

Victory (1,950; 15-40). "Silver Treasure" (Fox) colorful, well-filmed, and interesting. "Trip to Chinatown" (Fox) much conventional comedy hokum, but amusing. \$5,000.

Rialto (1,448; 15-40). "Three Weeks in Paris" (Warner) unexceptional. "Midnight Thieves" (Independent) quite awful. Poor at \$3,500.

This Week

Strand, "The Lucky Lady," "Hearts of the World" (revival); Majestic, "Tramp, Tramp, Tramp," "Men of the Night"; Victory, "The Road to Mandalay," short subjects; Rialto, "Passionate Quest," "Dangerous Dude." (Copyright, 1926, by Variety, Inc.)

Pierre Quits El Capitan

Los Angeles, July 20.

Jacques Pierre has resigned as resident manager of El Capitan, which position he has held since opening of Hollywood's newest legitimate house. Pierre's outside interests require his personal attention.

No immediate successor is contemplated by E. D. Smith, who is operating El Capitan. (Copyright, 1926, by Variety, Inc.)

'SON OF SHEIK, 1ST WK, \$31,500, NEARLY HOUSE RECORD IN L. A.

Valentino's New Film's Flying Start—Pola Negri Sends Met to \$25,500 in Mid-Summer—Business Generally Improved Last Week

Los Angeles, July 20.

(Drawing Pop., 1,350,000)

Despite midsummer and a variety of outdoor opposition picture houses showed marked improvement last week.

With possibly two or three exceptions, grosses were considerably tilted. At the Million Dollar the gross came within a close margin of equalling the house record, established in mid-season. The outlying first string houses maintained their pace of the past few weeks, with Carthy Circle now seemingly firmly established as one of the dominant factors in the local field.

The big business of the week was garnered by the Million Dollar, with its world's premier preview showing of Rudolph Valentino in "The Son of the Sheik." The house record was set about a year ago with Harold Lloyd's "Freshman," and on the same bill Waring's Pennsylvanians. For the past few months the Million Dollar has been clicking along at a steady gait but with no real money returns.

The Valentino picture, coupled with a good stage show, brought the house close to \$32,000 in its opening week.

The Metropolitan with Pola Negri showed a gain over the preceding week, and with a stage presentation entirely removed from "jazz" gave the regulars something to talk about in the way of entertainment. Business best in months.

With the poorest picture it has ever shown but with a corking good stage show that included Charlie Hoff, the all-around American athlete; Don Barclay, comedian; "Rube" Wolf and band; Neil Kelly, and others, gross was more than satisfactory.

Grauman's Egyptian continued to lead the outlying houses and showed a slight gain over the previous week.

"The Wise Guy," with Mabel Normand's latest three-reel comedy, closed the second week at the Forum, with business holding up remarkably well. The double program ran up to and including Tuesday, followed by Lubitsch's "So This Is Paris."

Figueras maintained a steady gait with "The Little Irish Girl," booked in for the week only, and opened Friday with "Red Dice," figured as likely to hold up for two weeks or longer.

Estimates for Last Week

Carthy Circle—"Volga Boatman" (P. D. C.) (1,650; 50-61.50). Each week showing substantial improvement for this remote house. Public gradually becoming acquainted with location and high type of entertainment. \$14,500.

Grauman's Egyptian—"Sparrows" and "Black Pirate" (U. A.) (1,800; 50-61.50). With no holiday business to bolster attendance, double program easily demonstrated drawing strength. Close to \$17,000, best in many weeks.

Loew's State—"Paris" (M-G-M) (2,300; 25-51). Fine publicity secured recently by Charlie Hoff, premier all-around athlete, and strong supporting stage show, helped to bring gross past \$25,000. Charles Ray picture did not help.

Metropolitan—"Good and Naughty" (Pola Negri) (F. P.-L.) (3,595; 25-55). Continuing pace set couple of weeks ago Metropolitan showed further increase, closing week with gross of better than \$25,500. Novel presentation helped.

Million Dollar—"Son of the Sheik" (U. A.) (2,200; 25-85). Outstanding hit of week. Grover Frankie's atmospheric prolog had everybody talking. \$31,500.

Figueras—"Little Irish Girl" (Warner) (1,600; 25-75). Just a program picture but business held up surprisingly well. Better than \$7,000.

Forum—"The Wise Guy" (F. N.) (1,800; 25-75). Exposure of modern evangelism continued to maintain drawing appeal on second week, with six more days to go. The Normand three-reel comedy, "Raggedy Rose," helped to gross \$7,100.

Criterion—"Road to Mandalay" (M-G-M) (1,600; 25-35). After one good week this house slipped again on second and last week of Lon Chaney, but at \$3,500 was second best business in several months. (Copyright, 1926, by Variety, Inc.)

Evans-Buckingham-April

Los Angeles, July 20.

Cecilia Evans, picture actress, and Tom Buckingham, Fox director, will be married next April.

The reason for the wait is because Buckingham's divorce will not be final until then.

VAUDE. ADDED AND CUTS RIVOLI, PTLD., \$6,500

Portland, Ore., July 20.

With a better break in weather, the picture emporiums found hitting better.

"Sweet Daddies" at the Liberty, together with a stage attraction, led the town; "Rolling Home" at Columbia a close second.

The Rivoli, since using Association vaudeville has cut its overhead by eliminating five musicians from the pit as well as reducing on ad copy. Pictures of inferior grade are being booked into this house with the idea that the vaudeville will offset it. That remains to be seen. Last week this house with "Paint and Powder," independent feature, along with five acts got fair gross, probably because of the radical policy change.

The new Hollywood (Sandy Boulevard) opened Saturday (July 17). It's the latest on the Jensen-Von Herberg circuit. House advantageously located. Policy of first-run pictures with occasional stage entertainment.

Estimates for Last Week

Rivoli—(1,210; 35-50) "Paint and Powder" (Chadwick). Still drawing heavily with vaudeville as side dish. Feature not up to standard of this house, having no "names" to draw from. \$6,500.

Columbia—(822; 35-50) "Rolling Home" (U.). In spite of four-week run of "Volga Boatman," Reginald Denny came through with good gate. Co-Ed Four as stage attraction also caught fancy. \$6,800.

Liberty—(2,000; 35-50) "Sweet Daddies" (1st N.). Sidney-Murray combination a draw. Town's largest house clicked to good gross, considering everything. Fred Lindsay good with act but nothing on draw. \$7,400.

Majestic—(1,000; 25-50) "Tony Runs Wild" (Fox). Tom Mix fair card locally. House did average biz. This house has fine card in Cecil Teague, organist. \$4,200.

People's—(936; 30-45) "High Steppers" (1st N.). Good program release, although not sufficiently strong as to excite gate. \$2,300.

Blue Mouse—(850-25) "Silen Shackles" (Warners). Going along at good clip. Irene Rich brought increase. \$2,700. (Copyright, 1926, by Variety, Inc.)

'Plastic Age' Drew \$19,700 in Pittsburgh—Good Show

Pittsburgh, July 20.

Weather again got the breaks in Pittsburgh last week with the smaller movie houses along the avenue feeling the pinch in their box offices.

For the Aldine is a different story. This house, with "The Plastic Age" as the screen feature and Slesie and Blake on the stage, played to very near \$19,700.

The Cameo with Hoot Gibson in "The Man in the Saddle" did near \$3,500, better than a fair week for the house. Lon B. Ramadell, new manager, is trying with might and main to put this attractive Little house over.

The Blackstone drew down slightly over \$3,000 for the week with "A Trip Through Chinatown." (Copyright, 1926, by Variety, Inc.)

"Scarlet Letter" at \$2

Metro-Goldwyn-Mayer intend placing "The Scarlet Letter" with Lillian Gish, just completed, in a Broadway house at the \$2 scale.

Marcus Loew's lease on the Criterion expires Aug. 15, and he doesn't want to remove the profitable "Ben-Hur" from the Embassy. That leaves it problematical where "The Scarlet Letter" will land. It's in nine reels.

6 B'WAY HOUSES GROSSED \$183,700; MID-SUMMER \$11-SEAT AVERAGE

Capitol in Lead with \$60,000—Strand, \$38,740—Rialto Around \$32,500—Fred Thomson's First Big Alley Week, Good at \$12,500

Mid-July and six picture theatres in the Times Square district playing a grind policy turn in a box office gross of \$183,740. Combined seating capacity of those six houses is 15,370, an average business better than \$11.50 a seat for the half dozen theatres. Not so long ago when the business in mid-winter averaged \$10 a seat it was called "great business." At \$11.50 this summer is the biggest the motion picture has had on Broadway.

The Capitol with "La Boheme" in its first week at popular prices on Broadway topped with \$60,889 on Broadway topped with \$60,889. The Strand with "Men of Steel" ran ahead of "Variety" at the Rialto. The Strand's takings were \$38,740, while the Rialto grossed around \$32,500, while the Rivoli, showing "Mantrap" and the Wayburn revue, "Cupid's Holiday," got \$25,847.

A break for F. B. O. occurred last week when Joseph Kennedy, its new president, had his name on the street as presenting two features. "Bigger Than Barnum's" was at the Colony and "The Two-Gun Man" at Warner's, the features drawing \$25,771 in the two houses. F. B. O. is doing a repeat with "Her Honor the Governor" at Warner's this week. Last week the Colony got \$13,236.45 while at Warner's the latter figure being exceptional when it is considered that Fred Thomson had his initial showing in a Broadway house for a full week.

Of the pictures in for a run "The Big Parade" at the Astor naturally was the leader, finishing the week with \$18,724, a lift of almost \$500 over the previous week. At the Embassy "Ben-Hur" got \$8,001.50 in its 25th week, while "Mare Nostrum" at the Criterion turned in \$6,497.45.

Warner Bros. are announcing John Barrymore in "Don Juan" for their house beginning Aug. 6, the showing being in conjunction with the initial public exposition of the Vitaphone, the run to be indefinite. A week later "Beau Geste" is scheduled for the Criterion, succeeding "Mare Nostrum."

Estimates for Last Week
Astor—"Big Parade" (M-G-M). (1,120; \$1.10-\$2.20.) 35th week. Jumped a little over previous week. \$18,724.

Cameo—Rep. week (549; 50-75). Held up fairly well for continuation of repertoire policy. \$3,650. This week with continuation business took leap first two days with "Three Musketeers" (Fairbanks).

Capitol—"La Boheme" (M-G-M). (5,450; 50-51.65) (2d week.) First Broadway showing at popular prices, drew \$60,889 last week. Held over.

Colony—"Bigger Than Barnum's" (F. B. O.). (1,980; 50-75.) One of two F. B. O. released features that got their first chance in Broadway de luxe presentation houses last week. Colony stood up fairly well at \$13,236.45.

Criterion—"Mare Nostrum" (M-G-M). (608; \$1.10-\$2.20.) (22nd week.) Steadily slipping. Last week, \$6,497. Good in face of length of run.

Embassy—"Ben-Hur" (M-G-M). (506; \$1.10-\$2.20.) (30th week.) Over \$8,000, just \$1.50 over.

Rialto—"Variety" (UFA-F. P.-L.). (1,960; 35-50-75-99.) (4th week.) Holding up remarkably strong. Drop of only \$1,500, going to \$32,500. On three weeks picture has drawn \$101,025.

Rivoli—"Mantrap" (F. P.-L.). (2,200; 35-50-75-99.) Coupled with Ned Wayburn revue, "Cupid's Holiday," \$25,847. Picture, rather than presentation, was money-getter.

Strand—"Men of Steel" (F. N.). (2,900; 35-50-75.) (2d week.) This First National release set in for two weeks at Strand without regard to usual procedure of waiting to see what business was with Wednesday of first week. Ended with house doing \$38,740, decidedly strong for middle of summer. Happiness Boys, special stage attraction from radio, also on bill and held over.

Warner's—"The Two-Gun Man" (F. B. O.). (1,380; 50-75.) Fred Thomson, as star, attracted \$12,541, the Thomson name practically unknown to rank and file that visit Broadway houses, making the showing stand up nicely.
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Willat Directs R. Talmadge

Los Angeles, July 20.

Irvin Willat has been engaged to direct Richard Talmadge in his productions for Universal release.

'RUNAWAY EXP,' \$12,300 IN RAILROAD TOWN

Trade Knocked Off by Heat Last Week in Milwaukee—Wisconsin, \$15,000

(Drawing Population 560,000)

Milwaukee, July 20.

Heat kept the edge on theatres here during the past week and the slump which came suddenly two weeks ago stuck. Combination vaude and picture houses were hit as hard as the straight film houses. With no letup of the extreme warmth in sight, little hope of better business unless the added attractions at the film houses do the unexpected.

Estimates for Last Week

Palace—Vaude and "Social Highwayman" (2,400; 50-75). Names lacking and business indicated as much. Kept on toboggan although still playing to neat profit. Near \$17,500.

Majestic—Vaude and "Secret Orders" (1,800; 25-40). Picture did as much to draw them in as stage show. Evelyn Brent entirely combination house attraction here. Down to around \$11,000.

Miller—Vaude and "American Pluck" (1,600; 25-40). Tried advertising picture above acts again this week as George Walsh has pulling power along street where theater is located. Clicked to above \$9,500.

Wisconsin—"The Bat" (3,500; 50-60-75). Tie-ups with newspapers and clever exploitation aided in reaching nearly \$15,000.

Alhambra—"Runaway Express" (3,000; 25-50). Advertised as preview and with big railroad working population to draw from, picture well received. Entire program acceptable. Around \$12,300, good.

Garden—"Whispering Smith" (1,000; 25-50). Another double program with Charlie Ray film "Sweet Adeline" on same bill. Helped to keep the house around \$5,000, high for this theatre.

Merrill—"Lovey Mary" (1,200; 25-50). Addition of good orchestra and keen selection of pictures beginning to show results despite heat wave. Well above \$7,000.

Strand—"The Rainmaker" (1,200; 25-50). Gerald Beaumont stuff widely read hereabouts and draws. As his death occurred several weeks ago it makes pictures more sought after. Strand hit winner, beating heat, to \$8,600.
(Copyright, 1926, by Variety, Inc.)

Gibson's Dissatisfaction Likely Smoothed Out by U

Los Angeles, July 20.

"Hoot" Gibson, Universal's premier Western star, has made overtures to Carl Laemmle with a view to abrogating his contract, which still has a year to run, due to misunderstandings with the U executives over production costs.

It has been decided Gibson's proposed roundup picture for 1927, "Cheyenne Days," will not be produced. No plans have as yet been laid for the next Gibson picture.

Gibson has been with U for several years and up to now has had no occasion for complaint on his treatment. He has been starred in Westerns of the better sort, and when he recently renewed his contract gave no intimation of any dissatisfaction.

Universal officials will not admit of any severance of relations. Inner circles believe Gibson will realize that Universal's stand is well taken, and that he will agree to make such special Westerns as are assigned for him.

Gibson is Universal's only outstanding "Western" star, and it is generally felt on the coast among those familiar with the situation, that the differences between Gibson and U will be satisfactorily ironed out.

GOOD FILMS-WEATHER GAVE BALTO. BIG WEEK

"Sally," Late in Arriving, Got \$14,500—"More Pay, Less Work" Also High

Baltimore, July 20.

The Rivoli reopened Monday after the annual two-week lay-off.

The big mid-town Century went dark Saturday for the most extensive remodeling since its premiere. The Whitehurst New theatre also closed Saturday for two weeks. This marks the first closing of this house in many years. The Parkway is scheduled to shut down in August, so this town will experience the greatest summer amusement shortage in history. August will find about 6,500 movie seats temporarily out.

The picture houses got another great weather break last week. The lay-off of the Rivoli also helped the other houses, but weather and attractions counted for most of the unusual summer draw.

Contrary to the previous week's film line-up, there were several outstanding screen draws last week. "Sally of the Sawdust" at the Century was nicely ballyhooed.

With the Maryland big time, on a four-week vacation, Publicity Director Van Haven of the Garden opened up on vaude advertisement for that combination theatre and got fine results. The New got a surprisingly good draw with "More Pay, Less Work." The combination Hippodrome reported an outstanding week with "Lying Wives," and the uptown Warner-Metropolitan actually stood them up with "Silken Shackles."

Estimates for Last Week
Century—"Sally of Sawdust" (U. A.). (3,000; 30-65). Months late pitching tent in this town. Good publicity got the picture off to fine start and no let-down. Outstanding week for this season. In on percentage over certain figure. Passed that figure with rush and totaled about \$14,500.

New—"More Pay, Less Work" (1,800; 35-50). This one surprised by exceptional draw. Big summer gross for this moderate-sized house. About \$9,000.

Hippodrome—"Lying Wives" and vaude (3,300; 25-50). Clark K. Young staged successful come-back on screen. Aided by good all round vaude bill, attracted \$11,000.

Warner-Metropolitan—"Silken Shackles" (1,300; 25-50). Irene Rich and weather worked together. Stand-up nights and seasonably high total of around \$8,500.

Garden—"Hands Across the Border" and vaude (3,000; 25-50). With staple "western" this pop. combination maintained usual summer average of past several weeks, close to \$11,000.

This Week

Rivoli, "Greater Glory"; Warner-Met., "Partners Again"; Parkway, "Wages for Wives"; Hippodrome, "Isle of Retribution"; Garden, "Black Paradise".
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Boy Scout Band of 110 on Stage—No Salary

St. Louis, July 20.

The Boy Scout Band of Springfield, Mo., composed of 110 boy musicians, plays a week at Loew's State here, opening Saturday.

The question of housing the kids did not worry Manager Harry Greenman for a minute. He has converted the entire fourth story of the theatre building.

The scouts aren't able to accept pay for their work. Transportation and boarding will be the expenses for the house.

Earl Hudson on Coast

Los Angeles, July 20.

Earl Hudson, former eastern supervisor of production for First National, has arrived from New York.

An unofficial report is current he will head a production unit at the Burbank studios.

John McCormick, western production manager for First National, had no comment to make on the arrival of Hudson or as to what his future duties would be.

SPECIALS AT CARTHAY CIRCLE

Los Angeles, July 20.

Carthay Circle, new reserved seat picture house, has booked "Hardy's the Magnificent," M-G-M production, to follow "The Volga Boatman." The new picture will probably open in three weeks.

"What Price Glory" will make its world premiere at Carthay Circle New Year's.

ORIENTAL, \$48,000, WITH PAUL ASH AGAINST CHICAGO'S \$33,000 GROSS

Remarkable Summer Business of B. & K.'s Newest Loop Theatre—McVicker's at \$16,000—Tip for U on Randolph's Direction

CLOSED THEATRES HELP MINNEAPOLIS' OTHERS

Last Week's Big Grosses Also Weather Accounted For in Northwest

Minneapolis, July 20.

During this period of depression in local industry, the comparatively few theatres remaining open enjoyed record-breaking July business last week. Patronage, in fact, bordered on the phenomenal.

The Strand, alone among the leading houses, lacked an outstanding attraction. But that theatre rolled up a very respectable gross.

Many women patrons in particular did not take kindly to the State offering, "The Road to Mandalay," finding it gruesome and unpleasant. Not a few were known to walk out on the Chaney film and it encountered considerable word of mouth panning. The show held no other attraction except a single vaudeville act. Yet the State jammed 'em in all through the week.

Orpheum's "Daring" Pictures
"Paris at Midnight," the P. D. C. picture at the Hennepin-Orpheum, was about as sensational a film offering as this town has seen for quite some time, and there is no doubt but that it helped the house to run up its corking receipts. This is the second "daring" sex picture at this theatre within a short time, the other having been "The Plastic Age," as naughty in a different way. It was not so long ago that the Orpheum's avowed policy was to taboo on its screen the type of photoplay that runs extra heavily to sex appeal.

Estimates for Last Week
State (2,040; 50). "Road to Mandalay" (M-G-M). Much divergent opinion regarding picture, but did whale of a business. About \$14,500.

Strand (1,277; 50). "Sporting Lover" ordinary picture, but gave good satisfaction without creating stir. Weather helped gross, \$4,500.

Lyrie (1,200; 35). "Money Talks." Photoplay no big pumpkins, but house benefited by low temperatures. Nearly \$1,500.

Astor (896; 25). "The Night Ship." Commonplace picture shared in general theatrical prosperity. \$800.

Hennepin-Orpheum (2,352; 50-99). "Paris at Midnight" and vaude. Picture a factor in draw, but first-class vaudeville, including Santley and Sawyer, would have assured big gross without it. Close to \$17,000.

Seventh Street (1,480; 50). "Man in Saddle" (U) and vaude. Patrons like Hoot Gibson westerns, but Snodgrass responsible for big business and that Pantages closed last week for repairs helped. Almost \$7,500.
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K. C. Off 'Greater Season'

Kansas City, July 20.

The greater Movie Season for Kansas City has flattened out as far as any united action of the managers is concerned, as they will not "dig up" the cash for the necessary expenses. It was thought the movement would be put over again this season. A special publicity man was here to create interest and several committee meetings were held. The City Manager and the head of the Chamber of Commerce consented to lend their aid to help the thing along, but the managers failed to come through and it has been dropped.

The two Public houses, Newman and Royal, however, will promote a "season" of their own and will get behind the movement in a big way.

Bell Selects Lillian Gish

Los Angeles, July 20.

Monta Bell, who will leave M-G-M. to direct for Famous Players-Lasky, has signified his choice for the leading role in "Gentlemen Prefer Blondes," one of his first F. P. L. productions.

If Bell has his choice, Lillian Gish will play "Lorell."

Chicago, July 20.

"He won't last!" said the skeptics loudly and firmly. They sat back and confidently waited the tide's destructive reversal. "He won't last!" said the skeptics, softly and uncertainly, after months of waiting. No skeptics now.

Ensnared in his bizarre Oriental palace and riding a wave of popularity that has never been equaled in Chicago, Paul Ash, Rajah of Jazz by title, has blared right into the summer months like nobody's business. \$48,000 for the Oriental last week, and the Chicago theatre, for many moons king of the Loop, bows its secondary head in defeat with \$33,000. No tears, for \$33,000, if you should ask a business man, leaves plenty of that delightful nectar called profit.

Other theatres aren't showing gold teeth. Although Chicagoans are sold on the efficient cooling systems scattered about the downtown district and real hot weather is still in the minority, business is plainly off. Past years have given picture houses business in summer equally as strong as in fall, but not so this summer. Some attribute this to the mushroom growth of neighborhood theatres. Others say it's "just conditions."

The Randolph, if it sticks to present policy of big third-run pictures, will undoubtedly get by. It might even show a profit now and then if the heads of Universal, who own the house, would let the Chicago management use its own judgment. "La Boheme" at the Roosevelt never did get started. Prominent among logical alibis might be that no cooling system can help this stuffy, low-ceilinged theatre.

The Orpheum, with "Up in Mabel's Room," is selling with a vengeance, plenty of 24-sheets and snappy press work turning the trick.

Estimates for Last Week

Chicago—"Ella Cinders" (F. N.). (4,100; 50-75). Although "Ella Cinders" cartoon strip had play here, picture helped by "Charleston Revue" presentation. \$23,000, drop of \$8,000 from previous week.

McVicker—"The Savage" (F. N.). (2,400; 60). Patronage holding up and gaining slightly, but summer months keep it from getting off nut as yet. \$16,000 last week. Picture created no talk.

Orchestra Hall—"The Bat" (U. A.). Off beaten path and playing re-viewers, house did well enough with \$6,800. Especially considering this picture first played B. & K. circuit.

Oriental—"The Wise Guy" (F. N.). (2,900; 35-60-75). Picture always submerged here by multitude of Paul Ash apostles. \$48,000 for red-head.

Orpheum—"Up in Mabel's Room" (P. D. C.). (778; 50). Went into third week very good, chalking \$7,400.

Randolph—"Volga Boatman" (P. D. C.). (650; 25-35). Following close on its first run nearby, picture okay with \$5,400.

Roosevelt—"La Boheme" (M. G. M.). Second week picture dropped few thousand, doing \$16,300. Hampered somewhat by theatre's unadaptability to cooling, although Gish and Colman popularity counted on to overcome that.
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MARK STRAND BROADWAY 47TH ST.
2ND AND LAST WEEK
MILTON SILLS in
MEN OF STEEL
with DORIS KENYON
STRAND SYMPHONY ORCHESTRA
"ALWAYS 10 DEGREES"

LOEW'S STATE BROADWAY & 45TH ST.
RAHMAN BEY
EGYPTIAN MIRACLE MAN
OTHER ACTS and

"MEN OF THE NIGHT"
CAPITOL BROADWAY AT 51st STREET
SECOND WEEK AT POP. PRICES
LILLIAN GISH JOHN GILBERT
LA BOHEME
CAPITOL GRAND ORCHESTRA
World's Largest Theatre Cooling Plant

AMUSEMENT SHARES MARK TIME AWAITING AUTUMN'S TRADE SIGNS

**Market Forecast Looks for Trend in Other Groups
Like Motors Which Benefit Now from Returns on
Busy Period—Warning of Reaction Due**

Seeking to discover some hint of the future in the amusement stocks, traders this week studied the sharp boom in motor shares and sought to base optimistic views on the argument that the film and theatre shares ought to come in for a similar betterment during the autumn.

The theory is that the motors reach their season of peak activity during the spring and early summer. The advance in such shares as Hudson which moved up 6 Monday alone was based on the extraordinary volume of business done in the second quarter as disclosed in published statements.

The motor stocks being now in demand on their good showing for their active period, it would seem reasonable that the amusements would in some way discount during the autumn the hopeful aspect of business as reflected in its own busy time. The pictures especially do a larger business between Sept. 1 and Jan. 1 than in any other months.

Sensitive to Good News

None of the leading stocks has done anything particularly to discount possibilities for larger fall

profits. Although the surrounding market has been climbing steadily for more than a month, none of the important film or theatre shares has participated noticeably. They have merely maintained old levels, at which they should be sensitive to any definite indication of increased prosperity.

For the first time leading market opinion began to call attention to the fact that an uninterrupted rise for more than a month, accompanied by the highest composite level of stock prices in all time, should lay

the technical market situation open to a reaction more or less severe. A dozen leading stocks, including U. S. Steel, are riding close to their peaks in history, and the week just passed saw persistent testing operations against prices by workers for the decline.

Is Pool Stirring?

There were evidences of strong buying in Famous Players at the week-end and again Monday, with two daily turnovers of around 20,000 shares. This might well be the first stirring of pool operations looking to a drive for higher levels during the fall. One of the characteristics of the summer market has been the absence of public participation, which is typical of the season. Some large bull hopes are looking to the coming in of the public later on, and it would be good tactics for a bull pool in Famous to do its accumulation now when it would not have to bid against the speculative horde for a premature running up of quotations.

It was significant that Eastman Kodak got to a new high for the year at better than 114. Eastman has more the complexion of an in-

vestment than any of the amusements and is less subject to speculation. Its buyers are of the strong, conservative kind; willing to take a fair return on capital rather than look for a killing on the turn. It is not logical to expect a high price for Eastman when anything stands as a barrier to the progress of the picture industry.

Pathe Exch. Up

The only individual spot among the film stocks to register an advance was in Pathe Exchange,

probably because attention has been called to that issue by its alliance with the DuPont powers in the manufacture of raw film stock on a greatly expanded scale. Thus the situation stood at the week-end with an excellent outlook, clouded only by the possibilities of a technical setback in the whole market to adjust the continuous advance of the past few weeks. This probably would be temporary, but it must be considered as a trade factor at this time.

STOCK EXCHANGE									
High.	Low.	Sales.	Stock and rate.	High.	Low.	Last.	Net		
114 1/4	108 3/4	4,500	Eastman Kodak (8)	114 1/4	113	114 1/4	+ 1/4		
127 1/4	108 1/2	41,800	Fam. Play.-L. (10)	117 1/4	114 1/4	115 1/4	+ 1/4		
124	115	400	Do., pf. (8)	120 1/4	119	119	- 1/4		
107	98	400	1st Nat'l. 1st pfd. (8 1/4)	104	102 1/4	103 1/4	- 1/4		
85	55 1/2	11,800	Fox Film A (4)	74 1/4	72 1/4	73 1/4	- 1/4		
41	34 1/4	31,300	Loew, Inc. (2)	39 1/4	38 1/4	38 1/4	- 1/4		
24 1/4	22 1/4	700	M-G-M, pf. (1 1/8)	28 1/4	28 1/4	28 1/4	- 1/4		
23 1/4	19	300	Pict. Capital (1 1/4)	20	19 1/4	19 1/4	- 1/4		
31 1/4	27 1/4	500	Orpheum (2)	30 1/4	30	30	- 1/4		
105	101	400	Do., pfd. (8)	104	103 1/4	104	+ 1/4		
85	45 1/4	5,800	Pathe Exch. (3)	58	55 1/4	57 1/4	+ 1/4		
66 1/4	52	2,400	Shubert Theat.	65	64	65	+ 1/4		
97 1/4	80	100	Universal P. 1st pf. (8)	112	112	112	- 1/4		
18 1/4	12	3,400	Warner Bros. A.	14 1/4	14 1/4	14 1/4	+ 1/4		
RIGHTS									
Name—Time expires.									
8 1/4	3 1/4	25,355	Fam. Play.-L. (July 23)	4 1/4	3 1/4	4	+ 1/4		
THE CURB									
76 1/4	84	600	Balaban & Katz (8)	80 1/4	80 1/4	80 1/4	- 1/4		
36 1/4	32 1/4	2,200	Amer. East. W.	33 1/4	33 1/4	33 1/4	- 1/4		
7 1/4	5 1/4	400	Film Insp.	7 1/4	6 1/4	6 1/4	- 1/4		
34 1/4	19	4,700	Fox Theat. A.	25 1/4	24 1/4	24 1/4	- 1/4		
		100	Univ. P. A.	31	31	31	- 1/4		
101	100	200	United Artists.	100	100	100	- 1/4		

Just Publicity—Meller And Picture Thing


There appears to be considerable squabbling on the West Coast as to who has Raquel Meller under contract for pictures upon her return to America this fall. When Meller was playing on the Coast two months ago Charlie Chaplin let it be known that he had placed the Spanish artist under contract to play Josephine opposite his Napoleon for 12 weeks at a salary of \$10,000 a week. Samuel Goldwyn at the same time said he had made a deal whereby he was going to star Meller in a picture too.

This was considered "great publicity" by the Meller management, as due to it much interest was worked up for a third performance to be given by her in Hollywood. Chaplin considered himself as sponsor of this performance. He induced picture stars and executives to pledge themselves to take specific tickets to warrant the success of the performance. Goldwyn aided Chaplin in unloading the tickets too and the net at the box office was \$9,000, so it made little difference to Meller what publicity either of the two sent out.

On the side, Meller told some of her Hollywood friends, it is said, that she did not feel pictures were in her line, as she had tried them out on the other side and she did not click as she would have liked to. She stated that the boys were getting some good publicity and that she would not stand in their way as they had helped her in her own line.

The matter was dropped until last week, when Goldwyn sent out word that he had Meller under contract and that Chaplin had no agreement with her. Then John W. Considine, Jr., general manager for Joseph M. Schenck, was asked whether Meller would appear on the United Artists' program for Goldwyn. He said that he had no knowledge of the matter and that anyway if Meller were to go on the program he had a very good opportunity for her in the lead opposite Rudolph Valentino in his next picture, "Cellini."

The Hollywood mob is now said to have realized that the Meller entry into pictures on this side was just "publicity."



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Exchanges Everywhere

P. D. C. ADDING \$1,500,000 THROUGH KEITH-ORPHEUM AFFILIATION

Distributor's Tie-Up by Film with Vaude Booking Offices Very Advantageous to P. D. C.—566 Days in Greater New York—East and West

The tie-up between the Producers Distributing Corp. and the Keith-Orpheum Circuit interests engineered by John C. Filinn, a vice-president of P. D. C., will probably increase the business of the film distributor about 75 percent nationally on its 1926-27 product. That is the verdict gained from those who are on the inside and watch the development of various picture organizations rather closely. In New York City alone the combined tie-up between the Keith-Proctor-Moss houses and the Stand-

ard Film Service (T.O.C.C. membership) has already lifted the business of the P. D. C. New York exchange over 100 percent. The Keith houses in certain territories have given up 50 percent of the product for first runs to the Standard affiliated houses. Although the Standard Film Service has not as yet been incorporated, its various circuit heads have been sitting in on booking conferences and signing contracts for the P. D. C. product for their houses.

These circuits will give the P.D.C.

local exchange about 400 booking days for the pictures that they take, while from the Keith-Proctor-Moss side the contribution will be about 94 days of four-day booking and 72 of three-days, a total of 166 days. Coupled with the Standard dates they bring the gross to 566 days in Greater New York.

East and West

Last week Filinn closed a contract with the Poll Circuit through the Keith affiliation and that circuit will play the P.D.C. product, while in the west the Orpheum Circuit and a number of houses booking through the Orpheum's association (Chicago) will also take the product, possibly through pressure from the booking office. In the east the Wilmer & Vincent Circuit is another of the Keith booking office controlled units which will play the product.

As a direct result of the affiliation during the coming year P.D.C. will have an increase in business of at least \$1,500,000, it is estimated.

During this week there is to be a meeting of the board of directors of Producers Distributing Corp. in New York, at which E. F. Albee, J. J. Murdock, Marcus Helman and two others of the Keith-Orpheum

Important Exception in West Coast F. T. Case

Washington, July 20.

In filing its list of exceptions to the trial examiner's report on the second complaint the West Coast Theatres, Inc., state that there is no evidence in the record to support the contention that though the early contracts had been abrogated the control still exists.

It is on this point that it is believed here the Federal Trade Commission will center its case if not accepting the stipulation agreed to by both counsel for the theatre owning interests and the Government. Another exception is covered in the statement of Mr. Samuels to the effect that in creating the 60-day protection period the value of the films, as charged by the examiner, was not lessened to the 10-cent houses.

clique will be elected to the board, giving them a representation of five on the board which totals 10 members.

Red Sticks to Grid To Hold Film Value

Los Angeles, July 20.

There is an inside story of how the yarn about "Red" Grange and the end of his motion picture activities got on the wire. The mere fact that "Red" had finished his football picture and was going back home wasn't red hot news, so the local news service man dressed it up to make it a wow.

He stated that Grange had said he was a "flop" on the screen. That isn't true, for the picture people after seeing his work in his first picture offered him a contract for a series.

"Red," however, knows that he is at the height of his popularity on the gridiron and it is because of his football prowess that he got his first screen offer. He figures if he laid off the football stuff he wouldn't get anything after the new series if he accepted the offer.

So "Red" is going back to the ice wagon in his home town to juggle the ice cakes about and get in shape for the fall season.

UNIVERSAL ANNOUNCES 28 ADDITIONAL HOUSES

Most of Them Are in the Southwest—Total Now 119

Formal announcement has just been made of the acquisition by Universal of 28 new houses, some of which have been mentioned piecemeal from time to time.

Counting 13 theatres under construction, the new string gives U a total of 119 establishments under its control.

Most of the new group are in the southwest. Eleven were formerly operated by Richards & Nace Enterprises in Phoenix, Tucson, Mesa, Arizona, and nearby towns.

The Kohn & Fairchild circuit comprises eight more in East Las Vegas and Old Las Vegas, N. M.; Boulder, Fort Collins, Trinidad and La Junta, Col.

There are five in Moberly and Sedalia, Mo., and their environs, two in Eugene, Ore., and two in Racine, Wis.

Russian Soviet Picture

(Continued from page 1)

for releasing purposes. He, however, fears that their offers are not legitimate and that they are simply offering to take over the picture for the purpose of shelving it.

Distribution and circulation are what the Russian Soviet Government is after for the production. It is figuring on renting a theatre to be assured of exhibition for the picture.

Story of Motiny

The story of "The Cruiser Potemkin" deals with the mutiny on board that Russian warship when she returned to Odessa from the Russo-Japanese War. At that time the crew rose and overpowered the officers and took command of the ship. They then tried to sail it through the Russian fleet lying at anchor in the harbor, but were worsted in the ensuing fight.

There is no love story, the film merely being a recital of alleged facts as they occurred, but with tremendous suspense and full of action, according to those who have viewed the production. The same people say, however, the picture hasn't a chance of passing the censors because of the extreme violence in some of the scenes.

There is no direct propaganda hook-up with the present government in Russia and this film, for the mutiny pictured, took place in 1906. The only relationship that might be intimated is that the Soviet is anxious to have the world aware of the conditions in Russia even in the armed branches of the government prior to the time the Soviet rose into control.

In the event that the picture is taken for release by an American company the attitude of the U. S. State Department may have to be reckoned with.

Twenty Gems from Tiffany

20 1926-1927 20

THAT MODEL FROM PARIS

FLAMING TIMBER

LOST AT SEA

SQUADS RIGHT

COLS OF FASHION

THE STEELCHASE

COLLEGE DAYS

THE TIGER

THE FIRST NIGHT

THE SONG OF STEEL

LIGHTNING

HUSBAND HUNTERS

REDHEADS PREFERRED

SNOW BOUND

SIN CARGO

THE LIFE OF A WOMAN

ONE HOUR OF LOVE

THE SQUARED RING

THE ENCHANTED ISLAND

TALE OF A VANISHING PEOPLE

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PUBLIX NEW B'KLYN HOUSE

4,500-Seater — Opposition
All 'Round

Publix Theatres Corp. is going to invade the neighborhood field in New York from indications through its closing for a new 4,500-seat theatre in Brooklyn.

The contracts were closed Monday after several months of negotiations with the Publix people represented by Sam Katz and Harold B. Franklin, and Albert Lohmann, Brooklyn realty broker acting for the principals.

Work is to be started on the theatre building within 60 days. It is expected the house will be ready for occupancy by the fall of 1927.

At present the plans call for naming the house the Brooklyn. It is to be located at De Kalb avenue and Flatbush avenue Extension, about 200 feet west of Werba's theatre. The name of the latter theatre is officially Werba's Brooklyn theatre. Whether this will conflict with the proposed title of the Brooklyn isn't reported.

The building is to be built by the Flatbush-DeKalb Corp. of which Harold D. Widdeman is a principal factor. Itapp & Rapp, the Chicago architects, responsible for the new Paramount theatre and building in Times Square, are working on the plans for the Brooklyn house, to be a sister theatre to the Broadway house.

In addition to the theatre will be a 22-story office building with a tower approximately about 10 stories higher. The theatre proper is to cost about \$2,500,000, while the whole project will run to about \$7,000,000.

The new house will be in direct opposition to the E. F. Albee and Loew's Metropolitan. Both of these houses are within a few blocks of the Publix site.

In addition to the Metropolitan, Loew has the Livingston, which he took over from Keeney, right in the neighborhood. Of course, these houses are lined up with the Loew Circuit in booking. The Brooklyn Strand is playing First National and the United Artists product.

William Fox has the Cowperthwaite site on which he is to build a 5,000 seat house, and there is a report to the effect that the Keith interests are ready to abandon the pop vaudeville policy that they have at the Orpheum and convert that house into a first-run house, at which the P. D. C. product will be shown.

Local 'Plug W'ks' on Coast

Los Angeles, July 20.

Through indifference on the part of local theatre owners here, no plans have been made for Greater Movie Season in Southern California. Instead, distributing corporations, through their exchanges, are planning individual campaigns.

Metro-Goldwyn-Mayer week is to take place Sept. 12-18.

Universal will hold a week in October during which they will plug their pictures.

Oct. 3-9 has been designated as the local First National week, while that month is First National Month at all of their exchanges.

**SAMMY
GLUCK**

Ballet Master
And

**FELICIA
SOREL**

PREMIER DANCER

With

PAUL ASH

and His Gang

ALL THIS SEASON

at

**BALABAN & KATZ
ORIENTAL THEATRE
CHICAGO**

THE BOX OFFICE IS THE ANSWER!

PRESENTED BY
BRITISH NATIONAL PICTURES LTD.
BY MARJORIE BOWEN
SCENARIO AND DIRECTION
BY HERBERT WILCOX

Well Gwyn

STARRING
**Dorothy
Gish**

(COURTESY OF INSPIRATION PICTURES - INC.)

**\$58,000 at the Oriental,
Chicago!**

**Standing 'em up this
week at N. Y. Rivoli!**

CHECK THE AMAZING BUSINESS being done amid the hectic heat of Summer by **NEIL GWYN, MANTRAP, VARIETY, PADLOCKED, ALOMA** -- and the **ONLY ANSWER TO 1926-7** is —

**75
15th
BIRTHDAY
GROUP**

Paramount Pictures

Member of Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President.

Fay Going Through with Emery Purchase

Providence, July 20.

Edward M. Fay will take possession of the Emery chain of five Providence houses Aug. 22.

Although Mr. Fay states the necessary papers have not yet been signed, the transaction will be completed, he said.

The Emery people, headed by Alton C. Emery, gave a 60-day option to Fay. It expires Aug. 21.

Practically no change in policy or present personnel of the five theatres is contemplated, Fay states.

**CHARLOTTE
DAWN**

Now Appearing Publix Theatre
Presentations

THIS WEEK (JULY 19)
TIVOLI, CHICAGO

"A sweet appearing personality is Charlotte Dawn; even in this dancing show she stood out." — Journal.

Direction LEW GOLDBERG

N. Y. TO L. A.

Wanda Wiley.
Abe Carlos.
Townsend Martin.
Walter Camp, Jr.
Betty Bronson.
Mr. and Mrs. Ernest Torrence.
Ian Torrence.
Valentine Grant.
Clara Beranger.
Morris Safer.
Frank Willstach.
Alyce Mills.
Renee Adoree.

L. A. TO N. Y.

Sam Saxe.
Rudolph Valentino.

U BUYS "DEACON"

Universal has purchased the picture rights to "Alias the Deacon," the stage play produced by Sam Wallach. The price paid was over \$30,000. It is intended as a screen story for Jean Hersholt, the character actor.

Leroy Johnson With Landy
Los Angeles, July 20.

Leroy Johnson resigned as director of publicity at Mack Sennett Studios and becomes exploitation director at First National Studios under George Landy.



**What do you ask in a serial star?
Athletic Ability ? Ask the thirty men he's
knocked out !**

***Good Looks* ? He's the best looking man
who ever stepped into a ring !**

***Drawing Power* ? Say, you tell 'em !**

GENE TUNNEY
in a coming Pathéserial

Boom for Title Writers

Los Angeles, July 20.
Latest division of the film industry to be booming is title writing. Several leaders in that division have been getting important money, with companies now paying much more attention to the words that appear on the screen than they formerly did.
As is natural, a number of new title writers have sprung up. One of the peculiar side-lights on these new caption writers is that almost all are former publicity men. Four former yarn weavers have turned their attentions to writing the words for pictures and a number of others are figuring out how many reels a week they could turn out at \$100 a reel—if they make good.

YOST RECOVERS CIRCUIT BY PROCEEDINGS

The Triad Circuit in New York City has not been sold and is again under the direct management of William Yost.
The seven houses, Chaloner, Amphion, Royal, Chelsea, 34th Street, Superior and Regent were turned over by Yost for operation. Yost is said to have recovered his theatres by legal proceedings.

LAEMMLE ALL RIGHT

London, July 20.
Carl Laemmle has made a miraculous recovery and is pronounced out of danger.
Dr. Jesse Helman, especially called from New York to attend Mr. Laemmle, will leave here within a few days for home.

Ruggles on Coast for U
Wesley Ruggles yesterday signed a contract to direct a series of productions for Universal.
Ruggles is to go to the coast immediately on finishing his present production with George Walsh as the star for Commonwealth.

TURKEY UPHOLDS 'DUPE'

(Continued from page 5)
suffered by First National, producers of the Lloyd picture.
"These steps may not result in anything definite or concrete, but the effect on the individual who purchased from the Polish commercial traveler a contraband American film will probably be such that in the future he will be loath to purchase or project a contraband film," says Mr. Gillespie.
Court Upholds "Copy"
The American official points out that there is a Turkish law, "Droit d'Auteurs," said to protect intellectual property that it was believed would protect the films. However, with everything set to test this the Court of Cassation at Eski-Snehr held that motion pictures did not fall within the scope of the law.
As in Poland, Bernard E. Kosicki, of the Division of Commercial Law of the department, states that the only hope in Turkey also is a copyright agreement, or enactment of one of the several bills now "resting" in Congress providing for adherence to the Berne convention to which Turkey is bound to adhere according to the terms of the Lausanne treaty. A treaty of commerce and amity was signed by

3 More Review It -- 3 More Acclaim It! HARRISON'S REPORTS

ISSUE OF JULY 3rd

This is an ambitious production; it vies with the most lavish productions made by any other producer. Its settings are very pretty. The technicolor scenes are extremely beautiful; they have not been surpassed in pictures. The gowns worn are the latest thing in fashions; in the technicolor scenes these appear gorgeous. The story holds the interest well. It should appeal to the high-brows, but it should please also the low-brows; they, too, should want to see the beautiful finery; they should be pleased also by the beautiful technicolor scenes. It is a picture for week-run theatres as well as for short-run ones.

The first release for
the new season - - -
and a positive
Clean-up!



—then this from

VARIETY

ISSUE OF JULY 7th

Picture of paramount feminine interest and high general interest as well, both for subject matter and handling. From all sides it looks like a conspicuous winner because of its many avenues of approach to the fan public. The picture is full of quick comedy surprises. It is expensively and beautifully mounted. It has subdued horse-play for those who like their laughs rough, and it has certain subtleties that discriminating will appreciate. Olive Borden makes a pretty heroine, and in the fashion show episode she is ravishing. Those big dark, soulful eyes ought to carry her far in the picture field. It is no trick at all to predict for this production a notable box-office record.

MOVING PICTURE WORLD

ISSUE OF JULY 17th

In "Fig Leaves," the William Fox organization has a genuinely entertaining picture plus a gorgeous fashion revue in Technicolor, that should prove a fine box-office attraction for any type of house. This is a woman's picture and it is almost superfluous to add that they will go into rhapsodies over the gorgeous fashion revue. As Eve, Olive Borden even excels her previous fine work and shows herself as distinctly of stellar calibre, besides being strikingly attractive in the gorgeous gowns of the fashion scenes. George O'Brien is excellent as Adam. Much cleverness has been shown in devising the sets and props for the Garden of Eden scenes to combine the idea of primitive and up-to-date stuff, for which the director and his technical staff deserve great credit. Mr. Sheehan is to be congratulated on his first production which promises well for those to come. It is well-rounded box-office entertainment.

Fox Film Corporation

Member of Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President.

Turkey and the United States in July, 1923, but this has not been ratified by the Senate of this country.

From the various reports for-

warded to the department by Mr. Gillespie, it is evident the work that has been accomplished by the American trade commissioner is solely creditable to a liberal use of

good old-time American bluff! It now appears that the bluffing stage has passed.

With the pirates fully cognizant of it and extending their activities

on practically a wholesale plan throughout Europe, the American picture producers are facing a serious menace to their foreign trade, officials here state.

LOPEZ SPEAKING---

HELLO, EVERYBODY—

WE FINISHED OUR FIRST TOUR OF THE MIDDLE WEST LAST WEEK IN CINCINNATI. OUR RECEPTION THERE WAS FULLY AS WONDERFUL AS IN THE OTHER CITIES WE VISITED. NEXT WEEK WE WILL BE IN MARLBORO, MASS. MORE ANON.

VINCENT

CASA LOPEZ, 245 West 54th St., New York—BRUNSWICK RECORDS—WILLIAM MORRIS Management—WEAF RADIO ARTISTS

LITERATI

Matt Taylor's Serial

"If You Were King," a newspaper serial story by Matt A. Taylor, will be syndicated through Jack Wheeler's Bell Syndicate. Taylor also is the author of "The Knickerbocker Kid," the latest Johnny Hines comedy picture, now in the making. Mr. Taylor formerly was in pictures as an advertising and publicity director.

Obscene Literature

Pleading guilty to a charge of distributing obscene literature, Alfred Fisher, bookseller, of 335 West 14th street, was fined \$50 in Special Sessions.

Fisher was arrested May 29 on the complaint of John S. Sumner, head of the Vice Society, and Anna Bokar, one of Sumner's agents.

Miss Bokar told the justices

Fisher had given her and several others, pamphlets describing parts of "My Life," an autobiography by Frank Harris, which the courts have decided is unfit for publication.

Misleading Advertising

The advertising medium will now have to bear the brunt of the proceedings if the Federal Trade Commission can carry to a successful termination its first complaint to be issued against a publication for carrying fraudulent advertising.

Announcement to this effect came from Commissioner William K. Humphrey, then on the Pacific coast. No details as to the complaint could be secured at the Commission here, but from a competent source it was learned that the complaint has actually been issued, but due to the rule of

the Commission will not be made public until the answer has been received.

The case involves an anti-fat preparation said to be manufactured by the McGowan Laboratories of Chicago, who, it is stated, are not tied up in the complaint; and the "True Romances" magazine, said to be a Brewster publication.

Sessue Hayakawa has turned author. His initial is a mystery novel entitled "The Bandit Prince" (Macaulay Co.).

Hamilton Thompson, the new head of Service for Authors, Inc., the literary agency, succeeding Carl Milligan, resigned as scenario editor of the Fox Film Corporation for that purpose.

Bob Davis all Set

As soon as he can place the Munsey magazine properties under adequate supervision, Bob Davis will give up his editor-in-chief job, to devote his time to traveling and writing. Davis cut short a world tour upon Munsey's death, and was left enough under the publisher's will to enable him to travel continuously with no more work.

Macfadden Held-Out

There exists a sort of boycott against the Macfadden magazines, due to that publisher retaining the "pay on publication" policy, the only large publisher still to use that method.

Some authors "have it in for Macfadden," because even in his pay on publication policy he is the worst of the lot, holding out payment for stories for unreasonable periods. Cases of complaint brought before the Authors' League for payment held out by the Macfadden magazines for stories have been numerous.

DICK LEIBERT
FEATURED
ORGANIST
LOEW'S PALACE
WASHINGTON, D. C.

Authors want Macfadden to pay on acceptance, as do nearly all the leading publishers now.

"Post" as Morning Daily

Cyrus Curtis, owner of the New York "Evening Post," is to come to New York in two or three weeks to confer with Julian Mason, its new managing editor, over the advisability of switching to the morning field, it is reported. The report further adds that Mason broached the matter to his chief soon after going over to the "Post" from the "Herald-Tribune," with the other regarding it favorably.

Mason is said to have the idea of making the sheet a strong society-financial newspaper, employing a carrier system.

Prize Story Infringement

As a result of the "Liberty"-Famous Players-Lasky Corp. tie-up in the weekly publication's \$50,000 prize scenario story competition, a copyright infringement suit by Catherine Berry Cushing has been started, naming "Liberty," F. P. and Tom Geraghty as codefendants. Famous' production, "Irish Luck" (Meighan), authored by Geraghty, is alleged to infringe on Miss Cush-

ing's "Italy's Irish Rosa," or "The Power of Genius."

The authoress sets forth that "Liberty" in conspiracy with F. P. turned over all contributions to the film company, the latter unauthorizedly adopting her idea for the Meighan film.

PAUL ASH

NOW AT

BALABAN & KATZ

New Oriental Theatre
CHICAGO

Paul Ash
Presentations
Produced by
Louis
McDermott

PAUL
ASH

NOW BREAKING
RECORDS IN
NEW ENGLAND STATES

The Naked
Truth

4 WEEKS IN LYNN
2 WEEKS IN BROCKTON
PERCENTAGE DATES ONLY
STATE RIGHTS FOR SALE

Public Welfare
Pictures Corp.

723 Seventh Ave., New York

Off With a Bang

The first of Columbia's
'Big 24' Money-Makers
scores a tremendous
hit with exhibitors
from coast to coast

Directed by
RALPH INCE
From the novel
by
LOUIS JOSEPH
VANCE

READ THESE VERDICTS:

BOY! WHAT A PICTURE

"The Lone Wolf Returns" is well named, and for us the word "returns" refers to the box-office. It was superbly directed by Ralph Ince, admirably supervised by Harry Cohn.

"There is no better entertainment available."—Arthur James, MOTION PICTURE NEWS

"Ralph Ince has handled the story very well. The plot gets under way early and retains its values throughout. "A picture that carries unflagging interest and increasing suspense throughout its action."—Lawrence Reid, MOTION PICTURE NEWS.



Smashes its way into
Everyone of these Big
Circuits strictly on its
Merits as a Box office
Attraction

Starring Bert Lytell and Billie Dove and a strong supporting cast



COLUMBIA
A NATIONAL

PICTURES
INSTITUTION



WILL THRILL THE WORLD!

If you think the world has been thrilled
before, wait until August 6th when—

WARNER BROS. will present the

VITAPHONE

AT THE WARNER THEATRE, NEW YORK, IN CONJUNCTION WITH THE

WORLD PREMIERE SHOWING OF

"DON JUAN"

STORY BY BESS MEREDYTH

DIRECTED BY ALAN CROSLAND

WITH THE WORLD'S GREATEST ACTOR

JOHN BARRYMORE

Featuring an Assemblage of World-Famous Artists
Unprecedented on Stage or Screen!

GIOVANNI MARTINELLI

the world-famous Metropolitan Opera tenor

EFREM ZIMBALIST

acclaimed the master violinist in both Europe and America

MISCHA ELMAN

known to every man, woman and child that loves music

HAROLD BAUER

the pianist numbered among the immortals of music

MARION TALLEY

the Metropolitan Operatic Sensation of the Year

ANNA CASE

the favorite of Europe's royalty and the American public

**METROPOLITAN OPERA
CHORUS**

*Singers heretofore appearing only with
the Metropolitan Opera Company*

**HENRY HADLEY AND THE
N. Y. PHILHARMONIC ORCHESTRA**

*Mr. Hadley, himself, conducting this unparalleled
aggregation of 107 symphony artists*

PRESENTED BY

WARNER BROS.

BY ARRANGEMENT WITH

THE WESTERN ELECTRIC COMPANY AND THE BELL TELEPHONE LABORATORIES

Opening Night ~ **WARNER THEATRE** ~ \$10 ADMISSION PLUS TAX ~ August 6th

Her Honor the Governor

F. B. O. Production, presented by Joseph P. Kennedy. Story by H. Daub and Wred Dickenson. Directed by Chet Withey. Pauline Frederick starred. At Warner's, New York, week July 17. Running time, 60 minutes.

Melodrama of love and politics with a woman Governor placed in the spot where the old man usually was.

In some respects except for this change the story resembles a play at Weber's some years ago.

This is, however, good melodrama for the average picture audiences away from the big towns, with Pauline Frederick playing the mother role to perfection.

The question now remains whether or not Miss Frederick will retain her box office draw. With the middle aged and the more elderly role she undoubtedly still continues to have something of a hold, but a couple of flappers in the audience at Warner's expressed themselves adversely Saturday night.

Miss Frederick looks as good as ever on the screen, and that is going some, for she always was a mighty good-looking woman. When it comes to acting she has it so far over a lot of those the flappers go nuts over that one could never make comparisons.

The story opens with Miss Frederick as Adele Fenway making her inauguration speech on taking over the office of Governor of a state. The senior state senator, Jim Dorton (Stanley Heck) lets her know immediately he is going to be governor in fact and that she is merely a figurehead. But when she turns the tables on him and blocks the passage of one of his pet measures he turns on her. His first trick is to find the first wife of her late husband and let it be known that the state has a Governor who is an unwed mother, for the husband forgot to go through the formality of a divorce. All a part of the frame-up.

When the Governor's son seeks out the Senator to demand an apology a fight follows and later, when one of those involved in the scrap is found killed, the boy is accused of murder. While the mother-governor is fighting for her boy's life, she is impeached, but at the last minute the real murderer is discovered, likewise the records of the divorce of the first wife, and from then on all is smooth sailing.

It is a fairly good story and built as it is on woman's activity politically it has at this time a special value with "Ma" Ferguson breaking into print so often that they might almost hook this one up with "Ma."

The cast, while not particularly strong in names outside of Miss Frederick's, and Tom Santschi, has a couple of fairly good players in it. The juvenile lead is capably handled by Carol Nye and Boris Karloff does a very good drug addict heavy.

THE PLASTIC AGE

B. P. Schulberg production for Preferred Pictures. Released through Commonwealth Film Corp. (Independent). Adapted from the Percy Marks best seller by Eve Unsell and Frederica Sagar. Directed by Wesley Ruggles. Allen Siegler and Gilbert Warrenton, photographers. Clara Bow featured. At Colony, New York, week July 21. Running time not taken, between 60 and 80 minutes.

Cynthia Day.....Clara Bow
Hugh Carver.....Donald Keith
Henry Carver.....Mary Alden
Henry Carver.....Henry B. Waltham
Carl Peters.....Gilbert Roland
Norrie Parks.....J. Gordon Edwards, Jr.
Merton Billings.....Polix Valle
Coach Henry.....David Butler

A nifty picture. It's made that way and plays that way. In it are yaps, saps, flaps and faps. What more could be said for what is strictly a boy and girl-made film? For the flappers and their sundae buyers, "The Plastic Age" is perfect. Probably the book hit them as hard as this film is bound to. And the home run hitter will be Clara Bow as Cynthia Day, a tough little baby to hang around a college campus, but her excuse can be that she had no mother to guide her. At least in this film. And her reward can stand on her feet which she never allowed to slip, but seemingly not particular otherwise.

Ben Schulberg must have selected this picture as a sure-fire. It has been playing out of town for months. Schulberg has been with Famous Players (coast studios) for some time. Anytime would be the right time for this one. But perhaps Mr. Schulberg passed it over to the Commonwealth Film Corp., as a distributor, at its pleasure, with Samuel Zierler listed on the program as its president, if for no other identification or publicity purpose.

This story of college life abounds with girls, suggesting either a co-ed institution or else a seminary was planted in the next yard.

Donald Keith is the sap freshman of Prescott, who was the crack 440-yard flier in his home town high school, but he flopped at Prescott on the track after nearly making Cynthia and a few road houses. Without knowing it, Hugh Carver "husted" right into the class that holds Mickey Walker and Young Slattery. Though the picture falls

to detail whether Carver ever won a foot race at Prescott after losing his first, he did win the big football match of the season for his college. Mr. Keith does very well, as does Gilbert Roland, as a boyish semi-villain. All of the cast play well the young people, even "types," exceptionally so.

The picture takes its own jumping record, leaping three years over but one caption. The football game is excellent, and in the work out very much like Lloyd's "Freshman's" game, but without the ridiculousness, of course, that Lloyd stuck into his.

Somehow it appears easy to be a trainer in pictures. David Butler here is exemplary as the football coach, or maybe Wesley Ruggles so directed him he couldn't flop. Mr. Ruggles did very good directorial work in every way. His road house raid is a most logical bit of that kind of work, inclusive of the dancing preceding along with the first fight between the two college rivals.

Laughs come out quite often, some very hearty, and others begotten by trivial snappy captions. Picture ends with a laugh, besides.

This film can't miff with the younger set. They'll sit glued to it. Clara Bow as a college cutie who knows all of the tricks, besides all of the boys, may set them a worse example than they ever believe a flapping kid could fall into. But for the boys it is proven here that the virtue of training brings its own reward to success, even

though it is possible to get soused at a college ball.

How the adults will take to it is another thing. They will probably go solid against Clara and won't be so strong for Hughie. They may also wonder if Prescott College owned a faculty. For a go-as-you-please hall of learning Prescott is a prize pip.

But if Prescott did have a faculty it's odds on that Clara copped the press and hid him under the bridge, too.

FAMILY UPSTAIRS

William Fox production. Story from play of same name by Harry Delf, and scenario by L. G. Rigby. J. G. Blyess, director. Reginald Lynde, photography. Release date, Aug. 29. At projection room screening. Footage, 5,917.

Louise Heller.....Virginia Valli
Charles Grant.....Allen Simpson
Joe Heller.....J. Farrell MacDonald
Emma Heller.....Lillian Elliott
Willie Heller.....Edward Fiel, Jr.
Mile, Charles.....Cecile Evans
Annabelle Heller.....Jacqueline Wells

A sincere aim to produce a truly spiritual comedy of every-day life, done in clear and understandable terms and reflecting delicate and subtle human values. Moments of profound significance and moving pathos, all masked behind what on the surface is broad hokum comedy. Picture is unique in treatment. It does put over a subtle theme of spiritual conflict in terms of direct action and it takes a commonplace story, tells it in every-day manner,

and still crystallizes the soul stuff that lies behind the humdrum exteriors of its people.

The production should have wide appeal. For one thing, it has the surefire Cinderella pattern; its substance has to do with a family situation that in one phase or another is common to human experience, and it has both sentimental and comedy values of the strongest kind.

The picture has a wealth of "class," another term for literary excellence and it makes strong appeal to the low brow, as well.

That's a good deal to say of a screen pantomime, for the film medium does not ordinarily lead itself to such a delicacy of expression as is here revealed in its under currents.

Briefly what is disclosed is the budding of romance in the heart of a girl of fine instincts and high character, while her courtship is gradually wrecked by the efforts of her supremely vulgar mother to bring it to a climax. Here is the sensitive, sentimental girl at bitter odds with a coarse-grained and stupid mother.

This central theme is well focused and holds, surrounded with some of the best real-life character drawing the picture theatre has had in many a day. The whole family situation of wrangling husband and wife, the over sensitized older daughter, the lazy brother, the harassed father and the precocious

flapper-daughter, make a composite picture stunning in its fidelity to the apartment dwellers of the lower order in America.

The details are mean and sordid. Such things as the upheaval of a paperhanger's visit just as the girl's suitor is due to make his first visit, gives the point to the truth of the background, a background of petty squabbles, sloppy housekeeping and the dumbdora mother's shallow pretense to "refinement."

All these things come out easily, and naturally as rather broad comedy—such for instance as the vulgar mother's misuse of pompous words—and a certain grade of fan will find them funny in an uproarious way. But in reality they are the materials out of which the girl's tragedy is being erected.

Not a little of the finest passages take real force from the daintily etched characterization of Virginia Valli, a capital actress who has never been so well fitted with a congenial role. Her artful restraint heightens its human appeal. J. Farrell MacDonald, as the father, a humble motorman who sympathizes with his the girl's dilemma but doesn't know what to do about it, draws a portrait that should go into the movie gallery of fame. The terrible mother is uncomfortably realistic and splendidly played by Lillian Elliott.

After these excellencies are pointed out, it may be well to observe that the production has few of those elements that seem to make

WESTERN UNION TELEGRAM

1928 JUL 23 PM 6 03

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184596 13 COLLECT
AS CHICAGO ILL 13 1928

AS RICHMOND
PATHE NEWS 35 WEST 45 ST NEW YORK NY
NO ONE ELSE HAS PICTURES RESEMBLING ARSENAL EXPLOSION YESTERDAY OR TODAY RECORDS
A J RICHARDS

WESTERN UNION TELEGRAM

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CHICAGO ILL 13 1928

A J RICHARDS
ASSISTANT EDITOR PATHE NEWS PATHE EXCHANGE INC 35 W 45 ST
NEW YORK NY
OUR PICTURE ARSENAL EXPLOSION FIRST TO ARRIVE HERE
PATHE EXCHANGE INC

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LOS ANGELES CALIF 13 1928

AS RICHMOND
PATHE NEWS 35 WEST 45 ST NEW YORK NY
PATHE NEWS SHOWED FIRST PICTURE
LAST NIGHT METROPOLITAN THEATRE

WESTERN UNION TELEGRAM

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184596 13 COLLECT BLUE
WASHINGTON DC 13 1928

A J RICHARDS
ASSISTANT EDITOR PATHE NEWS NEW YORK
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RECORDS AND LOOKS STATE IN PATHE NEWS
PATHE BRADY

WESTERN UNION TELEGRAM

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WASHINGTON DC 13 1928

A J RICHARDS
ASSISTANT EDITOR PATHE NEWS 35 WEST 45 ST NEW YORK NY
PICTURES NEW JERSEY ARSENAL EXPLOSION COMPLETE 80000 RECEIVED EARLY
YESTERDAY IMMEDIATELY DELIVERED THEATRES FROM ALL INFORMATION
OBTAINABLE COMPETITIVE

WESTERN UNION TELEGRAM

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FIRST PICTURES JERSEY ARSENAL EXPLOSION HERE

WESTERN UNION TELEGRAM

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SAN FRANCISCO CALIF 24 1928

A J RICHARDS
PATHE NEWS 35 WEST 45 ST NEW YORK NY
PATHE NEWS STORY OF ARSENAL EXPLOSION FIRST ON SCREEN OF
SAN FRANCISCO WILL BEAT COMPETITION AT LEAST 24 HOURS.
A J RICHARDS

WESTERN UNION TELEGRAM

1928 JUL 24 AM 8 03

RECEIVED IN
184596 13 COLLECT
MINNEAPOLIS MINN JULY 24 1928

A J RICHARDS
PATHE EXCHANGE INC 35 W 45 ST NYC
ARSENAL EXPLOSION PICTURES ON SCREEN HERE YESTERDAY AFTERNOON BEATING
FAST TWENTY FOUR HOURS NONE OF WHICH ARE IN AT THE

WESTERN UNION TELEGRAM

1928 JUL 24 AM 8 03

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DETROIT MICH 24 1928

A J RICHARDS
ASSISTANT EDITOR PATHE NEWS PATHE EX INC
PATHE ARSENAL EXPLOSION ON SCREEN TUESDAY
HAD STORY YESTERDAY
PATHE HARRISON

WESTERN UNION TELEGRAM

1928 JUL 23 PM 1 09

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184596 13 COLLECT
CLEVELAND OHIO 23 1928

A J RICHARDS
ASSISTANT EDITOR PATHE NEWS PATHE EX INC 35 WEST 45 ST
NEW YORK NY
OUR PICTURES ARSENAL EXPLOSION ALL CLEVELAND SHOWING MONDAY
EVENING SIX THIRTY STOP ORDERS SHOW MOST OUT OF TOWN ACCOUNTS
RECEIVED IN TIME FOR FIRST SHOW MONDAY NIGHT STOP TWO ACCOUNTS
DID NOT SHOW MONDAY NIGHT STOP TWO ACCOUNTS
HARRISON MONDAY STOP HAVE MADE CAREFUL
CHECKS AND CONFIRMED THAT ALL CLEVELAND SHOWING TUESDAY
EVENING SIX THIRTY STOP, NEW SHOWING TUESDAY

WESTERN UNION TELEGRAM

1928 JUL 23 PM 1 09

RECEIVED IN
184596 13 COLLECT
DENVER COLO JUL 23 1928

A J RICHARDS
ASSISTANT EDITOR PATHE NEWS PATHE EX INC 35 WEST 45 ST NY
WE SHOWED FIRST PICTURES OF NEW JERSEY ARSENAL EXPLOSION DENVER STOP
INTERNATIONAL KIBOGRAM AND FOR HAVE SHOWS NOTHING TO DATE RECORDS
B B HARRISON

WESTERN UNION TELEGRAM

1928 JUL 23 PM 1 09

RECEIVED IN
184596 13 COLLECT
DETROIT MICH 23 1928

A J RICHARDS
ASSISTANT EDITOR PATHE NEWS PATHE EX INC
PATHE ARSENAL EXPLOSION ON SCREEN TUESDAY
HAD STORY YESTERDAY
PATHE HARRISON

Pathe

Walker is not for the lead in "Morganson's Finish." In this film

(Continued on page 19)



CY LANDRY



"CY"

LANDRY

A LAUGH RIOT

Repeating all Balaban & Katz Houses
NOW—TIVOLI, CHICAGO
Direction—WM. MORRIS
STILL ON TOP JACK

HERES LOOKING AT YOU
Direction—WM. MORRIS
THIS WEEK—TIVOLI, CHICAGO

QUALITY
ORIGINALITY
PERSONALITY
SINGS, KIM AND HOW

NORTH

JACK



STATE RIGHTERS' POOL OBJECT OF CAMPAIGN

The renewal of a project often discussed, but never seriously attempted, came to the surface this week in a drive to organize the remaining state-right operators into a pool.

The alliance of the T. O. C. C.'s 140 houses with P. D. C. recently has given the plan a new impetus in that with the field narrowing for sales, it is figured the independent market distributors will be practically forced into some sort of protective development.

Lewis J. Selznick, returning to the industry, is making one drive toward this objective. The argument is that through the operation of six or eight main open market selling organizations, competing and duplicating rent and sales charges, nobody is making important money, while a pool of all the rival elements would open the way

for huge economies and everybody who participated would stand a chance.

The principal open market dealers left in this territory are C. B. C. (Ginsberg & Kann, Sam Saxe with Lumas, Renowned (M. H. Hoffman), Chadwick, Commonwealth (Zierler) and a few small operators.

Ralston-Arlen Engagement

Los Angeles, July 20.

Jobyna Ralston, film actress, and Richard Arlen, screen player, will be married within the next few weeks.

They were members of the same party at a mountain resort recently and upon their return to Hollywood their engagement was announced.

Plunkett Protects Strand

Joseph L. Plunkett, managing director of the Mark-Strand, New York, has laid in the outstanding features for that theatre for the next three months. For the current week he has "Men of Steel," a First National special, held over. Next week Valentino's latest, "The Son of the Sheik," is to come into the house and the star is to come east to make a personal appearance. Next month Corinne Griffith in "Just Off Broadway" is booked in and for September Mary Pickford in "Sparrows" is to be the outstanding picture.

As a measure of protection during October against the possible

opening of the new Paramount, Plunkett has Charles Chaplin in "The Circus" lined up.

Billie Hughes Badly Hurt

Los Angeles, July 20.

Miss Billie Hughes, screen actress, was severely injured when an automobile ran off the grade in Swarthout Canyon, near San Bernardino. In the car with her were Albert E. Miller, her husband and Basin Knoblock, stage carpenter, both in a San Bernardino hospital.

Knoblock, who received a fractured skull, will be prosecuted for manslaughter if Miss Hughes dies, the district attorney's office stated. A broken jug containing liquor is alleged to have been found near the car.

Pathe's Verdict on Lost Reels Aboard Barber's Ship

Pathe Exchange, Inc., is entitled to an accounting in its suit against the Barber Steamship Co., on whose vessel, "Bolton," the film company shipped a case of picture reels, containing over 50 films, to Honolulu from New York.

The shipment was lost and the defense that the celluloid cargo was washed overboard in the rough weather was not sustained.

Judge Augustus N. Hand, in deciding this unique admiralty case, opined that no loss of nothing else, made the defense sound weak and gave verdict to the Pathe.

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JOS PLUNKETT
MANAGING DIRECTOR MARK STRAND THEATRE



SMILTON SILLS

MEN OF STEEL

DORIS KENYON

GEORGE ARCHAINBAUD
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THE LITTLE DYNAMO OF SONGS
NOW PLAYING THE GREATER PICTURE HOUSES

The Cream
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5 Short Subjects
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Delightful Human
Interest Stories with
a Scenic Background.

EXCHANGES EVERYWHERE

Carrier, U's Gen. Mgr.
of Theare Chain

James A. Carrier, formerly manager of Universal's Broadway-Strand in Detroit, has been appointed general manager of the Universal theatre chain, succeeding Leo Brecher, who resigned some time ago to devote his time to his own houses. During the interim Fred Flader handled the chain, but upon Carrier's appointment he will take a vacation and then be assigned a house to manage. Carrier was formerly an independent exhibitor with houses in Decatur, Ill., which he sold to enter the war. When demobilized, he joined Universal as a house manager.

"Charleston Kid" is Collier, Jr. Louise Brooks and William Collier, Jr., have been secured by First National for "The Charleston Kid," to be produced under the supervision of Al. Rockett in the east. The picture is to be directed by Al Santell. Dorothy Mackall and Jack Mulhall are also in the cast.

F. P. COAST CLEAN-UP

(Continued from page 4)

departments, having co-workers as editorial supervisors assigned to each individual production unit. Sheldon's job will be mostly contact between the editorial and story departments and with other departments in the organization.

Under the new arrangements no production will be actually started until everything is in readiness to shoot from start to finish. Should there be any question as to story value or insufficient preparation that would jeopardize the worth of the finished product, the latter will not be put into production, regardless of the amount of money expended in advance preparation. It is said that in the future the company will rather take a loss than make a picture which gives indications of being mediocre before production commences.

Eric Pommer, former UFA producer, is to play an important role in the new organization. At present he is supervising "Hotel Imperial," the current Pola Negri starring film, but will from time to time have important productions added to his duties.

Matter of Furthman

There seems to be considerable speculation as to the future of Charles Furthman, former scenario editor in the ranks of the organization. As head of the story department, studio officials are reported to have said, that Furth-

man assumed responsibilities outside of his department which caused much critical comment on the part of other studio executives. It is said that Furthman has already been assigned as edi-

torial supervisor over the Raymond Griffith unit, and will devote all of his time to this particular task.

It is likely that Max Marcin, who left Metro-Goldwyn-Mayer

recently, will also be added to the ranks of the editorial and unit supervisors.

With the company now at the new studios, where there is double the stage space, there is to be a

large increase of production on this end. Reports are current that on account of this additional space next year's product will be increased by 15 features, all to be made at the local studios.

LILLIAN GISH JOHN GILBERT

KING VIDOR'S LA BOHEME



with
RENEE ADOREE · ROY D'ARCY
KARL DANE · GEORGE HASSELL
EDWARD EVERETT HORTON
By Fred De Gress. Suggested by Henri Murger's "Life in the Latin Quarter." Continuity by Ray Doyle and Harry Behn. Directed by King Vidor.



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"LA Bohème"
SMASHING season's
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RIVOLI, NEW YORK, NOW, WITH ENTIRE PUBLIX THEATRES TO FOLLOW

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FANCHON & MARCO'S
Greatest Idea

"RUBE" WOLF

Four Biggest Weeks in History of
LOEW'S STATE
LOS ANGELES

and
TRIXIE FRIGANZA
One of Fanchon & Marco's Greatest Ideas
Loew's State, NOW

INDEPENDENTS' POOL HURTS STATE RIGHTERS

T. O. C. C. Deal with P. D. C.
Blow to Open Market
Dealers

The delivery of 400 days in the 138 houses of the Theatre Owners' Chamber of Commerce to the Producers' Distributing Corporation just lined up beside the Keith deal with the same distributor, is a blow to the open market dealers in Greater New York.

State rights has had a series of jolts, leaving a trail of failure and bankruptcy, reaching a climax in the crash of Arrow not long ago. It had gotten to the point where the state rights market was practically closed to a picture representing a negative cost of more than \$30,000, with an extreme top of \$40,000.

An independent producer who had anything at all of value exhausted every possible avenue of sale through a regular program exchange system or a releasing arrangement on almost any terms before he resorted in desperation to the state rights plan of sale.

The available market, especially the New York territory, had dwindled to a point where the market practically consisted of the Keith houses and those of the T. O. C. C. syndicate. When John Flinn of the P. D. C. brought the latter into line for a booking arrangement through the exhibitors' organization (Stand-

We are sorry for the imitators—

There is Only One SNOOKUMS!

SOMETIMES WE ARE TEMPTED TO BELIEVE THAT ADVERTISING IN this business is a waste of money.

WHEN YOU HAVE A GOOD THING THE UNDERGROUND WORD spreads to every corner of the country so fast that it seems to us impossible for the best advertising in the world to keep up with it.

LOOK AT THAT DARN KID "SNOOKUMS" IN THE STERN BROTHERS COMEDIES, "The Newlyweds and Their Baby!"

UNIVERSAL EXCHANGES HAVE HAD SOME GREAT COMEDY BETS TO SELL in the past, but we can't remember when any exchange has ever had such a CLAMOR—an out and out DEMAND—for a comedy as SNOOKUMS has created.

WE CAN'T FOR THE LIFE OF US FIGURE OUT HOW THE WORD SPREADS so fast. Of course we advertised the comedies a bit; of course the reviewers praised them; of course the Capitol and Warners Theatres on Broadway played them—but all that doesn't explain a demand that is a stampede.

THEY TELL US THE SAME THING IS HAPPENING IN THE STUDIOS.

HALF THE COMEDY ORGANIZATIONS IN THE BUSINESS ARE DIGGING AND scratching in hopes of getting even a near-imitation of "The Newlyweds and Their Baby." WE ARE SORRY FOR THEM.

STERN BROTHERS WANTED TO PUT THIS SUBJECT ON THE SCREEN FIVE years ago. They knew, as any showman would, that properly produced it was sure-fire. BUT THEY SEARCHED, AND SEARCHED, AND SEARCHED SOME MORE FOR the BABY who could play that part and still be ONE HUNDRED PER CENT LOVABLE BABY. They searched in vain.

AND THEN A MIRACLE—WITH ALL DUE REVERENCE THAT'S ALL WE CAN call it—brought the actual, flesh and blood, impish, cute, devilish, sweet little son-of-a-gun SNOOKUMS himself.

THERE'LL NEVER BE ANOTHER LIKE HIM.

THE FELLOWS WHO ARE WORKING SO HARD SEEKING AN IMITATION are certainly going to be up against it. WE KNOW! We've been through it. We can tell them right now they'll have to fall back on all the old hokum comedy of young married couples that has been done to death.

THERE IS ONLY ONE SNOOKUMS!

IMITATIONS OF "THE NEWLYWEDS AND THEIR BABY" ARE GOING TO BE JUST as close to the mark as one of SNOOKUMS own mud pies is to a sculptured work of art.

AND NOT HALF AS FUNNY!

THE UNIVERSAL SALES STAFF

Universal ALWAYS Delivers!

ard Film Service Corp.) It cut the ground out from under the open market dealers.

State Righters at Fault

The state righters have only themselves to blame for the wreck of that branch of the trade. From its early stages it was the operating field for a rare collection of sharp shooters. Some got rich and retired from the business, leaving behind

only the wreckage. The exhibitor, as in the case of the T. O. C. C., had to line up behind a stable releasing organization for self protection.

The story is told of one state right promoter who specialized in the financing of independent productions. He would negotiate a loan to a producer of \$75,000. Out of that his "bit" was the first \$25,000 upon

release. In addition he indicated the producer's choice of the story and the price to be paid to the specified broker, and after that often forced a star on the maker of the feature, taking down another cut on his transaction.

In the end the promoter profited about \$30,000.

Sometimes the producer made money, but not often.

PRICE'S HEADQUARTERS

Oscar Price, who on his retirement as president of Associated Exhibitors, became associated with the Central Union Trust Company of New York as special representative, returned to New York Monday from a vacation spent in Virginia.

Mr. Price will make his headquarters at the banking house.

ALBERT HAY MALOTTE

BACK IN THE U. S. A.

AT THE

METROPOLITAN, LOS ANGELES

"I, who have heard every organist of note for the last forty years, will say at once, that Malotte has them all beaten to a frazzle."—James Glover, "The Stage," London.

Morganson's Finish

(Continued from page 15)

he acts at his best but seems at loss.

Anita Stewart is about okay as the girl. Of the others, Victor Potel does, by far, the best. He plays a "dumb" Swede, and very well.

The ice and snow scenes are for the most part studio. Some of the shots are very bad. If genuine exteriors would have cost more they would have been worth it to the producers.

When Husbands Flirt

Waldorf production, produced by Harry Cohn. Paul Gangell and Dorothy Arzner authors. Directed by William Wellman. At the Columbus, New York, one day (July 14), one-half double bill. Running time, 61 minutes.

Violet Gilbert.....Dorothy Revier
Henry Gilbert.....Forrest Stanley
Wilbur Belcher.....Thomas Ricketts
Mrs. Belcher.....Ethel Wales
Charlotte Germaine.....Maude Wayne
Joe McCormick.....Irwin Connelly

Light and enjoyable farce with plenty of hoke and some snappy subtitles. Comedy all the way and handled as comedy in a burlesque manner by all but one of the four principals.

Tale of the two married couples, newlyweds and old timers. "Situation" plot formed by blond gold digger who takes over the old guy and causes Mr. Newlywed to be suspected.

Dorothy Revier is Mrs. Newlywed. About the most beautiful of the younger set of brunets on the screen. Her features are fine and perfectly formed. A capable actress besides.

Good work is contributed by Thomas Ricketts, as the elder husband. His excellent exasperation over the henpecking of his wife and the tentacles of the blond vamp, together with Malcolm S. Boylan's titles got the laughs.

Direction by William Wellman is good.

Attractive title should bring them in and when in they will laugh. An 8th avenue audience laughed heartily.

SHORT FILMS

SNOOKUM'S BUGGY RIDE

Stern Bros. comedy. Released through Universal.

A baby carriage with a baby in it, decorated with balloons in plenty is caught up by the wind and veers off, much like an airplane.

Chasing the carriage aloft, the father runs into many incidents, more or less funny, with the idea funnier than its execution. *Time.*

HELLO, LAFAYETTE

Two-reel Fox comedy set for release Sept. 5. Story and scenario by Henry Johnson and Gene Ford. Directed by Max Gold and Al Davis. At projection room showing: The Boy.....Ernie Shields
The Girl.....Jean Arthur
Sergeant.....Harry Woods

Making fun of war instead of arguing against it with oratory has bit the popular taste. Here it is adapted to the gag comedy use with excellent results.

The basis of the absurdity is the drafting of a "taster" in a salmon factory into the army, where he is detailed to deal out the canned fish he has been associated with to the point of nausea to his fellow soldiers at the front in France.

The gag is that the doughboy leads squads and platoons and battalions of hungry Germans into the American trenches and capture by luring them into pursuit with canned fish.

IN SEARCH OF HIDDEN RIVER

A jungle picture by Mr. and Mrs. Martin Johnson, wild animal hunters and African explorers. At the Colony this week the film appeared to be the first of a series though no announcement is carried on the sheet nor program.

If the first this is very quiet. It might be just as well to cut out the



Bill Cody

BELIEVING that in Bill Cody we have the fastest-coming Western star on the screen, we have signed new contracts with Mr. Cody, whereby he will appear under the Associated Exhibitors' banner in bigger pictures than ever before.

THESE pictures will be made by the Bill Cody Film Corporation, under the personal supervision of Myron Selznick. Direction by William J. Craft. Production on an elaborate scale will begin at once.

EXHIBITORS who have already signed for the Bill Cody series of six will receive the full benefit of these greater pictures. We invite the attention of all exhibitors to the first release of this series, "THE GALLOPING COWBOY," which is now in our exchanges. We suggest comparison of this picture with any other Westerns now on the market—and the remainder of the series will be even finer pictures in accordance with the new policy.

Associated Exhibitors, Inc.

Lewis J. Selznick, President

first chapter. It's nothing more than river scenes in North Borneo, not of any especial interest or value to anyone besides the Johnsons.

They resemble more still scenic views. Action chapters only should be used.

The Johnsons have a record as

hunters and film takers. It is known they were in the thickest of the jungles and doubtless there is much in what their cameras caught

that will be well worth while. But that should be immediately brought out to whet the taste for more.

Time.

DISTINCTION

MARGUERITE RINGO and JOSEPH WETZEL

SOPRANO

TENOR

IN A FINELY RENDERED PROGRAM OF SONGS
ADDED FEATURE WITH PUBLIX THEATRES

(Grateful acknowledgement to Nathaniel Finston, General Music Director

JULY 10th, RIVOLI, NEW YORK

JULY 19th, METROPOLITAN, BOSTON

JULY 26th, SHEA'S, BUFFALO

Direction BENJAMIN DAVID

FLORENCE RUDOLPH

Ten Seasons with the Metropolitan Opera Company—Five as Soloist, One as Premiere Danseuse
NOW APPEARING AT THE CAPITOL, NEW YORK (JULY 18TH)

RAHMAN BEY

Egyptian Fakir
27 Mins.; Full Stage
Loew's State (V-P)

Rahman Bey, young Egyptian fakir, brought over here by Arch Selwyn and exhibited with A. H. Woods at the Selwyn, New York, for several weeks during the early summer.

Rahman Bey drew moderately when a whole evening's entertainment at \$2.75 top. He is now where he belongs, in vaudeville. It appears that Loew has copied the best foreign novelty around for some seasons.

The routine has not been exactly speeded though some of the "experiments" have been expedited since at the Selwyn. The mind-reading portion, which consumed the major part of the time then, is entirely out.

Dr. Hereward Carrington, psychic expert, still lecturing for the Egyptian but there is a distinct difference in the claims for Rahman's powers. Originally it was stated on the program last summer that there was nothing supernatural. Carrington, however, now states that Rahman is not a magician, nor a trickster, but that his work is a "scientific demonstration."

The foreigner opened with self-hypnosis, becoming rigid and placed on supports, a stone being broken on his rigid body. He then performed the chicken and rabbit hypnosis. The main feature is a "burial alive" bit. For it, however, Rahman used an assistant, who was placed in a "coffin," covered with sand. The interment was for 10 minutes.

Carrington claimed that during that period the youth, being in a cataleptic state, did not breathe. He explained the condition was super-induced by the pressure of certain nerves in the lad's neck. While the latter was asleep in the box, Rahman proceeded to pierce his arm, neck and cheek with long needles. He walked down the aisle and back to the stage. When the needles were withdrawn Carrington stated there was no pain. From one spot a drop or two of blood appeared but that was all.

Rahman also laid out on a bed of spikes—no hypnosis being used for that.

When the Egyptian was booked by the Loew office, he proposed to be encased in a metal casket, to have been lowered to the bottom of the East River for one hour. Rahman entered the box tightly sealed, and a derrick started to lower him into the water. At that time a bell rang. That was to have been the signal to haul up the box in case of a mishap. It was later stated the bell ringing was an error but the box was opened quickly. At that the Egyptian was encased in the casket for 19 minutes.

Rahman Bey is a novelty and regardless of the "scientific" status of his work, he should prove a good card all along the line. There has been no exhibition like his for some time. *Idee.*

THE WORTHS (3)

Dancing and Xylophone
12 Mins.; One and Two
American Roof (V-P)

The Worts, dancers, are brother and sister, from the incidental announcement, but The Worts is none the less a poor billing for the cute couple.

They carry a xylophonist, Ashley Paige, to fill the waits with hammer specialties, away from the usual lampshade and piano, anyway. The forte xylo has the advantage of impressing the tempos and excellent for keeping the trench boys in trim.

The dance routine opens Spanish with gavotte, waltz and jazz numbers in sequence, alternating with xylo specialties of six hammers, usual overture, et cetera.

The act probably carries some production not disclosed on the Roof. With a real routine they should progress. As is, they are satisfactory for the grade. *Abel*

GEORGE GORDON

Wire Walker
8 Mins.; Full Stage
City (V-P)

Tricks on slack wire. Gordon enters as "stew" and mounts wire by way of pole camouflage as lamp post. Poor juggling tricks on wire get nothing. He does no difficult wire walking and, as a probable mainstay, slides from an end of the wire to the middle on his back. This is repeated several times.

Exit on "lamp post" used as a "pogo" stick. This last reaps applause.

Very small timish, but capable of opening that kind of a bill.

JOE E. BROWN and MARION SUNSHINE

"A Broadway Bouquet" (Skit)
24 Mins.; Two (Drapes)
Riverside (St-Vaude)

Results being the things that count, it would be well to record at the outset that this musical comedy pair held the Riverside stage 24 minutes on a night of suffocating heat (at the Riverside), and never lost a customer. They followed a fairly fast bill, closing the show, following a rough, noisy comedy skit, and in this situation ran away with the proceedings, at 11.

It was all sparkling entertainment of the best specialty kind. The skit is merely a loose arrangement of talk with a sprinkling of neat numbers, all pat and appropriate to good taste, and a dance step or two, not forgetting the "Charleston" finish by the diminutive Marion.

Lewis & Gordon present this pair, lately in "Capt. Jinks," from which their best numbers are taken. It is not so much the material as the way they make the most out of it. Brown is an exquisitely homely comedian in a wholesome way, a perfect foil for the trim little Miss Sunshine. It is remarkable how his plainness of face sharpens and heightens the dainty cuteness of his petite partner.

The talk is the merest fluff of quick give and take, but handled with that unmistakable effectiveness of genuine specialty entertainers. They start with a "kid" scene with comedy business about the girl begging for lollipops, Brown doing the boob kid to the coquettish flapper of Miss Sunshine.

There are laughs every minute in Brown's facial contortions. They go into a number with Lou Handin at the piano, followed by more talk and another number and then Miss Sunshine off for a change from plaid kid frock to a short skirted dancing dress. Talk develops whether it's true that gentlemen prefer blondes, leading to the wise little brunet trimming the boob boy for his bank-roll for the line "Could a blonde have done any more?"

Miss Sunshine sings "Alibi," a sophisticated ditty, from "Capt. Jinks" (if memory serves), and they finish with another light number from the same place. A dancing finish takes them off for the first bow. Monday night they continued to answer demands for more, drawing both Conlin and Apollon out for a further joshing session.

If more spontaneous entertainers of this kind were in vaudeville instead of in musical comedy, the subject of "Is vaudeville dead?" wouldn't have so many affirmative debaters.

HOLLAND and BARRY CO. (5)

Dances
13 Mins.; Full Stage (Special Drop)
City (V-P)

Holland, Barry and three boys. The boys open as a string trio and two follow with dances. The other continues with guitar and plays well.

Three dances by Holland and Barry. All good. Speedy twirling by Miss Barry on Holland's shoulders lends a fast finish and brought favorable response.

Tasteful costuming is turn's most likable department. The three boys are in Spanish costumes for a tango opening. They look the class in light blue naval suits with short coats at the finale. Principals dressed well in each number.

Not quite strong enough for the big houses, although dance turns not as good have been seen in them of late. But excellent act for picture theatres.

RICKARD and GREY

Ventriloquism
12 Mins.; One (Special)
5th Ave. (V-P)

Earl Rickard is the ventriloquist in this turn which is spotted in a hotel. Rickard is at the desk with the bell-boy dummy seated beside him.

Crossfire with the dummy is followed by the entrance of Miss Grey, an attractive girl, looking for accommodations. It gives the dummy opportunities for the usual "bath" cracks, all more or less familiar. The girl is cued for a French horn solo, following which she exits.

More crossfire between Rickard and the bell-hop, followed by a solo song by the latter, a ballad, well handled. The girl returns for a double song with the dummy in which they harmonize.

The familiarity of the material doesn't detract from the merit of the turn. It qualifies as a standard act of its kind for the intermediate houses. *Con.*

HARRY HORLICK and his A. & P. Gypsies (4)

Band and Soloists
15 Mins.; Full Stage
Strand, Providence

Simply staged, and with nothing elaborate to help them except white embroidered boleros and red waist-sashes as costume and plain gold-metal drapes as background, Harry Horlick and his A. & P. Gypsies got a hearty reception at the Strand.

The band is known through three years of radio broadcasting from 14 stations all over the country. They have been heard on the air in Providence for the past year through a local station that relays programs from New York. They also record on the discs for the Brunswick company. Consequently, although last week was their first appearance in Providence, they were well-known here.

The Gypsies got a tough break as they had little opportunity to stage their act properly because there is no rising curtain in the theatre. After the movie screen was covered, attendants set the stage in semi-darkness. When the lights went on, the band made a very straggly entrance from the wings. Their exits were in the same manner, and gave a rough and unfinished appearance to the presentation. A little showmanship or a better-equipped stage would have helped a lot. Interesting lighting effects, however, that showed up well against the gold-metal drapes lent much to the staging.

The selections played by the Gypsies are taken chiefly from light classical and ballad music, very wisely, since the band is made up almost exclusively of string instruments. A cello, bass, cymbalom, three violins, and a piano are played, with Harry Horlick leading the team as foremost violinist.

They started off with "Two Guitars," of Horlick's composition, a lively and faintly Hungarian tune drew only moderate applause because of the audience's unfamiliarity with the piece. After "The World is Waiting for the Sunrise," with a blue spot on the celloist as feature player, the house almost came down, and they had no difficulty in getting across with the rest. Third on the list came Victor Herbert's "Gypsy Love Song" mixed with several other Herbert airs, and they did it beautifully. Horlick himself carried the melody in the "Love Song" in the passionate light of a red spot, and got big applause.

A medley of popular show music followed, Horlick leading off as soloist with piano accompaniment, and the rest of the band joining in the finale. An old Hungarian song came next and the band made its exit. They were speedily called back and gave "In the Garden" as an encore.

The quality of the band is excellent and they play together superlatively, without effort. A few more solo numbers would pep up the program. The pianist, Gregory Stone, who does the arranging, deserves a number of his own. A solo on the cymbalom would be a novelty; it seems odd that this rich opportunity should have been overlooked.

The Gypsies shot the box office receipts 'way up, and the Strand, which seats 2,200, claims to have made a nice profit on the week. "Say It Again" (with Richard Dix) was the feature picture.

"DIXIE DANDIES" (9)

Music, Songs and Dances
14 Mins.; Three (Special Drop; Exterior)

Fox's Audubon. Colored act. Eight men and one woman. In frame-up looks like a colored band that has lost its identity in the "Dixie Dandies" billing. One of the musicians is a dancer, does solo stepping as well as working several double numbers with the "girl."

A southern plantation atmosphere is suggested in the drop. On the "lawn" are the men, with their overalls of a silky material of loud-striped colors, each wearing a white shirt and black bow tie.

The instrument stands are covered with flowers, which also dress the stage. The orchestral layout comprises a bass tuba, piano, two saxes, cornet, trombone, banjo and drums.

The girl sings several popular numbers with band accompaniment and also shows ability at dancing. The instrumentalists bang out "Who" and other numbers in vogue sometime on the air and records. The fast finale has some snappy Charlestoning by the woman and the man dancer.

A pleasing act but nothing out of the usual. As arranged it could also play picture houses. *Mark.*

RUBINOFF (1)

Violinist
16 Mins.; One
State, St. Louis (Pcta)

Rubinoff, musical director at Loew's Allen, Cleveland, is acting as guest conductor here and in addition gets his own spot as violin soloist.

In the latter role, Rubinoff bowls 'em over until, even after the film that follows has flashed on, the deafening applause continues, and the film must be taken off and the violinist returned for an encore. In the two years the State has been open, only one act before has been known to stop the show as cold as that.

His routine last-week was of his own composition, "The Dance of the Russian Peasants," followed by an original arrangement of "Cecilia," done first in the way Fritz Kreisler would play it—in the classic style, second as it is written—syncopated, and last as Rubinoff thinks it should be played—in a hot, hesitating way, accompanied by a swaying of the body and keeping time with the foot.

The present week's program contains another of the latter kind of novelty. This time the origin of "A Cup of Coffee, a Sandwich and You" is traced back to the "Andante Cantabile" of Tschalkowsky's string quartet, with the orchestra playing that number as an accompaniment. Rubinoff's own "Russian Rhapsody" is his other number.

That Rubinoff is an artist, there is no question, the difficult pieces being accomplished with an ease enjoyed by only finished violinists.

Rubinoff is now on Brunswick records. *Ruebel.*

RUTH and DICK GILBERT

Songs and Dances
14 Mins.; Full Stage
Keith's (St. Vaude.), Washington.

Nothing exceptional in this local creation headed by two professionals with a group of six girls from a local dancing school, all in one-piece bathing suits.

Ruth and Dick Gilbert are a delightful couple. They were married here recently when at one of the picture houses. Both play the ukulele, with the bridegroom possessing a pleasing tenor for a crooning style. The team can stand up on their own as a two-act in "one" as a pleasant relief with their quiet delivery.

The six girls are amateurish but deport themselves well with one or two exceptions.

Washington is always good for the local appeal if not put across too often. *Meakin.*

CO-ED FOUR

Songs
15 Mins.; One
Columbia; Portland, Ore.

Four nice looking girls, in summer garb. Seems made-to-order for picture houses.

The girls are making their picture house debut, hailing from the Washington State College, Pullman, Wash., where they were the principals in glee club work.

They offer a fine repertoire of selections, their chief hit being the singing of "Dinah" for a getaway. Mary Turner, pianist-accompanist, helps the act considerably, while the girls' voices blend satisfactorily.

WHITE TRIO

Songs and Dances
14 Mins.; One
American Roof (V-P)

A feminine harmony trio with the tallest essaying a snatch of tap stepping for variety. Their vocal offerings are conventional and almost simple in their unpretentiousness, paring the parlor grade of harmony, but going surprisingly well; this despite no particular support from the angle of appearance and presentation.

From the response, the second groove seems a certainty for the trio. *Abel*

ELFRIDA WYNNE

Songs
5 Mins.; One
Warner's, New York (Pcta)

Elfrida Wynne possesses a soprano particularly well suited to this type of picture house. She, however, has been ill advised in her selection of the two numbers at Warner's this week. Both are popular ballads and very like in style and range.

The first number is particularly out of place for this girl. The second is somewhat better suited.

With the proper selections she would qualify almost anywhere. *Fred.*

JULIA CURTIS

Songs and Imitations
14 Mins.; One
American Roof (V-P)

Back in 1908, Deak in "Variety" disparagingly dismissed Julia Curtis' efforts at "imitations" as negligible. Miss Curtis has doubtless been very active since 1908, although it was the last time "Variety" noticed the mimic under New Acts. It should be added that one becomes skeptical as to both Miss Curtis' identity, taking that 18 years difference into consideration, for the present artiste contradicts as far as both appearance and ability are concerned, to that span of years.

Regardless, the Julia Curtis "jaught" on the American Roof Monday impresses as an artiste of considerable talent and sound astuteness as a showwoman. But for the weakness of that opening ballad which has no excuse excepting that it's an opener, she has a routine excellent for fast company.

The vocal calisthenics are the punch. She out-Petrovas Olga in the three-voiced rendition of "Carry Me Back to Old Virginia," even mimicking Miss Petrova's dialect speechlet with its naive refutation, that it is "the only voice in the world" capable of hitting the three different octaves. The violin and flute imitations gathered momentum for her presentation, and the wow was an impression of Negri, Lauder and Tanguay with each also lent the aspect of an animal. Thus Pola as a vamp reminds also as a feline; Lauder as a Simian and Tanguay as a parrot.

It's a nifty routine and audience-proof anywhere. The picture houses would like it also. *Abel.*

LAVINE and DALE

Comedy
11 Mins.; One
58th St. (V-P)

Comic and straight from burlesque, summing in independent time.

The boys appear to have decided to keep away from the more familiar burlesque bits but perhaps that material would have fared better. Lavine in baggy pants and big shoes gave what he said was a burlesque "Charleston." That came after some mediocre baseball talk.

A ballad attempt by Dale missed, the warbler painfully reaching the higher notes. He should change the number or orchestrate it lower. Lavine followed with a soft shoe dance, the men getting together for further mediocre chatter, this time about dyeing and cleaning. The comic managed to break an old straw hat. Guitar and uke for the finish.

The team walked off with the best score next to closing but the show rated about as poor as this class of theatre ever offers. *Idee.*

HERMA and JUAN REYES

Piano and Violin
13 Mins.; One
81st St. (V-P)

Herma and Juan Reyes are accomplished musicians. Their playman, piano and violin, is of a quality unusual in vaudeville. The talent is a perfect picture theatre type.

Both open with a light classical number, Mr. Reyes at the piano, accompanying. A solo, lasting seven minutes, by Reyes, follows. He plays beautifully, using a touch feathery light. Pleasing and quick number by both closes.

Strictly a "class" turn and one for those who appreciate well played music. At the 81st St. it was liked, the audience forcing an extra bow when the curtain was about to rise for the next act. The encore wanted was not given.

MARDO and WYNN

Comedy
12 Mins.; One
Loew's State (V-P)

Mardo, Wop comic, probably from Mardo and Rome, two-man Wop comedy turn. Miss Wynn, blonde new partner.

The talk may have been changed and so sounded. They opened with chatter about an auto. Some other car "pushed 'em up in the back," but he could not understand the idea of a suit against the other fellow.

When Miss Wynn exited bluntly for a change, Mardo went into his dance, quite good in its way. A letter bit followed with laughing effect. Mardo with a harmonica and Miss Wynn with a guitar closed the routine, that portion including comedy hoofing from the man and some real blue notes from the mouth organ.

It's a good two-act for this type of house and scored on third. *Idee.*

PALACE (St. Vaude)

Palace bill this week has all the variety and color of an acre of flavers. Only one new act with the applause hits going to one act they wouldn't believe until Willie Solar put on big shoes, reddened up the nose, and another trio reminiscent of Steppe, Mehlinger and King and other trios that blazed out of the west, when good rye was a half a buck a pint.

Frank Fay, who leaves the bill Thursday to hop on that certain steamer, was in the last throes of his announcing, going on for the past eight weeks. Fay was far from spontaneous, although his entrance was the signal for a reception that lasted a couple of minutes. The applause subsided downstairs after a normal interval, but the boys on the shelf kept it up, interspersed with shouts of "When do you get back?" Fay answered, "In six weeks, and right back here."

The gallery following may be due to Fay's two "stooges" Messrs. Haggerty and somebody else who work with him in his regular turn. The trio harmonized just ahead of the closing act. Fay also introduced the uke player and girl dancer from the box. They climbed the rostrum to oblige and the girl turned in a buck with wings that stamped her a real tap dancer.

The bill ran as programmed, probably a record for the house. The Tom Davies Trio, a motorcycle thriller, opened unusually, followed by Stan Kavanagh, an English juggler, and very nice, too. Kavanagh can make hats, balls and clubs behave like nobody's business, but his continual line of patter did and didn't. A couple of lime juicers in a stage box got everything, but the rest of the peasants were suffering from static. Kavanagh's shapely assistant in opera stockings didn't hurt any.

Willie, West and McGinty thirdded and tossed props all over the place in their "House Builders." The act is a low comedy natural with no slow spots.

Eddy Brown, a concert violinist, assisted by S. Shankman at the piano, made even the tone deaf customers believe it. Brown performed pizzicato and other catos and closed to heavy applause from the far from capacity attendance. He is another one of "America's Greatest Concert Violinists," according to the program. The line should be left standing.

"Rhyme and Reason" next, featuring George Wiest and Ray Stanton, proves that Billy K. Wells knows that the current big time vaudeville audiences have short memories and don't get around much. Billy has given them several generous slices of standard burlesque comedy bits that can be seen in half of the shows on the Mutual and Columbia wheels. He has wisely hung the drapes and cycs and stuck in a couple of specialty dancers to give them "that vaudeville atmosphere."

Among the standards is your old pal, the money bit, "She won't take it," almost as ancient as "Krausemeyer's Alley." A Charleston drama is modern, but "A Cabaret Performer's Idea of A Drama" also is enjoying a contemporary popularity in burlesque circles. However, they went for all of it. Wells and Max Hayes, the producer, know their onions.

After intermission Adler, Well and Herman rolled on their own piano and after seven or eight fast trio, double and solo numbers, rolled off with the hit of the bill. The boys have plenty of Ellnor Glyn's "It." In addition to knowing how. Their routine of songs fits them like pre-war pants, and they can yoodle. A corking act for the "pithcha" foundries also, if I'm not too inquisitive.

Albertina Rasch's "Pompador Ballet," playing a return engagement, scored signally following. Noree, the contortion dancer, runs away with the solo honors. Nothing more supple has been seen in bodies, including the new whippet models. In a world championship match for the bending title she would be at least even money to cop. The ballet work of the supporting cast, costumes and Japanese dance of Betty Conely, Edith DeFay and Stella Eyerma, also stood out.

Willie Solar ran out of songs in the next to shut spot and was forced to tell all about his coming European tour before they would let him go. Solar also explained he was playing his 51st week of Orpheum and K-A vaudeville. He didn't explain he was probably the cause of the epidemic of big shoes and red beezers that clogged up the books a few seasons back, after he had thrown away the tux.

Georgalla Trio, one of the most interesting sharpshooting acts on the stage, closed the show and held them in remarkably well. The turn

includes two males in gob and chief petty officer's uniforms, and a girl who also can shoot without a false move. Sam stalling, the trio fan through all the trick assortment of mirror shots, upside down, etc. They feature a periscope rifle, their own patent, and it should prove deadly for trench warfare. A pip closing turn for any bill an almost cummutter proof.

RIVERSIDE (St. Vaude)

Eight-act bill of good quality held an audience Monday night that could have been put in the first six rows. It was sweltering anywhere, but the house was cooler than the lifeless air outside. Program was framed for summer entertainment, with Joe E. Brown and Marion Sunshine as the draw (New Acts).

Fairly fast singing and dancing bill surrounded by musical comedy pair with fair comedy values and some variety, all running in the programmed order, which put the headliner on closing the show. It was preceded immediately by the rather rough low comedy turn of Jimmy Conlin and Myrtle Glass.

The latter held the stage for 23 minutes. Even after that the Brown-Sunshine turn, brimming over with class, held them in to a man.

Worden Bros., pedal jugglers, opened the show in acceptable style. Frank Jerome and Evelyn are straight dancers, mostly stepping in the acrobatic style. The man has a number of striking bits of tumbling combined with ground tumbling that would stand up on its own. Girl has a great kick and her contortion commands attention. Too much announcing.

George Yeoman and "Lizzie" stage a brisk 15 minutes of sparkling talk. Yeoman goes immediately into his monolog, reeling off wise cracks. There are moments when they come rather too fast for an ordinary audience, but the sum total is sure fire. Lizzie now appears in person, as a sleeping stenographer. The turn has amusing by-play, but the fast repartee is what gets it over. Yeoman does wisely in working fast and steadily, just pouring his patter out without waiting to shade meanings or work up points laboriously.

Shaw and Lee deliver a laughable comedy song and dance act, but the humor for their stuff is the keen burlesque they do on the old-fashioned song and dance turn. World of smooth satire in their posings and theri demeanor of earnest, solemn union stepping. The grotesque acrobatics, particularly the limp flopping about of the smaller man, is genuinely funny.

Dave Apollon, now using two girls and the Manila Orchestra, Philippine band of seven stringed instruments. This Apollon is a specialist of the first water. He is slow to get started, choosing to open with a piano solo and then going into a long session with a mandolin. But when he gets into his first Russian dance with the two girls, playing a piano accordion, he is set. Monday night the act ran for two minutes beyond half an hour.

Apollon is an artist. He has no excuse for using up the time for a sort of symphony of the "Glaconda" number by the orchestra, but his Russian acrobatic dancing is a whole of a bit.

Another item that sticks in the mind is his solo on one of the Philippine instruments. The selection probably was apparently of Russian origin, but for a simple bit of playing the curious, bizarre cadences were novel and arresting.

The two girl dancers are extremely pretty, and both agile in a variety of steps, from the Russian maneuvers to a toe dance in rag time to a "Charleston."

Miss Marcelle was disclosed as a coon shouter of the kind familiar a few years ago, with all the tricks of the day—and some of the same numbers, too, such as "Dinah." She blacks up to light brown and at the finish doffs her raven wig to show her own blonde hair. They liked this so much at the Riverside that they called for another number.

Conlin and Glass go in for low comedy with a good deal of energy and determination. They get laughs by means that are not particularly unctuous, but they get them. It's a noisy, hammer-and-tongs kind of fun. Man and woman horse play and roughhouse always get results, of course, but so does the slap stick.

The Brown-Sunshine offering was the cream of the bill and the pair carried off the honors of the evening overwhelmingly.

HOLBORN EMPIRE

London, July 6.

If there exists a single patriotic Britisher who is still of the opinion that native talent is as good as foreign today, he has only to witness the show at the Holborn Empire the current week and cure himself of his belief. Seven of the 10 acts comprising the program are aliens. Five of these are American, a sixth is Chinese, under the management of an American, while the seventh is Continental, probably French or Belgian.

Of the three remaining native turns there is Len Jackson, a revue low comedy character artist with a Midland dialect, in a skit culled from a provincial revue organiza-

tion. He is assisted by Charles Rodney, an especially competent "straight." The act is old-fashioned in idea and language.

The second native is Mamie Souter, a bright light singing and dancing soubrette, who resorts to low comedy to cover her avoirdupois. It is silly, for the girl is a good soubrette and dances daintily, with a reasonably good sense of values in putting over a song.

The other contribution of home talent is that of the Littlefields, a wire act—man and woman—opening with a bit of hoop rolling. There is an attempt at comedy crossstalk throughout the proceedings, but it is of little avail. The only thing of any special moment in the turn is a knee-stand on the wire—single knee—picking up handkerchief in mouth.

The two debuts in London were Fay Courtney and Madeleine Randolph, and Greenlee and Drayton. Courtney and Randolph sang harmony for 15 minutes and were cordially received. After getting away to healthy applause and a speech, in a misguided desire to show their gratitude, they did one more number which detracted from the sum total of good will. A wag in the audience, after hearing Fay's speech of thanks and asking what else was demanded, yelled "Charleston!"

Greenlee and Drayton, a fast-moving pair of colored singers and steppers, had a hard time of it to persuade the orchestra to coincide with their movements, and it is all the more to their credit that they registered so emphatically. Their immaculate appearance is worthy of commendation.

Newell and Most made their English debut at the Holborn last week and are retained for a further week. The audience already know them by now and love them. Their comedy is infectious—it is insidious, gets you whether you want it or not. They look happy and seem literally to "ooze" happiness.

Stewart and Olive are another recent American invasion, a mixed couple, with Stewart doing triple tap dancing and giving an imitation of Eddie Leonard, whom he describes in his announcement as "the Eugene Stratton of America." The couple got away to riotous applause.

Julian Rose, with his "Levinisky" character, has a bunch of new songs, the final one of which is so locally topical it would mean little in the States. Julian was accorded a warm welcome on his first entrance and on doing his comedy bow acknowledging the applause, the jokester who called for the "Charleston" made a similar request of Rose. Julian is getting to work like George Robey, in one respect at least, that of waiting for his points to sink in and then looking straight at anyone who happens to laugh boisterously.

The Six Chinese Gladiators—a foreign turn in any event—might be classed as American, in that they were organized there and are under American direction. A speedy turn, they sell their goods like good showmen and are certain of success anywhere.

The closing turn, Les Eldons, acrobats, doing hand-to-hand work, with some original triple combinations, are weak in the matter of comedy. In fact, the three men are more than comic or verbal humor. A continental turn—the few words they utter indicate they are either French or Belgian. The act would have no value for America. Jolo.

LOEW'S STATE

(Vaude-Pets)

Nothing implying summer lightness to this show, topped by a novelty in Rahman Bey (New Acts), the Egyptian Fakir. Rahman Bey should unquestionably draw, yet the bill around him is above the average here. Summer heat is no longer a deterrent for houses equipped with modern cooling systems such as this one.

Monday night Joseph Jordan with the house orchestra faced a well-tenanted house, with only the top section of the balcony vacant. Jordan scored with a slide and sing pop number medley called "Lessons in Love." Novelty short films preceded that. Included was one picturing the native dances of various countries, and the organist cleverly worked in the castanets (special stop on his keyboard) when a Spanish number was pictured.

Plenty of singing in the show, with a minimum of dancing. Comedy strength stood out with the novelties to such a degree hooting wasn't missed. Marty Collins ("You're a wise guy") and Harry Peterson hoked it up next to closing for an excellent score. Collins ventured to say it was too hot to wear two pairs of pants that came with his suit. His undressing pantomime had every girl in the house giggling and he landed with cornetting too. Collins is probably a good musician, but he is an excellent clown. Peterson puts it on too much in handling a ballad.

Mardo and Wynn (New Acts) were on two numbers with a comedy turn, too. The C. R. Four made a real No. 2. Their quartet singing runs to a light form of lyrics, permitting touches of comedy with numbers like "Sonora," "Mamie Could Dance" and "I Certainly Could." The buck and winging

seemed a surprising contribution from a quartet, yet the dancing was good enough for the boys to encore with it.

The Colonial Sextet came on fourth, three men and three women, with music of the operatic type. The prima donna stood out and won a big hand with her solo. The presence of a quartet and sextet on the same six-act bill seemed strange, but worked out satisfactorily.

The Horri Trio opened. There is a woman in the act now. She opened on her toes working on a small platform supported pedally by the men who are on tables. The barrel manipulation is familiar, nevertheless adroit and amusing. The perch closing exhibition is now the stand-out feature of the act. One of the Japs works aloft on an inverted bicycle, and it is nifty stuff. The act would make a good fair or circus turn.

BROADWAY

(Vaude-Pets)

Plenty for the money at the Broadway this week, but no "names," of course.

Eight acts, light pictures and screen's "Mabel's Room" combine to make the show a goo! buy at 75c.

Vaude ran along with precision, with Vee and Tully, mixed team, contributing gymnastics, hand-to-hand balancing, tumbling and instrumentation, all making a novel offering. The fem is understated and manipulates her partner as though a bunch of feathers. Away to good returns.

Coogan and Casey, another mixed duo, with breezy comedy in which Coogan registered as the girl-whip applicant at a lady medico's cottage, with the latter proceeding to cure the shyness by subjecting him to chiropractics, worked up for howls. Even in this early spot it got full value as a comedy turn.

Melissa Ten Eyck and Co. more than sustained the pace in follow up with as nifty a dancing act as the little lady has ever projected, either individually or when with the late Max Welly. Boyce and Evans, nifty male steppers, figured prominently in the support, registering heavily with two eccentric routines and a "lay down" dance. The boys' numbers were spotted between Miss Ten Eyck's solos, the latter comprising a waits number, Spanish and a snappy jazz at finish. The act is there from an entertainment angle and also has class.

Kemper and Bayard, male team, held their own on next, with the comic's "boob" registering heavily for laughs despite mediocre material. The routine seems premeditatedly set 50-50 for big time and mediums, with the boys figuring their hokum would hit both ways. Most of it did with the mixed audience at the Broadway.

The team evidently co-booked with the follow up, Jeanie and Co., additional hokum comedy, featuring Jeanie, a fem midget, as a fresh kid, with most of her stuff with the "boob" comic. The "kids" malchivouness and embarrassment of the "boob" trying to make an attractive sandwalker provided the pivot upon which the comicities revolved, working up for a scream when the straight discovers the comic's conquest is his wife. Went over big, with the midget recalled for a song and Charleston dance.

Jyner and Foster, two men in "cork," with argumentative chatter and dancing, drew the tough assignment of following the previous double-barreled comedy turn, but managed well. The talk or most of it got over, with the stepping also standing out.

Booth and Nina, man and woman, closed with trick cycling and stunts that kept them interested.

5TH AVE.

(Vaude-Pets)

At the 5th Avenue the first half the bill looked as flat as Indiana and nearly played the same way. (Could have made that Long Island for flatness instead of Indiana but prefer Indiana at present).

Which left nothing for a draw beside the Delaney-Berlenbach fight film, running in three reels and consuming about 35 minutes. It was independently taken and is so exhibited. A feature picture also included.

Quite a nice attendance for the opening night of the week, not so nice in calibre perhaps as numbers. A couple of the acts got the gallery, with the gallery seemingly crowded and cheerful. They were going to see a fight for 25c. That had cost many another \$25 or more—mostly more.

Newest turn in the vaude section was Ann Suter, returning to metropolitan time after an absence of four years or so. Miss Suter in her single singing turn of diversified character numbers did easily the best of the easy lot. As an eccentric singer, mostly through mugging but with motions (or gestures) and with a changeable personality inclusive of hair dressing, Miss Suter gets over quickly for results before an audience such as here. She can cut over the types of songs chosen by her, lively all and of wide enough range to suggest the young woman, if in retirement, upon this return

will shortly force herself to substantial attention.

Not many singles of the Suter kind left, those who can sing and comedie. While next to closing here, she might take a No. 4 test for better time. Miss Suter will probably land in the big time next to closing if the meagre remainder of the big time doesn't do a fadeaway before Ann can reach it.

Another return was Jake Rube Clifford, a rube character player, as his middle name indicates. Mr. Clifford does the character very well, but there's no novelty left to the aged rube or yet since so many have gone to it. That Mr. Clifford does it as a single, using a piano player for a straight man, doesn't make sufficient difference to distinguish this turn in its rube class for New York. Clifford has a little new comedy through becoming entangled on a settee with his legs, but the switching of the right leg over the left knee is also familiar.

Sotto voiced Mr. Clifford remarked to the accompaniment not to step in on the laughs, inferring he was replying too quickly, but the warning was necessary but once. Wherever vaudeville is not too old the Clifford act should be heartily welcomed. The deaf business in those spots will be certain for comedy.

Gilfoyle and Lang finished second best on applause, with Gilfoyle working very hard for a warm evening. Miss Lang did her hardest labor changing gowns, and that must have been labor Monday evening. At other times she sang pop ballads. Her voice entertains this crowd.

Opening were Oscar Martin and company, a three-act with a boy contortionist, also used by Martin for his hand-to-hand and lift bits. The boy has been well trained for contortions and acrobatics, likewise to keep in the background when Martin takes bows. It might get Martin more at the finish to permit this youth to come forward. Otherwise an opening turn with a Continental semi-pantomimic twist to start off the turn.

Gordon and King, two boys, No. 2, walked on wearing Eton suits with the white collar, a similar costume to that worn by the youngster in the preceding act. The two boys are hoofers and hoofed themselves into the gallery's favor. Probably good enough for a road musical or burlesque. They should grasp at either for experience, which will give them better ideas on dressing, also assurance. Safe for the No. 3 or any "one" spot almost on these kinds of summer bills in corresponding time in season.

Arthur and Morton Havel closed the vaude.

81st ST.

(Vaude-Pets)

Heat, despite opposition of a good picture, got the best of this K-A opera house Monday night. Or maybe it wasn't the heat. Probably one of the poorest vaudeville layouts that could be given the customers in the "wisest" section of the town.

Downstairs about half loaded. This emptiness seemingly reacted on the audience. With the lowering of the curtain on Welch and Moore (New Acts) only six persons in the orchestra applauded (the sparseness made counting easy).

Gintaro, Jap juggler, opened. Nifty top spinning and balancing of blocks. Before seen in metropolitan vaudeville circles, Gintaro was traveling with the Harry Lauder road show. This was in 1924. Since then he has graced variety. A clever showman and trickster, quick about, he would fit anywhere.

Herma and Juan Reves (New Acts), pianist and violinist, followed and were liked. So much so that they were recalled at the halfway mark of the Welch and Moore entrance music.

Bert Fitzgibbon kidded and nussed his way through 15 minutes and got plenty. With a plunger singing from a box, Fitzgibbon drops coins while tipping his hat to the windows of a house painted on the drop. The Monday night audience joined in the dough chucking.

The first three rows did plenty of tossing and a guy in the middle of the house made a long throw. His was a dime. It was Fitz's turn to laugh his way out of an embarrassing situation, which he did. But the coppers continued to come right up to the curtain rail. Fitzgibbon has added Laura Pierpont to his turn. With her there is a sobby, sentimental number, heard in any burlesque show, good or bad, summer or winter. Ballad of the misguided gal and something about the "easiest way" being "the hardest way." Sure-fire on 14th street. Here it would have failed to gain response had not Miss Pierpont lent strength of good selling to its weakness. Her action of a "cokey" during the first verse in too good to be dropped for a sentimental pose, which she does when going into the chorus.

Carlton Emmy and his beautifully trained dogs closed, making the audience laugh, which it had not done previously.

"Silence" was an excellent screen feature. But it failed to help the show or attendance.

COLONY (NEW YORK)

New York, July 21.

Better all around bill at the Colony this week, where an independent (B. P. Schulberg's) feature is going to get the house business, weather or no weather. It's "The Plastic Age," with Clara Bow vamping her boy friends all over a campus lot, and beyond.

Following the feature is "Snoo-kum's Buggy Idea," with a funny idea at least. Another good idea is in the overture, a medley of past hits of Ziegfeld's "Follies." If Mr. Ziegfeld wants to feel lonesome he should drop in.

"In Search of a Hidden River" is a Martin Johnson travelogue, slow and very much so in its first chapter.

Three Melody Girls were not at the 2 o'clock Sunday show. They only appear at de luxe performances, but as the Colony held capacity downstairs Sunday afternoon before the first show expired, that might be switched into the de luxe class.

Pathe got into the news reel with three clips, the International getting the remainder, although the house remains under lease to Universal. U is running "The Midnight Sun" into the Colony early in August. Two or three film distributors around might rent it if given the chance.

Elizabeth Brown and Sedano, a reunited dancing team, did a nice enough classical dance with Miss Brown fairly well handled, going to a neat finish. As they appear only at de luxe performances, too, maybe the show was actually a de luxe, with the Melody Girls out, for Sunday or the week.

There's enough, however, without the trio and as the performance isn't running over 110 minutes, that gives the house a little break.

Looks like a very limited appropriation for the stage show at the Colony, but with "The Plastic Age," no need to worry.

UPTOWN (CHICAGO)

Chicago, July 15.

The Uptown, Balaban & Katz's most beautiful theatre, is doing capacity these more or less sultry days.

Answer lies in the unprecedented popularity of Bennie Krueger and his now-augmented orchestra more than in anything else.

Although presentations and other acts on the bill serve to help, the fact is that the Uptown has been giving its patrons a brand of shows more than worth the admission.

Bennie Krueger and his 22-piece orchestra on the stage are growing daily more popular. Krueger's is a great combination of versatility and conception of music, while Bennie's personal arrangements add a great deal to its merit. Krueger himself is one of the finest saxophone artists in this country, and that is not sheer enthusiasm. His personality and appearance are also a factor in his success. Let any theatre that wants the Paul Ash style of amusement play Bennie Krueger and they will have another gold mine.

Jack North, a clever young man who combines his assets of personality and wise cracks, plays the "uke" and sings popular medleys to its accompaniment. He "took" in a decided manner.

Auricle Craven, a delightful little girl, plays the violin and does some dances. Miss Craven is rather new to movie-house work. It needs a little time before she will become acclimated.

Milton Watson, protégé of Paul Ash, apparently stands high in the favor of Chicago movie-house fans. Despite that, this young man has been over-rated. He possesses looks and feminine appeal—that is something—but his voice, though pleasing, is of average quality, with a tendency to be superdramatic at times.

You couldn't prove that to the younger set of Chicago, particularly the female species, to whom Watson is "sold" completely and seemingly permanently.

The return of Cy Landry, droll dancing comedian, brought prolonged applause. Landry is a comic dancer of exceptional ability. His features are cold, never changing a whit during the act. A very funny man, this Landry, and should be heard from. That his name means something to the Uptowners is apparent, as it is "up in lights."

Eddie House at the organ sings himself and has the community singing with him. These singing bees are getting to be all the rage, and the Uptown is no exception.

The other end of the program, the "Dance of Joy," designed and staged by John Murray Anderson, is a ballet divertissement with six talented ballet girls, a ballet master, premier danseuse, two specialty girls and a violin accompaniment. Rather an artistic performance, beautifully costumed and well staged. A good bit is done by the two specialty girls in a mirror dance.

"Padlocked" feature.

WARNER'S (NEW YORK)

New York, July 17.

"Her Honor the Governor," with Pauline Frederick starred, is the third F. B. O. released feature that has had a Broadway showing in one of the de luxe presentation houses within two weeks. Last week F. B. O. had "Bigger Than Barnums" at the Colony, and "The Two-Gun Man" at Warner's. This week the Frederick picture is at the latter house. This, coupled with an organ novelty, are the features of the bill.

The News Weekly opens the show with 10 minutes devoted to four shots from International and three from Pathe. Followed by Fred Kinsley at the Marr-Colton organ with "What Shall I Play?" a novelty that permits him to run from the operatic to the semi-classical, the old time numbers, touch of jazz, and modern ballad. It is well worth while as done. Eight minutes.

"Back Fire," an F. B. O. released Standard Comedy, failed to get very much in the way of laughs. It is altogether slapstick and hoak with the three fat boys as the stars. Twenty-four minutes, rather long.

Elfrida Wynne (New Act) in two popular ballads held the next spot for five minutes.

The feature consumed 66 minutes, the show running just short of two hours without an overture. Fred.

LOEW'S STATE (ST. LOUIS)

St. Louis, July 16.

A show uniformly good throughout is current. Delightful medley of hits from musical comedies was the overture. Dave Rubinoff, of Loew's Allen, Cleveland, is guest conductor (Don Albert on vacation).

Julia Glass, pianiste of the radio gang of the New York Capitol Theatre, held the next spot. Her single number was well liked. Seven minutes in one. A newsreel with Topics following.

Rubinoff, this time as a violinist, next. His first number is his own composition, "The Dance of the Russian Peasants," while his second is "Cecilia," played in three ways, as Kreisler would play it, as it is written, and as Rubinoff thinks it should be played. This scored tremendously. The crowd wanted more and was disappointed when Rubinoff would not do an encore.

Irene Franklin, accompanied by her husband, got the headline position. And how she sold it! Her four numbers (one an encore) were "Dimples," "My Drugstore Cowboy," "I Wanted a Caveman," and "A Lost Dog." Her 15 minutes could have been 25.

"Up in Mabel's Room," feature, had folks laughing.

RIVOLI (NEW YORK)

New York, July 17.

Fairly fast moving show in corking shape when opening today with the high spots the Nathaniel Finston-Publix unit entitled "The Sidewalks of New York" and the British National Pictures feature, "Nell Gwyn," starring Dorothy Gish. At the afternoon show the house had a capacity audience down stairs, and the upper loft filled about half.

A medley of Gershwin melodies served as the overture, running nine minutes. It proved rather a shame the Rivoli orchestra was entrusted with this. On the second show the men showed a decided lack of the rhythm necessary to put it over effectively. One could see the leader almost trying to pull the men along bodily to get the desired effect, but without avail.

A Fox Varieties entitled "The Lumberjacks" followed and fitted nicely, running about six minutes. George Lyons, harpist, who only a few weeks ago was at the Strand, hit the third spot and wowed with two numbers, taking seven minutes. The first was a straight bit of harp playing and the second combined harp and vocal, handled particularly well.

The Rivoli Movievents likewise ran for seven minutes; International furnishing four subjects, Pathe two and Fox one.

Murtagh at the organ, playing a comedy arrangement of "After I Say I'm Sorry," with a couple of corking parodies, got over with the audience in great shape.

"The Sidewalks of New York" (Presentations) ran 23 minutes this afternoon with the chances the running time will be improved before the week ends.

"Nell Gwyn" closed the bill, running 72 minutes and getting applause at the end.

Full running time, 129 minutes. Fred.

TERMINAL (CHICAGO)

Chicago, July 15.

Split week policy evidently finds favor with the neighborhood. Considering the sultry weather, it is holding its own. Attendance last night not bad. The type of stage shows is average, in proportion with its 50c. scale.

On the stage Austin Mack and his Century Serenaders, eight-piece combination of mediocre quality,

holds forth. Aiding Mack for the first half is a meagerly assorted bill of talent. Dan Russo and Ted Florito's "Oriolettes" billed as the feature attraction, is composed of eight young ladies (some not so young) with very little "looks" to back them up. They are decidedly weak in everything. According to the billing, supposed to engage in a melody contest or syncopation battle with Mack's band, but nary a word is spoken by anyone about this. The Oriolettes' attempt at doubling also falls flat, particularly an ancient ballad, "Memories," sung by one of the girls in the band.

Bennie Strong, personable youngster with sparkling eyes and heaps of personality on the stage, is very good. He sings sentimental ballads and goes over with a bang. He sings in a childish, delightful voice, to good effect.

Eleanor Terry, "baby vamp," comes off with flying colors for applause. A tendency to "put it on" too much is evident in Miss Terry's work. Elimination of some of her eccentric spasms would benefit.

Harry Barris, eccentric young chap at a piano, cuts up a great deal and makes a lot of noise while singing his numbers. Barris is introduced as a young song writer. His first attempt of merit being "Thanks for the Buggy Ride." Rather a clever boy and very funny. Mr. Mack, who does the announcing, is in more ways than one a handicap to the other acts. It is certain he will never win any prizes for personality or oratory. Dull and uninteresting. A good snappy talker of quick wit as master of ceremonies would help matters along here.

"Beverly of Graustark," feature. Loop.

METROPOLITAN (LOS ANGELES)

Los Angeles, July 20.

Fair presentation, titled "The St. Louis Hop," is on the boards at the Metropolitan this week. Appeal is made on the growing popularity of

the dance by the same name. In addition this week marks the return of a featured organist to the Metropolitan, Albert Hay Malotte. He was spotted after the news reel and used "Marche Slave" as his opening week's selection.

Mr. Hay is a showman as far as his performance is concerned. Good playing was aided by a real flash and flourish at the console. There is little doubt he will become popular here and a drawing card, especially as he has no competition in featured organists in any of the downtown houses.

After Aesop's Fables, the stage show opened with Eddie Peabody and his band on their moving platform, playing Tchaikowsky's "June," which, like all good classic numbers, went over with this audience.

A male quartet sang two numbers, followed by another orchestra number, "Too bad." Band members were attired in white tuxedos with checkered collars and lapels.

Bell and Coates, in their first week here, are a Van and Schenck type combination. Their two numbers connected prettily. Good voices, with Coates also accompanying on a tiny piano.

The Hop number followed. Clarence Gannon led the chorus in their only appearance. Hop number was not down fine enough. Four couples picked from local ballrooms, performed rather indifferent double dances, with the possible exception of the last pair who mixed the hop with a regulation clog.

Peabody with his banjo performed a solo, "Cavalleria Rusticana." Clicked with this one and had to repeat with other selections.

Finale was a number around a pop ballad, "Let Me Call You Sweetheart." Band played a chorus, Bell and Coates sang one, a xylophonist in one of the huge vases that are on either side of the proscenium let loose with a good rendition of the number, the quartet in the other vase sang it, and then all joined in for the curtain cue.

Presentation slightly under standard at this house. On stage for 40 minutes.

PRESENTATIONS

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

"CUPID'S HOLIDAY" (15)
Wayburn-Publix Revue
18 Mins.; 4 Scenes
Rivoli, New York

(Second Review—By Request)

(Note.—In accordance with Variety's policy of reviewing, a second review by the same reviewer of a picture house production will be given upon request within two weeks from the opening, and the second review will be printed provided there shall have been sufficient change, either way, made in the production in the interval.

While it is Variety's opinion there is no more excuse for a presentation being presented unprepared than any other stage entertaining production, yet the newness of the picture theatre's stage policy becomes a reason that may be pleaded.

That this Wayburn revue was cut from 27 to 18 minutes within its first six days is ample proof of the condition it must have been in when opening cold.

A previous instance of Variety's re-reviewing a presentation was that of a Gus Edwards production, and at the same theatre, Rivoli (Publix), New York City.)

The Ned Wayburn-Publix Revue, "Cupid's Holiday," was nearly entirely revamped by Friday night of last week after having been in horrible condition when opening Saturday (July 10). Two of the principals were changed and two of the chorus girls let out. The cutting down of the chorus did not affect the act, in fact made it better, for the two girls dropped were the ones causing the audiences to practically laugh the revue off the first day.

Likewise instead of being in seven scenes the revue now has four and the running time cut from 27 to 18 minutes.

The opening number, "The Valentine," remained about the same with the exception that Margaret Lawrence handles the duet with Joseph Sargent instead of Caroline Nolte. It is an improvement to a degree although Miss Lawrence does not measure up in pluckitude to the Nolte standard. Vocally she is better.

The second scene is the same scenically, but the "Cake Eater" role is now handled by Pete Larkin considerable of an improvement over Millard Briggs, and Miss Nolte is singing the portion of the tropical duet with him, instead of Mary Ho-

ran, although the latter is permitted to do her eccentric dance with the comedian after the prima donna exits.

It is evident that Miss Nolte is shy on dancing qualities from this. Either that or it is in order to give her opportunity to change for the "Cupid's Clock" number which follows and handled by her and Mr. Sargent, as it was before. Marie Conway, the violinist, remains, although her contribution is considerably cut. Again as before Gertrude London, with an acrobatic dance, got the honors with the final number in this scene.

The "Wedding" scene and the "Dancing Divorce" remain the same, except for the change in principals, Mr. Larkin doing the double of the clergyman and the judge.

With the three scenes eliminated and the two awkward dancers out of the chorus, the turn is improved considerably and the addition of Larkin in particular strengthens it.

It will pass now, although it still isn't anything one would rave about. Fred.

"SIDEWALKS OF N. Y." (11)
Finston-Publix Revue
23 Mins.; 5 Scenes
Rivoli, New York

Nathaniel Finston, general musical director for Publix Theatres, is the sponsor for this revue, displayed for the first time at the Rivoli, New York, Saturday.

Finston has lined up a very speedy little revue without a chorus, utilizing two dance teams, Rose and Arthur Boylan and Arlyn Yaeckel, and Sonia Pfeiffer, prima donna, Eleanor Gale and Phil Dolan to do numbers and an announcing bit as a sightseeing bus man, with Lillian Price to handle a couple of "hot" numbers, and a quartet. His revue is in five scenes, more or less of an adaption of the similar thing seen in vaudeville. It was in surprisingly good shape for the second performance Saturday afternoon and gives promise that it will be entertaining when finally whipped into shape.

"The Sidewalks of New York" has at its scenes the bus-starting point at Columbus Circle, with Brooklyn Bridge the first stop, Greenwich Village next, Chinatown to follow, and finally finishing in front of the new Paramount building in Times Square.

One weak spot at present is Miss Price, who failed to register with

her two numbers. The melody would get across, but no one knew what the lyric was all about.

Opening before a drop of Columbus Circle, the bus announcer sings a song, after which the bus shoves off and a start is made for Brooklyn Bridge, where a quartet is on a dock for a number and Miss Price on as a newsboy for another, with the Boylans for their tough dance.

The Greenwich Village scene is a drop "in one" with a transparency in the center. When the back lights are on it reveals a village cabaret where the girl dancers, Sonia and Arlyn, offer their specialty. A song by Dolan follows, it being a sort of wandering artist idea, he singing a lullaby to a painting which also has back lighting and reveals the prima donna for a duet chorus finish. Not very hot and dragged in by the heels.

The Chinatown scene is a reminder of the days of Matthews and Ashley. The quartet is on for a little harmony, the idea being that four of the boys are on "a bust" and wind up in the slums, standing on the street corner. Didn't get very much. The Boylans are on for another dance specialty here.

Final scene has a number by the prima donna and the announcer, a specialty by both dancing teams and a number by Miss Price. Scenes are snappy and in the finale Paramount building is all finished, so it looks as though Nat Finston is a little ahead of Harold Franklin in getting the building ready.

Fred.

GIRLY BALLYHOOS

(Continued from page 1)

during the day but up to date seems to have failed to increase the night trade in the resorts.

A routine that appears to be usually followed is for Gus Edwards of the Ritz cab. to trot out Pam Haaken from among his bunch. After Pam is about mid-way through her free performance, Anatol from the Beaux Arts launches Norma Galla forth a few yards away to do her cartwheels. The crowd switches immediately, whereupon George Hale (Embassy) goes after his "Charleston" to a sand footing, and he catches the mob on the rebound.

Provided Edwards can't think of nothing new to again get the crowd, the ballyhoo stops, with the three men as a rule commencing to look for "spenders."

"Spenders"

Hide-and-seek for "spenders" is getting to be quite a game down here. No doubt there are "spenders" around but where are they? Almost any cafe man can say he has a pain in his neck now with everyone understanding it either comes from bad business or looking for "spenders."

On top of everything else and with the ocean for inspiration, Mr. Edwards claims originality for his next Broadway production, perhaps called "The Girl from Gimbel's" or maybe "Macy's" or "Saks."

This revue will be entirely outfitted from the store it is named after, says Mr. Edwards, or he may call the show "The Department Store Revue" with a sub-title reading: "This week—Gimbel's."

\$2,500 FOR 2-ACT

(Continued from page 1)

ing activities for 14 different talking machines is another factor.

Not so many seasons ago, Hare was a \$75 a week understudy for Al Jolson at the Winter Garden, radio figuring in the team's sudden rise to prominence. Their figure for itinerant club engagements, averaging some three engagements per week, fetches from \$750 to \$1,000 a performance which has been the chief reason they refused to perform on the stage.

The \$2,500 figure for a double act that is almost nascent for stage appearances, although well known in an abstract sense via the ether and the wax recordings, is unusual. It is traceable to the value of their "name."

The radio pair are also booked at the Strand, Brooklyn, and Mosque, Newark, following the Broadway engagement.

The act was originally offered to the straight vaudeville bookers and reported as "too expensive." Since their Strand success, the vaudeville bookers were reported as intensely interested in the future plans of the singers.

NEW MATERIAL CALL BY K-A THROWS 25 ACTS INTO PANIC

**May Move to Other Circuits—Do Not Want to Lose
Tried Stuff—Expected Order Rescinded When
Generally Disregarded—All Turns Included**

From the powers that control booking operations upon the Keith-Albee vaudeville floors has gone forth word to at least 25 acts that have long been regarded as K-A "regulars" must present new act material next season before any time is laid out.

This edict takes in "singles," "doubles" and others.

Some of the acts rather than lose tried and true material, will accept other circuit bookings.

As the present order stands it embraces only the Keith-Albee theatres and the acts are now wondering if such an edict will also be sent out by the Orpheum offices.

All communications sent in by acts to the K-A officials have brought back the word that the ukase holds and that their "acts" must change or there will be no bookings.

While this is "official" it is believed on the outside that if 25 acts should refuse to get new routines, K-A will undergo a change and rescind the order.

Jeffries-Sharkey Turn, Another Muffed by K-A.

The Jim Jeffries-Tom Sharkey booking by Loew's is another instance of shortsightedness of Keith-Albee who were first approached by Tom O'Brien, the ex-champion's theatrical manager and present announcer. Jeffries and Sharkey packed the State, New York, all of last week. Lon Chaney in "Mandalay," also at the State last week.

Previously the Slamese Twins and Jack Dempsey, two other big attractions for Loew's, were turned down by Keith-Albee, in the former case a booker opining that the joined twins would never draw anything at the box office.

Still another instance this week at Loew's State is Rahman Bey, the Egyptian fakir who did big business at Loew's State, Boston, picture house, last week, and is believed to be a potential drawing card.

Trixie Friganza, M. P. Draw

Los Angeles, July 20. Trixie Friganza made her debut in a picture presentation house when she opened at Loew's State under the direction of Fanchon and Marco, in their comic supplement idea.

The comedienne signaled her appearance by helping jump up the Friday and Saturday grosses, demonstrating for West Coast Theatres officials the feasibility of "names" in connection with stage presentations.

Four Mortons' Return; Sam, Kitty, Paul and Clara

The original Four Mortons (Sam, Kitty, Paul and Clara) have reunited for vaudeville. They are now rehearsing a new family turn, to open in August.

The reunion will necessitate Naomi Glass appearing next season with two boys, and the dissolution of the Paul Morton-Naomi Glass two-act temporarily.

Joe and Martha replaced Paul and Clara in the family when the latter two left the original. Martha is now appearing with her husband, Gordon Dooley.

Sam and Kitty, the parents, worked as a two-act for a while last season, later joined by Clara, who had retired.

Maude Fulton's Divorce

Los Angeles, July 20. Maude Fulton has filed a divorce action in superior court against her husband Robert H. Ober, picture actor.

Miss Fulton charges mental cruelty. The couple were married in Boston, Dec. 20, 1919, and separated May 26, 1926.

42 NEW STANDS FOR LAUDER THIS SEASON

In all the 18 years William Morris has been handling Harry Lauder, it remained for 1926 to discover 42 new stands for the Scotch comedian. This is explained by the number of oil boom towns with 12,000 or 14,000 population, which is sufficient, as it means a territorial drawing area of 30,000 population.

The Lauder tour this season opens Nov. 1 at the Manhattan opera house, New York. It will cover 24 weeks, reaching as far west as Denver, one of the longest tours the record American itinerary for Lauder totaling 26 weeks.

Of the supporting acts, Emily Keaty, English violinist, will make her American debut with Lauder. Harry Moore is another imported act in support.

Mohr, Ger. Author, May Have 4 Plays on B'way

Max Mohr, German author, may have four plays on Broadway this season. If happening it will set him among the rare few, such as Avery Hopwood, Owen Davis, Molnar, etc., who have had three or more plays running simultaneously along the Main Stem.

First to be produced of the Mohr series will be "The Call," with its early scenes laid in the Arctic regions. It has been done in Germany by Max Reinhardt.

The other Mohr pieces, all of which Herman Gantvoort will produce, are called "The Yellow Tree," "The Caravan," and "Improvisations in June" (now in its second year in Europe).

In addition, Gantvoort may produce a musical comedy called "Black-Eyed Suzanne," written by Alonzo Price with Nonette, the violinist, starred.

Al Tucker Given Divorce; Wife Found Twice Guilty

For some time the domestic troubles of Al Tucker, orchestra leader, and his wife have been aired in court, but the final chapter was written when Al was granted a divorce by Justice Churchill in the Bronx (N. Y.) Supreme Court.

Allegations made by Tucker against his wife, Mrs. Cecilia Tucker, resulted in the latter being found guilty of misconduct on two counts.

The Tucker child, Libby, 11, living with her grandparents, is to remain in their custody until other plans are made for her permanent residence. The Court instructed Tucker to pay \$10 weekly for the child's support.

The Tuckers were married in 1914. The man named as co-respondent is understood to be serving a sentence in the Dannemora prison, Clinton, N. Y.

Tucker heads the Al Tucker Society Orchestra in vaudeville.

Tucker was represented in court by Attorney Gassman. Mrs. Tucker's attorney was Louis Sasman.

Munson-Buzzell Married; Ferryboat Honeymoon

San Francisco, July 20. A ferryboat honeymoon trip, across to Sausalito and back, followed the marriage Friday of Eddie Buzzell and Ona Munson, stars of "Tip Toes" at the local Curran.

Rev. Dr. Louis I. Newman performed the ceremony at the Hotel Fairmont. The marriage was a surprise to the members of the company.

The bride's mother, Mrs. Sally Wolcott, and the parents of the groom, Mr. Mrs. Jesse W. Buzzell, were present, also several friends.

Thespians Chartered

Albany, July 20. The Fraternal Order of Thespians is a new organization which has been chartered by the secretary of state with these incorporators: Lee Beggs, Henry West, Joseph J. Holton, Phil Sanford and J. Moy Bennett, all of New York City.

The object is for the improvement, protection and the welfare of the players and actors of the stage and screen and the advancement of the theatrical profession generally.

The principal office will be in New York City.

LOEW VAUDE FROM N. Y. WILL BOOK FOR 12 WKS. IN GERMANY

**Arranged by Marcus Loew When Abroad—Jake
Lubin Will Send Bills—American Turns Paid
Off in Gold Abroad**

MARCUS HEIMAN LOOKS AFTER MRS. BERTRAM

**Orpheum's President Goes to
Aid of Widow of Circuit's
Theatre Mgr. at N. O.**

Chicago, July 20. When J. A. Bertram died June 24, he left his family of wife and daughter without funds or life insurance.

In this emergency it is said Marcus Heimann, president of the Orpheum Circuit, went to the succor of Mrs. Bertram, and so generously their needs were immediately relieved in every way. It is also reported Mr. Heimann personally provided for Mrs. Bertram's future.

Mr. Bertram was a native of Grand Forks, N. D. He had managed Orpheums in Memphis and Salt Lake, besides New Orleans, and the Mainstreet, Kansas City. In all the manager was with the Orpheum Circuit for 10 years.

Song Writers Prefer Chi

Ballard Macdonald announces that he will make his home in Chicago henceforth. Macdonald recently applied for a cut in the separate maintenance granted to his wife, Grace Fisher. He says until it is reduced from \$100 to \$50 a week he will remain out of the State of New York. He is threatened with Ludlow street jail when returning, if ever.

Walter Donaldson, another songwriter of prominence, has been making Chicago his home for several months, and apparently also intends remaining there.

3 Wainwright Sisters Have All Married

Philadelphia, July 20. The wedding here of Muriel Wainwright to Irving Carpenter, stage manager of "Queen High," marked the third in the series of Wainwright marriages, since the sisters were together in "Bombo" and later the "Music Box Revue."

June 23 Madge was wedded to Perry Higgins of New Bedford, Mass.; May 11 Mary married J. W. O'Day of Cleveland.

Both of these latter bridegrooms are non-professionals.

Palmer-Salvin Split

Ree Palmer and Sam Salvin have come to a parting of the ways, following Salvin's plan to star Miss Palmer in the fall. The former cabaret operator declares the shimmy shaker was too hard to handle and called things quits.

Miss Palmer was in the picture houses for a brief spell with Al Siegel, her ex-husband and accompanist, also in the act. They were to have sailed for Europe the end of this month under Salvin's management.

Miss Palmer may continue in the picture houses on her own, although Siegel has further plans for a new production in the fall.

Ethel Davis Home Again

Ethel Davis (vaudeville), in private life Mrs. Fred Rich, was brought back to New York from St. Louis on a wheelchair following 12 weeks' confinement at the St. John's Hospital, St. Louis.

Miss Davis was stricken while on an Orpheum tour.

KAUFMAN-LEWIS, M. P. ACT

A new picture house combination is Irving Kaufman, the phonograph singer, and Bert Lewis, night club host.

Arthur S. Lyons has the duo booked for Fox's Philadelphia week after next.

Twelve weeks in Germany will be placed in the New York Loew Vaudeville Exchange for bookings of flash acts, attractions, etc., by Marcus Lowe.

Upon his recent return from Europe, Loew had a conference with his vaudeville booking chief, Jake Lubin, and apprised him of the European bookings, asking Lubin if he thought it practical to book the houses from New York. The booking man is reported to have answered, "What's the opening date?"

The booking of the Loew-German houses from New York by Lubin was confirmed this week, but as yet no opening date has been set. The acts will be sent over from this country, paid off in American gold and probably given extended bookings through tie-ups with other European circuits.

Mrs. Beulah Meyers and Jas. Gale Die from Heat

Los Angeles, July 20. Two members of the theatrical profession were victims of a heat enveloping Southern California and Arizona this week. Both died at Yuma where they were working in a temperature of 120 degrees. They were Mrs. Beulah Meyers, 50, pianist of Los Angeles, and James Gale, 25, entertainer, also of Los Angeles.

Flo Brown, Doubly Single; Receives Absolute Divorce

Washington, July 20. Flo Brown, vaudeville single, has been granted a final decree of absolute divorce from Joseph Myerson, said to be a wealthy turfman and owner of a resort at Saratoga.

Married in October, 1919, the couple, according to Miss Brown, spent their first five years following the races all over the country, with Myerson extremely lucky. He often carried from \$75,000 to \$100,000 on his person at one time, says the "single."

In 1924 the couple settled here separating in 1925. Shortly after, Miss Brown states she began to "wonder" with the result that a raid was staged in an exclusive apartment, which resulted in the arrest of Myerson and Martha Atkinson, manicurist.

The court ordered Myerson to pay his wife \$75 weekly alimony through the divorce proceedings with it being reported that several times he skidded with the result he was ordered to jail for 90 days.

Miss Brown may and probably will return to vaudeville.

Picture Offer for New Act

Picture houses are after Olin Howland and Emma Haig with Buddy Shepherd's orchestra following their Palace, New York, showing. The team is laying off this week with five weeks of vaudeville time for them beginning next week.

Meantime Max Hart has made the couple an offer from the Stanley Company for a route in the picture theatres controlled by that organization. The offer is said to be under consideration.

IRENE DELROY'S 2D TRY

Irene Delroy rehearsed a new act, tried it out, and is trying again.

She has also gone in for a new dance routine which includes a "black bottom" number.

LESTER ALLEN

IN

Rufus Le Maire's Affairs

Exclusive Management

Ed Davidow & Rufus LeMaire

1500 Broadway, New York

REV. FATHER GOODWIN WANTED BY CAL. POLICE ON MURDER CHARGE

Arrested Monday Night in Front of N. V. A. Clubhouse—Laughingly Denied Accusation Contained in Wire from Santanna—In Vaude One Week

Los Angeles, July 20. "Rev." Philip A. Goodwin, actor-priest, for whom a warrant had been issued here on a charge of homicide, was arrested in New York City Monday and is being held without bail there pending extradition to California. The warrant charges Goodwin with the murder of Joseph J. Patterson, stock broker, living here, whose body was found in the Santa Ana river March 22. The warrant for Goodwin's arrest is based on complaint of R. E. Patterson, of Miami, Arizona, who identified the deceased from a morgue photograph. Patterson disappeared from his home here last March and at the time of disappearance was known to be carrying a large amount in money and negotiable bonds. According to friends of Patterson, he was last seen in company of the actor-priest. Prior to the telegraphic warrant to the New York police asking the arrest and detention of Goodwin, local detectives visited Archbishop Gregory S. Lines of the American Catholic Church, of which Goodwin was a priest, regarding the latter's history. Archbishop Lines was shocked at the news that his protégé had been arrested on the murder charge. He admitted that he had lived with him at 1313 Crown Hill prior to leaving for New York. "Father Goodwin came into my life about a year ago," said Archbishop Lines. "He seemed a most earnest young man, with a desire to prepare for the ministry. His work in hospitals, jails and among unfortunates won my admiration. Of course, I probably erred in not investigating his past, but his life told to me was so plausible, and he seemed so sincere, that I took him at face value."

New York, July 20. A man, claiming membership in the National Vaudeville Artists, holding a membership card and garbed as a priest of the Catholic church, was arrested in front of the clubhouse of that organization Monday night on a warrant charging him with murder. The arrest was made by Detectives Hannigan and Davis, of the West 47th street police station, on the receipt of telegram from Sheriff Samuel Jernigan, of Santanna, Cal., who asked in the telegram that no effort be spared to apprehend the man.

On description Hannigan and Davis located him and at the West 47th street police station he described himself as the Rev. Father Phillip A. Goodwin, of 941 Kings road, Victoria, B. C.

When searched at the station house there was found a pair of dice, a Masonic pin and a number of railroad ticket stubs calling for various points in California.

He took his arrest philosophically and laughed out loud when informed he was being held as a fugitive from justice on a charge of homicide. He admitted that there might be a charge by the Federal authorities on the coast against him for a violation of a federal act but he knew nothing of any reason why he should be wanted out west for murder.

His other effects consisted of a membership card in the "N. V. A." cigars, matches, and newspaper clippings.

Some of these said that he was the Rev. Father Phillip A. Goodwin, chaplain to Archbishop Gregory of Los Angeles, would present and appear in "The Double Cross," a sketch by himself dealing with the Parole System. The presentation, according to the clipping, was to be in the Loew theatres.

The funds derived from the vaudeville venture according to some of the clippings found on the prisoner were to be used to construct a new church in Los Angeles. Wealthy Californians had agreed to donate \$1 for every dollar realized from the enterprise.

One of the newspaper clippings went on to say this was the first time in the history of the theatre that a priest had been given special

dispensation to appear on the stage.

Another clipping vouched for him as the former Victorian bishop's chaplain, the bishop being on that occasion, Gregory, S. Lines. It referred to him as a former matinee favorite and the only son of Mr. and Mrs. C. A. Goodwin, of 941 Kings road, Victoria. Also a well known public speaker and sometimes interested politically.

The Masonic pin, he said, didn't belong to him, neither did the dice. He said he didn't room at the N. V. A., but had a room at 352 West 46th street, about a block west of the clubhouse.

He was fingerprinted at the station house and was then taken to police headquarters by the arresting officers who telegraphed on to the sheriff in Santanna, Cal., that they had arrested the man wanted there and to send for him.

Meanwhile the alleged "Rev. Father Phillip A. Goodwin" will be remanded to the Tombs as a fugitive from justice until the California authorities send for him.

The prisoner said he came to New York in April last and had a tryout in the Loew's American theatre in May.

American Catholic Church

Describing himself as of the American Catholic Church and distinguishing that denomination as independent of the Roman Catholic Church through the American Catholic Church not acknowledging the dominance of the Pope, Rev. Father Phil A. Goodwin has been mentioned previously in Variety for reference to his mode of priestly dress and associates.

The alleged priest appeared for one week at Loew's American theatre in "The Double Cross" with no other vaudeville engagements forthcoming. He was recently involved in a federal procedure for the piracy of a play employed by him on the Pacific Coast and was released under \$1,000 bail when arraigned before a federal commissioner in New York.

Stating that the American Catholic Church had 28 parishes in the U. S., Mr. Goodwin added that his coast diocese was presided over by Archbishop Gregory of Los Angeles. At that time Variety secured an interview with Archbishop Gregory, who confirmed that permission had been granted Goodwin to appear upon the stage, with the Archbishop stating his church had no edifice in Los Angeles or upon the Pacific Slope, but expected to. The Archbishop did not mention where any American Catholic church was located.

Priest Drew Attention

A priest in vestments daily at the theatrical clubhouse of the N. V. A., an actors' society, drew much attention. The alleged priest is said to have "mixed" freely and remained at the clubhouse as a guest for some time. He left there about three weeks ago.

Before entering the priesthood, Mr. Goodwin stated to a Variety reporter, when asked for information of his affiliations as he was about to play the Loew engagement, that he had formerly been an actor under the name of Phil A. Goodwin. He spoke of the stage with familiarity, employing all of the profession's vernacular.

Upon Variety reporting he had been arrested for play piracy, the priest denied he had been arrested or molested, but later confessed he was then under \$1,000 bail upon the charge, claiming that the bail had been given before any arrest had been made.

LOEW'S, COLUMBUS, \$900,000

Columbus, O., July 20. Marcus Loew's new theatre in this city, to play in opposition to the Keith-Albee house, will cost approximately \$900,000.

Leo Beers in Dowling Show

Washington, July 20. Leo Beers after playing the Palace, New York, next week, will start rehearsals with Eddie Dowling's "Honeymoon Lane" show.

K-A'S VET. FIGHTERS; LOEW PASSES UP OPTION

Loew's State Last Week Ran Behind Loew's Met, Brooklyn

James J. Jeffries and Tom Sharkey have been booked for a one-week "showing" by the Keith-Albee Circuit opening the last half of next week at the Nixon, Philadelphia, with the Earl, Washington, afterward.

The fighters are concluding their Loew Circuit tour at the Metropolitan, Brooklyn, N. Y., this week. They played Loew's State, New York, last week, topping the vaudeville section of a program which also included as a feature picture, Lon Chaney in "The Road to Mandalay."

The Loew Circuit failed to exercise an option held on the act, following the State's showing, it being asserted the veterans failed to "draw" as anticipated, and that the State's gross fell below the Metropolitan's Brooklyn, with the same feature picture and an average Loew vaudeville show.

"The Road to Mandalay" came to the State, New York, however, after a two-week run at the Capitol, New York. In Brooklyn it showed for the first time at the Metropolitan, a house with a larger seating capacity than the State, New York.

Loew's State, New York, and Metropolitan, Brooklyn, play pictures day and date with the State as a rule running about \$5,000 ahead of the Brooklyn house. It is said that this average does not hold when the State, New York, plays a feature picture previously appearing at the Capitol, New York, for over one week.

Jeffries and Sharkey are playing their fourth week for the Loew Circuit at a reported salary of \$1,500. Prior to the State appearance, they had played Buffalo, Boston and Newark for the Loew people.

Before opening for the Keith-Albee-Orpheum Circuits, with which they have signed for one year, according to report, the fighters will double the first half of next week between the Central, Jersey City, and Capitol, Union Hill, booked by the independent Harry Fisher Agency.

Following this booking they open the last half of the week at the Nixon, Philadelphia, play the Earl, Washington, the following week with the Palace, Cleveland, following that Johnny Hyde, of the William Morris office, is handling the vaudeville tour for the two old-timers.

Sun-Keeney Remains

The reported dissolution of the Sun-Keeney Vaudeville Exchange July 1 has developed a false alarm. The rumor gained impetus when Keeney disposed of his Brooklyn houses to the Loew Circuit with the transfer hinting Keeney was retiring from the show business.

Keeney is now reported angling for several up-state houses which will be booked out of the Sun-Keeney Exchange when the deals are set.

DECKER-MURRAY SKETCH

Paul Decker and Marion Murray have formed a vaudeville partnership. The new act will be produced by Al Lewis.

Decker last appeared in the sketch, "And Son." Miss Murray was last seen in vaudeville in support of Solly Ward in "Babies."

JUDGMENTS

Campbell M. P. Corp. and Maurice L. Campbell; E. L. Bennett, \$3,735.80.

Saul Bernheim; State Tax Commission; \$45.65.

Franklin E. Backer; same; \$80.48.

Gene Carr; same; \$113.47.

Will Marion Cook; Capehart-Carey Corp.; \$446.09.

Lawrence Fay and El Fay Club, Inc.; A. Chernick; \$1,175.

John Meehan; Gibbanks, Inc.; \$118.03.

M. M. Amus, Corp.; W. Pizer; \$116.08.

Jackie Coogan, by gdn.; Chas. E. Weyand & Co., Inc.; costs; \$126.32.

Jas. Ben Ali Haggins; Kent-Costikyan Trading Co., Inc.; \$1,430.17.

Attachments Associated Exhibitors, Inc.; Western Star Prods., Inc.; \$12,500.

Satisfied Judgments Marc Klav; A. L. Ehringer, et al.; \$169.60; June 22, 1926.

Same; same; \$117.51; July 11, 1924.

Same; same; \$137.50; Nov. 24, 1925.

TOM MIX IS POETIC OVER CALIF. AND TELLS PRICE OF ALFALFA

After Mentioning W. K. Desert Mr. Mix Says He Worked as Cowhand at \$40 Per Near Popular Prison—Nice Not to Mention Picture's Title

Santrey's Long Tour

Everything's all set for Harry Santrey and band, of 19 musicians, Harry and Anna Seymour to sail on the "Niagara" from Vancouver, B. C., July 28, for Sydney, Australia, where they will launch a 38 weeks' engagement in the Antipodes.

A two-year world's tour has been arranged with engagements in Pago Pago, New Zealand, Fiji Islands, Bombay, Capetown, Johannesburg and subsequent dates in London, Paris and Vienna, all under the direction of the Williamson Circuit.

Calderone Chain Alone

A change of heart upon the part of the Calderone interests withdrew its Long Island chain from the market and announcement the circuit would not pass to B. S. Moss, but would continue to be operated by Calderone as independently booked houses with its bills being supplied through Arthur Fisher, New York.

The Calderone group were reported as having swung to Moss some time ago. Calderone verified that he and B. S. Moss had held several conferences anent the transfer.

With the Calderone houses out it is doubtful whether Moss will be interested alone in the Brewster three houses on Long Island.

Harry Singer Due East

Los Angeles, July 20. Harry Singer, Orpheum Circuit representative on the West Coast for several years, is expected to leave shortly for New York, where it is currently reported he will have charge of production activities for the circuit.

Frank J. Vincent, Singer's successor on the coast, has been here for two weeks.

Loew's Lopez

Vincent Lopez has been booked for four weeks by the Loew Circuit for picture house appearances during September.

The Lopez unit will play a resort at Saratoga, New York, during the month of August, opening on the Loew picture house circuit following.

Michaels Reinstated

Joe Michaels, Loew agent, has been reinstated to his agent's privileges in the Loew Exchange by Jake Lubin.

Michaels was suspended four weeks ago for violation of the booking rules.

JIM BARTON'S COMMISSIONS

Jim Barton, featured comedian in the Zigfeld revue at the Globe, New York, hates to pay agents' commissions. Firstly Max Hart had to bring Barton to court and now James W. Ashley is suing Barton for \$525 commission due up to July 6 on the Zigfeld engagement.

Ashley is back with Hart, but effected the Barton booking prior to rejoining the Hart office.

\$4,200 TRIPLE ACT BOOKER

The Herman Timberg unit, with Timberg, "The Rebellion" and Resta and Spanish Orchestra, has been routed for one year by the K.-A., Orpheum and Interstate Circuits through the William Morris office.

The Timberg act will travel as a full road show on the Orpheum and Interstate Circuits at a reported salary of \$4,200 net.

LOUISE LANGDON'S RETURN

Louise Langdon-Byron, widow of the late Frank Byron, with whom she appeared under the team name of Byron and Langdon, will return to the stage next season as one of the principals of Sim Williams' revival of "Uncle Tom's Cabin," on the Columbia Circuit.

By TOM MIX

(Variety's "Cub" Reporter) Enroute to

Glenwood Springs, Colo.

Rugged mountains that fade softly into the gentle tones of blue and gray as they stretch into a rapidly disappearing horizon. The luxuriantly appointed Pullman in which I am riding glides noiselessly through fertile valleys of ripening fruit and grain. Trees, green in their foliage and golden with clustering oranges and lemons, dot the countryside. Vast acreages of alfalfa, as far as the eyes can reach, carpet the passing mesas—alfalfa that brings \$38.98 per ton, six crops to the year and 20 tons to the acre—all in this wonderful country of California.

Now the train is merging swiftly into the desert—that great sun-baked, heat-dried arid waste of land, sand and alkali known to the maps as the Mojave desert. Some day the genius and energy of man will reclaim this vast section, and it will blossom as beautifully as do its neighboring valleys. Read what Marcus Aurelius told Lucius Verus and Dion Cassius in A. D. 136, just after his victory over the Quadi, when he was the first to exclaim "Go West, young man, the constitution always follows the flag," or words to that effect. (Ask Joe Lee, he knows the guy who wrote that lyric).

[Note—This first paragraph don't mean nothing a-tall. I am writing on a train after the fashion of Arthur Brisbane as a sort of new lesson in the profession of journalism, which I hope to follow after I get out of the pictures. Likewise, I have bought myself a typewriter, which I am using for the first time. If there are a few "u's" and "e's" and other letters in the wrong place, don't put the blame on me, it's the fault of the Union Pacific Railway—and I'm not dead-heading it on this road. Incidentally, it took me from Riverside to San Bernardino to find the "q" I used a little ways back in this story. For a while I decided not to use any word with "q" in it, or else write an "o" and put the tail in with a pen, but suddenly to my great satisfaction I finally found the "q" up in the extreme northwest corner of the keyboard].

Blames It on Variety

Last night in my capacity as cub reporter for Variety, I attended the Los Angeles Orpheum. On the screen they flashed an announcement that the Orpheum would present to every child in the audience an engraved copy of the Declaration of Independence, in honor of the day—July 4. Just why the kids should have a monopoly on that important document is more than I could figure out, as I'll bet 90 percent of the grownups in the audience knew less about it than the kids did.

The only adult present who was given a copy of the Declaration was Mae Murray, who sat just in front of me with her newest husband, the Prince of Something or Other.

I suppose the Orpheum folks thought Mae spends so much time in Europe that she'd be interested in the historic document, or that maybe she and the Prince would like to read it and get a line on what

(Continued on page 33)

FRAWLEY-SMITH SKIT

Bill Frawley and Virginia Smith are in vaudeville in a skit.

The couple closed recently with "Merry Merry" after a long run in New York and out of town.

FLEESON'S PARTNER

Neville Fleeson has annexed a new vaude partner, Mary Jayne, with whom he will revive "Samplings," formerly utilized by Fleeson and Ann Greenway, until the latter team was dissolved.

Miss Greenway went into the cast of "Gay Parce."

HAIL!

To All Our Friends

FAREWELL!

HENRY SANTREY

and

his orchestra with

Harry
and Anna **SEYMOUR**

Sailing from Vancouver, B. C., S. S. "Niagara," July 28, with Sydney, Australia, as first stop on a TWO-YEAR WORLD TOUR, with THIRTY-EIGHT WEEKS in Australia.

Other brief visits to Pango-Pango, New Zealand, Fiji Islands, Bombay, Capetown, Johannesburg and other below-the-equator cities and islands.

To be followed by long engagements in London, Paris, Vienna, and many other continental Capitals and Cities on the J.C. Williamson Circuit.

To All Our Friends

AU REVOIR!

American Representatives

ROSE & CURTIS

Churchill Bldg., New York City

INSIDE STUFF

ON VAUDEVILLE

Mike Shea of Buffalo is insistent upon giving big time vaudeville another whirl, although he may take a loss in the effort. If big time falls down on Mike in the fall he may try stock at the Court Street, Buffalo, with his other Buffalo theatres employing about all other variety policies.

Mr. Shea believes if he can get the bills he can make big time stand up and says if he can't get what he wants in one agency he will try another or any other. That will be a novelty in big time bookings of the past few years. If Mr. Shea goes through with his plan, as it is quite possible he will have to do if giving big time bills, it will dissipate talk of a "monopoly" on big time bookings, with the destruction of the alleged monopoly starting when picture houses commenced angling for drawing cards.

A New York "gag man" in Hollywood called upon a young woman to take her out for the evening. They ran into a dice game and the New Yorker won \$25, telling the young woman he would divide or use it for her entertainment during the remainder of the week. She expressed willingness either way. The next morning the gagger received a tip on a horse, placing the \$25 at 4 to 1, and again the following day hearing of a "sure thing," wagering the \$125 at 2 to 1, again winning.

With a bankroll of \$375, he related the story and when asked how he had split it with the girl, replied:

"Oh, I gave her the first \$25."

The Arthur Silber-Eva North divorce action will be heard for the third time in October. The first suit went to Silber by default, undefended. The second action recently heard, was a reopening of the case 10 months after the decree was won by the agent. Miss North alleged she did not understand that the first action was for absolute divorce.

The recent case resulted in a jury-disagreement. Miss North in an affidavit charged illicit relations between Silber and Marguerite Douglas, former professional, now resident in the west. During the trial the charges against Miss Douglas were withdrawn, ex-Judge Josephs, attorney for Miss North stating to the court that they were actuated by jealousy.

Silber named Pelham Lynton, film salesman with Pathe as co-defendant. The Alpine hotel was named as the rendezvous. No alimony was granted.

In a city outside of New York is a bank believed to be under the direction if not control of a certain circuit's directors. Through this suspicion and the circuit's executives seemingly aware of the financial condition, also exact deposits and balances of agents, actors and competitors, the bank is steadily losing its theatrical depositors.

Other and non-theatrical banks in the same city are the gainers.

Several acrobatic schools in and around Times square are unusually active with many choristers from the big shows adding "acrobatics."

Most of the instructors are acrobats from vaudeville who find summer instructing more profitable at present than bookings.

Michigan Vaudeville Managers Association Ltd.
CHARLES MACK, Gen. Manager
233 John R St.
DETROIT, MICH.
Booking Acts Direct

LOEW ADDS EVANSVILLE

The Loew Circuit will add another full week to its vaudeville route when the Victory, Evansville, Ind., opens with five acts of Loew vaudeville and pictures week of Sept. 5.

The vaudeville will be booked out of New York by Jake Lubin.

ILL AND INJURED

Nat Phillips, after 10 weeks at the American Hospital, is out and well on his way to recovery.

Willard Louis is seriously ill at his home in Los Angeles with typhoid pneumonia.

Harry Walker, manager, Belasco, New York, has been abed with bronchitis, made a severe case through strain while coughing. He is expected back on duty this week.

May McIlvoy confined at home in Hollywood, Cal., suffering from nervous breakdown.

Mildred Keats was out of the cast of "Kitty's Kisses" at the Playhouse Saturday because of illness. Alleen Mechan, chorister, bridged the gap with Miss Keats well enough to join the show Monday.

MARRIAGES

Helmar Summerfeldt, technical director at Famous Players-Lasky Studio, and Miss Elizabeth Maroney (non-professional), in Los Angeles July 17.

Lucille Benstead (vaudeville) and Robert Cox (rancher) at Tia Juana July 13.

Eddie Buzzell and Ona Munson at San Francisco July 15. Both of "Tip-Toes" at Curran in that city.

Hank Linder, for many years associated with the Music Corporation of America, and Rose Morache, who became locally famous through her winning the \$5,000 Charleston contest, were married in Chicago Saturday.

Edna Leedom to Dave Stamper, at City Clerk's office, Newark, N. J., July 16.

Alice Sonia Janssen, 18, daughter of August Janssen, restaurant owner, and George Hadsall Fearons, Jr., 26, secretly married July 19 in New York.

BIRTHS

Dr. and Mrs. Harry Anderson, in the Metro-Goldwyn-Mayer studio hospital, Los Angeles, son. Dr. Anderson is the studio physician.

Mr. and Mrs. Danny Davenport, July 7, son. Father is the Columbia burlesque producer (Cain & Davenport).

NEW ACTS

Johnny Elliott, long associated with girl acts, with Lillian Denn, 2-act.

Maurice Barrett has shelved his former production act, "The Man From Calcutta," for a new one entitled "Fate." It carries a support cast of three.

Joe Young and Sam Lewis have written a new vaudeville act for Lewis and Dody.

SPLIZZI'S SIXTH UNIT

The sixth Arthur Splizzi unit for the picture houses is titled "Melody Lane."

It includes Rosa Polnarlow, violinist, who is a Hugo Riesenfeld protégé; Miami Shores Quartet, and Renee and Laura, Fokine protégées.

INCORPORATIONS

NEW YORK

Select Picture Sales Co., New York City, dramatic, musical and pictures; 1,000 shares common no par; directors, Russell T. Sherwood, Suffern; John V. Downey, 3215 83d street, Jackson Heights; John J. Colyer, 413 7th avenue, Brooklyn; filed by Francis J. MacIntyre, 32 Broadway.

Dixie Jubilee Singers, New York City, pictures, theatrical, musical, \$5,000; directors, Eva A. Jessye; Edward S. Jones, Bernard L. Miller; Miller & Miller, 25 West 44th street.

Papel Holding Corp., New York City, pictures, dramatic, musical, \$10,000; directors, Florencio E. Camus, Paul D. Carrigg, Emanuel Brooks; Kendall & Herzog, 17 East 42d street.

Roseby Amusement Corp., New York City; arts and theatre, concerts, opera houses, \$1,000; Arthur J. Kalmanowitz, Rose Kaplan, Marlon Koenig; Diamond Abrahams & Strauss, 270 Madison avenue.

THEATRES IN CONSTRUCTION

Birmingham, Mich.—Woodward avenue. Owner, Briggs Investment Co. Architect, Geo. L. Rapp, Chicago. Value and policy not given.

Brooklyn, N. Y.—\$500,000. Pineapple and Fulton streets. Owners, G. W. Averill & J. Graham. Architect, P. B. La Velle, New York City. Policy not given.

Brooklyn, N. Y.—(also stores) \$1,000,000. New Utrecht avenue and 46th street. Owner, company forming. Architect, J. Ebersson, New York City. Pictures.

Chatham, N. Y.—(also stores, offices) \$75,000. Main street. Owner, Walter S. Crandall, New York City. Architect, Louis L. Wetmore, Glens Falls, N. Y. Policy not given.

Chicago—(Tiffin; additions) \$80,000. Owner, Tiffin Theatre Building Corp., V. P. Lynch. Architect, Elmer F. Behrens.

Columbus, O.—\$300,000. State and Pearl streets. Owner, Loew Theatrical Enterprises, New York City. Architect, Thomas W. Lamb, New York City. Pictures.

Evansville, Ind.—(Majestic; gen. rebuilding after fire) \$60,000. Owner, Philip Skoran. Architects, H. E. Boyle & Co.

Joplin, Mo.—\$50,000. 1910 Main street. Owner, John W. Freeman. Architects, Heckenlively & Marx. Vaude and pictures.

Joplin, Mo.—Owner, Everett Hotel & Theatre Enterprises, Kansas City, Mo. Site not selected; value and architect not given. Pictures.

La Crosse, Wis.—(also stores, offices) \$300,000. S. 5th, between Main and Jay. Owner, Cooper Amusement Co. Architects, O. J. & R. E. Sorenson. Policy not given.

Lawrence, Kans.—Owner, Varsity Theatre, G. Dickenson. Architects, Bolter Bros., Kansas City, Mo. Site and value not given. Pictures.

Leavenworth, Kans.—Owner, Everett Hotel & Theatre Enterprises, Kansas City, Mo. Architects, Besocke & De Foe, Kansas City, Mo. Site and value not given. Pictures.

Milwaukee—(also stores, offices) \$300,000. N. Lisbon, 49th and 50th streets. Owner, Saxe Amusement Co. Architects, C. W. & G. L. Rapp, Chicago. Policy not given.

New York City—(also stores, hotel) \$750,000. 235-241 W. 46th street. Owner, West 46th Street Corp., Isidore Zimmer, president. Architect, Thomas W. Lamb. Policy not given.

Racine, Wis.—(also stores) \$100,000. 16th street, near Franklin. Owner, Stephen Doreco, care of architect, J. Mandor Matson. Policy not given.

St. Joseph, Mo.—(also stores) \$500,000. Edmond, between 7th and 8th streets. Owner, J. H. Cooper, New York City. Architects, Bolter Bros., Kansas City, Mo. Pictures.

Springfield, Mo.—Owner, Everett Hotel & Theatre Enterprises, Kansas City, Mo. Architects, Besocke & De Foe, Kansas City, Mo. Value not given. Pictures.

Topeka, Kans.—Owner, Everett Hotel & Theatre Enterprises, Kansas City, Mo. Site and architect not selected. Value not given. Pictures.

ENGAGEMENTS

Ralph Kellard replaced William Shelley in "One Man's Woman."

John E. Henshaw, Harla Daube, Victor Cassmore, "Bubbling Over."

Lida Kane, Ross Hertz, "Service for Two."

Lehman Eyck, "Americana."

Eric Blore, Robert Rendel, Gypsy O'Brien, "The Ghost Train."

Roger Gray, Irene Olsen, "Nic Nax."

Eddie Conrad With Marion Eddy

Eddie Conrad has formed an alliance with Marion Eddy for a new act.

Houses Closing

Moss' Strand, Far Rockaway, has discontinued first half vaude bills, and is running with pictures, except on the last half when five acts are played.

Lenox theatre, Lenox avenue and 111th street, is dark, with no opening date announced.

The Dyckman theatre, West 207th street and Sherman avenue (Dyckman section) closed Sunday for renovation. With a new program policy it reopens Aug. 8. The house recently changed hands.

THE GUS SUN BOOKING EXCHANGE COMPANY

REGENT THEATRE BLDG., SPRINGFIELD, OHIO

WE ARE NOW LAYING OUT ROUTES FOR COMING SEASON. VAUDEVILLE ACTS CAN BOOK DIRECT.

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BERT LEVEY CIRCUIT

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A VAUDEVILLE AGENCY WHICH PRODUCES MORE THAN IT PROMISES. CONSISTENT, EFFICIENT SERVICE SINCE 1913

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604 WOODS THEATRE B'LD'G

JOHNNY JONES

IN CHARGE

THIS WEEK
(JULY 19)
LOEW'S
STATE
NEW YORK

MR. BOB DU BARRY

PRESENTS

MISS FLORENCE WRIGHT

IN

COLONIAL SEXTETTE

BOOKED
SOLID
FOR THE
SEASON

OVER 80 FILM HOUSES NOW ARE LISTED FOR ACTS NEXT SEASON

These in Addition to Picture Theatres Playing Presentations Only—Besides Are Film Houses Contemplating "Names" Now and Then

Motion picture houses that will play vaudeville acts other than those playing presentations next season will include from two to six weeks' Balaban & Katz around Chicago; Fox's, Philadelphia; Fox's, Washington; Academy of Music, New York; Colorado, Denver; Cambria, Johnstown, Pa.; Strand, Altoona, Pa.; Metropolitan, Morgantown, W. Va.; Roger Sherman, New Haven; new house in New London, Conn.; Palace, Toledo; Universal houses in Detroit and Washington, D. C.; Stanley houses, eight weeks; Capitol, Chicago; Wisconsin, Milwaukee; Circle, Indianapolis; World, Omaha; Alhambra, Milwaukee; Finkelshtein & Rubin houses, Minneapolis, St. Paul and Duluth; Clinton & Meyers houses in Minneapolis, St. Paul and Duluth; Strand, New Orleans.

Circuits to play presentations will be Loew's estimated at between 15 and 20 weeks, and Public 13 weeks now, with West Coast Theatres 10 weeks for presentations.

In addition many houses unlisted are contemplating playing "names," "acts" and "attractions" occasionally. Many of these houses are going after singles, doubles and small six-people group acts.

SUN'S SUMMER TABS

Chicago, July 20.

Homer Neer, general manager for the Gus Sun Booking Exchange, has just booked the following miniature musical comedies for the summer:

Curly Burns and Howard Padan's "Cute Little Devils"; indefinite Maryland theatre, Hagerstown, Md.

Powell & Johnson's "Sahara"; indefinite, Victory, Wheeling W. Va. Raynor Lehr's Musical Comedy; indefinite, Lyceum, Canton, O.

Howard Hall's Players; indefinite, Dixie, Union Town, Pa.

"Some Show," Princess, Youngstown, O., indefinite

MARVIN WELT SET IN N. Y.

Marvin Welt, the Chicago vaudeville agent, is now located in New York and associated with Rose & Curtis, Keith-Albee agents.

Welt will probably produce several vaudeville acts during the coming season in addition to selling Rose & Curtis acts to K-A and Orpheum.

ROSA ROSALIE AND COMPANY

In Character of Songs in Many Languages

LOEW CIRCUIT

Direction, Irving Cooper
Many thanks to Loney Haskell

LEVEY-LINDER COMBINE REPORTED POSSIBLE

Awaiting Bert Levey's Arrival in N. Y.—Jack Linder Agreeable to Merger

A merger of two independent circuits which would provide 35 weeks next season is pending with Jack Linder, independent booker, and Bert Levey, head of the Bert Levey Circuit (Pacific Coast), as the principals.

Negotiations have been going on under cover for two weeks. Linder admitted it upon returning from White Lake, N. Y., but said no definite action on consolidation would be taken until Levey arrives in New York Aug. 1.

The condition of the merger would make necessary the formation of a new corporation to be known as the Levey-Linder Circuit, with Linder handling all eastern bookings, both working an interchange of acts with the western material working in from Chicago.

Kenneth Daly, Levey's right hand man, who came on to New York from Los Angeles to relieve George King as eastern booker, is reported as first having sounded Linder on the prospective consolidation.

Everything thus far has been satisfactory with Linder awaiting the arrival of Levey from the coast before giving out further details.

Linder's acquisition of the Schine theatres this season would provide ideal jump breakers for acts heading eastward or westward. With Linder handling bookings of the western chain it would also save the Levey circuit the expense of a New York headquarters and staff.

Levey's Circuit now has 15 weeks with a promised expansion to 25 weeks next season. Linder has 10 weeks of split week stands in addition to a number of one and two-day stands.

Should the merger go through it would make the new combination an important factor in the independent vaudeville field.

Moss' Jefferson Dark

The Jefferson on 14th street will go dark Sunday for the second time since the house was built. It is a K-A booked Moss house. Reopens Labor Day.

Usual announcement ament decorations, etc., but business is reported to have slumped considerably at the 14th street house.

William Fox's City, but a block away on 14th street, playing vaude and picture also, has never closed.

Colored Floor Revue as Vaudeville Turn

It is reported the Keith office may take the Club Alabam Revue and give it the time formerly laid out for the Florence Mills revue.

In it will be Teddy Blackman, Billy Andrews, Billy Shepard, George Stampor, Ellsworth Battles, John Gillard, Herman Taylor and Alabam Revue girls.

Among the principals will be Abbie Mitchell and Jean Starr of the present Alabam show.

INDE. PANIC'S ON

The annual summer panic has hit the independent bookers with 50 per cent of independent houses putting up shutters within the past fortnight.

Continued heat wave and notorious bad business during that period scared most of the house operators into closing. A few that plunged a bit to keep going report the additional expenditure didn't mean a thing.

The closings are more or less equally distributed among the rated five or six bookers handling the bulk of the independent business.

Independent stands in resort towns are not getting the break usually theirs because of a reported increased vogue for moonlight bathing, which keeps the mob on the beaches rather than the theatres.

Dance halls are getting what the beaches miss and the theatres little or nothing, with most of the operators ready to unload remainder of their summer lease to the first taker, but haven't found any takers.

Inde. Takes Another K-A. House—2d This Month

Arthur Fisher, youngest of independent bookers, has pulled another stand away from the K-A Circuit through annexing bookings of the Strand, Stamford, Conn. It is the second K-A booked house to shift to Fisher within the month, the previous one was the Palace, New Britain, Conn. Both are split week houses playing five acts.

Fisher is lining up a circuit of 10 weeks for next season. He has eight weeks at present, with several included stands not playing vaudeville until next month. Four others are under construction on Long Island.

Fisher had been general booking manager for Fally Markus, before entering the field on his own some months ago.

AMAC'S "MONTE"

Decision on Priority Among Magicians

The Vaudeville Managers' Protective Association has decided, following complaint and investigation, that the "Three Card Monte" illusion used by Amac and Nicola, magicians, belongs to Amac through priority.

Nicola has been notified of the decision of the managers' body and ordered to discontinue its use immediately, following an investigation which alleged Nicola did not use the illusion previous to 1923 in this country. Amac had been using it since November, 1922.

Emily Stevens Trying Another Emily Stevens has shelved her former vaude sketch to try a new one, "Are You Israel?" John Wray is staging it.

COST ORPHEUM \$200,000 TRYING AT B'Y-PALACE

Final Expedient Policy, 2d Run Pictures Many Months Old

Los Angeles, July 20.

Vainly endeavoring to establish a paying policy at the former Orpheum, now Broadway Palace, cost the Orpheum Circuit around \$200,000, according to local reports.

When the Circuit opened its new Orpheum the old house was turned over to Will King for musical shows in conjunction with feature pictures. The Orpheum is said to have figured all necessary to bring in trade was to open the doors. Advertising and exploitation were neglected, with King informed his revues must be of the hoke type instead of the book kind King was accustomed to playing.

King hooked on a 10-week contract, remained for that period with the Circuit figuring its losses, it is said, at around \$75,000.

Then some one got an idea there was not enough vaudeville in the downtown district and figured the "death trail" or Ass'n road bills would clean up. The policy was started on the King evacuation, with four performances a day and independent features.

Trade was way off from the start, with the Circuit deciding it could just as well operate thrice daily as four times, so far as inbound traffic was concerned.

Charging off a weekly rental of \$2,500 for the four walls without the operating cost of the house and show, this type of vaudeville competing against the Orpheum's Hill-street. Cash buyers seemed to have forgotten the location. When it was decided to drop this mode of entertainment, too, it is said more than \$100,000 was lost by the Orpheum in this effort.

Final Try

The last straw is now being tried in the house, which is top heavy. It has around 1,500 seats, of which one-third are on the ground floor. Second run pictures on a tri-weekly change is the current policy. The pictures booked for the opening week had their first run many months ago and have been shown in the neighborhood sections, with the conjecture this policy has received scant thought.

At the time the Orpheum Circuit announced the new house, several legit producers offered to lease the old one on long terms at a rental from \$100,000 to \$125,000 a year. The Orpheum's officials figured that if worth that amount to others, they would have a gold mine if operating themselves.

According to statements made here, the house will try the picture policy for a short time until some showman can be found to lease it and operate either legit or dramatic stock in it.

JERRY

MARIE

SMITH AND HART

Jerry Says:—"Ain't It Hot?"

Direction—SAL TUREK

FAREWELL AMERICAN APPEARANCE

KEITH-ALBEE PALACE, NEW YORK, THIS WEEK (JULY 19, 1926)

THIRD ENGAGEMENT HERE THIS SEASON

THE INTERNATIONAL ENTERTAINER

WILLIE SOLAR

SAILING AUGUST 5, 1926, S.S. "MAJESTIC," PIER 58, NEW YORK CITY, FOR

BERLIN - VIENNA - ROME - MONTE CARLO - DEAUVILLE - PARIS - LONDON

Direction
HARRY WEBER
Keith-Albee Circuit

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ORIOLE ORCHESTRA

Victor Recording Artists

ALSO BROADCASTING FROM THEIR OWN 5000 WATT STATION—W. I. B. O.—226 METERS

JUST OPENED THE WORLD'S MOST BEAUTIFUL BALLROOM

THE ARAGON

LAWRENCE AT WINTHROP

CHICAGO, ILL.

ERECTED AT A COST OF \$2,000,000 FOR ANDREW KARZAS

PERSONNEL

DAN RUSSO - Directors - TED FIORITO

MARK FISHER—Banjo and Entertainer
CARROLL MARTIN—Trombone
ROY MAXON—Trombone
GEO. "JUG" JERNBERG—Trumpet
FRED HULMES—Trumpet
RALPH WALKER—Tuba

DICK JOHNSON—Saxophone and Reeds
CLAYTON NASET—Saxophone and Reeds
DON MANGANO—Saxophone and Reeds
JACK WUERL—Saxophone, Banjo and Violin
VICTOR YOUNG—Violin
FRANK PAPILE—Accordion
CHAS. PUCHTA—Drums

ARRANGING STAFF

TED FIORITO
FRED K. HUFFER — DON LINDLEY
CARROLL MARTIN — VICTOR YOUNG

VERNON T. STEVENS, General Manager

FRANK B. SPAMER, Business Manager

MUSIC AND ENTERTAINMENT

FOR HOTEL; CAFE,
BALLROOM OR THEATRE

FOR HOTEL, CAFE;
BALLROOM OR THEATRE

FURNISHED BY

DAN RUSSO AND TED FIORITO'S ORCHESTRAL EXCHANGE

IS OF THE SAME EXCELLENT QUALITY AS EXEMPLIFIED
BY THE FAMOUS

ORIOLE ORCHESTRA

OF INTEREST TO ORCHESTRA LEADERS: Many of the foremost hotels, cafes, theatres, and ballrooms in this country have selected our office to supervise their music and entertainment for the coming season. To orchestra leaders desirous of affiliating with the Russo-Fiorito Orchestral Exchange, we have a very attractive proposition to offer, providing your orchestra meets our requirements. Details of this proposition will be furnished upon request.

OF INTEREST TO THEATRE MANAGERS: If you are interested in stage presentations using orchestras on the stage, we have some of the country's finest orchestral organizations headed by *real* masters of ceremonies specially trained by our presentation department for this kind of work, details furnished on request.

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PURVEYORS OF HIGH GRADE TALENT TO HIGH GRADE ESTABLISHMENTS

DAN RUSSO
ORCHESTRAL

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TED FIORITO
EXCHANGE

CHICAGO ILL.

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Another Karzas Achievement!



**OPENED THURSDAY
JULY 15th**

**CHICAGO'S NEWEST SHOW PLACE
RIVALING IN ARTISTRY AND MAGNITUDE
THE FAR-FAMED TRIANON BALLROOM**



ANDREW KARZAS



**ACKNOWLEDGING THE INVALUABLE CO-OPERATION
OF THE**



DAN RUSSO

ORIOLE ORCHESTRA



TED FIORITO

THE LONGACRE ENGINEERING AND CONSTRUCTION COMPANY

HUSZAGH & HILL; Architects

COLLABORATORS IN THE CREATION OF A MASTERPIECE

ABOUT A WILDWAY

Your B'way; Not Mine

Never Written by Mark Hellinger nor Walter Winchell

And so it came to pass, as the gamblers would say in a night club, where Broadway is Broadway after all.

And another story the other morning about five when Roscoe gave me a yellow one mixed with green.

It was told to me by a night club lady with Joe Zilch listening in.

How that dame can talk! Well, said Joe, as I offered him some free booze, why shouldn't she talk—she must have talked her way into Times Square through you, meaning me.

Before I started to get right into what that guy meant with his inuendo, I asked him why he refused free booze and he said free or for nothing, when he's ready to take poison it will be the blow-off and it's not going to be advertised.

Mr. Zilch took some pale ginger ale instead and became just as talkative. He wanted to tell me the gag about the twin brothers who had a bet which would die first. I beat him to that one by answering I knew where the same bet was made by triplets.

Considering that pretty good for one 5 o'clock morning, I left the mahogany to call on the lady who talks. As usual she was sober.

Sober Ladies

Somehow these night club ladies keep sober. I don't know whether it's capacity or business. Anyway we men seem to tell them everything and they tell us nothing.

Then there was another story, about the girl who never smiled nor ever looked at anyone—but me. One night I asked her why and she said I was so handsome. I wanted to buy her a drink, for they cost me nothing in that dump, but she wouldn't drink. I thought that nice of her.

The next night she was there again and again I offered to liquor up but again she said "no," adding I was looking handsomer that evening. I told her I would be back about five, my usual knocking off time. After 5 I am free to loaf around until eight, and after eight if it isn't raining I go to bed. If it's raining I wait to hear what might happen, for a fellow once told me water is depressing and more things happen in wet than dry places.

This time I went to a nice joint that hadn't had a jam in over three days. Met Zilch there again. He's an awful mess when he isn't drinking.

Somehow he had heard of the girl who never smiles. Told me she asked about me. Said she thought I was on the "Daily Blah" and a friend had staked her to info if she handled me right, I might pull her out of the chorus. You can't trust those dames.

Vanity

But I went back at 5 to meet her. I didn't care whether she meant it or not, but I liked to hear her say I was handsome. She denied all of that Joe Zilch stuff; said Joe Zilch told her, so of course, knowing Zilch, I believed the girl. We are very chummy now.

This night life reporting is great. When everybody is asleep I'm working. Friends tell me I am commencing to look a bit wimpy but that's because they don't see me in the daytime. I'm all right, I say, Broadway will never get me. I'm a reporter.

We night life reporters don't like to hang around night clubs. There are not many night club reporters. Only a few. Some others tried it but I heard they passed out. Probably weren't healthy when they commenced.

But suppose something should happen and our papers didn't get it, as has happened a few times. The night life reporters are blamed.

Night Club Importance

Can't always guess where something is going to happen. So we have to go to all of the fastest places every night. But we are not looked upon as customers. They know us so well they have grown to accept us as captains or waiters, or maybe bus boys.

One fellow said the other morning that if we missed every bit of news that came out of a night club

and no newspaper printed any of it, that the world would go on because there's no one who amounts to a dam in a night club every night. He was trying to kid us or he doesn't realize.

Another fellow claims that any man who is in a night club every night, if in business, remaining until 4 or 5 and getting to his business at 9 or 10 the same morning, is either wrong, going wrong, or has a woman he's afraid of losing, amounting to the same thing, he said. But that's only the Broadway idea of nothing being on the level.

A Charming Lady

Why there is a charming lady running a night joint who always holds back everything she has in a news way for we night life reporters. She's just lovely. Well, yes, that's right, we did miss that story, but she said she waited for us to come around and we didn't get there until 3.

No, that's not so, she does not hold out on her friends, nor slip news to other fellows over the phone. You're too suspicious. If we were your way, they would walk out on us. We're always lively.

That's not a cold, it's a tobacco cough. I had five hours' sleep today. Sure, always get plenty of sleep. They're building back of my hotel and I wish they would stop work until I want to get up. I go to bed around eight and they commence work at 8. It's hard to sleep between the hammers. There's an unconscious nifty, hey?

Give me a green one this time, Roscoe.

There are so many stories of Broadway, aren't there? Do you get around much? I used to see you in the joints. Suppose they got to you. Maybe broke you.

But they can't get to me. We night life reporters know all about them. There is so much inside stuff. See that dame over there? Well—but never mind. She isn't the one who said I was handsome. I left her home. No, I didn't; there she is now. Isn't that funny?

Safe From Broadway

St'long. Don't worry old man. Broadway can't get me. What time is it? 4:30? Thanks. I have two or three hours yet. If that Jane asks you where I have gone, don't tell her—let's make it a jealous play.

Kinda dull this night. So dull fell asleep a little while ago. First time that's happened.

Oh, there's Joe Zilch. I've been waiting for you, Joe. What have you heard? Where's the new place? Who's in on it? Let's go over.

You don't want to go to bed now. What will the m. e. say if you miff anything? Remember your paper kid—if only for an excuse. *Smile.*

Shaw's Car Near Stolen

Thomas Shaw, assistant director of pictures, and residing at 530 Riverside drive, appeared in West Side Court as complainant against Thomas Commerford, 19, chauffeur, 165 Morningside avenue, whom he charged with the attempted larceny of his Chandler automobile valued at \$2,600.

Magistrate Charles Oberwager adjourned the case for a further hearing on the request of Commerford's attorney. Bail was fixed but the defendant was unable to supply it. The machine was parked in front of Shaw's home. July 3 last about 7:30 a. m. Shaw emerged from his house and alleges he saw Commerford at the wheel.

The defendant, he alleges, attempted to start the car. Shaw ran to the car and Commerford is alleged to have jumped out and fled. He was overtaken by Shaw. Detectives Tom Hampson and "Bill" Barrett of the West 100th street station were summoned and they placed Commerford under arrest.

He gave as his excuse, the sleuths said, he stepped into the wrong car. Police records show that Commerford had been arrested on the charge of homicide on Feb. 9, 1925. He was freed of this charge, however. The homicide is said to have been an auto accident.

BOLAN BACK IN SQUARE; 'BEAUTIFUL BUMS' OUT!

Inspector's Squad After Speakeasies Favoring Feminine Patrons

The recent police shake-up has brought back Inspector James S. Bolan to command of the third inspection district which takes in Times Square and the New Tenderloin which has shifted beyond Columbus Circle.

Bolan commanded this area until two years ago when a wholesale shift by former Commissioner Enright shifted Bolan to another assignment.

Since his return to command uptown Bolan's squad has been active in compiling a list of speakeasies, especially those catering to feminine hangover, with the tip going out all along the line that unless these "beautiful bums" which are being harbored in the places are given the "air," a series of raids based upon disorderly house charges will result.

Bolan is credited with having cleaned up along similar lines when previously in command of the district, with his drives then centered upon cabarets which had been harboring and encouraging "night hawks."

Since Bolan's transfer and the increased number of speakeasies the feminine hangouts have also increased noticeably.

Several uptown "joints" have already taken cue from the underground tip and are no longer permitting unescorted females upon the premises.

Unknown Bandit Dies

Glenn Miller, the youthful bandit who attempted to hold up the cashier in Maloney's restaurant at 8th avenue and 41st street, and who was apprehended at Broadway and 47th street after a thrilling gun fight during which he was shot four times and seven bystanders wounded, died in Polyclinic Hospital from his wounds.

Miller, who said he came here from Buffalo, declined until the last to further identify himself. Buffalo police, communicated with following the shooting, announced they were unable to get any information about the youth.

The police are satisfied Miller came from out of town, but they are of the opinion he did not come from New York State.

On several occasions when detectives from West 47th street station visited Miller's bedside at the hospital to question him he merely closed his eyes and declined to make any answer. Following his death the body was removed to the morgue.

The Bureau of Unidentified Dead at Police Headquarters are making every effort to try and locate his relatives.

Marjorie Leslie Found Dead in Hotel Room

Marjorie Leslie, supposed to be an actress, registered at the Hotel Markwell, 220 West 49th street, about three weeks ago. Monday night she was found dead in her room on the fifth floor. During the day the maid on that floor had tried to enter the room several times but got no response.

Finally the night manager tried a pass key finding the door locked from within.

An ambulance surgeon and the medical examiner after an investigation concluded that death was due to natural causes. The woman's effects were removed to the West 47th street police station and the body taken to the morgue.

None of the papers among her effects gave the police any clue.

Strikers in Bryant Hall

Through conversion of Bryant Hall into headquarters and meeting place for the striking cloak-makers, the hall has been excluded as a rehearsal place for theatrical productions.

Several shows rehearsing there on a weekly basis shifted elsewhere when the strikers' committee took over the entire building at a price reported far more lucrative than the revenue the building had been deriving from show rehearsals.

COUNT FIVE WHEN JUMPING FROM AIRPLANE BEFORE PULLING PARACHUTE'S STRING

A voyager on a passenger airplane coming into New York from Washington, off-handedly mentioned that when strapped into the parachute upon embarking, he was informed that if he had to jump, to count five before pulling the parachute's handle.

The passenger said he spent his time in the air speculating what would happen if he didn't count five quickly enough, or if he counted five while going downward and then became too nervous to pull the string, or if he counted five before jumping, etc. In this way the passenger added the time passed pleasantly. It needed three hours for the trip to Mitchell field.

When entering the plane, he was strapped into the parachute, it wrapping around the legs and under his arms, leaving the handle to pull dangling from his coat's left lapel.

In his compartment were seats for four people. Immediately behind him sat an officer of the ship. He remained so persistently near by that finally the passenger asked him why. He replied it was his duty that if the passenger had to jump he would open the door right next to him, when another officer would push him off.

Orchestra Leader Lost Money and Clothes

Charged with the theft of clothing and cash valued at \$355 from the trunk of Harold Hickman, orchestra leader, 215 West 105th street, Harold Arnell, 20, bellboy, 215 West 105th street, was arraigned in West Side Court before Magistrate Charles A. Oberwager and held in bail for further examination.

According to the story told by detectives James Donnelly and William McGonlin of the West 100th street station, Arnell shared a room with Hickman. One July 12, Hickman's trunk was jimmied and \$140 and some of his best suits valued to the tune of \$215 were stolen.

The discovery was made by Hickman when he returned to the apartment. He sought Arnell to question him or to see if he could shed some light on the burglary. Hickman was unable to find Arnell. The detectives were notified.

Monday, Arnell returned to 77 Park avenue, where he is said to have been formerly employed. He came for some wages due him. The detectives had left word that when Arnell appeared to notify them. The superintendent did. Arnell was then placed under arrest. He denied stealing the property.

Beitane, Insurance Agent, Given Thirty Days

Despite pleas Ernest Beitane, 36, insurance agent of 140 Ogden avenue, Jersey City, was sentenced to the Workhouse for 30 days by Magistrate Thomas F. McAndrews in West Side Court. The insurance agent was arrested on a serious charge. His criminal record showed that he had sojourned once before on the island for a similar offense.

Beitane was arrested by Detective Joe Toomey of Inspector James Beland's staff. Toomey was gazing in a display window at some straw hats. Beitane, attired in knickers, sidled alongside of him and asked Toomey what kind of a chapeau he liked. Toomey indicated a Leghorn.

Toomey said that this didn't meet with the insurance agent's idea of good taste. Toomey said that Beitane explained why. As they began to walk away Toomey placed Beitane under arrest.

Beitane nearly collapsed when sent away.

"The Spectacle of the Drums," presentation, opened at the Fabian, Paterson, this week. The act may tour the Stanley houses, booked by Acme. H. Krafts of the Alf Wilton office placed the turn.

'ROUND THE SQUARE

Income Tax Mix-ups

The Internal Revenue Department is keeping after a number of important "names" in the show business for income tax arrears, dating back a number of years. The department is seemingly investigating the "big guns" in the show business on the theory there might be some discrepancy with almost all. Douglas Fairbanks is still appealing from a \$261,000 item alleged due the government. George M. Cohan has an odd claim dating back to 1917. Other show people are similarly in touch with the I. R. D.

Welching Hand-Bookman

A new racket has sprung up in Times square. A kind gentlemen takes your bets on the ponies and when calling for winnings, told you played a losing parlay. Victims have come to West 47th street detective bureau to tell of being swindled. The kind "bookie" believed victims would hesitate about going to the cops. Solely because Mr. Bookie reasoned that the victims were playing a part in an illegal game. The Inspector's men are seeking Mr. phoney bookie.

Mr. "Bookie" operated last on 6th avenue, just south of 42d street. He has since moved when he learned the "coppers" were on his trail.

PRESENTATIONS—BILLS

THIS WEEK (July 19)
NEXT WEEK (July 26)

Shows carrying numerals such as (10) or (11) indicate opening this week, on Sunday or Monday, as date may be. For next week (17) or (18), with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Initials listed after houses for booking affiliation are:

Pictures (Pc) Independent (In) Keith's Western (KW)
Pantages (P) Interstate (It) Loew's (L)
Orpheum (O) Bert Levey (BL) Keith's (K)
Association (WV)

Where no initials are used with name of theatre, denotes house is without regular booking affiliation.

Pictures include in classification picture policy with vaudeville or presentation as adjunct. Independent includes those pop vaudeville (vaudeville and pictures) theatres affiliated with no general booking office.

FOREIGN BILLS

LONDON

Week of July 19

Coliseum
Houston Sls
Layton & J'atone
Berlant Tr.
Lillian Burgess
Bert Errol
Renee & Godfrey
Yvonne Arnaud
Norah Blaney
Arthur Astill

Alhambra
Dick Henderson
Doros
Hylton Bd
Linga Singh
Flotam & Jotam
Payne & Hillard
Daphne Pollard
B & L Gillette

Victoria Palace
DeGroot

PROVINCIAL BILLS

HACKNEY
George Carney
Bravo Mayne
Barry Lupino Co
Pierce & Roslyn
Hook
Rich & Galvin
Patti Loftus
Osborne 3

CHISWICK
A C Aetor
Carr & Parr
Kenneth McRae
Renee Reel
Talbot & O'Farrell
Shishu W'dettes
Harry Weldon
Tomie O'Shea

BRISTOL
Hippodrome
Gillie Potter
Rich Hayes
Robert Chisholm
Australian Boys
3 Kemmys
R W Willey
Ivy Grant
C Hardwicke Co

ARDWICK
Billy O'Connor
16 Loonies
Kenna Bros
Haywood Hay & D
Frank Maura
Lena Brown
Wilson Hallett

LEEDS
Lily Morris
Albert Whelan
Steele & Winslow
Nixon Grey
Paddy Saunders
Stella & Part
Dennis 2

PARIS
Week of July 19
Champs Elysees
Paul Whiteman Bd
Harland Dixon
Hassan 3
Magliani & Berge
Guward
Bel Air 2

Empire
Marion Gould
Enrich Kastell
Andree Turcy
Greenwood & Violet
Pallasier
Kemmys 3
Billy Reeves
Gerbel
Les Delcier
Mylois Walter & B
Olympia
Les Niako

NEW YORK CITY
Capitol (Pe) (18)
Florence Rudolph
Ballet
"La Boheme"
Crosby (Pe) (17)
Brown & Sedano

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1500 Broadway, New York
Bet. 46th and 47th Sts.
This Week:
Mrs. Ed. Leonard; Miss Margaret Blaser

3 Melody Girls
"Plastic Age"
Nialto (Pe) (18)
Cecar Nast
Glen Elynn
Maurice Cass
"Variety"
Bivoli (Pe) (17)
George Lyons
Shaw-Walks of N Y

American (L)
1st half (26-28)
Powers 3
Meryl Sls & M
Gray & Best
Modern Rev
Carleton & Baller
Gary & Baldi
Emily Darrell
(One to fill)
2d half (29-31)
E & L Travers
Dorothy & Kay
Gladys Darling Rev
Romaine 2
Perfect Day
Sid Lewis
(Two to fill)

Avenue B (L)
1st half (26-28)
Hazel Cotter
Dorothy & Kay
Leater & Earl
Lloyd & Russell
Ralph Ash Co
2d half (29-31)
Great Ross
Doc Strain Co
Gerber Galesies
(Two to fill)

Boulevard (L)
1st half (26-28)
Watkins Circus
Helen Moretti

Rainbow Rev
(One to fill)

National (L)
1st half (26-28)
Kitamura Japs

WHEN PLAYING PHILADELPHIA
Mary Danie
Henry & Moore
Colonial 6
(One to fill)
2d half (29-31)
Ann Vivian & Co
Gormley & Caffrey
Libby & Sparrow
Norton & Brower
Berlin vs List

Orpheum (L)
1st half (26-28)
Max & Gang
Jazz Lips & Brown
Sherman & Ryan
Renee vs List
Sid Lewis
2d half (29-31)
The Pickford

FOR THE
RACING SEASON
AT
SARATOGA
PAUL SPECHT
AND HIS
ORCHESTRA
RILEYS-ON-LAKE
Also
THE DIPLOMATS
ENTERTAINING ORCHESTRA
NEWMAN'S LAKE HOUSE
Direction J. E. HORN
ALF T. WILTON
Inc.
1500 Broadway—Phone 2027-8

May & December
Grant & White
(One to fill)
2d half (29-31)
Julius First Co
Nee Wong
James Kennedy Co
Dixie & Humby
Edna Torrence Co
Delaney St. (L)
1st half (26-28)
The Pickford
J & A Humby
Hilton & Chesleigh
Perfect Day
Temple 4
Hori 3
2d half (29-31)
Powers 3
Meryl Sls & M
Gary & Baldi

C R 4
May & December
L'caster & Leeman
(Two to fill)

State (L) (36)
Chandon 3
Routile & Penny
Richy Craig Jr
Billy Kelly Co
Fleeson & Jane

Victoria (L) (38)
1st half (26-28)
Peters & LeBuff
Nee Wong
Fred Schwartz Co
Japannette Bdw Co
(One to fill)
2d half (29-31)
Hori 3
Jerome & Ryan

Dorothy Bergere
Volga Singers
(One to fill)

Greeley Sq. (L)
1st half (26-28)
Julius First Co
Julia Curtis
Romaine 3
Sam Liebert Co
Edna Torrence Co
(One to fill)
2d half (29-31)
Jazz Lips & Brown
2 Rosellas
McD Kelly & Q
Emily Darrell
Watkins Circus
(One to fill)

Lincoln Sq. (L)
1st half (26-28)
The Lumina
Gormley & Caffrey
Kvans & Pearl
DuVal & Symonds
Volga Singers
2d half (29-31)
Peters & LeBuff
Julia Curtis
Grey & Best

8th Ave. (K)
3d half (23-25)
Franklin & Royce
Dixie Hamilton
(Others to fill)

80th St. (K)
3d half (23-25)
Nita Bernard
Benway & Flournoy
Levan & Doris
Turner Bros
Alex Wood Co
McCarthy & Steard
Fordham (K)
2d half (22-25)
Geo Dormonde Co
Lawrence & H'comb
Seasue Hayakawa
Weston & Elaine
Evelyn Phillips
(One to fill)

Franklin (K)
3d half (23-25)
Raymond Dike
Ryan Sls
Kraft & LaMont
John I Fisher
By the Sea
(One to fill)

Hamilton (K)
3d half (23-25)
Aneta
Brog & Rogers
Adrift
King & Beatty
(Two to fill)

Albee (K) (19)
Lottie Atherton
Athlone
Pasquall Bros
Conrad & Eddy
Red Pollard
Moss & Frye
Shone & Squiree
Harry Delf
Harry LaVal Sls
(26)
Nerve & Knox
Harry Fox
Shaw & Lee
Abby Sls
Donohue & La Salle
Pattie Moore Bd
(Three to fill)

Greenpoint (K)
3d half (23-25)
Preston & Jackson

Collins & Peterson
Secrets of 1936

Falson (L)
1st half (26-28)
Eric Phillips 3
Chas Forsythe
Dixie 4
Gracella & T Rev
(One to fill)
2d half (29-31)
McDonald 2
H Coleman & Co
Hilton & Chesleigh
N Darnell Rev
(One to fill)

Lothe (K) (26)
II Naurott & Boys
Taylor Howard & T
Calvin & O'Connor
Saraffo Cal & N
(One to fill)

Pantages (36)
Pantages Circus

American (O)
3d half (25-27)
Ned Haverly
(Others to fill)

Diversey (O)
3d half (23-24)
Long Tack Sam
O'Neill Sls
University 6

Englewood (O)
3d half (25-27)

Foley & LaRour
Dick Ryan
Harriet Rempie Co
(Two to fill)

Orpheum (K)
3d half (22-25)
Marie Correll Co
Volga Singers
Kramer & Breen
Emily Darrell
Bickford Pam
(One to fill)

Prospect (P)
3d half (22-25)
Russian Cath 4
Wallace & May

E & N Murray
(Others to fill)

Majestic (O) (25)
Sandy Lange Co
Trevato
The Mutual Man
Lopa's Orch
Orant Gartner
Swift & Gibson Rev
Kafka Stanley & M

Falson (O) (19)
Rooney & Bent Rev
Davis & Pelle
Geo Broadhurst Co
Kelso & Demonde
Don Valerio Co

Second Return Engagement
EDDIE HILL
HEADLINING PANTAGES CIRCUIT
Material: Ben Ross Billy Bros. Rep.

Frawley & Smith
(Three to fill)

CONY ISLAND
N. Brith'm (K) (19)
Hanson & Burton
Glenn & Jenkins
Frances Arms
Karavett Co
Adela Verne
Charlotte Greenwood
Burns Bros
(26)

George Price
Malinda & Dade
Trump Tramp Tr
(Others to fill)

Tilyon (K)
3d half (22-25)
C & E Gress
Smity & Cantor
N & W St Clair
Mayo & Bobbie
Amaco
(One to fill)

State-Lake (O) (19)
Margaret McKee
Danny Dar Co
The Kalose
Florrie La Vere Co
Fanny Brice
D'ickson & Brown
Davis & Darnell
Ingalls & Wilson

Tower (O) (19)
Gordon's Dogs
Long Tack Sam
Bobby Randall
Wile in B Ayres
Mutual Man

CHICAGO
Capitol (Pe) (19)
Al Short & Boys
4 Short & Beauties
Joseph Jones
Chas Seifert
Quinn, Binder & R
"Skinner's Suit"

Chicago (Pe) (19)
Spanish Nights
"Read to Mandalay"
Coyne & French

Harding (Pe) (19)
Art Kahn Orah
George O'Leary
Joss Libonati
Vera Amazar

Boyle & Della
(One to fill)

AKRON, O.
Keith's
3d half (22-25)
Helen Back 3
Mills & Shea
Etal Look Hoy
Tempest & Dickson
Coyne & French

1st half (26-28)
Margaret Young
Billy Sully
George O'Leary
Rudy 2
Barber & Jackson

Ted Leary
Higgie & Cooper
Chas Casey
Brown & Kennedy
"Neil Gwyn"

Tivoli (Pe) (19)
Charleston Rev
Milton Watson
Ben Kruger Orch
"Dancer of Paris"

Uptown (Pe) (19)
Gingham Rev
"Kiki"

White (L) (26)
II Naurott & Boys
Taylor Howard & T
Calvin & O'Connor
Saraffo Cal & N
(One to fill)

Pantages (36)
Pantages Circus

American (O)
3d half (25-27)
Ned Haverly
(Others to fill)

Diversey (O)
3d half (23-24)
Long Tack Sam
O'Neill Sls
University 6

Englewood (O)
3d half (25-27)

Traps
Patti Moore Co
Barry & Whitledge
Johnny Deoley Co
Patricia
The Strangers
(One to fill)
(16)

The Brants
Dolson
Irene Ricardo
Coogan & Casey
Carl Schenck
Belle Baker
Renee Roberts Co
Maynon Birds

Keith's (19)
Paul Remos
Koklin & Gallotti
Let's Dance
Murray & Charlotte
Great Santello
Jean Jackson Tr

BALTIMORE
Garden (Pe) (19)
Eclair 3 & Wells
Brenner & Otem
Lester & Irving
Foster & Simon
6 Rockete
"Black Paradise"

Hip'drome (K) (19)
Mania
Maureen Englin
Wisecracker
Dwyer & Orma
Arthur Alexander Co

B'VER FALLS, PA.
Regent (K)
3d half (22-25)
Michon Bros
Geo Morton
Rellly & Doran
(Two to fill)

BEL'HEM, WASH.
Pantages
(Everett Split)
1st half (26-28)
Torrano Sls
Mack & Stanton
Jack DeSilvia
Dolly Kay
Herae & Wallace

BIRMINGHAM, ALA.
Bijou (L) (26)
Braminos
Ulla & Clark
Fred LaReine Co
Wilton & Weber
Vaude Ltd

Majestic (It) (26)
Wilfred Dubois
Pauline Saxon
Peppo
Moore & Fred
Parlances

Lyrie (K) (19)
Marie Stoddard
Diehl Sls & M
Hong Kong Tr
York & King
Smith & Strong

BOSTON
Loew's State (Pe)
(19)
Slane & Blake
"Devil Horse"
"Jack of Hearts"
Metropolitan (Pe)
(13)

Wayburn Rev
"Paddedlock"

Orpheum (L) (36)
Claude DeCar Co
Cooper & Lacey
Adams & Harris
M Livingston Co
Fisano & Landauer
Hanson & B Sls

Boston (K) (19)
Winton Bros
W & M Austin
C Ellsworth & M
Carroll & Kelly Co
Levan Putnam & S
Jean Waters Co
Bowdoin (K) (19)
Davis & Connie
Cr'ock & Shadney
Ross & Gilbert
Myrt Herbert 3
(Two to fill)

Gordon's Olympia
Soolly Sq. (K) (19)
Shaw Sls
Matty Norman
Ray & Akors
Spangler & Hull
Carrouse Isle
J & B Page
Al Moore Bd

Gordon's Olympia
Wash. St. (K) (19)
The Zieglers
Bann & Leonard
Geo Alexander Co

Winston Bros
W & M Austin
C Ellsworth & M
Carroll & Kelly Co
Levan Putnam & S
Jean Waters Co
Bowdoin (K) (19)
Davis & Connie
Cr'ock & Shadney
Ross & Gilbert
Myrt Herbert 3
(Two to fill)

Gordon's Olympia
Soolly Sq. (K) (19)
Shaw Sls
Matty Norman
Ray & Akors
Spangler & Hull
Carrouse Isle
J & B Page
Al Moore Bd

Gordon's Olympia
Wash. St. (K) (19)
The Zieglers
Bann & Leonard
Geo Alexander Co

Gordon & King
Anderson's Pony
Rellly Kids
Variety 6

Fall (K)
3d half (22-25)
Honeymoon Town
(Others to fill)

BROOKTON, MASS.
Brookton (K)
3d half (22-24)
Johnny Murphy
L'rance & McA'ster

'Road to Mandalay'
DALLAS, TEX.
Melba (L) (36)
Conley 3
Flanders & Butler
Nat Haines Co
Chas Brown & Bronson
Paul Jacobson

Majestic (It) (36)
Robetta & Deegan
East & Dumke
Harry Hayden Co
Reed & Lavere

SAVOY AND MANN
CAUGHT AT LAST
By Detective MARVIN SCHENCK
Brought before JUDGE JAMES
LUBIN and sentenced to do
months time for MARCUS LOEW
Warden—MARK J. LEDDY
226 West 47th St. Suite 901

Bungalow Love
Cassio Robie & M
(One to fill)

BUFFALO, N. Y.
Buffalo (Pe) (18)
Cambria Rev
Collin Moore
"Mabel's Room"
(15)

Wayburn Rev
"Paddedlock"

Lafayette Sq. (Pe)
(19)
Norma & Collin
Ruloff & Elton
Small & Maye
Anchor 3
Louise Mayor
"Pleasures of Rich"

Shea's Hipp (Pe)
(18)
Rita Owen
Paul Specht Bd
"Sea Horses"
(25)

Palm Beach Girl
State (L) (36)
3 Blanks
Jack Housh Co
Apples
Willis & Robbins
Little Jim

CAMBRIDGE, MASS.
Central Sq. (K)
3d half (23-24)
Hyde & Burrell
Clifton & Brent
(Others to fill)

CH'ELTON, W. VA
Kelsoe (K)
3d half (23-25)
Ben Light Rev
(Others to fill)

DAYTON, O.
Keith's

SUITS FOR THE SUMMER IN EXCLUSIVE MATERIALS
BEN ROCKE
1632 B'way, at 80th St., N. Y. City

CINCINNATI
Palace (K) (19)
Patty Co
3 Stenards
Marr & Evans
Chase & Collins
Burt & Rosedale
Ed Janis Girls
James & Rae
(26)

3 Golfers
Bobby & King
Courtney Days
Ervel & Doll
Youth & Beauty
(Two to fill)

CLEVELAND
Allen (Pe) (18)
Fred Spitalny Bd
"Road to Mandalay"

Park Mall (Pe) (18)
Marye Berne
Howard Branch
"Bigger Barnums"

State (L) (36)
Alvin & Kenay
Hazel Crosby Co

2d half (22-25)
The Schullers
Hope Vernon
Langford & Myra
Whirl of Synco
(Two to fill)

1st half (26-28)
Fay Elliot & K
Walsh Sls
Bernard & Keller
Cahill & Wells
Perez & Marguerite
(One to fill)

1st half (29-31)
Mahon Scott Rev
Sultan
Tobey Willis 3
(Three to fill)

DETROIT
Adams (Pe) (18)
Morrey Brennan
"The Trap"

Capitol (Pe) (18)
Cambria Circus WK
Alfred Lattil
Delano Dell
Hassan 3
"Miss Nobody"

JOE MICHAELS

Now Booking Acts Season 1926-27 MARCUS LOEW CIRCUIT, New York

Suite 402, 160 West 46th Street, New York. Phone Bryant 0445-3059

WIRE, WRITE, PHONE

Fox Washington
(Pe) (18)
West Gates & K
Hattie Cole
Larry Kelley
Donn & LaMar
Herbert 3
"T to Chintown"

Madison (Pe) (18)
Don Bestor Orch
"Lovely Mary"

State (Pe) (18)
George Riley
Smith & Durrell
Vale & Stuart
Helene Heller
Victory 4
R Morgan & Runch
"Marriage Clause"
Miles (Pe) (26)
Manning & Kline
Mary Riley
McMick & Wallace
Morley & Anne
Cliff Ferris Rd

Regent (P) (26)
Gaby Duval

Palace (K) (19)
Perez & Margritte
Cromm & Hart
McLaughlin & Evs
Seabury Co
Arthur Deagon
Helen Ware Co
(Two to fill)

Angel Bros
(Others to fill)

COLUMBIA, O.
Majestic (Pe) (18)
Bill Dalton

Frank Sinclair Co
Haffner & Paul
Banda LaVelle

Grand Elvira
(KW) (25)
Victoria & Dupree
Louie London
Flo Gast & Girls
Chicago Cadets
(One to fill)

LaSalle G'den (KW)
1st half (25-27)
Rose Kress 4
G & M Moore
(One to fill)
2d half (28-31)
Phil Furman
Homer Lind Rev
(One to fill)

Temple (K) (19)
Oxford 3
Rubini & Rosa
Frank Van Hoven
Craig Campbell
Angel Bros
Nervo & Knox
Gus Edwards Rev
(26)
Harris & Holly
Harry Thurston
5 Mounters
Ford Nevada
McLoughlin & Evans
Helen Ward Co
Cronin & Hart
(One to fill)

WATCH FOR US
Wm. H. **FARRELL and CHADWICK**
Comedy, Piano and Songs
Keith-Albee, Rose & Curtis
Independent, Arthur J. Horwitz

EASTON, PA.
Able O. H. (K)
2d half (22-25)
Nora Jane & K
Rice & Newton
Weeping Willows
Shirley & Ash
Schlitzels Wond'ttes

ELMIRA, N. Y.
Majestic (K)
2d half (22-25)
Callahan & Mann
Jack Clifford
Miss Dumbell
(Two to fill)

FT. WAYNE, IND.
Palace (KW)
1st half (25-27)
Jahn & Baldwin Co
Aaronson Crusaders
(Two to fill)

FT. WORTH, TEX.
Majestic (K) (26)
Corinne & Himber
F & O Walters
Seaton Dennis & S
Tyler Mason
Harry Stoddard

G'D RAPIDS, MICH
Ramonka Pk (K)
2d half (22-25)
Aerial Smiths
2 Blossoms
Tom Mahoney
Pat Daly Co
Colo & Snyder
5 Mounters
1st half (26-28)
Fred Hughes
Oxford 3
Nestor & Darling
Clark & O'Neill
Rolling Their Own
(One to fill)
2d half (29-31)
Mills & Shea
Rubini & Rosa
Harris & Collins
Burt & Rosedale
(One to fill)

HAMILTON, CAN.
Pantages (26)
Billy Carman
Burman
Dorley Sis
Hughes & Pam
3 Danubes

HARTFORD, CT.
Capitol (K)
2d half (22-25)
Ramey's Canaries
All Wrong

CALM and GALE
Direction ROSE & CURTIS

Lyons & Wakefield
Flirtations
(One to fill)

HOUSTON, TEX.
Majestic (K) (26)
Fitch's Minstrels

H'NT'GTON, W.VA.
Orpheum (K)
2d half (22-25)
Hart & LeRoy
Doran & Soper
El Cleve
Billy Smith Co
English Rockettes

INDIANAPOLIS
Circle (K) (19)
W Davidson Loons
Lyric (P) (26)
Dancing Franks
Ted Leslie
Dainty Marie
Elvish & Norton
Fellows

JERSEY CITY
State (K)
2d half (22-25)
Tom Mahoney
Carter's Com
B Egan Redheads
(One to fill)
2d half (28-31)
Marzo Beth Co
Jahn & Baldwin Co
Jack Laver
(Two to fill)

LOUISVILLE, KY.
Keith's
2d half (22-25)
Evel & Die
Hobby & King
Courtney Days
John & Baldwin
Gypsy Camp
1st half (26-28)
Fay Elliot & K
Walsh Sis
Bernard & Keller
Cahill & Wells
Perez & Marguerite
2d half (29-31)
Mahon Scott Rev
Sullivan
Tobey Willis 2
(Two to fill)

LYNN, MASS.
Lyric (K)
2d half (22-25)
Smilletta Sis
Bell & Naples
Del Creda & Agton
J Kneeland Co
(One to fill)
MADISON, MASS.
Myrtle (K)
2d half (22-25)
C'roll Cameron & B
Goslar & Lusby
(Three to fill)

Howard Harris & L
Oliver & Olenon
Al Tucker Bd

KANSAS CITY, MO.
Newman (P) (18)
Grecian Urn
3 Elys
Ugoff Harp Ens
"Paddocked"

Pantages (26)
Murand & Leo
Tock & Toy
Cyclone Rev
Al Bernickel
Rodeo Rev
Mainstreet (O) (25)
Joe Cody & Bros
Bill Utah
5 Bracks
Z'maine Ferrar Co
(Two to fill)

LANCASTER, PA.
Colonial (K)
2d half (22-25)
Frank Le Dent
O'Neill & Plunkett
(Others to fill)
LTLE ROCK, ARK.
Majestic (K)
1st half (26-28)
Hicks Bros
Ross & Edwards
Diehl Sis Co

MINNEAPOLIS
Orpheum (19)
Helen MacKellar
Paul Gordon
Amelia Allen Co
Harry Hines
Hughie Clark Bd
(One to fill)
7th St. (O) (25)
Nelson Catland
Tranion Rev
Myers & Nolan
Williams Midgeta
Clark & Donnelly
Van De Velde Tr

MONTREAL, CAN.
Loew's (26)
Cath Sinclair Co
Nat Jurna
London 3
J C Morton Co
Brown & Bracken
Allyn Mann Co
Imperial (K)
2d half (22-25)
John LeClair
Ward & Hart
Those 7 Girls
Perry & Covan
Kent & Allen
Ross & Hayes

MT. VERNON, N. Y.
Proctor's (K)
2d half (22-25)
Ray & Harrison

LOS ANGELES
Pantages (26)
Aussie & Czech
Melva Sis
Love Bungalow
Ben Smith
Mazette & Lewis
Bill St. (19)
Doree Sis
Frank De Voe
Earl & Deb
The Harlequins
Avon Com 4
(One to fill)
(25)
H Carrell Rev
Franklin Ardell
Cordway Flashes
Jack Merlin
Sunset 4
(One to fill)

ORPHEUM (19)
Ward & Van
Little Johns
Dollie & Billie
Taylor Holmes
Nick Lucas
Chancy & Fox
Kerr & Weston Rev
Marguerite & Gill
(25)
Fanny Brice
Le Johns
Jed Dooley
Chaney & Fox
Joe Bonomo
Elcota & Byrne
Mario Valle
Eric Zardo

NEWARK, N. J.
Branford (P) (17)
Enoch Light Orch
"Good & Naughty"
Mosque (P) (17)
Gladys Wheaton
"This Is Paris"
NEWARK, N. J.
State (L) (26)
3 Herman Bros
Earl & Baskette
Kramer & Breen
Sandy Shaw
50 Miles Bway
Proctor's (K)
2d half (22-25)
E & I Tindell
Sharkey Roth & R
Marian & Ford
Kola Sylvia Co
Arthur West Co
Chas Walters Co
(26)
O Stamm Co
Morris & Baldwin
Burke & Durkin
Eddie Carr Co
Stan Kavanagh 3
MacKenas

N. BEDFD, MASS.
Olympia (K)
2d half (22-24)
Stepplin & Shea
Farrell Taylor Co
Tim Crane
Reed Lucy
3 Aces
N. B'ENN'W'K, N. J.
State (K)
2d half (22-25)
Curtin & Wilson
Ryan Ryan & R
Marka Bros
Bernard & Ann
5 Campers

NEWB'URGH, N. Y.
Proctor's (K)
2d half (22-25)
Herbert Clifton
Kerna & Waller
Shelvey & A Rev
Brennan & Adams
Jas Kennedy
NEW HAVEN, CT.
Palace (K)
2d half (22-25)
Tumbling Clowns
Pearson Bros
Dale & DeLane
Buddy Walker
London Paris & N Y
NEW LOND'N, CT.
Capitol (K)
2d half (22-25)
Norton & Meyers
Holden & King
Eckert & Rolland
DeLerma's Dogs
(One to fill)

PHILADELPHIA
Fays (P) (18)
7 Rainbow Girls
Clark & Crosby
Ellis & West
Del Ellwood
Maxon & Morris
"Trip to Chinatown"
Fox (P) (18)
Met 3
Whitton & LaMarr
Piercy Regay
"Other W'husbands"
Stanley (P) (18)
Renoff & Renova
Tudor Penna
"Road to Mandalay"
Earle (K) (19)
Downey & Claridge
McPhan & Shannon
Purple Prince
Racine & Ray

PORTLAND, ME.
Keith's (19)
Oliver & Crangle
Meehan's Dogs
Bohemian Nights
3 Good Knights
Rose & Dell
Jonnie Dell
(26)
Kharum
Winton Bros
Ivers & Sills
Eckert & Holland
Wilfred Clark
Millicent Mower

PORTSMOUTH, O.
Le Roy (K)
2d half (22-25)
Rita & Roy
Geo. L. Tour
Kennedy & Martin
Homer Lind Rev
(Three to fill)

PUGH'K'P'IE, N.Y.
Avon (K)
2d half (22-25)
Winchill & Briscoe
G Green & Girls
Al Winer Co
LeFay Stetman Co
Day & Maxine
PROVIDENCE
Fays (P) (18)
Ray Alvin Co
Rucker & Martin
Matthews & Matt's
Fletcher Man
Frank Reckless 3
"My Own Pal"
RICHMOND, VA.
Lyric (K)
2d half (22-25)
Lee Morse

ROCKFORD
Palace (O)
1st half (25-28)
Yamamoto 2
H'worth & Cr'ford
Vickelson & Brown
Stars of Tomorrow
(One to fill)
2d half (29-31)
Margit Hegdus

SEATTLE, WASH.
Pantages (26)
Martin & Martin
Snow & Sigworth
Ernest Hollock Co
Henry Regal
Herbert & Nealy
Cadott 6
SHAMOKIN, PA.
Capitol (K)
2d half (22-25)
3 Worcester
Margit Hegdus

NEW ORLEANS
Crescent (K) (26)
Cooper & Rodello
Erley & Hallock
Stanley 5
Walton & Brandt
Larry Ent

Majestic (K) (26)
Chevalier Bros
Carnary & Jean
Sun Flower Girl
Frank Hunter
Hollywood Revels

MILWAUKEE
Alhambra (P) (19)
Henry Dixon
Collins
Langford Dunn & T
Bathing Rev
"Wages for Wives"
Wisconsin (P) (19)
Will Higbie Bd
"Mabel's Room"

Majestic (O) (25)
Cycling Brunettes
4 Thespians
Boyd & King
Hickley & Hart
Lloyd & Rice
M Samuels Co
Palace (O) (19)
Hunted
Arr Lynn
Harrington Sis
Julia Valley Co
Williams & Keene
Santley & Sawyer

Bellevue (K) (25)
Ben Dover
Johnson & Johnson
Jean Granes
You Gotta Dance

NORFOLK, VA.
State (L) (26)
Cook Morton & H
C & G Mori
Married Life
Coulter & Rose
Al Zee Orch
Colonial (K)
2d half (22-25)
Ford Dancers
H J Conley Co
Singer Sis
Pinto Bennett & F
Fletcher

OAKLAND
Orpheum (19)
Wally Sharples
Del Orton
Ruth Chatterton
Sunset 4
Jed Dooley Co
(One to fill)

OGDEN, UTAH
Orpheum (P) (26)
The Earles
Bascope
Harry Holman
Nat Nazario

On the Corner
Marston & Manley
Robbins Baltimore
(One to fill)

PITTSBURGH
Aldine (P) (19)
Con-Sanders Bd
"Other W Story"
Grand (P) (19)
Art Landry Orch
"Puppets"
Davis (K) (19)
J & K DeMacko
Barber & Lavers
Footsteps
Bernard & Koller
Yale Collegians
Harry Thurston
(26)
Craig Campbell
Jones & Rea
Gypsy Camp
Tempest & D'k's'n
All Wonders
(One to fill)

ST. LOUIS, MO.
Gd. Central (P) (15)
G Rodemich Bd

ST. PAUL
Orpheum
2d half (22-24)
Clifford & Marion
Ada Brown Co
Zamotto 2
Williams Midgeta
(One to fill)
Palace (O)
1st half (25-28)
H & G Ellsworth
Ted T. Terner Bd
Lew Hankins
2d half (29-31)
2 Daves
Texas 4
Roberts Sis

SALT LAKE CITY
Pantages (26)
Scranton
Angel City 4
Dave Vine
Society Scandals
Hibbert & Hartman
Little Lily
S. ANTONIO, TEX.
Majestic (K) (26)
Betancourt & Grille
Haynes L'man & K
Stutz & Bingham
Joe Termini
Earl Lyndin Rev

SAN DIEGO, CAL.
Pantages (26)
Florence Seelye
O'Donnell & McK

THE AMBASSADOR
A MARTIN JACKLIN PRODUCTION
With 12 Youthful Artists
Direction BILLY DELL
160 West 46th St., New York

PORTLAND, ME.
Keith's (19)
Oliver & Crangle
Meehan's Dogs
Bohemian Nights
3 Good Knights
Rose & Dell
Jonnie Dell
(26)
Kharum
Winton Bros
Ivers & Sills
Eckert & Holland
Wilfred Clark
Millicent Mower

PORTSMOUTH, O.
Le Roy (K)
2d half (22-25)
Rita & Roy
Geo. L. Tour
Kennedy & Martin
Homer Lind Rev
(Three to fill)

PUGH'K'P'IE, N.Y.
Avon (K)
2d half (22-25)
Winchill & Briscoe
G Green & Girls
Al Winer Co
LeFay Stetman Co
Day & Maxine
PROVIDENCE
Fays (P) (18)
Ray Alvin Co
Rucker & Martin
Matthews & Matt's
Fletcher Man
Frank Reckless 3
"My Own Pal"
RICHMOND, VA.
Lyric (K)
2d half (22-25)
Lee Morse

Welch Choir
Cliff Edwards
R Dockrell Co

Keith's (19)
Cannon & Lee
Covan & Ruffin
Hyman & Mann
Charlton & Shields
Paul Kirkland
Farley-Hubb 4
Mayor & Lynn
Lemaire & Phillips
Frank & Towne

Wigginsville
Ibachs Co
Judson Cole
Selbini & Alberts

NEWPORT, R. I.
Colonial (K)
2d half (22-24)
Lilly & Sparrow
(Others to fill)
NIGRA FILS, N.Y.
Strand (P) (26)
Brack'way Barlows
Emperors of Song
Douglas Charles Co
Ray Wiley Co
Josephson

Bellevue (K) (25)
Ben Dover
Johnson & Johnson
Jean Granes
You Gotta Dance

NORFOLK, VA.
State (L) (26)
Cook Morton & H
C & G Mori
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Robbins Baltimore
(One to fill)

PITTSBURGH
Aldine (P) (19)
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"Other W Story"
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Art Landry Orch
"Puppets"
Davis (K) (19)
J & K DeMacko
Barber & Lavers
Footsteps
Bernard & Koller
Yale Collegians
Harry Thurston
(26)
Craig Campbell
Jones & Rea
Gypsy Camp
Tempest & D'k's'n
All Wonders
(One to fill)

ST. LOUIS, MO.
Gd. Central (P) (15)
G Rodemich Bd

ST. PAUL
Orpheum
2d half (22-24)
Clifford & Marion
Ada Brown Co
Zamotto 2
Williams Midgeta
(One to fill)
Palace (O)
1st half (25-28)
H & G Ellsworth
Ted T. Terner Bd
Lew Hankins
2d half (29-31)
2 Daves
Texas 4
Roberts Sis

SALT LAKE CITY
Pantages (26)
Scranton
Angel City 4
Dave Vine
Society Scandals
Hibbert & Hartman
Little Lily
S. ANTONIO, TEX.
Majestic (K) (26)
Betancourt & Grille
Haynes L'man & K
Stutz & Bingham
Joe Termini
Earl Lyndin Rev

SAN DIEGO, CAL.
Pantages (26)
Florence Seelye
O'Donnell & McK

THE AMBASSADOR
A MARTIN JACKLIN PRODUCTION
With 12 Youthful Artists
Direction BILLY DELL
160 West 46th St., New York

PORTLAND, ME.
Keith's (19)
Oliver & Crangle
Meehan's Dogs
Bohemian Nights
3 Good Knights
Rose & Dell
Jonnie Dell
(26)
Kharum
Winton Bros
Ivers & Sills
Eckert & Holland
Wilfred Clark
Millicent Mower

PORTSMOUTH, O.
Le Roy (K)
2d half (22-25)
Rita & Roy
Geo. L. Tour
Kennedy & Martin
Homer Lind Rev
(Three to fill)

PUGH'K'P'IE, N.Y.
Avon (K)
2d half (22-25)
Winchill & Briscoe
G Green & Girls
Al Winer Co
LeFay Stetman Co
Day & Maxine
PROVIDENCE
Fays (P) (18)
Ray Alvin Co
Rucker & Martin
Matthews & Matt's
Fletcher Man
Frank Reckless 3
"My Own Pal"
RICHMOND, VA.
Lyric (K)
2d half (22-25)
Lee Morse

Wigginsville
Ibachs Co
Judson Cole
Selbini & Alberts

ROCKFORD
Palace (O)
1st half (25-28)
Yamamoto 2
H'worth & Cr'ford
Vickelson & Brown
Stars of Tomorrow
(One to fill)
2d half (29-31)
Margit Hegdus

SEATTLE, WASH.
Pantages (26)
Martin & Martin
Snow & Sigworth
Ernest Hollock Co
Henry Regal
Herbert & Nealy
Cadott 6
SHAMOKIN, PA.
Capitol (K)
2d half (22-25)
3 Worcester
Margit Hegdus

NEWPORT, R. I.
Colonial (K)
2d half (22-24)
Lilly & Sparrow
(Others to fill)
NIGRA FILS, N.Y.
Strand (P) (26)
Brack'way Barlows
Emperors of Song
Douglas Charles Co
Ray Wiley Co
Josephson

Bellevue (K) (25)
Ben Dover
Johnson & Johnson
Jean Granes
You Gotta Dance

NORFOLK, VA.
State (L) (26)
Cook Morton & H
C & G Mori
Married Life
Coulter & Rose
Al Zee Orch
Colonial (K)
2d half (22-25)
Ford Dancers
H J Conley Co
Singer Sis
Pinto Bennett & F
Fletcher

OAKLAND
Orpheum (19)
Wally Sharples
Del Orton
Ruth Chatterton
Sunset 4
Jed Dooley Co
(One to fill)

OGDEN, UTAH
Orpheum (P) (26)
The Earles
Bascope
Harry Holman
Nat Nazario

On the Corner
Marston & Manley
Robbins Baltimore
(One to fill)

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NEWS FROM THE DAILIES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago and the Pacific Coast. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

A. L. Erlanger announced that business difficulties between him and Marc Klaw have been settled. All litigation, which followed their break in partnership in 1919, has been discontinued, he said. Mr. Klaw verified Erlanger's announcement through his secretary, Lillian Sals.

Will Rogers has signed to appear with Dorothy Gish in the British film production of "Tip Toes."

Frieda Hempel was awarded a final decree of divorce from William D. Kahn, New York broker, in Paris. She charged abandonment and non-support.

The Frogs, Inc., negro dramatic organization, announced plans for a community theatre to be built at 46 W. 135th street. It will be the first of its kind in Harlem owned and operated by members of the colored race. It will seat 299.

Raiding the second floor apartment at 161 Mott street, police uncovered enough alleged champagne, whiskey and gin to fill two patrol wagons. The liquor is valued at \$10,000. Lieut. Stapf said the place was a "cutting joint."

The Brooklyn Supreme Court granted Hugh McQuillan, pitcher of the New York Giants, an order requiring that his wife, Mrs. Nellie McQuillan, supply him with a bill of particulars of her complaint in her suit for separation.

The Lights will begin their 10th annual "cruise" Monday, July 26, at Rockville Center, L. I.

"The Nightingale," by Guy Bolton, P. G. Wodehouse and Armand Veesey, will soon be produced by the Shuberts. It is based on the life of Jenny Lind. "No Nax" will open at the Cort Monday.

A. H. Woods and Arch Selwyn will try "The Ghost Train" Aug. 30 at Stamford. Martin Sampter will produce "The Moose," by Willard Mack.

Earl Carroll will present a piece called "Number 7" Labor Day.

"Potash & Perlmutter, Detectives" will open Aug. 18. A. L. Erlanger will produce Martin Flavin's "Service for Two" next month. "A Youth's Companion," Chamberlain Brown's first production, opened Monday at Asbury Park. Five productions of Hassard Short next season will be "The Scoundrel," by Ben Hecht; "Sandalwood," by Owen Davis; "Skidding," by Aurania Rouveyrol; musical version of "The Chorus Lady" and a comedy by John Hunter Booth.

CHICAGO

Claire Dux, operatic star, faces a \$10,000 damage suit by the San Francisco Opera Co. if she goes through with her insistent refusal to make her appearances, for which she has been advertised. Miss Dux will give up her musical career when becoming the bride of Charles H. Swift, wealthy millionaire packer, next month.

As a result of an investigation made by Dr. S. E. Simmons, of the California State Life, which included \$60,000 people employed by the movie, a favorable revision of insurance rates is expected for all those engaged in the industry. Dr. Simmons ascertained that the health hazard of the actors are no greater than that of any average industry, as most of the movie thrills seen on the screen are produced by "ingenious deceptions."

"Faz," a new musical show written by Clifford Grey, will open at the Auditorium Oct. 12. Ned Wayburn will be the producer. The show will probably be limited to a run of about three weeks, as the season of the Chicago Civic Opera company begins early in November.

Henri Keates, solo organist at B. & K.'s Oriental, who has had unprecedented success in the "community singing" idea at that house, has been recognized and congratulated by the Music Research Bureau of Chicago for his unique methods of getting the Oriental crowds warmed up. Chicago is flooded with organists attempting to duplicate Keates' success, but none has as yet succeeded.

Lincoln J. Carter, playwright, who died July 13, left an estate valued at \$15,000. The will has been filed for probate. Papers in possession of Carter at the time of his death

show that upon divorcing his first wife 15 years ago he turned over approximately \$500,000 to her and started his finances anew.

Taviak's Inn, on Hass road near Lyons, the Pershing Inn on Pershing road, and Fostle's Inn on Harlem avenue, were raided by county police and the proprietors arrested. In each roadhouse liquor is alleged to have been found.

The law is well represented in Frank Keenan's "Black Velvet" company at the Playhouse. M. J. Nicholas, producer, took his law degree at Cornell; Willard Robertson, author, is a practicing attorney, while Jimmie Rosen was admitted to the bar in Illinois.

LOS ANGELES

Madeline Hurlock, screen actress, reported to police that burglars pried open a door in her home with a knife and took clothing and jewelry valued at \$2,600.

George Stevens, wrestler, was arrested on five counts charging issuing bad checks, three of them for \$115, on the Monte Carlo cafe.

U. S. District Judge Henning revoked the probation granted Benjamin W. Whitehurst, film producer, whose sentence of six months in jail was suspended when he agreed to restore \$900 to investors in his film corporation, Whitehurst-Marshall Productions. Whitehurst was to report monthly to federal authorities but failed to do so for about a year. He was arrested on a bench warrant recently upon his return to this city.

Alan Hale was awarded the decision in a case brought before Judge Frank C. Collier by the William Fox Vaudeville Company for alleged breach of employment. The Fox company asked for \$7,611 damages to cover costs on the production of a picture Hale was supposed to direct, when he left the studio, they said.

Robert S. Savage, former Yale football star, who attempted suicide when Clara Bow, film actress, refused to marry him, left for his home in the east accompanied by an elder brother.

Nettie Burns entered suit against the Seaboard Amusement Co., alleging that she suffered \$20,339 damages when she fractured her leg while sliding down the Lighthouse Slide, operated by the company at Ocean Park.

Frederick V. Deweln, vaudeville actor, was granted a divorce from Evelyn Deweln, who, he says, he married in Vancouver, B. C. After appearing in vaudeville at Seattle, where he took his wife, she refused to continue the tour with him, Deweln says.

Louis B. Mayer will be given a dinner July 21 at the Forum Roof by members of the Fire Fighters Club. Fire Chief Ralph J. Scott is in charge of arrangements.

Aloah Porter was chosen as "Miss Venice" at a contest held at that beach resort.

A painting depicting the founding of one of the California missions and owned by Edgar W. Bishop has been loaned to the Carthay Circle. The canvas was painted by Strauss and is valued at \$25,000.

Settlement was made out of court on the suit brought by Max Sherman against Jackie Coogan Productions. Sherman said he had rented a storeroom from them and they had entered it one night and removed all of the furniture he was selling and placed it on the sidewalk where a rainstorm damaged it. He estimated the damage at \$6,094.

Kathleen N. Draguseneau won a divorce action against Marcel Draguseneau, film director, on charges that her husband was too temperamental.

James J. Luttrell, said to be an actor, was arrested on a charge of violating the prohibition act when found in a Hollywood cafe while police were raiding it.

Fred D. Allen was cited in a court action brought by Mrs. Josephine B. Allen, stage dancer, who charges that her husband failed to pay her back alimony at the rate of \$75 a month. Allen stated that a reconciliation had been effected, but attorneys for Mrs. Allen denied this.

BERLIN CONFERENCE

(Continued from page 3)

the British Drama League, confirmed Miss Kingston's statements, but added that the future looked brighter as the actor was beginning to realize the necessity of union.

Less important reports were read by Gunnar Klintberg for Sweden, Harald Stormoen for Norway, Dr. Albert Nef for Switzerland, Tito Strozzi for Yugoslavia, J. Sternheim for Holland, Manja Tsatschewa for Bulgaria, Adrian van Roey for Belgium, Dr. Desider Molnar for Hungary, Professor Munclinger for Czechoslovakia and written reports for the Jewish and Japanese theatre.

International Union

On the third day the important work was begun with the founding of the International Union of Persons Connected with the Stage. The vital points in the statutes to be accepted were as follows:

1. The headquarters of the Union will be situated (to be decided).
2. The objects of the Union are: To defend and promote the common artistic, social and economic interests of all persons connected with the stage, without interfering with the independence of the individual organizations affiliated.
3. These objects to be attained: (a) By means of periodical or exceptional inquiries into the artistic, social and legal conditions of the persons connected with the stage of all countries; (b) By means of common procedure in important professional questions at conferences or by intercommunication in writing.
4. The organization of the Union consists of the International Conference, Executive Committee, and the Secretariat.
5. The conference may adopt legal resolutions, provided a quorum of one-third of the organizations affiliated to the Union is represented.

The rest of the statutes concern pure technicalities of organization.

Propaganda

The beginning was smooth enough. Vienna was unanimously selected as the headquarters of the Union. A modification to paragraph 2 was read by Rickelt. It said that only such organizations should be accepted in the Union as allowed no employers in their membership and which met on the common ground of defending their class interests as workers. This amendment had been sponsored by the Russians and seconded by the radical Austrian organization. It was at once clear that the Russians were interested mainly in using the organization as a means to disseminate communist propaganda.

Mr. Emerson objected to this twist. He said that under those conditions it would be impossible for his organization to join the union. In America actors often take the position of managers. The Hungarians and the Swedes agreed to follow his lead.

A lively discussion began among the delegates. The congress seemed to have struck a snag which threatened to dislodge it from its course. Finally, Wallauer, the German vice-president, proposed a postponement of the meeting and personal conferences with America, Hungary and Sweden.

This proved to have been a good scheme, as next morning the following revised version of the former amendment was read and accepted by all except the English Stage Guild, to which managers belong:

"Only such organizations can be accepted in the union as represent solely the interests of the employee in the theatre."

Russia Withdraws

Everything seemed peacefully settled but the Russians again proposed further amendments bringing in their old hobby of the class interests of the actors as workers. These were put to the vote and were defeated 11 to 6, only Austria, Czechoslovakia, Holland and Poland supporting it.

The Russians announced that they would be unable to join the union under the conditions until they had had further instructions from Moscow. Their farewell was friendly but it seems definite enough that the union will have to do without their presence or knuckle under entirely to their demands. Their defeat at this session was a distinct victory for America.

The rest of the statutes went through without opposition, and within half an hour the union was founded.

The governing board of the union was then elected: Gustav Rickelt (Germany), presi-

ORPHEUM'S "CUT" ROUTE

(Continued from page 1)

know what the next jump (stand) would be; that the treatment accorded was not good by reason of this and other matters and that they were promiscuously switched from one town to another without consultation or any regard for the original route.

"Lay Off" Losses

In the tabulation carefully kept in figures by the act and reproduced herewith is no mention of accounting for lay off weeks, which brought no return and cost the two people for living expenses. Nor is any deduction recorded of any decrease of the 10 per cent commission on salary, notwithstanding that only four of the 18 weeks were full salary (\$400) weeks. Of the 10 per cent commission 5 per cent was retained by the Orpheum Circuit for itself.

On the Orpheum's Circuit's big time" route the act was compelled to play three times daily in eight of the stands, whereas "big time" is twice-daily houses, of which the Orpheum has but 10 left.

The act's tabulation bring out the average while on the Orpheum Circuit but \$232.45 weekly or 53 per cent only of its standard salary, \$400.

Lately reported that through an understanding the Orpheum will ask Keith-Albee, its booking affiliation, to insist acts going on K-A routes shall accept the Orpheum western time at their KA eastern salary.

If this can be enforced, say the acts, it will mean even less to them. On the Orpheum circuit acts work more cheaply for K-A through shorter jumps.

\$128 Left from "Salary"

At Vancouver, playing three days and paid on the basis of a seven-day week, with transportation from Winnipeg of \$153, the act actually netted for three days of work, \$128, besides losing pay for the remaining four days of the week.

Between San Francisco and Los Angeles and Chicago and St. Louis, the act was compelled to ride back and forth, paying extra carfare in order that the convenience of the Orpheum Circuit should be suited, in shifting the act from a two-a-day house in either city back to a three-a-day in the same town. At each of the three-a-day houses a salary cut was evoked.

About Sam "Cut" Kahl

Into the universal disfavor among big time or standard acts the straight vaudeville operators have fallen, through tactics of this description enters an additional for unpopularity in Sam "Cut" Kahl, the demon-maniacal salary cutter representing the Orpheum Circuit in this city, in full charge and supervision of the Western Vaudeville Managers' Association, an Orpheum Circuit subsidiary booking agency in Chicago, and the Orpheum, junior, houses, also headquarters in the State-Lake theatre building here.

Kahl's undermining of the reputation of the Orpheum and his own Orpheum's charges for fair dealing with actors is best brought out by the reported and recent attempt of Andy Talbot, an Orpheum local booker who tried to induce eastern acts to come west for the Association and Junior Orpheum houses.

It is reported that while Talbot was in New York for two weeks, he

saw 18 acts daily, in all 232 acts, and interviewed 61 of them in person. Talbot failed to induce a single turn to come west under the usual conditions.

Three eastern acts are said to have accepted tentative Association routes on the understanding they should each receive 14 weeks of consecutive time without a single "cut" salary week amongst them with an added condition the cities and theatre must be named in the contracts.

Kahl's Standing

Mr. Talbot is said to be one of the very few Orpheum's local employees Kahl has been unable to dominate or intimidate, with the story claiming that through that and Talbot's personal popularity, had he only himself to "sell," he could have secured all of the eastern acts desired, but he was unable to overcome the reputation as a "salary cutter" Kahl has established for himself wherever there are acts who know or have heard about him.

A main point of the past that has tended toward erecting a "name" for "The Cutter" is that Kahl is claimed to have broken his "solemn word" frequently, when assuring an act he has compelled to cut salary, that the "cut" would not "leak out." Somehow, acts claim, every time they "cut" for Kahl it became generally known.

Kahl became a fanatic on salary cutting from accounts through the belief that it meant his job with the Orpheum Circuit; that he had to prove he could make money by lowering salaries or that he is smarter than the Orpheum's bookers in New York.

From continual "cutting," Kahl grew to regard vaudeville artists as so many chattels or cattle, at his bidding while playing in the mid-west. Acts say he has failed to accept them as human beings, better or after becoming victims to his "cutting" methods.

"The Cutter's" Egotism

Egotism plays an important role with "Cut" Kahl, it is asserted. He has grown up in the show business slashing salaries, meanwile becoming comfortably fixed himself, and holds no thought or consideration for actors who are unfortunate enough to do business with or through him.

Anyone can hear around here and often that E. F. Albee may spend all the money or time he may wish in propaganda to convert the actor into better thoughts of the managers, but that while Sam "Cut" Kahl is cutting the very living away from actors, all of the Albee effort and work will go for naught among artists in this territory.

A steady growth of outside bookings by independent agencies in Chicago and simultaneous inroads into the ranks of the Association's bookings (theatres) are said to be traceable to the reputation Kahl has created among managers as well as actors.

Kahl was reported trying to reform his cutting mania when the Orpheum Circuit absorbed the former Finn & Helman theatres in which Kahl was interested. That promotion gave Kahl an income for life, but the reformation was but brief. The fanaticism could not be restrained. Of late Kahl with his salary carver has become more maniacal than ever.

dent; Andre Allard (France), vice-president; Adolph Eisler (Austria), secretary; John Emerson (America), Carlo Wieth (Denmark), Wuncinger (Czechoslovakia), Starck (Austria), executive committee.

The expenses of the union are to be covered by a contribution of 5 cents per year per member.

Theatre and Radio

The conference closed with the reading of three reports, "The Theatre and the Radio," by Karl Wallauer of Berlin; by Fermin Gemler of the Odeon, Paris, about his world theatre idea, and Berthold Viertel of Germany about theatre and film. The conference accepted a resolution approving of Gemler's scheme and offering help in every possible fashion.

Personalities which stood out in the conference were the German, Wallauer; Frenchman, Harry Baur, and John Emerson.

Rickelt, the president of the German Union, was in a way the leading figure but mainly through his position. He deserves a lot of credit for his organization of the Ger-

man actors but as an orator and chairman he is far from ideal.

Wallauer, on the contrary, is a powerful speaker who knows how to swing a meeting with him.

Baur is an intensely dramatic personality and never lets you forget that the footlights are at full blaze. He was particularly enjoyed by the delegates who did not understand French.

Emerson, unfortunately handicapped by his bad laryngitis, played the strong silent American. His diplomatic work made him the man behind the throne and it was only through his positive attitude that the victory over the Russians was so complete.

Alex Hyde in "Berlin to Litz," without the orchestra, has been routed by the Loew Circuit. Hyde cut down the act recently and "showed" it for the Loew Circuit.

Nina Olivette, out of "Captain Jinks," opens July 31 at the Branford, Newark.

FIGHT TICKET MANIPULATION; AGENCIES HAD TO "COME ACROSS"

Reported Ticket Brokers Paid \$40 for \$27.50 Seats—Ringside Tickets Sold as High as \$125 Each for Delaney-Berlenbach Battle

Internal Revenue Commissioner Bowers of New York sat at the ringside Ebbetts Field Friday night, watching Jack Delaney batter Paul Berlenbach out of the world's light heavyweight championship. Before the big match Mr. Bowers, looking over the shoulder of a reporter in the press row, noticed the scribe tap out mention of speculators getting big prices for tickets. The commissioner was at once interested, because the government is supposed to collect 50 per cent. of all premiums over the standard 50 cents plus box office price.

Mr. Bowers turned to a well-known Broadway ticket broker and asked him what about it. The broker replied: "Don't pay too much attention to that. The real premiums were demanded and gotten from the ticket agencies by Humbert Fugazy."

The latter promoted the fight. He was formerly known as Jack Lee in flaic circles when he ran downtown fight clubs.

The broker in question happened to be one who did not "do business" with Fugazy, but did sell plenty of tickets for agencies stuck with bundles of tickets. He therefore had no personal reason for steering the commissioner away from the brokers and onto Fugazy, who not only "mugged around" the ticket specs but also newspapermen.

Ticket Men Stuckup

Broadway ticket men were frank to admit they were stuckup. Even requests from individuals for one or two tickets at the Fugazy office were met with the response: "We can get you some good locations but it will cost you a couple of dollars extra."

Every ticket agency had to come across with a premium, with one exception, McBride's — the only agency where the tickets were placed on consignment at regular rates. All others paid plenty a l with no return privileges. One of the fairly well-known agencies paid 50 cents premium for all priced tickets. Smaller agencies were nicked \$1 for all \$11 tickets and 50 cents for \$7.70 tickets—the latter calling for bench seats in the bleachers.

For real ringside locations, Broadway agencies were reported paying the Fugazy office \$40, a premium of \$12.50, the regular box office top price being \$27.50. Such tickets were resold at \$30 and \$90 each, with some sales reported as high as \$125 per ticket.

Extortion Violation

Extortion of premiums for fight tickets is a violation of the New York State Athletic Commission rules, making the promoter liable to suspension. Not only is the government entitled to half of all premiums over the box office price when sold by the box office but the state law forbids premiums over 50 cents.

The field boxes, regularly used for baseball games, were priced at \$27.50, but fans sitting there were unable to see, as persons out in the field rose up, obstructing vision. The unfortunate paid ushers \$5 each to crash onto the field and stand up.

There were 20,000 seats on the field proper but no actual sell-out, a fringe of the back rows of high-priced seats being untenanted. Ticket men say a capacity gate was not made because Fugazy held back his tickets too long. Tickets were "dug out" of the Fugazy office when the promoter persisted on holding out. The rain was no advantage to the agencies. Postponement of the fight one day benefited the box office at the ball park, but along Broadway the ticket sale was dead Friday. There was not an agency without tickets on hand unsold.

Uneven Treatment

Daily newspapermen were treated unevenly. Those who "played up" the match were rewarded with extra ducats. One reporter grumbled that so and so had been given 12

TOTALIZING BETTING AT NEWARK'S DOG TRACK

Authorities Against Method—Injunction May Be Applied for by Track's Sponsors

Newark, N. J., July 20.

After denying gambling went on at the dog races or that they wanted any gambling, officials of the Essex Kennel Club did a volteface and announced that they would introduce a totalizer method of speculation to allow betting.

According to their plan, they would install ticket booths without pari-mutuel machines. Dividend certificates would be sold by the calculators on straight, place and show, they said. All the money to win was to be placed in a pool, from which the management would deduct a percentage and the rest divided among the ticket holders. Place money would be divided by two and show money by three. It is said that this system is in use at many tracks for horse racing.

The plan was (and possibly is) to let the local authorities interfere and then secure an injunction against them so that the betting could go on. The present oral betting system (which the authorities denied existed) has caused too much noise and disagreement, the management asserts. Theodore Wahlgren, the manager, stated this, after having stated a week ago that he had never seen any betting at the track.

The oral betting now going on has resulted in about 30 percent welching, it is understood. The new system is not gambling, the promoters allege, but speculation.

The injunction scheme is said to have succeeded in Chicago. But the local promoters have never come in contact with "Jersey justice." They have no chance to get away with this, according to belief.

The first blow came when Building Superintendent Frederick Bigelow, brother of Prosecutor Bigelow, who put Wahlgren under arrest, "happened" to notice that booths were being erected for the "speculation." He ordered the building stopped, as no permits had been secured. When the building permits were applied for, structural defects were found in the plans. So far, the club has not filed new plans.

Prosecutor Bigelow says he will put a stop to any such betting at once. He calls it "a mere camouflage, and unlawful."

Chief McReil of the Newark police has consulted the city law department. While he declines to say what he intends to do, it is understood he intends to make arrests as soon as the new plan starts. Both the county prosecutor and the city chief have had detectives at the track regularly.

Norman Clark, dramatic editor of the Baltimore "News," is working with Johnny Dooley on the sketches for the revue scheduled for the coming season, with Harry Delf, Miss "Juliet" and Dooley featured, with E. K. Nadel producing.

Joyce Hawley is still suffering from notoriety. Her appearance at the Lincoln Tavern, Chicago, was ordered stopped by the mayor of Morton Grove, who claimed Joyce was causing the village too much publicity.

N. Y. M. P. B. B. LEAGUE

	W.	L.	Pc.
Fox	4	0	1.000
Famous Players ..	3	1	.750
Metro-Goldwyn ..	5	2	.710
Universal	2	2	.500
Warner Bros.	2	3	.400
1st National	1	5	.166
Pathe	0	4	.000

DELANEY WINS TITLE; BOUT GOES LIMIT

Much Money Lost Betting on Knockout—Almost Capacity Crowd

By JACK CONWAY

Jack Delaney, the willowy French-Canadian, copped Paul Berlenbach's light heavyweight crown in a 15-round bout at Ebbetts' Field Friday night. Berlie had considerable pull in the weights but much to the surprise of the experts it was the rugged Paul who wilted in the closing rounds and seemed on the verge of a knockout in the 13th and 14th.

Delaney fooled the talent by devoting more time to Paul's body than to the head and jaw and the strategy won for him. His right to the heart and body finally slowed Paul up to a walk. If Delaney hadn't tired himself he would have won by a knockout in the last three rounds.

It was Delaney all the way. Most of the experts only gave Paul the eighth round with two others even. The writer thought Berlenbach had two rounds.

The Bridgeport Canuck boxed cautiously in the early rounds and seemed sent out to take a decision rather than try for a knockout. A story was that Pete Reilly, Delaney's manager, had bet thousands Jack would kayo Paulie.

Berlenbach looked in superb shape and was almost as fast on his feet as Delaney. Jack, early in the fight, began popping Paul with left hooks, only occasionally using his left jab, for which he is famous. He crossed with one hard right to the head in the first round but thereafter seemed digging for an opening.

Plenty of Steam

About the fourth round Delaney began crashing a right uppercut to Paul's body as the latter tore in. The punch had plenty on it and later on slowed the champ up to a walk. Delaney had some trouble tying Paul up in the clinches in the early rounds and soaked up considerable club-like lefts over the kidneys. Later on he solved that problem by ducking away from Paul's left side every time they got in close and ripping his right uppercut to the body.

Berlenbach's best round was the eighth. He managed to hook Jack with several vicious looking lefts but the challenger kept him off when the crucial moment arrived.

The victory was really Delaney's third win from Berlenbach. He knocked him out in four rounds before Berlie won the title and later fought him 15 rounds at the new Garden. Paul got up off the floor in this fight to come on and win, in the opinion of the judges, but thousands of the spectators thought Jack shaded him in that bout.

Delaney is in the peculiar position of having knocked out two men who later won titles, Berlenbach and Tiger Flowers.

Cheap Prelims

A cheap set of preliminaries saw Wayne Munn win a four-round decision from Gordon Muncie. Muncie went down every time Munn led at him, spending most of his time on the floor.

Delaney was to box next Wednesday at the same club, the winner having agreed to meet Bretonell, the Frenchman, but he injured his left thumb in the second round. Jack had also signed with the Coney Island A. C. to meet Jack Renault, win, lose or draw, some time next month. With Renault his title will not be at stake.

Arthur De Kuh, highly touted, formerly boxing under the name of Arthur De Monde, stopped Sergeant Jack Adams in two rounds. De Kuh appears to be a great prospect. He is a polished boxer and can punch. He will take many of the heavies with a trifle more experience and aggressiveness.

The other bouts were between local unknowns and spotted for economy. Unlike Tex Rickard, who always surrounds "names" with more "names" the supporting cards of the other promoters are usually blah.

Ebbetts Field in Brooklyn for a Berlenbach-Delaney bout or a bout equally colorful is a good spot. For an ordinary boxing card it will have about as much appeal as Boyle's Thirty Acres.

INSIDE STUFF ON SPORTS

\$400,000 in Homewood Mutual Machines

Illinois Jockey Club, known as the Washington Park track, running races at Homewood, Ill. (Chicago), is said to be collecting from \$20,000 to \$30,000 a day, with the inside boys alleging the track is only deducting 5 per cent from the front end and breaking (about 2 1/2 per cent); that the track is handling around \$400,000 a day in the mutuels with Saturday around \$800,000.

Weather breaks have been very bad. There are over 300 men still working daily, putting the track in order.

It is said that the track operates at an expense of over \$12,000 a day. Besides Tom Bourke in active charge, Robert Schoniger is active as assistant general manager and treasurer.

Foy Bets Against Ticker

Last week Detroit beat the Yankees in an extra inning game at the Stadium in New York. In the press box were George Perry, Joe E. Brown, Jay Flippen and Charley Foy. The latter had a quarter of a \$0 to \$0 bet the Yanks would cop. He left at the end of the eighth inning when the score was 6-1 against Detroit and he had been paid off on the bet.

Reaching the Friars the game was coming in on the ticker which showed the Tigers had scored five runs in the ninth, tying the score. Young Foy was skeptical, figuring Perry had framed with the ticker operator. So sure was he that it was a stunt to kid him that Foy bet another club member \$5 the ticker was wrong.

Radio Announcers' Fight Rivalry

There was quite a spirited air rivalry over the broadcasting of the Delaney and Berlenbach scrap. And to one who has listened other times as well as to the Delaney-Berley bout via the ether to Ray Heigensen, sports editor of the "Daily Mirror" (Hearst), New York tab, who also writes the stuff printed under the name of Jack Conway (not Con), he must assign the palm to Paul Gallico, the "Daily News" sports chief, on the announcing thing.

Heigensen is unanimated, noticeably stiff in his verbal recount of a ring battle, while on the other hand Gallico is colorful and interesting.

Heigensen radioed from the ringside via WFBH, while Gallico was hooked up with WMCA.

1,800 Horses at Saratoga

There are 1,800 horses in training at the Saratoga race track where the annual August meeting draws near. It is said that applications for 800 additional thoroughbreds have been received but there is not sufficient stable space to accommodate that many additional horses.

It is known that a good many of the best horses which have been competing during the spring and early summer at the Long Island tracks have been shipped to Saratoga. That explains the poor quality of the competitions at the Empire track, New York. In addition to the eastern horses, those from the west are placed in the Saratoga events, which adds considerable class to the events at the watering place.

F. P. NOSES OUT U; FOX'S LEAD PERFECT

3 Heavy Hitting Games—Fox Beats Pathe 16-4—F. P., 15, 1st National, 11

In three of the heaviest hitting games of the New York Motion Picture Baseball League season, Fox defeated Pathe by 16 to 4; Famous Players took First National 15 to 11 and Metro-Goldwyn slaughtered the Universal team 23 to 5.

In trimming Pathe, Fox held its lead in the league with four games won and none lost. Miller struck out 12 Pathe men while his mates banded out 17 hits.

Score: Fox 4 0 0 5 2 0 1 0 2-16 17 Pathe 1 0 0 0 0 1 0 2 0-4 8 Batteries—Miller and Keegan; Torpey, Snyder and Higgins.

Errors—Morrell, Torpey, Alberts, Rivkin. Two-base hits—Miller, Daly, Keegan, Morrell, Hagetter, Snyder, Rivkin. Golden bases—Arm, Nunner, Porman. Sacrifice hits—Nunner. Double play—Roman to Hagetter. Left on bases—Fox, 5; Pathe, 4. Bases on balls—Off Miller, 3; Torpey, 2; Snyder, 1. Struck out—By Miller, 12; Torpey, 1; Snyder, 7. Passed balls—Keegan, Higgins.

In beating First National, the Famous Players outfit went into second place and out of a tie with Universal, the latter dropping to fourth place. Famous holds second over Metro-Goldwyn by a slight margin.

The game was a slugging one, six doubles, three triples and a home run being banded out.

Score: Famous 1 1 5 0 0 0 4 1 3-15 23 First Nat'l. 0 2 2 3 3 1 0 0 0-11 14 Errors—J. Powers, Sweeney, Williams, McDonald, Klein, Wallace. Two-base hits—Frat (2), J. Powers, 3; Torpey, 2; Snyder, 1. Struck out—By McDonald, Robinson, McGuire. Home run—Sweeney. Left on bases—Famous, 6; First National, 7. Bases on balls—Off J. Powers, 3; Sweeney, 4. Struck out—By Sweeney, 8; Robinson, 4; J. Powers, 2.

Metro-Goldwyn laid Universal low with 23 runs and 18 hits in a seven-inning game. Borack pitched well for Metro.

Score: Metro-Goldwyn .. 5 3 4 0 0 7 0-23 18 Universal 0 1 1 0 0 0 3-8 7 Batteries—Borack and Kasper, Laughran; Hyatt and Owana.

This Saturday

Saturday, July 24, Fox will oppose Metro-Goldwyn at Catholic Oval; Famous Players vs. Pathe at Bennett Field, and First National vs. Warner Bros. at Clason Military Field.

Dane Asks for Release; Jailed for Prize Fight

Washington, July 20.

Frank Dane, sentenced to serve three years following a conviction on a charge of violating the law against prize fights in the District of Columbia, has asked the court to release him on bail pending the disposition of his appeal.

Dane, according to the indictment, staged five bouts here at the Arcade in January last. Two of the fighters were tried with the promoter, but were acquitted. At the time of sentencing the court refused to grant Dane's plea to be released under bond.

Detroit's Stadium

Detroit, July 20.

For the first time Detroit will have its own sporting arena, when Friedberg's Highland Park Stadium, seating 15,000, opens Dec. 1 with a professional hockey season. The Detroit faction, headed by Morris Friedberg and with J. A. Conners, P. R. Blerer and Morris Kaplan associated, has also bought the Cougars, the crack Victoria, B. C., pro hockey team which annexed the western championship last year.

The new stadium, which goes into erection immediately, will have a mammoth garage annex for parking facilities which is a serious problem in Detroit, with capacity of 750 cars on one floor.

Benny Davis, New York songwriter, is also actively interested.

Guglielmo Killed

Los Angeles, July 20.

Police Sergeant J. D. Cornwall and Nick Guglielmo, racing driver, were killed at Ascot Speedway when the latter's car skidded and was struck by an automobile driven by Jack Pettitcord. Cornwall, who attempted to get the crowd out of the way, was struck by Guglielmo's machine.

Pettitcord suffered a fractured skull, broken leg and other injuries. Others injured included Deputy Sheriff Isaac Mitchell, Eugene Hartmann and Fred Heisler, mechanics.

A coroner's jury held the inquest over the two victims and pronounced it an unavoidable accident.

Frank Fay will leave for London this week to open an engagement at the Victoria-Palace for an indefinite run.

COLUMBIA BURLESQUE SHOWS—TITLES AS SET DOWN BY SAM A. SCRIBNER

Columbia's President Back from Driving 8-Horse Team with Circus—Found Barney Gerard Had Again "Walked"—Nothing Resembling "Stair & Havlin Circuit"—Running Columbia Circuit for 25 Years—Going to Continue

New York, July 19.

Editor Variety:

I am back from Maine where I spent 10 days with Charlie Sparks Circus. While I was up there driving an eight-horse team in parade, making sideshow openings and concert announcements, the broadcasters have been busy on "Columbia Beach."

Every fellow I met between the Grand Central station and my office told me who was and who was not going on the Columbia Circuit next year. That is a coincidence.

While I was up in Maine running Charlie Sparks Circus, these birds down here were running the Columbia Amusement Co., so I guess I will have to take hold again and run it myself for a while longer.

Old Friends Back

In the list of shows you will note that my old friend Dave Marlon has come back; Jimmy Cooper has come back; Mollie Williams has been out and in since I left, but she is back, and the "Slider" is polishing up his shoes and tells me he is going to do some slides that have never been done before, and last but not least, Maurice Wainstock is going to have a show of his own. If that is not going some, I would like to know.

When I came to my office this morning, it reminded me of an old home week. All of the outs were in and only one of the ins was out. My friend Barney Gerard has gone where the woodbine twined. This is the second time Barney has taken a run-out powder on me and I hope this time he has gone for good. The only thing I wish him, besides a new pair of running shoes, is good luck—not the kind however that he had on the Shubert time or with his vaudeville time or his picture time or any other old time away from the Columbia Wheel—but real, pure, genuine, good luck, and that will be all for Barney.

"Burlesque" Remains

We are not going to abandon the word "burlesque." We are not going to revert to past decades and revive anything resembling the once-famed Stair & Havlin Circuit, except to interest George Nicolai. We are diversifying our entertainment for next season. This experiment proved so satisfactory last year that we have decided to go further and introduce cartoon comedies that are basically burlesque, musical comedies, all colored shows, "black and white" offerings, mystery plays and a male and female minstrel show combined, with the tried and true Columbia Burlesque dominating the list of attractions.

I don't know whether you realize it or not, but we are entering into our 26th season of Columbia burlesque. One of my very best friends (and I will not mention his name because you might not print it), made a very great success of his quarter century in his line of entertainment and I am going out and try to beat him and if I do it may tickle you to death.

25 Years

This coming season, in my opinion, will be more successful in every way than any like period since the phenomenal prosperity of war times. For 25 years I have been at the helm of the Columbia Wheel and I feel confident to forecast conditions as reliably as any showman can sense what the future holds in store.

Now don't think we have lasted 25 years through ignoring the changes in show business. We have kept burlesque reputable as far as we have been concerned. We have increased the size and attendant expense for our shows as fast as increased business warranted the advances. Burlesque is our line and we shall continue in that line with the extra embellishments for the coming season.

Montreal-K. C. Out

The Wheel itself will be condensed. Kansas City and Montreal

are out, thus conserving the expense of travel. We are going to play some split weeks and six one-night stands which will be walking jumps: Syracuse, Utica, Schenectady, Albany, Bridgeport, and so on. In Toronto we are going back to the Gayety theatre. We are spending a pot of money in Toronto and when we get through, it will be the prettiest burlesque theatre on the route.

And now to ease the minds of what with the circus we used to call the "cook house gang," here is a partial list of our shows, in fact all the shows except three, which are yet to be allotted:

Columbia's Shows

Dave Marlon's Own Company.

Jimmy Cooper's "Black and White Revue."

"Bozo" Billy Mack with "Follies of Broadway."

Mollie Williams' Latest Revue.

Hurtig & Seamon's "Lucky Sambo."

Abe Reynolds in "Give and Take."

Jack Reid's "High Flyers" (with Captain Ray's Diving Girls and Seals).

Jermom's "Sporting Widows."

Jermom's "Big Sensation."

Lew Talbot's "White Cargo."

Lew Talbot's "Gorilla."

Hurtig & Seamon's "4-11-44."

Dave Sidman's "Wine, Woman and Song."

Cain & Davenport's "Dancing Around."

Ed Daley's "Broadway Brevities" (with Mike Saks).

Ed Daley's "Rarin' to Go."

Gus Hill's "Bringing Up Father."

Gus Hill's "Light Wines and Beer."

Frank Gazzolo's "Kosher Kitty Kelly."

Jack Goldberg's "7-11"

John W. Vogel's "Male and Female Minstrels."

"Sliding" Billy Watson's "Big Fun Show."

Matt Kolb's "Night Life."

Wainstock's "Powder Puff Frolic."

Sim Williams' "Uncle Tom and Eva in Burlesque."

Fred Clark's "Let's Go."

Irons & Clamago "Mutt and Jeff."

George Rife's "New York to Paris."

George H. Nicolai's "Mercenary Mary."

Harry Strouse's "Derby Winner."

James Thatcher's "Around the World Revue" (with the Lander Brothers).

Ed Hutchinson's "Not Tonight Josephine" (with Florio-Florile).

Hurtig & Andrews' "My Girl."

Sam A. Scribner.

New Types

Among the Columbia attractions enumerated by Mr. Scribner for next season are several revived burlesque titles, such as "Wine, Woman and Song," "Sporting Duchess," "Big Sensation" and "Derby Winner."

Shows of a type new to Columbia burlesque and nearly all reproduced are "Gorilla" (dramatic), "White Cargo" (dramatic), "My Girl" (musical), "Light Wines and Beer" (comedy), "Kosher Kitty Kelly" (comedy), "Uncle Tom and Eva in Burlesque" (travesty), Vogel's Minstrels, "Night Life" (type unknown), and "Mercenary Mary" (musical).

In colored and black and white shows (burlesque) are Jimmy Cooper's Revue, "Lucky Sambo," "4-11-44," "7-11," and "Uncle Tom," "Rarin' to Go," "High Flyers."

"My Girl" sounds entirely new for the wheel. It was a musical production of Lyle Andrews of two seasons ago, written by Harlan Thompson and Harry Archer. For the Columbia circuit it is being jointly produced by Mr. Andrews and Jules Hurtig.

New producers mentioned are Frank Gazzolo, John W. Vogel, I. Wainstock, George H. Nicolai, James Thatcher, Ed Hutchinson and Andrews

OLYMPIC STOCK

(New York)

Ida Know..... Evelyn Whitney
Ima Wineguy..... Dollie Davis
Lotta Jaz..... Opal Taylor
Wina Twinter..... Betty June Lee
Upson Downs..... James K. Francis
Wound D. Town..... Tom Phillips
Shorty..... Dick McAllister
Herman Ludwig..... Johnny Weber
Smalls..... Walter Brown

Even in stock, and summer stock at that, it doesn't often happen that a burlesque show reveals so little ingenuity in bit, number and stage effect. This arrangement, credited to James K. Francis and Billy Koud, is the thinnest kind of stuff, both as to material and production.

A lot of it is apparently pure ad lib, while the only players who have any semblance of experienced method are Walter Brown, doing a sort of hybrid of Dutch and Hebe with eccentric angles, and this same Francis, a first rate straight man. Tom Phillips also plays straight, doing well, but with little chance to compete for prominence.

On the production side this much must be acknowledged. Whoever it was that assembled the costumes is probably the world's most resourceful provider of designs and colors in brassieres.

There are 16 chorus girls, all young and of good appearance. They have in two hours a greater variety of brassieres than you'd imagine were manufactured. Nothing but these accessories of the toilette and certain frivolous garments resembling small boys' bathing trunks stand between the women principals and chorus girls and mother nature herself.

What the show offers for the price at the gate is four principal women, all vehement blondes, and 16 chorus girls who appear for two hours or so in the last sub-division of clothes and wriggle, twitch, shake and shimmy without end. A change of costume means the substitution of a pink brassiere three inches wide, for one of black velvet, two inches wide. The same goes for the principal women, except that from time to time they release for viewing different areas of their undraped figures. One, apparently Opal Taylor, wears a scant apron front and back, giving an uninterrupted view of plenty of bare hips.

It is hard to identify the different women from the program as the numbers sounded all alike, same steps went with all of them and the running order on the program hadn't a thing to do with the proceedings. There isn't a dancer in the troupe who can do anything with her feet. The dancing is all done between the waistline and the knees, like the full stroke in golf, only in a more emotional mood. It is doubtful if a burlesque outfit ever revealed quite the same richness of imagination in dramatizing the female mid-riff.

From 8.35 to 10.40 these girls put the equatorial zones of their anatomies through the most astonishing maneuvers. You wouldn't believe it possible for a girl to express so much agitation, excitement, tension and impulsiveness without using either hands or feet.

That's what the gang came for. At one point a spare blond girl named Geneva Garrett tried to sing a ballad, but Comic Brown interrupted her, explaining that "They're all young fellows out there and they didn't come here to listen to ballads." Whereupon the chorus went into another carnival of twitching. Brown had it right. So they organized the shimmying into a pick-out number for the first part finale, and the audience didn't want them to stop.

To make this showing more intimate and chummy, they used the double run-way, dear to the hearts of the Olympians, overtime. The runways were in continuous use. Why bother to stage a clever burlesque show for a single week, when shivering, undulating chorus girls serve the same purpose at a nominal cost of effort and expenditure.

Except for Brown, who knows his business, there is very little humor among the comedians. Instead they depend upon knockabout, violence and smutty dialog. Shorty McAllister, in red nose eccentric get up, has a couple of funny minutes, but they grow out of assault and battery, while Johnny Weber is handicapped by playing Dutch also, and being overshadowed by Brown.

The women, as observed, are all blondes, and not to be identified by the program listing with any certainty. So they may be referred to as the Spare Blonde (probably Miss Garrett, promoted from the chorus); the Ample Blonde, the Ranky Blonde and the Trim Blonde. They all work alike and are interchangeable, except that the Trim Blonde was probably the most intimate and confidential in her dressing.

Much more important were several of the girls, notably a shapely me-

LADIES OF THE ENSEMBLE

By ROSE ADAIRE

Sherry Pelham is with "Kitty's Kisses."

Gertie and Mary Young, Anita Banton, Alice McDonald and Renee Laurie, "Vanities," had an outing at Luna Park. Sunburn by all.

Polly Luce and Eleanor Brooks have beautiful new permanents.

Doreen Glover and Rose Mary Haynes, out of "Vanities."

Elleen Adair had her pocketbook stolen while shopping. She lost \$25, string of pearls and keys. The \$25 was in cash.

Marion Dale is with "Americana."

Anita Banton, "Vanities," sports a new style hair cut.

Flo Brooks is with "Scandals."

Gertrude Cole has left "The Girl Friend" to join "Cocoanuts." The girls gave her a farewell party.

Valma Valentine vacating vaudeville. She will conclude her tour in Detroit next week and return to New York.

Agnes O'Loughlin, home in Cleveland for some time, has joined "Scandals."

Ethel Maye, new to "The Girl Friend," spent the week-end in Boston at her home.

Dorothy Brown is mourning the death of her police dog.

Beth Milton has joined "The Girl Friend."

Margy Bailey has a new kitten to keep her little dog company.

Betty Wright is with "Queen High."

Edith Martin is in Boston to help her mother move. Then she will return to the bright lights.

Dottie Gray is leaving "The Girl Friend" to go vacationing.

Gladys Pender had a tonsil operation.

Carol Lyn ("The Girl Friend") has turned modiste. She makes the adorable summer frocks and has enough orders to keep her busy for some time.

PRODUCING CORP. DISSOLVING

The Columbia Circuit Producers, Inc., not functioning for some time, has filed a petition with Supreme Court Justice Mahoney for permission to dissolve.

The petition is signed by George Dresselhouse, Henry C. Jacobs, Barney Gerard, Joseph Hurtig and George Peck, a majority of the directors.

KITTY WARREN LOST TONSILS

Kitty Warren underwent an operation for removal of tonsils in Buffalo last week.

Miss Warren has withdrawn from the burlesque stock there and will rusticate for the next three weeks, prior to beginning rehearsals in Ben Levine's Mutual show, "Smiles and Kisses," which she will lead again next season.

Minsky's New Opening Dates

Another switch has been made in the opening dates of Minsky's trio of stock burlesque houses, with all set back two weeks beyond previous dates set.

The Apollo, Harlem, and National Winter Garden, also in New York, will open Aug. 27. The Fulton, Brooklyn, will get under way Sept. 10.

Diggs in Detroit

Arthur Diggs has relinquished his post as manager of Lena Daley's Columbia Circuit show to become manager of the Gayety, Detroit, next season.

Sammy Clark Managing Watson

Sammy Clark will manage the "Sliding" Billy Watson show (Columbia) next season.

Edythe Nicoll Sill, society girl of Albany, N. Y., is going on the professional stage and has been engaged for a forthcoming musical comedy to be put on by a new producing firm. Around Albany Miss Sill often did concert work.

Charles McGuire, former property man for Robert Kane, succeeds Clarence Elmer, assistant casting director to Joe Boyle. The Kane company may move from the Cosmopolitan studio to the Biograph plant in New York.

dium of brunet coloring and a stalwart blonde of obvious youth, both of whom danced with astonishing vigor and persistence for the more than two hours of show. It was the energetic girls and what they didn't wear that made the show for local purposes.

Undeniably tough on the Masked Marvel, muscle dancer, billed as the feature of the proceedings. She had to come on at 10:30, right at the end, and follow all the naked wriggling that had gone on for the preceding two hours and was expected to deliver a shock to the now sated and jaded audience. It couldn't be done. She did her best, in a resigned sort of way, and they dropped the curtain hurriedly, calling it another night.

Thursday night of last week the house was very little short of seating capacity (740).

Trocadero, Philly, Involved

A bill in equity has been filed in Philadelphia by Herbert W. Sakus which asks that a receiver be appointed for the Trocadero Amusement Co., operator of the Trocadero, stock burlesque house.

John Gillilan, president; Morris Bobman, treasurer, and Sidney Martin, secretary of the concern, are named as defendants.

The corporation holds a franchise in the Mutual Circuit. The debts of the concern amount to approximately \$6,000, it is said.

The Trocadero has been playing stock burlesque since the close of the regular Mutual season.

Engagements

Harry West has completed the roster of next season's "Good Little Devils." It includes Bobby Wilson, Charles Quinn, Ed. Griffin, Ray Hart, Frankie Moore, Reggie White, Jewel Carlton and Melva Clark.

Sam Morris' Mutual show will be recaptured "The Big Parade of Burlesque" next season. Among the principals signed are Harry Jackson, Agnes Nichols, Elsie Dwan, Bobby Gregory, Ward De Von and Mae Lorraine.

Kitty Madison will retain "Jazz-time Revue" as title of her next season's Mutual instead of changing as previously reported. The supporting cast will include Mitty De Veere, George Hill, Billy Earl, Irving Jacobs, Mae Leona and Marjorie Joyce.

Grif Williams and Ed. Jordan have completed the cast for next season's edition of "Tempters" (Mutual). It is headed by Jordan and includes Elsie Raynor, Art Mayfield, Alma Henderson and Leonard Kramer.

The completed cast of "Parisian Flappers" (Mutual) set this week includes Stella Morrissey, Joe Barton, Florence De Vere, Frank Anderson, Dick Richards and Frankie Wells.

Morris Wainstock has completed his line-up for "Powder Puff Frolic" (Columbia) next season. It includes Ernie Mack, Billy Fields, Ralph Sanford, Nat Traymore, Larry Kramer, Harry Rooney, Frances Ryer, Peggy Ray, Mary Connors, Victoria Youngman and Marie Amboy.

The cast for next season's edition of "Let's Go" (Columbia) includes Eddie Hall, Charles Marshall, John Grant, Dean Newton, Babe Healy, Be Almond, Ray Le Annee and Gladys Ladd.

Jake Potar has lined up his cast for next season's "Kandy Kids" (Mutual). Among those signed are Opal Taylor, Harry Pepper, Jackie Anderson, Evelyn Whitner, Charles Fritcher, Hughie Mack, Richard Tyle and Mardock Sisters.

Gayety at Toronto

Gayety, Toronto, will replace the Empire there as the stand for Columbia Circuit attractions next season.

The latter house will be sublet for dramatic stock.

BOZO' SNYDER REMAINS ON COLUMBIA WHEEL

**Looks Like Legal Battle with
Barney Gerard on
One End**

Bozo Snyder is not going to the Mutual Burlesque Wheel with Barney Gerard. That became known when an announcement was placed in this issue of Variety signed by Bozo, to that effect, adding the comedian will remain with the Columbia Amusement Company (Columbia Burlesque).

It is thought the Snyder advertisement will precipitate a legal controversy over Bozo's services. Barney Gerard is reported to hold Snyder by a contract with two years or more of it yet to run. This contract, from accounts, restricts Bozo Snyder from appearing under other management meanwhile than Gerard's, but, it is claimed, does not prohibit Snyder from playing under his own management.

Gerard's Claim

The Gerard claim is said to be that he has Bozo Snyder under an exclusive agreement from which he can not escape nor appear elsewhere.

Gerard lately announced his withdrawal from the Columbia Wheel after an association with it off and on for over 20 years. During that period Gerard has been "building up" Bozo Snyder until he reached the single star drawing honors of the burlesque circuit. With Gerard's desertion of the Columbia, for the Mutual, it was presumed Snyder had been included.

\$50,000 Guarantee

Gerard is said to have been guaranteed by I. H. Herk for the Mutual Wheel a net profit of \$50,000 within two years while on that circuit. It is unknown if Gerard must deliver Snyder to comply with the guaranteed agreement. Gerard's "Follies of the Day" is also an established Columbia Burlesque title and draw-

TICKET MANIPULATION

(Continued from page 35)

tickets. As speculators were willing to give \$40 to \$50 for such pasteboards, the boys who pampered the promoter actually got tickets valued up to \$600. There is no actual knowledge of newspapermen selling tickets given to them, however.

The policing was good and bad. Mounted men and traffic cops speeded motor cars, and congestion at the bridges was quickly dispelled. Around the park pedestrians were roughed plenty. City officials arriving with motorcycle cops for escorts crashed through the crowds, mounted police rushing the fans too. Because of a single file system of entering the park, thousands of ticket holders were held up. It took some people over an hour to get inside.

Bridgeport fans had no easy time getting tickets. The mayor of Delaney's town announced he would secure tickets and place them on sale up there so rooters would not be stung by specs in New York. It is claimed the mayor received word that an allotment had been made for him, but the tickets were never received. The operator of a bus line to New York appears to have "done business" and was offering \$7.70 tickets for \$10 in Bridgeport. It was case of the runaround again.

ing card, moving to the Mutual's list.

One report is that the Columbia may have a "Follies of the Night" on its circuit this new season.

At present the Columbia is starring Bozo Eddie Mack at the head of a Columbia show for next season, according to the announcement. The Bozo name was given to Mack last season with the story that he was being groomed to succeed Snyder if the latter departed. Gerard had been expecting a picture offer for Bozo Snyder to appear in comedy films.

No one could be located yesterday who would admit any knowledge of the Bozo Snyder position nor if he is acting independently or in concert with a Columbia manager or producer.

Summer Stocks Biz Poor

Stock burlesque as summer entertainment has outlived its vogue, according to a check-up on this season's ventures. Of the resident outfits attempted since the closing of the regular burlesque season, but few survive and still fewer claim a profit.

Despite low hook-ups and cheap shows, with performers working on summer salaries, the only one benefiting on the summer stocks is the theatre landlord.

At the beginning of the summer season there were nearly 50 summer stocks in operation. About 20 remain running from week to week.

Regular wheel stands trying the stock scheme for summer for the first time this season have been permanently cured. Most figure it a bad move and one which may effect the business of the regular shows in the early weeks of the new season.

These managers claim that a 35-week regular season is enough burlesque for any house.

Will King Takes

Pantages, Portland

Los Angeles, July 20.

Will King has leased the old Pantages house in Portland, Ore., from Warner Brothers who take possession Aug. 1. He will pay \$5,000 a month for the four walls, capacity 1,300.

King's first musical comedy stock show will be presented about Oct. 1. Pantages will move his vaudeville to the Hippodrome while Ackerman & Harris, who have been operating this house, will take possession of the Baker.

This will be the first engagement for King in Portland after a 20-year career on the West Coast.

Lois Syrell has left the Beaux Arts, Atlantic City, show to star in a Harry Royce flash act.

Rube Bernstein Bankrupt; Owes \$13,000; Owns 0

Rube Bernstein, erstwhile Columbia burlesque producer and now actively connected with the Mutual Burlesque Association, also the Mutual Booking Offices, went into voluntary bankruptcy Saturday, admitting debts totaling \$13,090 and assets of \$200, considered exempt as personal apparel.

The chief item is for \$6,485 due the Mahieu Costuming Co. Other debts are for costumers and printing bills.

George Jaffe, Lyceum theatre, Pittsburgh, is down for \$1,350 and the Mutual Burlesque Association, whose booking office Bernstein is now conducting with Emmett Callahan, is a creditor for \$200.

Bernstein for a number of years was a franchised Columbia producer, his "Bathing Beauty Revue" being a standard. He switched later to the Mutual and with Callahan has been operating the "Bathing Beauty" show also.

Columbia Reinstates Singer

Jack Singer will return to the Columbia Circuit as a producer next season, awarded a franchise this week.

Singer will sponsor a revue titled "The Merry Whirl," a former title in burlesque.

Singer was among the Columbia producers swinging over to the Shubert units, which made him eligible for Columbia's "poison list." Last season Singer operated a Mutual show. At present he has a burlesque stock in Syracuse.

William J. Riley, legit show manager, is general manager of eastern distribution for Al Film Service.

Fred Schafer, formerly assistant exploitation manager, United Artists, is now in full charge of the exploitation department, and also handling the assigning roadman.

Eastern Colored Beauty Contest Is Possible

As a result of a beauty contest held in Peoria, Ill., that city claims to have two colored feminine beauties, Lorraine Woods and Sarah Alexander, with De Loyd Barnes, Springfield, Ill., given third place in the judging.

Meanwhile the "International colored beauty contest" as held in the Peoria armory is for the moment given full import, but eastern colored folks and—especially in New York and Jamaica, claim that none of its famed beauties were represented.

An eastern beauty contest may be held and the winners pitted against the Peoria champs.

And at the same time the east will dig up a pair of Charleston experts that will issue a challenge to the winners at the Peoria exposition, Marguerite Bailey and Sanford Kelly, also Peoria steppers.

CHEATERS IN SQ.

(Continued from page 1)

it was a phoney, called for his boys to start socking. They did. Seven of the operators were soundly thrashed.

Lellani later claimed he got his money's worth.

The monte men have been known to operate around the garment centre, 7th avenue at 37th and 38th streets. They work the game there on an opened newspaper and take the workers at noon hour. Many of the suckers sport dialects and never heard of the game.

\$20 Daily for Shills

It isn't all gravy for those who operate. Shills and look-out men are paid \$20 a day. Recently the Negro took a customer for \$30 and fearing a squawk, let the man win \$5 back. The mark wanted to continue but at a signal a shilliber warned: "Look out, the cops" and the game folded up.

The shell game is being worked near Broadway too. It is claimed the card men have been arrested but there never is any evidence, the cards being torn up and witnesses ashamed to appear.

NOTICE TO THE BURLESQUE WORLD AND "BOZO" FANS

The articles that have appeared in the trade papers stating that I was going with the Mutual Circuit are untrue.

I am NOT going on the Mutual Wheel but I am going to stay with the COLUMBIA AMUSEMENT CO., where I made my reputation and where I belong.

TOMMY BOZO SNYDER

THE SILENT COMEDIAN

OR

THE MAN WHO NEVER SPEAKS

VARIETY

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50 YEARS AGO

(From "Clipper")

The standing of the baseball league clubs, following the campaign in the west which had helped the inland clubs, was as follows:

Athletics
Boston
Chicago
Cincinnati
Hartford
Louisville
Mutual
St. Louis.

G. W. Torrence, press agent for William F. Cody (Buffalo Bill), advertised that inasmuch as the plainsman was in the field, acting as chief of scouts for Gen. Carr's command, he would not be available for the stage for some time.

Letters from scores of amateur baseball teams around New York addressed to the "Clipper" seeking matches and the paper's columns were the medium for this activity.

The leading story of the week tells of unprecedented heat which killed the summer resort business, particularly that of Long Branch, the Atlantic City of the day. The Centennial in Philadelphia also took crowds from the seashore. The temperature had been up to 93.

The "Clipper" did much to popularize the short story. Half a dozen appear in each issue. Probably the first American publication to run short stories. Another feature was a department of miscellany made up of reprinted play bills. One has to do with the first stage appearance in the east of "the western star," Maggie Mitchell. Another tells of the first New York appearance of Band Leader Pat Gilmore.

Engagements for the Olympic Dramatic Stock were announced as follows: J. R. Grismer, leading; C. T. Nichols, leading heavy; Louis J. Mestayer, first old man; Harry Pearson, walking gent; C. W. Kembley, responsible business; Hatty Hastings, walking lady and Lucille Adams, responsible.

They did things on a large and sweeping scale 50 years ago. The billposters held their national convention at Cooper Union, New York city. The treasurer reported receipts by the organization of \$261, and expenditures of \$252; balance on hand, 9 berries. Perhaps they were kidding when they elected George W. Bill of Toledo, treasurer.

A star named May Howard advertised the start of her season in September in "Solid Silver" and "Stricken Blind."

No advertisements in the paper dealing with the virtues of hair tonic, but A. L. Smith & Co., of Palatine, Ill., had a preparation that they guaranteed to grow a mustache.

Louis Davis, leader of the St. Charles theatre, New Orleans, took advertising space to deny he was a married man.

15 YEARS AGO

(From Variety and "Clipper")

They haven't begun to talk about preventing invasion of the British stage by Americans by an act of Parliament, although there were five American acts on the Palace, London, bill that week. Another American was at the Palladium.

Pauline Chase, famed in the States as "The Pajama Girl," tried vaudeville at the Coliseum, London, but was a flop in a Japanese sketch.

John Phillip Sousa was on a tour of the world but was due in Vancouver, B. C., early in September.

Fay Templeton had been in re-

INSIDE STUFF ON PICTURES

Jules E. Mastbaum, president of the Stanley Company (Philadelphia) sailed Saturday on the "Majestic" for Europe. Mrs. Mastbaum accompanied him. It's an annual trip for the Mastbaums. Abe L. Einstein, the very energetic publicist for the Stanley Company sent out a nice and readable announcement about Mr. Mastbaum's trip. But Mr. Einstein is in Philadelphia most of the time. He doesn't get the New York impression of Jules E. Mastbaum. Here it is, for Abe or anyone else.

In New York two things are always spoken together. One will say: "Do you know Jules Mastbaum of the Stanley Company?" and immediately some one will answer: "He's a great guy."

Another impression is that Mastbaum comes pretty nearly being the biggest man in private life in Philadelphia, as a civic organizer and public spirited citizen; also that his influence is not wholly confined to the city of Philadelphia but extends into state politics, not only in Pennsylvania but adjoining states.

While the Mastbaums as hosts are gaining a wide rep, whether as a duet in their own home or city, or singly, and away. Just before sailing Mrs. Mastbaum was held up an ideal hostess in Atlantic City. That's a place where you have good ones to beat. While Jules is a single-handed host is probably international.

It's Mastbaum's political influence and standing that have led to many believing that before many years, if heads of large picture circuits will follow the Mastbaum lead in "mixing," picture interests will become powerful beyond all expectation in the local, state and national politics of this country, on either or both sides of the fence.

Any industry as big as pictures and dotting the country as it does must gain strength. It might be a guess that maybe that had something to do with Will Hays accepting a 10-year contract of renewal as "Czar." There may be more in that than may be seen. It can not be the large salary that altogether influenced Bill Hays to tie himself up for 10 years. Anyone aware of where Hays has been traveling in New York City and with whom must have decided that if Hays picks pictures for a 10-year future in preference to what he could have had that astute guardian knew what he was doing.

Which is quite a debacle from Abe Einstein's innocent press announcement of his boss going to Europe for six weeks "to look over conditions." Abe can use any part of this, written on a damp night to radio accompaniment.

Fox's expected improvement in picture production of regular releases has arrived, if Fox's most recent two films are to be accepted as a forerunner of its season's product. They are "Fig Leaves," reviewed in Variety two weeks ago, and "The Family Upstairs," reviewed in this issue.

Caught by a reviewer of 15 years' experience in critically watching pictures, the reviewer mentioned the sudden excellence of these Fox pictures, the same reviewer seeing both in the Fox projection room (New York).

Winnie Sheehan made a statement privately when leaving for the coast that he intended to show the picture field that Fox could vie with any picture maker. If Fox maintains the standard set by these two films, Mr. Sheehan will have made good.

"The Last Frontier" completed by P. D. C. has had a most hectic career. The late Thomas Ince started preparations for it over three years ago. He sent an outfit to Canada to obtain shots of a big buffalo hunt being staged. Shortly after Ince's death, Hunt Stromberg bought the rights to the picture from the Ince Estate but when he washed up with P. D. C., the latter organization in turn bought Stromberg's interest.

Even with the big advance overhead chalked up against the production, George Seitz, director, was able to make the picture under extreme difficulties within the shoofing schedule and estimated production cost. Seitz took his company to two locations in Wyoming and Arizona. He ran into much rain and cloudy weather, in addition to having trouble with the Indians from the reservations necessary for various sequences.

All the talk about independents making pictures in the east seems to have shot along the rumor boggy from recent shifts in independent producing plans. It is said that Sam Saxe had the stage all set for the making of eight pictures but that Saxe found production making more advantageous on the coast.

Advices from Atlantic City would seem to indicate that there is a rift in the happiness of young Phil Plant and Constance Bennett whom he recently married. The Plants were at the shore with one of the younger members of a department store family and a considerable party was at the Beaux Arts.

Following the publication in the Baltimore "Sunday Sun" of a story on J. J. McCarthy and his work in handling the "Ben-Hur" and "Big Parade" showings, McCarthy received a letter from a Baltimore boy wanting to be adopted. The letter was on the level and came from a fellow who claimed that with the right sort of sponsorship, there was no limit to his ability.

tirement for two years and resisted repeated pleas to return to the stage. At length she was prevailed upon, and was sent to open in vaudeville at the Majestic, Chicago.

Wilkie Bard, English comedian, was weakening in his determination not to visit America. He had refused \$2,500 a week but it was said had listened to Percy G. Williams' invitation to spend four weeks. (He did appear in New York later.)

Major James G. Doyle, midjet actor, refused to stay away from the Chicago office of the White Hats, the Major being an insurgent. They called two traffic cops to eject him.

Henry B. Harris signed Harry Pilcer for the Folies Bergere, New York. Pilcer was a young dancer who had been exploited in several vaudeville production acts by Lasky & Rolfe. It was during this engagement that the association was made with Gaby Deslys that lasted until the death of the French woman. When she returned to Paris, Pilcer went with her and has visited the States only three or four times in the long interval.

Nellie Revell was in Mt. Clemens, Mich., under treatment for rheu-

matism, preparatory to taking up the season as Percy G. Williams' publicity director.

Felix Isman leased the ground adjoining the Globe Theatre on the north to the Philadelphia Baking Company as the site for a restaurant. It was thus the Automat was ushered into Broadway.

Vernon Castle returned from England to resume his part in "The Hen Pecks," bringing with him his bride (Irene Castle) and, because she had stage aspirations, it was related "she will be given a small part in the company."

Lee Harrison was manager for Valeska Suratt, former partner of Billy Gould, who had the season before entered into stardom with "The Red Rose" at the Globe.

Bessie McCoy was playing during the summer in Ziegfeld's "Follies," "loaned" by Dillingham, for whom she would star again in the fall.

Hilda Spong, dramatic leading woman, was sailing for a three-year tour in Australia, after which she proposed to buy a place in Surrey and retire from the stage.

The scarcity of attractions began to worry the one-night managers.

RIGHT OFF THE DESK

By NELLIE REVELL

Goody goody, how glad I was to read in last week's Variety that they aren't going to build that theatre on 46th street just back of Mr. Freilberg's Hotel Somerset. It isn't like me to retard progress, but this news was welcome to me and everyone else who occupies one of the southern-exposure rooms at the rear of the hotel.

From these rooms there is something that doesn't exist very commonly around Times square—that's a view. From my window I can see four blocks to the south, and even further to the southwest and the southeast. I can see the Claridge hotel—there's a milk bottle on one of its window sills this moment—and the Bond building and the State building. And I can see the busy—some of them—workmen on the new Paramount building. To say nothing of being able to check up on the office bunch at Variety.

Possession of such a room in this section is so much a rarity that as soon as I moved in I fixed it up as a real home, with plenty of books on the shelves and pictures on the walls. Now I'm relieved to know that I can count on it being the home with a view for a while longer. It's an ill wind that doesn't blow sunshine into some window.

Stella Karn, the publicity impresario for Feist's, and also for Paul Whiteman, says she feels as though she had been the objective of a bayonet charge by the Medical Corps. About a month ago she had her tonsils shingled. Just as recovering from that she checked up on her appendix, found one too many and went to the Knickerbocker hospital, 131st street and Convent avenue, to find out what they were going to do about it. They did it and I am glad to report that both Stella and the doctors are doing as well as could be expected.

Like the newspaper axiom of the man biting a dog being news is the case of Mary Rehan. It wouldn't be hard to find lawyers who think they would like to be actors but when you find an instance of an actress who decides to be a barrister—that's news.

Miss Rehan is affectionately recalled by theatregoers and members of the profession. She appeared in many New York productions several years ago and was one of the organizers of the Stage Woman's War Relief. At the close of the war her name disappeared from the theatrical lists to reappear on the roll of the graduating class this spring at the law school of St. Lawrence University in Brooklyn. Not content with just getting her diploma she has also taken an appointment as an assistant federal attorney.

Ever since the physicians restored my automobile-riding license, I have been passing every now and then a certain vacant lot on one of the main Long Island roads. That lot has been vacant ever since it was made, according to appearances, though it is on a corner and seems to be one of the choicest along the road. Naturally, I have wondered why someone doesn't grab it for a fine house.

Last week a friend drove me out that way again. As we neared the corner, I spied a small sign erected on it. The letters were too small to read from the car so we despatched the chauffeur to find out what it said. And this is what he discovered:

There, little vacant lot,
Don't you cry!
You'll be a gas station
By and by.

There are indoor, outdoor and in-outomobile sports. One of the most popular of the latter class used to be auto-poker, using the license numbers to draw from. However, I've found a new auto-sport and the unique thing about it is that it can be played by anyone, young or old with any other person, no matter what their inclinations, attractiveness or willingness to risk death from one-armed driving. All a person has to do is to be able to read. It's a better vision test than all the charts at the oculists.

It consists of collecting humorous signs seen on the departing end of passing or passed flivvers. Here is the crop of one week's riding for me:

"The Tin You Love to Touch."
"True Love—It Never Runs Smooth."
"Lincoln's Poor Relation."
"Plenty of Room Ahead—Don't Push."
"Yours Is a Good Car Too."

Trying times for Beverley Sitgreaves or, to be exact, trying-out times. Recently she returned from an out-of-town trial of a play called "Two Worlds" by Howard Osborne. When that was put in the refrigerator for fall consumption, she was immediately cast for a part in "Help Wanted—Female," yet to be tried out.

Miss Sitgreaves has a charming younger sister, Marion, whom we used to see in New York productions a few years ago. But she felt that the stage had claimed enough from her family in the person of talented Beverley. Some years ago Marion embarked on a business career which has not only promised but also delivered success.

Broadway has said good-bye to many people but it has missed none more than it will feel the departure of the Rev. Martin E. Fahy, Chaplain of the Catholic Actor's Guild. He has been appointed pastor of the Church of Our Lady of Mount Carmel at Tuxedo Park, N. Y. It is probable his new charge will keep him so busy Times square will see his face much too rarely.

There can be and is no debate about the wonderful work Father Fahy has done on Broadway and his admirers number all who have met him, of any faith. His fund of sympathy and understanding for those in trouble seemed unlimited, bottomless and no minister of the gospel has ever gotten closer to the real heart of the profession.

Tom Gorman, formerly manager of the Hippodrome, is to return to the Hippodrome when it reopens.

McIntyre and Heath have played farewells and "last tours" but they evidently weren't one-way good-byes. Since, to celebrate their golden anniversary in the show business—that means the fiftieth, doesn't it?—they have entered the cast of the "Greenwich Village Follies." Whatever verdict is handed down on this edition of the Jones & Green show, nobody can say it has an amateur cast.

The road is soon to have its chance to see Oriental life in the raw—very raw—judging by the fact that A. H. Woods is beginning to cast a road company of "The Shanghai Gesture." Valerie Borge has been given the script to read with the possibility that she will have the role of "Mother Goddam," played in the New York by Florence Reed.

The Three R's—Rum, Romanism and Rebellion—once defeated a presidential candidate, but according to the New York "American's" comment on safety figures the three H's are apt to defeat anyone. They are Hooch, Hugging and Haste.

BACKER'S CLAIM ON 'SEX' DISMISSED BY COURT

Demanded Return of \$2,000 Investment—Claimed 25% of Show Was for Profit

Harry Cohen and Max Kolmes, who originally invested \$2,000 with James Timony in Mae West's play, "Sex," lost their claim for an injunction and a receiver upon Justice McGoldrick's ruling the plaintiffs "do not sustain the burden of showing themselves entitled to the extraordinary remedy of a receivership."

Timony needed funds for his show and ceded 25 percent of it for the \$2,000, the stockholders at the premiere asking for a return of their investment. Timony gave back their money in relinquishment for all claims, but Cohen and his associate contended that the \$2,000 was "on account" of the profits. They asked for a further accounting.

"Sex" flopped at first, despite its "dirt," because of an understanding among the reviewers on the dailies to ignore that part of it. The New York Evening Graphic "opened up" with the result the other dailies similarly spilled the publicity on the "dirt" end, the show at one time grossing \$16,000 in the week in the small Daly's 63rd street.

"Sex" costs almost nothing to put on. It has an \$1,800 weekly overhead with the sharing arrangements 60-40, giving the Cort management an unusually good break. The show now is down to around \$8,000 weekly.

"Pre-Release" Legit Rights

Edward C. Colebrook has acquired chautauqua and lyceum rights to "The Half-Naked Truth" with the proviso that the piece will not be sent out until next season so as not to conflict with stock releases.

"BIRD" BEGINS ALL OVER

Champion Repeater to Have Road Cos. Under Grace Fendler.

Los Angeles, July 20.

Grace A. Fendler, who recently won her action over the rights of "The Bird of Paradise" from Richard Walton Tully and Oliver Morosco, co-defendants, announces the play will again be produced as a road show, with possibly two or more companies out in the early fall.

Production will be in association with one of the big Broadway producers.

NO "PUBLICITY" INJUNCTION

Chicago, July 20.

Rufus Le Maire's attempt at a "publicity" injunction, when the police sought to swear out warrants against the management of the Woods because of objections they raised to the nudity displayed on the posters in the lobby of the theatre, fell through.

The judge, appealed to by the management, refused to issue an injunction restraining the police from interfering with the production.

BACK TO ALMA MATER

San Francisco, July 20.

Gordon Davis, head of the dramatic department of Stanford University, is staging an elaborate production of "Hamlet" in modern clothes in the university Assembly Hall this week.

The role of "Hamlet" is played by Lester Vail, stage name of Lester Seib, a former Stanford man who has just returned from playing with Helen Mencken in "The Makropoulos Secret" at Charles Hopkins's Theatre, New York.

TELLER'S MUSICAL 'SONG BIRD'

Frank Teller is about to resume production with a musical, "The Song Bird," now casting. The new musical represents the collaborative effort of Will B. Johnston and Will Anderson. It will get under way out of town in four weeks.

SIR HARRY'S SOLE MISSION

Los Angeles, July 20.

Sir Harry Wood has arrived here from London for the sole purpose of directing eight concerts at the Hollywood Bowl.

The first one took place today (Tuesday).

Low-Best Even Less

It was printed in Variety last week that 36 people sat in the orchestra Saturday, July 10, performance of "The Merry World" at the Imperial. This was supposed at the time of writing to be the low attendance mark of that notably bad day on Broadway.

But the same show in the afternoon beat the low mark of 36, for in the afternoon there were but 25 people watching the Shuberts' "Merry World."

Calthrop, English, Walks Out of Show and Sails

Donald Calthrop, English actor, walked out of "The Merry World" at the Imperial, New York, Saturday, J. J. Shubert received a letter Monday dated at Boston from Calthrop stating he was sailing for England.

Shubert reported the matter to Equity and was informed that while Calthrop had left the jurisdiction of the association, the case would be reported to the English Actors' Association; should Calthrop return to this country he would not be permitted to play without settling with the Shuberts.

Calthrop appeared in a number of skits in the revue. Leaving without notice he placed the company in the position of seeking a hasty substitute.

Calthrop was under contract guaranteeing him eight weeks in "The Merry World." There was an additional eight weeks provided for, Shubert alleged he had exercised the option. Calthrop actually worked seven weeks.

Shubert claims he loaned the Britisher \$500 prior to arrival on this side but that at the actor's request only a portion of the money was held out from his salary, Calthrop claiming to be pressed with bills. The manager states \$300 is still due on the loan.

Flora Le Breton, Lead in 'Lady with the Lamp'

Washington, July 20.

Flora Le Breton (legit) is to play the lead in "The Lady With the Lamp," a new production of the life of Florence Nightingale.

Reviving 'White Collars'

Los Angeles, July 20.

Frank Egan will revive "White Collars," the Edith Ellis play that ran for 119 weeks at the Egan and closed several months ago to be replaced by "Charm."

While "Charm" was billed as a long-run successor to "White Collars," but held out for less than 10 weeks.

New Plays at 50c

The Broadway Theatre Guild Players' co-operative group playing the upstate New York towns under the management of William Dolfioff, closed Saturday after a four-week season.

They played new plays at a 50c. top.

2 COAST FLOOR SHOWS

Los Angeles, July 20.

Two new floor shows here. Lyman's Cafe Alabam, downtown, launched a white revue after months of black and tan entertainment. A newly opened resort is the Entertainers' Club in Universal City, opposite Universal Studios, where an all-star colored show, with Princess Pepper Pod's orchestra, provides the gaiety.

MISS RAMBEAU'S PLAY

Los Angeles, July 20.

Marjorie Rambeau, who returns this week from San Francisco, will leave shortly for New York, where she will open at the Lyric, September 14, in "Just Life," a new drama Sergie Aratuleff and his wife, Darry Welford, now here, will appear in the support.

"MAGNOLIA" UPTOWN

"My Magnolia," the colored musical which had a short and unprofitable existence at the Mansfield, closing Friday night, reopens at the Alhambra July 26.

The Alhambra date is for one week although business may determine an extension of house rental. Eddie Hunter will be replaced at the Alhambra by Dink Stewart.



DORYS LE VENE

The youthful American pianist who has sailed to the other side to fulfill European engagements.

Miss Le Vene is the owner of a unique record, having won a scholarship in the Juilliard Foundation competition; also another from the California School of Musical Arts, and the audition of the Stadium Concerts, among several hundred contestants.

At the Juilliard Foundation Miss Le Vene studies under the teaching of Joseph Lhevinne. She was a pupil of Isidor Phillip of Paris.

CASTERS PRODUCING

Casting agents are gradually invading the ranks of legit producers, probably as an out to maintain activity over summer.

The latest is Murray Phillips associated with Kathleen Kirkwood in "Bare Facts of 1926" at the Triangle, Greenwich Village.

Chamberlain Brown, another caster, is sponsoring "A Youth's Companion," while Leslie Morosco will be jointly interested with Jack Goldberg in the all-colored production of "Some Baby" to go out for a tour of the colored theatres next season.

AHEAD AND BACK

Mike Goldreyer is on the job again after being ill in bed for several weeks.

Bernard Sobel is back at his office, as press agent for Flo Ziegfeld. He was abed suffering with exhaustion for about a month.

NAZIMOVA GOES RUSSIAN

Alla Nazimova will return to the legit next season in "Katerina," by Leonid Andreyev, translated by Herman Bernstein.

The play in original form was presented here by the Moscow Art Theatre. It was also produced in London lately.

KARZAS' NEW ARAGON

Chicago, July 20.

This Thursday (July 15), Andrew Karzas, owner of the Trionon on the south side will open a new ballroom, Aragon, on the north side, half a block from the Uptown theatre.

Shows in Rehearsal

(AND WHERE)

"An the Way From Texas" (David Belasco) Lyceum.

"Cynthia" (Clark Ross) Unity Hall.

"Washington Heights" (Kohler & Wolcher) Unity Hall.

"The Push Over" (Daniel Kussell) Ritz.

"Our Country" (Shuberts) Cort.

"Nic-Nax" (George Mooser) Cort.

"Cowboy Crazy" (Lawrence Weber) Longacre.

"The Imaginative Girl" (Edgar Selwyn) Times Square.

"The Stolen Lady" (Golden & Wallach) Hudson.

"One of the Boys" (Sam Orange) Unity Hall.

"A Youth's Companion" (Chamberlain Brown) Cohan's.

"In Blows Nancy" (Schwab & Mandel) Martin Beck.

"Vandites" (Earl Carroll) Carroll Studios.

UNPROFESSIONAL CONDUCT ON STAGE IN 'BLONDES' PLAY

Edgar Selwyn Reported as Considering Starting Damage Suits—'Kidding' Alleged—June Walker and Frank Morgan Mentioned as Principal Offenders

IT COULD HAPPEN

Chicago, July 20.

The Dugan Sisters were approached by an old and rather eccentric actor while playing a mid-west city. The actor told them he needed money badly, and was in real want.

He became very annoying, with the result that the girls became frightened and finally enlisted the services of two city detectives to guard them against any attack that the actor might make on them.

Finally they made an appointment, with the broken down trumper at their hotel one afternoon. One of the coppers was planted downstairs and the other hid behind the curtains of the shower in the bathroom. The actor entered the hotel, was shadowed upstairs by the outside dick who peeked in the keyhole of the room when he went in. The other detective drew his gun, ready for action.

The actor told the girls his story. He made it so convincing that they were almost in tears. It finally wound up with the musical comedy stars giving him a substantial sum and the two dicks kicking in for \$5 apiece.

Harris Booking Harris

Sam H. Harris will take over the bookings of the Sam H. Harris theatre in September. Negotiations to that effect were completed when Alfred, brother of Tom Wilkes, who is the lessee of the house, made these arrangements.

"Honest Liars," opening at the house Monday, will remain there for its entire run. Should the show close within a few weeks the house is to remain dark until September.

Harris leased the theatre to Wilkes.

Again Postponed

A postponement of a week was taken from Monday night by the Belmont theatre management (Dick Herndon) of "Americana," a new musical.

It was mostly made necessary from reports by the withdrawal from the show of the Eddie Elkins orchestra.

HAGGERTY'S IN DIVORCE

Los Angeles, July 20.

Joseph Haggerty, leading man in a suburban stock company near here, filed a cross complaint alleging jealousy, to the divorce action that his wife, Isabella Haggerty, instituted several months ago.

Mrs. Haggerty also sued his leading woman in the stock company, charging alienation of his affections. The latter action was lost on a nonsuit.

'BREWSTERS' 2D EDITION

"Bubbling Over," a musical adaptation of "Brewster's Millions," went into rehearsal last week and will get under way at the Garrick, Philadelphia, August 2. Cecil Lean and Cleo Mayfield head the cast.

This marks the second musical version of "Brewster's Millions," a previous adaptation having been attempted some years ago by Comstock & Gest under title of "Maid O'Millions."

DIPPEL'S OPERATION

Andreas Dippel is in the St. Mark's Hospital, New York. He will be operated upon this week by Dr. Carl Pfister for double inguinal hernia.

Faggen's Colored Dance Halls

I. Jay Faggen is in Chicago looking around for a site for a colored ballroom. Faggen has put over the Savoy in New York's Harlem district and intends branching out.

Verified reports from Chicago tell of unprofessional conduct on the part of several leading players in "Gentlemen Prefer Blondes" at the Selwyn.

Since the play is a hit and regarded as one of the most valuable potential properties for Broadway during the coming season, the alleged actions of the artists takes on particular importance. That the offenders may be held liable for civil damages should the engagement be curtailed through their stage horse play is possible.

When Edgar Selwyn, who produced the play was acquainted with the facts, he sent William Bostance, his general stage director to Chicago to investigate. Bostance saw a performance and noted the "kidding." Special rehearsals were called and the offenders taken to task. He returned believing everything was left all right.

Last week, two days after the stager returned, wires from Chicago detailed a repetition of kidding during performances. One message was to the effect that the performance "would put a burlesque show to shame."

June Walker and Frank Morgan were mentioned as the chief offenders. Edna Hibbard was also named, though reported to have been indisposed for a time. All are high priced actors.

Reported to Equity

The matter was reported to Equity's New York office, where it was stated such actions were cause for cancellation of the players' run of the play contracts. Frank Dare, Equity's Chicago representative, was asked to watch the show and report.

"Gentlemen Prefer Blondes" was adapted by Anita Loos and John Emerson, the latter being president of Equity. That the matter may be placed before Equity's Council for action should the unprofessional conduct continue is anticipated.

Skating Rink and Bathing Pool Uptown

It is understood a skating rink and bathing pool are to be built at 15th street, between Hudson River and the drive.

Several small garages now occupy a portion of the property. Work on the new pool and rink is scheduled to begin Aug. 1.

The plot includes the site of the old Audubon Manse and Audubon Bird Park. The Natatorium will be covered with an adjustable glass dome, removed during the swimming season. There will be two pools. The larger one will be 400 by 150 feet, and the smaller one, for children, 150 by 60 feet.

Dressing room for 10,000 bathers is claimed.

MOROSCO, COAST PRODUCER

Los Angeles, July 20.

Oliver Morosco is expected to return here about January 1, when the Stowell, a new house at Hill and 11th streets, is completed, to begin production activity.

This house is being erected by a group of local capitalists adjoining the Doheny, also under construction.

It will seat around 1,500. The arrangements said to have been made with Morosco provide for a weekly salary and a percentage of the theatre profits.

Ocean Park's New Cafe

Los Angeles, July 20.

The Crystal Cafe, new cab at Ocean Park, opened July 10. Mrs. Jessie Mapes and Clarence Conlin are operating the sea shore resort. Ray Bailey and his band are there.

Karl Kreuger at Seattle

Los Angeles, July 20.

Karl Kreuger, of Los Angeles, had been appointed new conductor of the Seattle Symphony Orchestra immediately.

COFFEE AND CAKE PAY MYSTERY ON HOW SHOWS KEEP GOING

Small Grosses for Some B'way Plays Prohibit Profit—Last Week Picked Up Some Through Favorable Weather—30 Shows Current

Broadway's summer mystery is how some attractions are able to continue. The list numbers 30 the current week. At least a dozen shows drawing such small grosses the possibility of profit is negative.

Most of the non-musicals ranged between \$5,000 and \$7,000 last week. But two bettered \$10,000. Four or five got under \$4,000, but at the latter figure one claimed to have made some money, which explains the mystery in part.

With actors at coffee and cake and theatres willing to operate at any figure, bettering actual expenses about tells the story.

One slighted attraction has been averaging less than \$2,000. It is co-operative, but when the house takes its share of the gross it is hard to believe the actors can exist on the balance that is split up. The management, deep in the box, is hopeful of sticking through the summer and getting real business in the fall.

Only one show in the entire list is travelling at capacity, "Scandals," averaging \$40,000 weekly. "Sunny" holds to great trade for this period of the run. After leading the field through the season remains a close contender at \$38,000 last week (an increase of \$5,000 over the previous week); "The Great Temptations" is spotted in third place at about \$30,000; Ziegfeld's "Revue" completes the leading fourth musicals, claiming over \$29,000 last week.

Favorable Break
A favorable weather break last week accounted for the better box office going. Heavy rain Thursday, the date of the Berlenbach-Delaney fight, shunted visitors to the theatre. Musicals like "The Cocoanuts" and "The Vagabond King" had dropped so far that closings were anticipated this week. Both, however, jumped from \$5,000 to \$7,000, getting \$17,000 and \$18,000, respectively, and now set for August continuance. "The Merry World" picked up, but a gross of approximately \$14,000 doesn't mean much for a \$5.50 attraction; "Tollanthe," \$11,000; "Girl Friend," \$10,000; "Kitty's Klasse," \$7,500; "Garrick Galettes," \$6,500.

"Lulu Belle," topping the dramatic section, got over \$17,000; "The Shanghai Gesture" picked up, grossing a bit under \$15,000; "Sex," with cut rates, figured about \$7,500; "Able," the run leader, got as much; "Cradle Snatchers" made money at \$8,500 (jump of \$1,500); "Craig's Wife," \$7,200; "What Every Woman Knows," \$6,500; "Kongo," \$4,500, and less for "Laff That Off," "Love in a Mist" and others.

Four shows announced to stop last Saturday are holding over this week, and for no reason. They are "Vanities," "Love in a Mist," "Kongo" and "Laff That Off." However, "Alias the Deacon" called it a season at the Hudson, and "My Magnolia" was a quick flop at the Mansfield.

"The Blonde Sinner," a farce with some music, is not rated having a chance at the Cort. It opened last week; due to be followed by "Nic Nax," a revue, after another week.

Two shows braved the summer going by bowing in Monday, "Pyramids" at the Cohan and "Honest Liars" at the Harris, with neither expected to get anywhere.

For next week there are two fresh musicals—"Americana" at the Belmont and the second edition of "A Night in Paris" at the 44th Street instead of the Century roof.

Two of the nine remaining buys in force for shows now current were reduced last week. The two cut are "The Garrick Galettes," chopped to about 60 a night, and "Great Temptations" now standing at 150 a night.

Neither of the two new shows in this week received notice from the premium brokers. The current week will see the finish of the "buy" for "The Cocoanuts" with little chance of renewal because of the weather.

The nine shows on buys are "Scandals" (Apollo); "Lulu Belle"

2 SHOWS OUT

A weather break kept down the number of closings Saturday, but there were several sudden withdrawals.

"Alias the Deacon," produced by Sam Wallach, ended 34 weeks at the Hudson. The comedy opened at the Sam H. Harris as "The Deacon," faring badly for the few weeks. Upon removal to the Hudson, business picked up, averaging between \$3,000 and \$9,000 through winter and spring. It rates among the moderate successes.

ALIAS THE DEACON

Opened Nov. 24. Didn't get good notices, although arrived with out of town's recording preceding it. Variety (Abel) thought "it will probably eke out a profitable run."

"My Magnolia," colored musical comedy, lasted four days at the Mansfield, closing Friday when necessary funds were not forthcoming.

"Vanities," due to close last Saturday, decided to hold over one week. "Laff That Off," "Love in a Mist" and "Kongo" were also announced to stop, but are holding on. Any or all may fold up Saturday.

DELUXE PRESENTATION

Tenor May Appear at Strand on Eve of His Broadway Premiere

Alan Prior, who sang the title role in "The Student Prince" in London will create the principal male role in the production of "Barbara Fritchie," new musical for early Broadway production.

Negotiations are on for Prior to make a special appearance at the Mark Strand, New York, during August.

REVIVES MYSTERY PLAY

"On the Stairs," mystery melodrama, will be revived for the road next season by Jack and Bert Goldberg.

The original production was made several years ago by Joseph Shea with Arnold Daly as star. It had a brief run at the Playhouse, New York.

ALEC FRAZER AT LAST

Alec Fraser, comedian of the London musical stage, made his American debut this week in Russell Janney's "The Vagabond King," playing the Francois Villon role, at the Casino.

Still Owns "Truth" Rights
Mabel Ryan, producer of "The Half-Naked Truth," says only the stock rights were disposed of while she continues control of road production and picture rights.

(Delasco); "Garrick Galettes" (Garrick); Ziegfeld "Revue" (Globe); "Merry World Revue" (Imperial); "Cocoanuts" (Lyric); "Sunny" (New Amsterdam); "Shanghai Gesture" (Shubert) and "Great Temptations" (Winter Garden).

In the cut rates the two Monday night openings were listed among the shows available at bargain prices. In all 16 attractions, "Vanities" (Carroll); "Pyramids" (Cohan); "Blonde Sinner" (Cort); "Sex" (Daly's); "Is Zat So?" (46th St.); "One Man's Woman" (48th St.); "House of Usher" (49th St.); "At Mrs. Beam's" (Gould); "Honest Liars" (Harris); "Merry World Revue" (Imperial); "Great God Brown" (Klaw); "Cocoanuts" (Lyric); "Craig's Wife" (Morosco); "Kitty's Klasse" (Playhouse); "Girl Friend" (Vanderbilt); "Laff That Off" (Wallack's). (Copyright, 1936, by Variety, Inc.)

Season's B'way Bookings

Legit houses in New York booked for the new season are:

Henry Miller's—"I Can't Bear It," produced by Bertram Harrison.

Lyceum—"Fannie," with Fannie Brice starred. Produced by David Belasco.

Century—Opens light opera repertoire season with "Robin Hood" in September under direction of Milton Aborn.

Empire—"The Cardboard Lover," in September, with Laurette Taylor starred and Leslie Howard featured. Produced by Charles Frohman, Inc., in association with A. H. Woods.

Knickerbocker—"Sweetheart Lane," the Eddie Dowling musical, scheduled for Sept. 12. A. L. Erlanger producing.

Martin Beck—"Hawthorne of the U. S. A." (musical version), Oct. 9.

Fulton—"The Donovan Affair," written by Owen Davis and produced by Albert Lewis.

Bayes—"Henry, Behave," to be produced by Gustav Blum, Inc., which has leased the theatre for the season.

Central—"They All Want Something," in August. Produced by Herman Gantvoort and already tried out in Philadelphia and New England.

Times Square—"Gentlemen Prefer Blondes," produced by Edgar Selwyn, Sept. 28.

Imperial—"Deep River," the jazz opera, to be produced by Arthur Hopkins.

Plymouth—"Iolanthe" to Nov. 1 under present plans. "The Gondoliers," to be produced by Winthrop Ames, will follow in until first of the year, with both touring together, same company playing each show.

Jolson's—"Countess Maritza," operetta produced by Shuberts which had real success on tour last season.

44th Street—Expected to get "Naughty Riquette," Mitsi's show. Little—"Help Wanted—Female," John Golden's second production of season. Listed for Labor Day.

Earl Carroll—Fifth edition of "Vanities," now preparing.

Manhattan Opera House—To begin with Robert Mantell and Co. for short season.

Hampden's—May reopen with Walter Hampden in a modern comedy, as yet unnamed.

Charles Hopkins—"Devil in the Cheese," Opens Sept. 6.

Selwyn—"Castles in the Air," successful musical from Chicago, Sept. 6.

Wallack's—"Number 7," a melodrama Earl Carroll is producing, Sept. 6.

Greenwich Village—Carl Reed begins tenancy Sept. 6 with new play by Irma Kraft, play as yet untitled.

BANKROLL RAN OUT

(Continued from page 1)

and lurid claims to sure success were advanced. The management declared the score teemed with hits, but none was disclosed the first night.

Stanley Wysoke, referred to as "that big cement man from Harlem," was responsible for the show opening last week. He put \$5,000 in the pot through friendship with the colored authors, it is said.

Then Joe Grainsky of the Arrow ticket agency invested about \$500. Grainsky knew the show was a bust the opening night; in fact, he watched from the sidewalk with that certainty. Like playing a long shot with him, he paid off and quit.

Back to Black Belt
There were new prospects present to lamp "Magnolia" Friday evening, for the show needed more coin, as average nightly takings after the premiere were about \$450. The musicians were ordered by the union not to play unless a bond was filed guaranteeing the wages. It seems that Wysoke tendered a check for \$1,100, the money to be held in escrow, but his lawyer advised against that.

When the orchestra walked out C. Luckey Roberts, who composed the score, offered to play the piano so that the show could go on. That was against union rules, too, so the house went dark and the troupers returned to Harlem.

"My Magnolia" toured the colored theatres last season under the title of "Struttin' Time."

INSIDE STUFF

ON LEGIT

Rufus LeMaire carefully outlined the Chicago musical situation to himself for this summer during the spring. So came Rufe's "Affairs," now a smash hit at the Woods in the Loop with LeMaire besides getting nice summer terms at 70-30. And the very item that mostly persuaded Mr. LeMaire to indulge in the pastime of another expensive musical production has been the single thing he flopped upon in his calculations. That was conventions.

Rufus had it marked off in multiple phone numbers how many people the 170 or more conventions Chicago is to hold this summer would draw. Every one of them or maybe every other one, or if only one in three paid to see his show, the standing population of Chicago itself didn't mean one bit or two bits to Rufe. Rufe saturated himself so thoroughly with the convention idea he commenced to worry in March where he would be able to sleep in July in Chicago.

Now Rufe is in Chicago and so are the conventions. The LeMaire manipulator will find out a lot more about conventions in the Loop than anyone knows of them in Texas.

However, Mr. LeMaire with a hit and owning 100 percent of his show can commence to count up, but while doing it for some time he still will be paying off. Though Rufe got out of New York and Detroit into Chicago without giving up a piece of "Affairs" to anyone, that didn't stop Rufe from borrowing from those who preferred to loan to buying in. With a hit that is quite a difference, but without a hit that is also even a bigger difference. Meaning that in that kind of a gamble the man with the hit wins.

"The Push Over," to be first shown next Monday, out of town, is apt to have its title mentioned in notices. It has started already with vague hints by one dramatic writer in New York that the name of the show could stand a change. Jack Conway (Variety), wrote the story, of a prize fight, around which the title of course fits. Dan Kusell is doing the producing. It's Conway's maiden try at playwrighting.

At least Jack has his mother with him. Mrs. Conway lives in Yonkers and goes to the theatre about three times in a season, but Jack says he doesn't know how they would have cast the show without her. And if you know Jack, you would understand that wheeze about "only a mother could love him."

A London manager, closely approaching the other side of the 60's in age, is reported about to take unto himself a wife whose age is understood to be 18. His friends have been attempting, as diplomatically as possible, to dissuade him, while many suggest it is nobody else's business. The manager is, as might well be imagined, very well off in the matter of worldly goods.

Show folks have wondered whether William L. (Big Bill) Tilden, who has backed himself in several plays, each time losing, is wealthy or whether friends put up the money for him. Tilden and a cousin are the sole heirs to a large Boston estate, developed out of the hair and bristle business. Tilden's relatives, it is said, "stake" his various legit ventures.

His newest one, "They All Want Something," is due on Broadway in August, after getting fair business during a tryout which included two weeks in Philadelphia.

5-Yr. Old Girl in Show

Convicted of permitting a five-year-old girl to appear in a public theatrical performance, a mother and a theatre manager were given suspended sentences by the justices of Special Sessions.

The defendants were Alexander Baccari, 36, manager of the Groves theatre, 22 Grove street, and Mrs. Emma Vincenza Famiglia, 50, of 380 Grand avenue, Astoria, L. I. They pleaded not guilty.

It was charged that Rose Famiglia, 6, appeared in a number called the "sack dance."

DUNCANS' TIME EXTENDED

Los Angeles, July 20.

The engagement of the Duncan Sisters in "Topsy and Eva," at the Mason, originally set for eight weeks, has been extended for two additional weeks and will continue until August 14.

'Queen High,' Goes West

"Queen High," successful musical version of "A Pair of Sixes," now in Philadelphia, will go to Chicago for the fall, instead of New York, opening at either the Garrick or Studebaker.

Hibbard-Bryant Marriage

Chicago, July 20.

Lester Bryant, local theatre manager and producer, and Edna Hibbard in "Gentlemen Prefer Blondes," were married here yesterday by Judge Francis Borrell.

Miss Hibbard recently obtained a divorce from her first husband.

Treasurers' Time Killer

These being dull days in many of the New York box offices, the treasurers and their assistants have doped out a new way to keep themselves entertained. They call up a friendly operator who works the switchboard for a radio broadcasting station, and, with the telephone receiver to their ears, get the program as it is being broadcast.

Which, as one fellow explained, saves storage battery costs.

Real Publicity Tie-Up for 'Castles' on Story

Chicago, July 20.

Albert C. Fuller, agent for "Castles in the Air," has put over one of the best bits of press-agency ever viewed around here.

Fuller started with a novelization of the musical, run serially in the Chicago "Evening Journal," copyrighted in his name and slightly revised from the original script. The serial took so well that Grosset-Dunlap & Co., publishers of second run novels, have agreed to put the writing out in novel form.

A tie-up will probably be made with the book stores when the show starts its New York run early in September.

TRY THEM ON AUSTRALIA

J. Ward Marsh, on the dramatic desk of the Cleveland Plain-Dealer, who has written a number of things for vaudeville, has completed several plays.

Harry Santrey recently obtained Marsh's permission to take the manuscripts with him to Australia, Santrey planning to arrange for their production with J. C. Williamson during his forthcoming tour as a test.

Young Kahn's Score

Roger Wolfe Kahn will make his debut as a musical comedy composer this fall. The Kahn score has been written in collaboration with Lew Brown and B. G. DeSilva, the "Scandals" authors and lyricists.

The show will be a rather pretentious revue. Young Kahn has been diligently at work on the score, this being the reason for limiting his personal appearance with his orchestra to twice weekly.

EDDINGER-LAWRENCE PLAY

Wallace Eddinger and Margaret Lawrence will return to the management of Sam H. Harris next season to be projected by the latter in "Long Island Love," by Frederic and Fanny Hatton.

"Long Island Love" will have a previous stock trial at the Lyceum, Rochester, next week, the above-mentioned stars appearing with the resident company.

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.

Classification of attraction, house capacity and top price of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

"Abie's Irish Rose," Republic (218th week) (C-901-\$2.20). Business last week better all along line; cool weather turned tide; run leader ran ahead, although extra matinee played week of Fourth; \$7,500.

"Alias the Deacon," Hudson (C). Closed Saturday, heat victim after running 34 weeks; started poorly, but landed in success column; house dark; due to reopen late next month with George M. Cohan's "The Home Towners."

"A Night in Paris," 44th Street (R-1,323-\$5.50). Suspended week ago at Century Roof after business dropped away off; reopening downtown next week with new edition.

"At Mrs. Beam's," Guild (13th week) (C-914-\$2.75). Theatre Guild hopes to span summer with English comedy; business had dropped to \$5,000 but picked up to \$7,000 last week.

"Cradle Snatchers," Music Box (46th week) (C-1,000-\$3.30). Came back like most of other run successes; hit capacity Thursday when rain canceled Berlenbach-Delaney fight.

"Garrick Gaieties," Garrick (11th week) (R-537-\$3.80). Hurt by heat wave two weeks ago and slumped sharply; improved somewhat last week when gross approximated \$6,500; o. k. for revue of kind.

"Craig's Wife," Morosco (41st week) (D-833-\$3.30). Came back satisfactorily for both house and show, takings going to better than \$7,000, jump of about \$2,000.

"Great God Brown," Klaw (26th week) (D-800-\$2.75). Through for some time, but management continuing to small money for some reason; estimated at \$5,000, which was better than previously.

"Honest Liars," Sam H. Harris (1st week) (C-1,043-\$2.75). Opened Monday; postponed from last Thursday for last act fixing.

"Iolanthe," Plymouth (14th week) (O-1,042-\$3.30). Revival estimated around \$11,000 last week, bettering slump week by about \$3,000; probably about even break now, but has chance to go through August.

"Le Zet So," Chanlin's 46th Street (82d week) (C-1,413-\$3.85). Piling up long run, but that's about all; business around \$4,000; better than previous week, but hardly profitable even on six-performance basis.

"Kongo," Biltmore (17th week) (C-1,000-\$3.30). Announced to close last week, but business showed life and continuance decided on; liable to stop any Saturday; last week maybe \$4,500.

"Kitty's Kisses," Playhouse (12th week) (M-879-\$3.30). Figured to better \$7,500 last week, improvement, of course, over previous week; maybe broke even, but hardly profitable now.

"Laff That Off," Wallack's (39th week) (C-770-\$3.30). Announced to stop Saturday, but management decided on continuance—week to week; estimated around \$3,500.

"Love in a Mist," Gaiety (16th week) (C-808-\$3.30). Announced to close Saturday but management decided to continue at last minute; doubtful of bettering \$4,000.

"Lulu Belle," Belasco (24th week) (D-1,000-\$3.85). Belasco's attraction leading non-musical for past month; last week better business; over \$17,000.

"My Magnolia," Mansfield (M-1,100-\$3.30). Stopped Friday, having played four days; getting around \$400 night after opening performance; colored attraction.

"One Man's Woman," 49th Street (9th week) (D-969-\$3.30). Going along to moderate business, probably hooked up lightly and pooling with house; rated bit over \$4,000.

"Pyramids," Cohan (1st week) (D-1,111-\$3.30). New drama by Samuel R. Golding produced by same people who offered "Bunk" recently; rated having fair chance at try-out in Brooklyn; premiere Monday.

"Scandals," Apollo (6th week) (R-1,168-\$5.50). Turnaway for all performances and easily leader of musicals; last week around \$40,000.

"Sex," Daly's 63rd St. (13th week) (D-1,173-\$3.30). Scale so arranged show could benefit from cut rates; drew real money and though affected lately is still making profit; last week over \$8,000.

"Sunny," New Amsterdam (44th week) (M-1,702-\$5.50). Came back very well as did other musical favorites; \$38,000; great for this

stage of run; only "Scandals" got more.

"The Blonde Sinner," Cort (2d week) (F-1,043-\$3.30). Farce with some music interpolated; drew panning and got little money; house to get "Nic Naz," revue, Aug. 2.

"The Cocoanuts," Lyric (33d week) (M-1,406-\$5.50). Recovered from severe slump and got over \$18,000 last week; Saturday matinee eliminated; figured to continue until road season in September.

"The Girl Friend," Vanderbilt (20th week) (M-771-\$3.85). Came back well proportionately too with last week's gross estimated between \$9,000 and \$10,000; fairly good for show of this scale.

"The Great Temptations," Winter Garden (10th week) (R-1,493-\$5.50). Started like world beater but quickly tapered off; rated third among musicals, with last week's pace approximately \$30,000.

"The House of Usher," 49th St. (10th week) (D-708-\$3.30). Certainly not making money with approximate weekly grosses around \$2,000.

"The Merry World," Imperial (7th week) (R-1,446-\$5.50). Getting little attention and about as much business; for \$5.50 top show bloomer; last week, estimated gross \$14,000; house capacity about \$34,000.

"The Shanghai Gesture," Shubert (25th week) (D-1,395-\$3.85). Benefited last week by better weather with takings around \$15,000; only this drama and "Lulu Belle" able to stand up this summer.

"The Vagabond King," Casino (42d week) (O-1,447-\$5.50). Last week's takings bettered previous week by about \$6,000, gross going over \$17,000; no doubt about going through August.

"Vanities," Earl Carroll (56th week) (R-998-\$5.50). Though due to close management decided to hold over this week, but this is last week.

"What Every Woman Knows," Bijou (15th week) (C-605-\$3.30). Management intends keeping show on indefinitely and possibly extending engagement into new season; last week better, about \$6,500.

"Ziegfeld's Revue," Globe (5th week) (R-1,416-\$5.50). Drawing good money but not capacity; strong agency sales; last week quoted at \$29,500.

Outside Times Square
"Grand Street Follies," Neighborhood Playhouse; "Bare Facts of 1926," Triangle; "The French Model," Grove Street.
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Early Season Preference Given to Early Break-Ins

Leading producers in New York intend to let the flood of independent shows now trying out in the shore resorts and nearby towns get first chance at the theatres this season, holding back their own and more important productions until about the first of October.

That this is their idea can be seen from the plans of several important shows which are in preparation or are actually playing, but are being withheld until the smaller fry has had a chance to test their wings.

In event that some of the independent pieces land, the producers owning theatres claim they will be satisfied to defer their own plans.

An Erlanger executive stated he'd never seen so many tryouts for this time of the year, all available time being nearly full, although they continue to spring up daily with new shows and plans.

Arliss in "English"

George Arliss returns here this fall under the management of Winthrop Ames. He will tour to the Pacific coast in "Old English," his successful vehicle of last season.

Ames at first intended to revive "The Green Goddess" for a coast tour, but the quantity of scenery and effects required brought about a calling off of the project.

Chicago's Heat Wave

Chicago, July 20. A heat wave has saddled the city for four days, ruining theatre attendance.

Last Saturday's matinees combined grosses smallest ever in local history for one afternoon.

"TIP TOES" IN FRISCO DROPS TO \$14,000

Big Slide from \$20,000 First Week—"Candida" Did \$14,000 with Co-Stars

San Francisco, July 20. The failure of Louis Macdon's "Tip Toes" at the Curran and his "Lucky Sam McCarver" at the Wilkes to hold up as expected, was the outstanding feature among the legitimate attractions last week.

"Tip Toes" got off to a big start at \$20,000 the first week and then slumped off in the second to \$14,000.

"Lucky Sam McCarver" with Pauline Frederick didn't do so well with \$12,000.

The Columbia, where Margaret Anglin and Blanche Bates are in a co-starring season, had "Candida" and drew well, particularly at the matinees. The gross, \$14,000, very satisfactory.

Henry Duff's "The Show Off" with Louis John Bartels at the Alcazar bettered its first week and seems destined for a successful run. \$9,200.

The same condition prevails at Duff's other house, President, where "Love 'Em and Leave 'Em" is in its fifth week and still going strong showing a pickup in receipts. \$8,200.

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LeMaire Temporarily Out of Managers' Ass'n

Rufus LeMaire has been suspended from the Managers' Protective Association. L. Lawrence Weber, secretary of the M. P. A. formally informed Equity, as required by the agreement between the two bodies.

Weber stated LeMaire would be reinstated when the manager's association again meets.

The suspension is not connected with LeMaire's new revue, "Affairs," now playing in Chicago but applies to a prior production.

Landlord of Studebaker Is Play Censor in Lease

Chicago, July 20. What appears to be a mystery is hovering over the Studebaker Theater. A report has been released to the effect that someone has leased that historic playhouse, but no one seems to know who or when.

It is said that three well known attorneys, Daniel Schuler, Samuel A. Ettelson and Charles Weinfeld, who comprise the Sovereign Theater company, have leased the house for five years, starting Oct. 1, 1927, at which time, Frank Gazzalo, the present lessee, will leave. A peculiarity of the lease is that the Chapin estate, owner of the theater, reserves the right to censor its plays.

LEMAIRE'S "AFFAIRS," \$33,000, CINCH LOOP'S SUMMER RUN

"Black Velvet" Doing \$10,000, Big for Summer's Drama—"Frosty" Well Named—"Castles" 35th Week to \$22,000—"A. & M.," Disastrous

L. A. GROSSES

Los Angeles, July 20. Will Morrissey will not quit. Though scheduled to close last week Morrissey, taking a canvass of his troupe, decided to go on for another three weeks.

With a sudden announcement of continuance at the Majestic the Morrissey troupe playing nine performances including a midnight show Saturday ran up a gross of \$8,000.

Duncan Sisters in their sixth week at the Mason kept up their strong pace and drew \$21,500. Jeanne Eagles in "Rain" at the Biltmore, fourth week, did \$18,000. The third and final week of "Här Temporary Husband" totaled \$4,900 at the Morosco.

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LEE MORRISON'S LEASE

Takes Frisco's Jinx House, Capitol, for 10 Years

San Francisco, July 20. Lee Morrison has signed a ten years' lease on the Capitol Theatre here and will launch a season of musical comedy. He is affiliated with J. B. Whittemore, local realty operator in the enterprise.

The Capitol is to be reopened on September 1 with "Good Morning, Dearie," the former Dillingham opus, and this is to be followed by "Sally."

According to Morrison all the principals will be brought from New York. The supporting players and chorus are to be recruited in Los Angeles.

For the last two or three years the Capitol has been San Francisco's "Jinx" house.

Hammond's Relapse
 Percy Hammond, critic on the "Herald-Tribune," recently removed from Southampton hospital to his home on Long Island, following a serious illness brought on by a tooth infection, has suffered a relapse. He is again in the hospital. A hemorrhage last week gave the doctors alarm and his condition over Saturday and Sunday was extremely serious. Monday, however, he seemed improved although still at the hospital.



TED REILY and SALLY DORAN
 BROADWAY'S CLASSIEST AND SASSIEST VARIETY DUO

"Seldom have I ever looked upon a daintier or prettier piece of femininity than the little girl who graces the act billed as Ted Reily and Sally Doran. She is not only good to look upon, but versatile and talented. Reily's experience as a Broadway producer for the past ten years has not only served to add class and finish to his own performance, but has sharpened his eye for beauty. He proved this in his selection of Miss Doran as a foil for his wit and humor. It is a dandy act.—The Broadway Observer."

Chicago, July 20. Another convention (Elks) has come and gone with no material assistance having been given the gross receipts of the legit houses. This holds the average at zero for what the monster conventions have contributed to the legit theatres this summer. The Elks tossed their amusement coin into the cabarets. Big week for the night clubs.

Rufus Le Maire's "Affairs" brought out the local patrons from their summer hiding spots, featuring an opening night (Monday) at the Woods that went down in history for sundry reasons. It is a whirlwind array of entertainment, this "Affairs," and it was unusual to see an opening night audience sit until 12:25 a. m. without discomfort. The lateness wasn't due to hitches or encores. It was a swift-moving arrangement of solid entertainment, and great (ultra-great) were the newspaper notices. "Affairs" was scaled at \$3.85 for the opening night. This gave a gross of around \$2,500. The "specs" got \$10 and \$12 per opening night seats. Clean sweep for the entire week. None of the "brokers" made an outright buy because they are not doing those things in Chicago these days.

"Castles in the Air" held up evenly with the previous week, with prospects of holding good for another money week, for there will be curiosity about the appearance of the new Boston company which supplants the original July 1. "Affairs," however, will easily lead the town, for there's unusual strength "in the air" for a summer attraction.

"Gentlemen Prefer Blondes" has no rival in the dramatic field, although as this engagement wears on the trade shows slight decreases, although the present gain of \$15,000 is splendid summer business.

"If I Was Rich" saves the Cort from going dark, thus holding intact the Cort's policy of never closing. "Betsy Nobody" was a rank failure at the Cort. "Frosty" is another flop.

"The City Chap" did no better at the Harris than it did at the Woods, with the present indications that it won't last beyond three weeks more unless special arrangements are made to hold it in to enable the owners to pick up a fall route.

Estimates for Last Week
"Artists and Models" (Apollo, 11th week). Conventionalists made big window sales for three nights, helping to swell trade to \$20,000. Whole engagement disastrous; averaged no better than mediocre summer musical.

Le Maire's "Affairs" (Woods, 2d week). Scaled lightly, holding down capacity call. Looks sure for at least four weeks' solid capacity, and complete summer run at least. Around \$33,000 first week.

"Gentlemen Prefer Blondes" (Beltway, 12th week). Last ground Sunday and slight decreases nightly, with gross holding about \$15,000. Strange happening is that this house, usually counted upon for capacity matinee business, cannot get real draw for matinee trade. Matinee gross averaging \$1,200.

"The City Chap" (Harris, 8th week in town). Before place was transferred from Woods by the new investors figured to have cost original producers about \$30,000. Despite addition of the Queen of the Elks convention to the cast, no encouragement first week at this house. Around \$12,500.

"Out of Towners" (Four Cohans, 11th week). Like other dramatic attractions, drew no response from convention mob, although spotty trade held gross at \$8,000.

"If I Was Rich" (Cort, 1st week, after 10 weeks at La Salle). Poor business of "Betsy Nobody" caused quick shifting, with "Rich" filling the time at "Sport" Herrmann's house. "Betsy" didn't figure \$4,000. "Rich" did about \$6,500 at La Salle last week.

"Castles in the Air" (Olympic, 35th week). Present company will terminate July 31, with Boston company playing out August. Good summer demand for "Castles," with the matinee pull exceptionally strong. Holds around \$22,000, if not better.

"Black Velvet" (Playhouse, 3d week). Doing exceptionally strong business, clearing \$10,000 gross, splendid profit both ends.

"Frosty" (Adelphi, 2d week). Panned unsuccessfully. About \$5,000.

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PLAYS OUT OF TOWN

(Continued from page 41)

Betsy had been accused, in reality betrays Georgina, the Smyth's daughter. An enforced marriage on the following morning is the result.

Here it is that Betsy at last discovers that her long lost parent is none other than Sir Henry Blandford, her sweetheart's guardian.

Miss Breton is a beauty of rare type. Easy to overlook any of the defects the play may have by virtue of her presence in it. Mr. Higgins does an earnest "Daddy" Burnaby, while George L. Guere departs from his usual characterizations of a "mammy's boy" to play opposite Miss Breton.

John Lorenz, Valentine Sidney, Charles Naughton, Isabel Dawn and Reynold Denniston are acceptable.

Although house practically empty on the night of this review, although the audience, meager as it was, apparently was in an appreciative mood.

Seemingly, "Betsy Nobody" is destined to go where so many others of its kind have gone before. Yet if nothing else will be remembered, the ephemeral Flora will remain.

Loop.

LIVE WIRES

Baltimore, July 20.

Ralph Murray's Repertoire Company presented a new play entitled "Live Wires," written by and staged by Ralph Murray and produced at the Auditorium Theatre, Baltimore, week beginning Monday, July 6. Robert Ford..... Ralph Morgan John Kenderton..... William Jeffrey Louis Schuyler..... Dorothy Leeds Alfred Lowell..... Frank Beaton Stenographer..... Jacqueline Nivoy Walt Henderson..... Sumner Gard George Reynolds..... Paul Huber Sarah Cole..... Julia Stuart Jane..... Katherine Royner Phil..... J. Warren Lyons Peggy Vere..... L. O. Sokolnik Stephen Blaine..... Willard Foster

At least two of the characters are decidedly original. One is a playwright who tells a manager that his play is n. g. and that the latter is a fool if he buys it. The other is the manager who, instead of getting Bellevue on the phone and then easing over towards the fire escape, pleads with the dramatist to sell him the play. The latter is obdurate.

However, he does take the advice of the manager and a more successful fellow playwright. They tell him that what his plays lack is atmosphere. The place to get it, they say, is any main street metropolis forty-five minutes or more from Broadway.

They could have saved the hero a lot of trouble if they had told him just to drop in on a matinee of any John Golden play.

It is evident that this is the sort of atmosphere they had in mind.

Had he taken this short cut, however, the hero wouldn't have met up with the fair Jane (that's her name) who is to cause him completely to forget the Park Avenue Louise who gave him a frigid back in the manager's sanctum.

So the dramatist-hero takes to the sticks and meets Jane and her so very white haired mother, and her weak and wayward brother and the hypocritical village politician and his predatory nephew and the village half-wits and the extra com-

edy relief in the person of a girl adrift from a burlesque troupe.

This sounds like the usual big-gash play line-up. It is and is intended to be. The play's virtue lies in the fact that instead of taking the characters seriously the playwright proceeds to kid them. It is a play within a play idea. Clayton Hamilton and A. E. Thomas collaborated on a play of the kind years ago. Murphy's playwright becomes the hero in the play he is writing and wins the heroine as he types the last page of his script.

The idea is excellent, and Murphy's treatment, for the greater part, effective. It registered solidly with Baltimore audiences. The comedy lines scored. The author stated it expertly and cast it with discretion. Ralph Morgan appeared to fine advantage as the playwrighting hero and Katherine Revere as the fair one he met in the village post office.

With tightening up of the first act, broadening of the satire and the heightening of suspense, this should prove an A1 Broadway bet.

Braubrook.

SHUCKS

Stamford, Conn., July 20.

Sam H. Harris' new comedy in three acts by Martin Flavin. Staged by Sam Forrest. Setting by Yellenti. Cyrus Bumpstead..... Howard Lang Jenny (wife)..... Marian Abbott Myra (eldest daughter)..... Helen Carew Mable (next)..... Olive Murray Elaine (youngest)..... Mary Leone William Clark (Bill)..... Richard Abbott Rev. Dr. Stamp..... Seth Arnold

"Shucks," a comedy by Martin Flavin (who wrote "Children of the Moon" three seasons ago) was liked here. It appears to be a highly promising piece, with one bad spot which may be ironed out.

It pictures the Bumpstead family. Cyrus Bumpstead, nice, weak old man, who had been a clerk all his life. His wife holds over him the bogey of the "man she might have married."

Jenny Bumpstead pounds this man not only into her husband, but into her three daughters as well, advising them not to make the mistake she made. Elaine, the youngest, is fed up on the man her mother might have married and gets herself engaged to Bill Clark, the delivery boy with good prospects, who works in the store where her father is a clerk. Her mother orders Bill never to set foot in the house again and tells Elaine she is not to see him.

Mrs. Bumpstead and her two oldest daughters go off to the movies, leaving her husband to exclaim his good-hearted "shucks!" to Elaine. Bill comes back. Before the three know it they have arranged so that Elaine will marry him that very night. A preacher is called in and Cyrus Bumpstead, with courage from three glasses of hard cider, leads his daughter to the altar.

Mrs. Bumpstead returns as the ceremony is completed. Flying from starts. It is too much for Cyrus. He collapses. A doctor is called to examine Cyrus, finding his heart has stopped beating.

They gather about him at this, the lights go down, a green spot is thrown on the other side of the room and the dead Cyrus is seen there. He proceeds to hold a conversation with the idol his wife might have married and finding him to be not at all the picture she painted, but an ugly, short, squat man who says he died in the poor house.

Some fine writing in "Shucks." Until the middle of the third act it's as nice a domestic comedy as has come to these parts for some time. But Mr. Flavin seems to have a spiritism complex which has crept into this play as an ugly wart. He creates a highly sympathetic and amusing atmosphere and then proceeds to wreck it by a ridiculous view of after-life.

Howard Lang, a convincing, well-rounded picture of Cyrus Bumpstead. Mary Leone is very personable as Elaine. Charles Haulto presents the character of an entertaining grave-digger, while Seth Arnold's appearance alone is enough for the deaf Rev. Doctor Stamp.

Pratt.

FROSTY

Chicago, July 15.

Comedy in three acts by Gustav Bowhan, at Adelphi, Chicago. Sibylla Bowhan featured. Staged by the author.

Ray Gordon..... Earl Gilbert Jim Hayden..... Willie Hall Leonard Trask..... Willard Kent Marion Phelps..... Genevieve Bertolacci Mr. Hale..... Cass Burt John Phelps..... Tom Fadden Frosty..... Sibylla Bowhan The Accordion Man..... Johann Sencer The Violin Man..... Billy Lando The Harmonica Girl..... Mary Wiley Cookie..... Tam Holer Big John..... Tom Post

Comedies come and go. All things being equal, "Frosty," with Sibylla Bowhan as its shining light, is destined to go.

Miss Bowhan was formerly the featured dancer of "Rose-Marie." Blood is thicker than water, and this about explains the writing and producing of this piece for Sibylla.

Her brother, Gustav Bowhan, is author and stager. He was at one time a stock actor in an Oak Park stock company.

The plot has an eternal melodramatic theme. A witty rough and tumble orphan among the lumberjacks with a love interest brought in by the college youth who has come to make good after failure back home.

Usual heroism, villainy, cue giving and comic capers; with Miss Bowhan holding the taper in an otherwise dismal and dark play.

Her performance was full of appealing enthusiasm. It is unfortunate that she was hampered by the crude workmanship of the play and a decidedly poor cast, although it has many known stock actors. She far outdistanced them and the play itself. To see her land laughs and tears, one wonders what she might not do with a real play.

Miss Bowhan has real histrionic ability, appearance and class, also the invaluable qualities of song and

dance. Above all that, she has well founded confidence, so she should not be discouraged over this slight failure.

As for her brother, Gustav, the best he could do to retrieve this muddled up mess, which is not beyond repair, is to have it rewritten, restaged and recast; outside of that there is nothing the matter with "Frosty."

As it is, the speed of a \$3 production is a little too much for the play to carry. The script might be sold to some new enterprising film company, and as the investment can't be much, that much might be protected.

Hal.

GOSSIP, MacFARLANE'S NEXT

"Gossip," by Marcel Strauss and Knud Wiberg, is next on list for production by George MacFarlane.

MacFarlane will give the new one his attention after setting "Honest Liars" at the Harris, New York, next week.

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BAD RAP FOR BERLIN, INC., FROM POP MUSIC'S INSIDE POLITICS

Am. Society's Composers of Picture Music Present Argument—Production Publishers Also with "Backbone" Claim

Too much "inside politics" within the American Society of Composers, Authors and Publishers from one or two individuals who assume a high-handed attitude, is creating considerable annoyance among the writers. The composers of motion picture music as one branch are dissatisfied with their minority classifications.

Conceding that their music is not very popular from a sheet music sales viewpoint, they argue that their music, which is the backbone of the motion picture theatre's musical offerings, is what makes possible the A. S. C. A. P.'s vast income. Last year the American Society collected \$450,000 from the picture theatres alone as royalties on licenses, exceeding by far the income from any other branch, such as radio, cabarets, dance halls, etc.

The Capitol, New York, as one example, it is argued, may play 40-50 different cues in synchronization with a feature film and not play one popular tune for weeks. Yet the composer of these film themes receives negligible attention in the classification and subsequent distribution of royalty income.

Another "Backbone"
From the standard music pub-

lishers comes some complaint that they should be acknowledged as the backbone of the music industry akin to the situation abroad in the French, English, Italian and Austro-Hungarian authors and composers' societies. They argue that a firm like Irving Berlin, Inc., may go along sensationally with a flock of hits for almost a year and then drop out of the picture (as happens to be the case currently with Berlin) but still they retain "A" classification.

The Berlin, Inc., firm's high-handed attitude within the ranks of the American Society has irked contemporary music firms for no little time. It is said that at one time the Berlin prosperity went to its head and Berlin, Inc., got the idea of selling the performing rights to its catalog direct to the radio broadcasters, independent of other music publishers and their association.

'Names' at Radio Show

Letters reaching New York from Columbus, O., indicate that the third annual Columbus Radio Show, Sept. 28-Oct. 1, will have a number of radio entertainers at present heard weekly from New York stations.

HERE AND THERE

Andrew Dore, musical director, 127 West 43d Street, New York, has been discharged from bankruptcy.

Dave Kent has joined Robbins-Engel, in charge of the bands and orchestras. Kent was last with Waterson's.

The main dance hall at Olentangy Park, Columbus, O., is playing a "name" band each week during the summer. Last week MacStevan's Tennessee Serenaders were the attraction while this week Tal Henry and band were featured.

Jack Denny's band was specially engaged last week by Jack Kennedy, manager Babcock Lake Casino, near Troy, N. Y.

Vincent Lopez closed his engagement at Castle Farm, Cincinnati, July 16. The Lopez band will spend August at Saratoga Springs where they will be paid by the Saratoga Racing Association.

"Dad" Ellison and Broadway Syncopators are the musical attraction at Chimney Corners, near Stamford, Conn., newly opened by James Marselle.

Damon's Greenwich Villagers are the summer card at the Moonlight Garden, Coney Island, Cincinnati.

Jack Davis' orchestra is permanent at Saltair Park, Salt Lake City.

The Virginians are at the Hotel Rice Roof, Houston. Paul Berget directs the hotel orchestra in the main dining room.

Helvey's orchestra is featured at Chester Park, Cincinnati.

Lieut. Ferdinando Felix and band are touring New England.

The Bob White-Hank Lishin orchestra is doubling from the Hotel Vincent, Benton Harbor, Mich., into Higman Park, St. Joseph, Mich.

Domenico Savino, an officer of Robbins-Engel, Inc., now in Milan, Italy, has acquired a foreign composition for the R-E publishing company on the "Valencia" order of 6/8 composition. The American lyric title is "Au Revolt, But Not Good-bye."

Frank B. Kelton is now manager of Harms' band and orchestra department. Kelton was formerly California representative of Jack Mills.

Milt Hagen, playwright, songwriter and publicist for Mills, leaves this week for a month's stay in California on a vacation. Hagen is a Leland Stanford U. alumnus with a B. A. degree.

George Crozier, trombonist and arranger, formerly with Eddie Elkins, and arranger for the "Rhapsodie in Blue" show at Ciro's last winter, is authoring a book on trombone "breaks" and solos. Crozier will be of the Don Voorhees band with the new "Vanities."

Al Mitchell and his orchestra are back at the Arcadia ballroom, Providence.

"Chuck" Campbell, trombone specialist with Geore Olsen, has switched affiliations to Ben Selvin's outfit.

Paul Specht, and his Columbia Orchestra are booked for the summer season at Reilly's on the Lake, Saratoga, New York. "The Diplomats," six-piece male orchestra, will play at Newman's on the Lake, same resort. Both bands were placed by Jack Horn of the Alf Wilton office.

HARRY POLLOCK

Director of his orchestra at the Shelburne hotel, Brighton Beach, N. Y., is an important reason for the popularity of this beach resort. Pollock's crack dance ensemble which also broadcasts via WMCA, regularly features and exploits Robbins-Engel's dance music. Our catalog holds four particularly distinctive numbers in the following:

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"TRAIL OF DREAMS"

"CAMILLE"

"JIG WALK"

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Radio Time and Wave-Lengths; Stations Creating Confusion

Although Secretary of Commerce Herbert Hoover is content to sit back and let the radio broadcasters adjust their own squabbles as regards "wave jumping," things are not so as regards infringement of time by one station on another. A legal ruling in Kansas City this week has it that a radio broadcasting station which accepts a license from the Federal Government must observe the terms of the license.

In connection with this premise, a permanent injunction was issued by Judge Albert L. Reeves restraining WOS, the State Marketing Bureau, Jefferson City, Mo., from infringing on time granted station KLDS, operated by the Reorganized Church of Jesus Christ of Latter Day Saints at Independence, Mo.

Both stations operated on similar wave-lengths, hence the necessity for alternating their broadcast periods on schedule. WOS sought to disregard the time restrictions and the injunction in favor of the Latter Day Saints' station resulted.

On the subject of wave-jumping, now that the Department of Justice had ruled that Hoover holds no power to regulate broadcasting as far as wave-lengths are concerned, the National Association of Broadcasters yesterday broadcast a general letter to its 536 station members urging them not to jump waves since it would tend to impair public confidence in the stations.

Upon the public's good will depends the success of each station.

The switching of lengths creates annoyance for the listener-in. The station's propensity is only roundabout, either through good will for the department store or newspaper or other enterprise that operates the broadcasting unit, or through indirect sales on radio products where a station is operated by an electrical manufacturing concern.

Wave-length "jumping" is creating considerable confusion among the listeners-in. A number of stations preferring to broadcast in a higher wave length play havoc with the fans and dial fixations.

The test case was authorized by the Department of Commerce when station WTAG, operated by the Worcester (Mass.) "Telegram-Gazette" on a wave length of 268 metres, was authorized to broadcast on 545 metres.

Distance and reception improve with the increase of wave-length. It is anticipated that a large number of stations operating below 300 meters will jump to higher wave-length.

At present the 200-300-wave band, on an average is much congested, but the trend seems to be to "mess up" the higher wave-length.

As a result of this chaotic condition, Secretary Hoover has ruled that the formation of associations of broadcasters to promote self-government in radio will be encouraged and save the department considerable trouble until Congress can enact regulatory legislation.

Hoover is of the opinion that "anything that makes for self-government in radio is helpful."

INSIDE STUFF

On Music

Harmonica's Going South

The harmonica-ukelele contests which have about outlived their popularity in the east, have hit in the south where they are receiving sponsorship from the city exploitation departments and newspapers.

Handy Gladly Welcomed

William C. Handy, colored songwriter and band leader, gone on a southern tour with his concert orchestra. He has 15 men with him. The southern colored sections regard Handy as the colored John Philip Sousa.

Some Did Better Than Others

A number of New York band bookers are compiling new fall routes for their "name" outfits that will play upon a percentage basis. Several bands did remarkably well this past season on percentage while others almost lost their instruments.

Judging from the advance bookings Pennsylvania and the New England dance halls are in the majority.

Music Publishers and Radio

Before fall rolls around the music publishers may have made complete campaigns for systematic song plugging via the radio.

It is almost a certainty that each of the big houses will not only have an expert radio crew but one that may comprise a number of recognized air singers.

In addition it is understood that some of the regular air entertainers will again be paid a regular weekly amount for singing at least two or three numbers of the house's catalog during each other concert.

There has been a report that one of New York's music companies was considering the advisability of either buying a radio station that was on the market or applying for an operating license.

Whiteman's Berlin Hit

The Irving Berlin revue for Paul Whiteman's stage starring use may see production in the winter. Meantime Whiteman will appear in the picture houses. Whiteman's German success has been tremendous and a return engagement in Berlin will follow the Paris engagements.

Jesse Crawford's "Valencia" Organ Disk

Jesse Crawford, the crack organist of the Balaban & Katz theatres in Chicago, has made a Victor disk of "Valencia" on the organ, and it's a corker. With a band the Whiteman record of the same song, also a Victor, attracted the most attention for the popular Spanish march, but the Crawford record may supersede it if the song's vogue holds up.

Mrs. Crawford also is an organist and a theatre soloist on the instrument. Some day when the history of the organ and its part in the picture field development is written, Jesse Crawford will figure prominently. It's too bad he didn't have an organ factory of his own.

Arrangers Scarce

The shortage of musical arrangers for pop song publication was never so striking before. Frank Skinner and William C. Polla are two freelance arrangers whose services are taxed. The rest in the field are signed exclusively.

"Angling" Leader "Cut In" on 14 Songs

One "angling" orchestra leader had a tough week the other day. He only was "cut in" on 14 songs and complained of being dizzy from keeping track of his contracts.

The "cut-in" with the bandmen is getting to be not only a vogue but an industry. One pop song composer whose past performances reads like a catalog of big hits is creating comment because of the necessity for cutting-in bandmen to achieve a "break." In this case it happens to be the songsmith's fault through temporary financial embarrassment because of a flagrant disregard for money through gambling, extravagance, etc., but his income from past performances has been staggering.

While on the subject of this songwriter, a story is told of \$8,000. He drew that much one day for "ready cash" and used it with as much regard as the average does for a few dollars "ready money."

His carelessness in leaving that stock of bills on his dresser was commented on by those not acquainted with the songwriter's notorious idiosyncrasy as regards coin of the realm.

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MEMPHIS, TENN.

Established Music Firms, Sales And Their Standard Catalogs

Like in almost any other commercial line, the advantage of a standard catalog for a music publisher asserts itself most favorably during the dull summer spell. It is then that the old-time favorites which improve with age keep the various firms brisk and prosperous with stock constantly moving off the shelves. A standard house like Harms, or Witmark's, asserts the solidity of its business.

Old-established firms like Feist, Remick, Waterson, Shapiro-Bernstein, Marks, et al., get the steady business regardless of current hits which these firms put over anyway with unusual consistency. On the other hand, a comparatively new house like Berlin, Inc., must rely solely on its currently moving catalog to exist. They need the hits because the hits pay for the overhead and everything else. Nothing in the background in the form of standard music to fill the gaps when the hits are not forthcoming.

What Can Happen
This accounts in part, also, for Berlin, Inc.'s aggressiveness in fostering a number of hits simultaneously, the organization demanding not one but several big songs selling simultaneously to make any headway. If the same firm encounters a sales snag, as is the case at present, when it has nothing really big on the market, there is also nothing in reserve to maintain the pace.

Therein lies the strength of the other houses with their big catalog of past performances in the way of popular melodies. This goes particularly on the ballads.

In the matter of comparative sales, the direct sales method seems to be an unknown quantity figuring in the gross business. Road salesmen of the older established firms

canvass certain territories regularly and the jobbers are thus saved the task of shipping orders.

Selecting Good Sellers
In determining good sellers, the jobbers are a fairly good criterion, with exceptions. One instance is of two songs by the same writers. The writers were the means of the check-up from their royalty statements. It was found that the jobbers on an average were selling one song 33 percent more as compared to the sales of another big seller. The other song, by these same writers, was pacing along about 33 percent average of this same big seller. In reality, from royalty statements, both songs went about the same, the 66 percent difference being accounted for because of the direct sales by the publisher (Feist Inc.) to the dealers. The rough estimates were gleaned from only jobbers' reports, the actual check-up on copies turned over disclosing something else again.

For that reason, firms like Fischer, Church, Boosey, Ricordi and others comparatively unknown and who only produce an occasional "big" song as compared to the pop song hits (but who are generally more prosperous and financially on a sounder basis) have "standard" catalogs, and the music is at no time valueless, the demand for the general catalog being consistent.

A comparatively small firm, Robbins-Engel, Inc., who as popular publishers figure modestly, but whose standard catalog is commanding unusual attention for that reason. Having seen the picture field as a coming branch of general American amusement, their specialization in picture music has placed Robbins-Engel among the leaders in that field of standard publication.

'Animal Cracker' Tie-Up With A. & P. Stores

One of the most unusual song tie-ups ever effected is the Waterson, Inc., arrangement with the Atlantic & Pacific chain of retail grocery stores.

The song, "I'm Wild About Animal Crackers," has been hooked up with a brand of animal crackers, a box of which plus a copy of the song is to sell for 25 cents in combination in the stores. The A. & P. chain now numbers 1,900 stores and if a minimum of one copy of music is sold per day in each store, that makes the turnover on sheet music very worth while.

Harry Link of the Waterson mechanical staff, co-author of the song, has also arranged for a Loos-Wiles biscuit company tie-up or extra exploitation.

PRISON BAND IN OPEN

With permission to play outside the South Carolina Prison, the band of that penal institution made a public appearance at the Imperial theatre, Columbia, S. C., July 18.

The band is under the direction of Benjamin A. Gardner. No admission was taken, but a free will offering was turned over to a fund that will provide a piano and other equipment for the South Carolina prison chapel, recently damaged by fire.

Pani Won't Give Up

Although Joseph L. Pani has a songwriter entertainer (Benny Davis) as his star attraction at Woodmanstein Inn, Pelham Parkway, N. Y., he does not believe in paying royalty tribute to the American Society of Composers, Authors and Publishers for the use of their music.

Suit for an injunction and damages has been started on behalf of Harms, Inc., for alleged infringement on the copyright of "Who" through unlawful performance Pani and the Ray Park Corp are named co-defendants.

Near the President

Paul Smith's, N. Y., July 20. Van and his orchestra, sponsored by Roger Wolfe Kahn, have cornered the best political summer spot in the country.

With President Coolidge and his entourage summering near here in the Adirondacks, the Paul Smith Hotel is the official headquarters of statesmen, newspapermen, politicians, Secret Service men, et al.

Don Voorhees' Orchestra

Don Voorhees, director of the Earl Carroll Theatre orchestra with the current "Vanities," is lining up a crack band for the new edition next month. He has several in the new line-up, including "Miff" Mole, Vic Berton, "Red" Nichols and Mike Macchiello.

Voorhees has become a Q. R. S. recording artist, to "cut" rolls for that company, and will also record with his band for Brunswick records.

Lopez' One Week's Rest

Vincent Lopez is back in New York this week for a brief rest, opening Saturday at Marlborough, Mass., on the first lap of a series of concerts and dances in that territory. William Morris has Lopez spotted for a run around Saratoga thereafter.

'Sneaking' Valencia'

Although there is an order restricting the too frequent use of "Valencia" over the radio, the stations and band units in the New York area are getting around the ruling by not announcing its name.

One announcer last week called it "Just a Spanish number" and the orchestra went to it. At the conclusion, where it is customary for the announcer to identify the previous number, "Valencia" was again referred to as a "Spanish number."

Society Woman's \$17,000 Defeats Receivership

A society woman's delving into the music publishing business has implicated Mrs. Jane Frazer, Fish, said to be related to the Hamilton Fish family, in considerable legal trouble. As Frazer Kent, Inc., Mrs. Fish financed Arthur I. Kent, music arranger and former associate of Arthur Lange, Inc., to the extent of \$17,000. Kent was made president and accepted 50 per cent. of the stock.

Joseph Nussbaum, also an arranger and formerly associated with Kent and Lange, joined the firm as musical editor at \$125 a week. He also had a number of his songs published.

With Kent and Nussbaum withdrawing from Frazer Kent, Inc., Nussbaum is suing for a receivership to guarantee the royalties on his compositions published by F-K, Inc.

Mrs. Frazer, who resides at the Ansonia hotel, New York, sets forth the company was formed primarily to publish her songs and those of her son, Hallen H. Frazer. Smith V. Fish, her husband, was secretary of the new company, of which she was treasurer.

The social songwriters states she objected at first to having so many of Nussbaum's songs published along with her own works, alleging Kent and Nussbaum were in conspiracy to dissipate the firm's funds.

Justice Mahoney seems to favor Mrs. Frazer, opining that there is doubt whether Nussbaum's contracts with Frazer Kent, Inc., were authorized. He decided to deny the motion, and ordered the case to a referee for further adjudication.

Sousa Takes Steel Pier

Record for Attendance

65,000 paid admissions were clocked at the Steel Pier, Atlantic City, during the seven-day concert appearance of Lieut.-Com. John Philip Sousa, which ended last Saturday.

The figures constitute a record for any attraction on the Steel Pier. Sousa programmed his humoresque, "Wets and Dries," for the first performance on the first day, but due to requests played the number 30 times during the week.

Sunday Sousa opened his Sesqui-Centennial engagement at Willow Grove Park, Philadelphia. The booking is for eight weeks and marks his 24th consecutive appearance at the Philly park.

The Sousa Band is now on its 34th annual tour.

Amer. Dance Music Run At 2 London Night Clubs

American dance music, booked by Paul Specht, will fill in at the Piccadilly and Kit-Cat Club, London, starting July 25 until Sept 12, when Ben Bernie goes in as the "name" attraction.

Following Bernie's engagement, which concludes Nov. 8, another Specht band will substitute, as will still another unit for the Don Parker band now in London.

Specht has effected an international booking tie-up with Stanley B. Jones, managing director of both places, that calls for Specht dance music continuously excepting where other "names" are contracted for.

Robinson with Perfect

Touted as a "find," Willard Robinson has been placed under contract to record vocally to his own piano accompaniment for the Perfect disks.

Robinson is a bandman with an individual style of "blues," in playing and in composition, having had several numbers published. He is a Paul Whiteman protege and came to attention in the east through Whiteman.

Davis Hearing Set for July 26

Washington, July 20. Another postponement was asked by the state in the matter of a charge of manslaughter against Meyer Davis, bandman. It has been set down for July 26. The charge arose out of an automobile accident.

Jones of Lincoln Owes Band

Lincoln, Ill., July 20. Suit for \$2,500 has been filed by the Music Corporation of America against W. H. Jones, proprietor of the Maplewood Dance pavilion. The action is to recover \$1,235 indebtedness for orchestra service.

BEN POLLACK



AND HIS CALIFORNIANS

STATION WBCN

NIGHTLY, 10-12 P. M.

Except Sun. and Mon.

PERSONNEL

GIL RODIN

Saxophones—Arranger

BEN GOODMAN

Saxophones

REGGIE BYLETH

Saxophones—Violin

AL. HARRIS

Trumpet

HARRY GREEN

Trumpet

GLEN MILLER

Trombone—Arranger

HARRY GOODMAN

Tuba

WAYNE ALLEN

Pianist—Arranger

JOHN KURZENKNABE

Banjo—Guitar

Just Signed New Contract to Remain at the

Venetian Room

Southmoor Hotel

CHICAGO

For a While Longer

THANKS

For the Many Offers

WFBH MUST MOVE FROM HOTEL MAJESTIC

For the second time in a year Copeland Townsend, president of the Hotel Majestic Corp., served notice on radio station WFBH, "the voice of Central Park," that it must vacate the premises.

The station will move to its new home on Long Island Sept. 15 under direction of George F. Sulzbach, 310 West 86th street, New York, the erstwhile "Georges," popular priced clothier who sold out his business to Moe Levy & Son, to take over WFBH.

The residential neighborhood's complaint to the Hotel Majestic that the programs of WFBH were hindering reception from other stations, prompted the notice for eviction. When the station broadcast the Berlenbach-Delaney fistcuffs last week it interfered with musical program reception.

WFBH will maintain studio rooms in the Hotel Majestic from which to telephone programs to the new broadcast central on Long Island.

May 20, 1925, the hotel management turned off the switch on the station because of objectionable letters from the public condemning the Cotton Club (Harlem) broadcasting its type of entertainment; also to "health talks" broadcast by Dr. Leonard Lincoln Landis, who maintains a wholesale health institution.

D'ALLESENDRO'S BAND

After 10 consecutive years with the same band, John D'Allesandro has left the Irving Aaronson Commanders and organized his own outfit, to be known as the Dallas Sandro orchestra.

The new band opened this week at the Beaux Arts Cafe, New York, for an indefinite engagement.

ROAD HOUSE BILLING CAUSES WALK-OUT

Clashing of artistic temperaments and squabbles over lights and billing is becoming known to the roadhouses for the first time. Up Pelham Parkway at the Pelham Heath Inn the Radio Franks and Lou Raderman's orchestra had been doing real business until Yvette Rugel's advent.

The Franks objected to Miss Rugel's name topping theirs in the lights. They issued an ultimatum that if the billing was not changed in a specified time they would walk out. They did.

The Radio Franks are slated to open at McLean's Hunter Island Inn this week on a special profit-sharing arrangement giving them a "piece" of the place.

A radio wire will also be installed.

Bunk Dance Hall Boost Frowned on in Chicago

Chicago, July 20.

The Midway Gardens, one of the "dance palaces" on the south side of Chicago, and in direct opposition to the Trianon, pulled a fast one last week, when it heralded that 10 of the most prominent bands of the city would engage in a contest for the jazz supremacy of Chicago. Of all these so-called "prominent" bands only one approaching prominence was Ralph Williams' orchestra. And Williams himself declared he didn't know "what it was all about" and it was just an engagement for him.

George O'Hare, manager of the Midway Gardens, is not only hurting himself by using such "bunk" methods, according to opinion here, but the rest of the dancehalls, who have been operating on the legit all along, will suffer through what he might think is a smart business getter. O'Hare's three-sheet methods of promoting business was good for the one night. But, now what?

Automatic Piano Not Taxable

Washington, July 20.

The United States Court of Claims has ruled that an automatic piano operated by depositing a coin in a slot is not taxable as a vending machine under paragraph 11 of section 900 of the Revenue Act of 1921.

The decision followed action brought by the J. P. Seebury Piano Company.

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SILVER BELL
BANJOS
New Catalog Just Out
THE BACON BANJO CO., INC.
GROTON, CONN.

CABARET REVIEWS

WOODMANSTEN INN

(Pelham Parkway, N. Y. C.)
(2d review)

New York, July 16.

An unparalleled condition among road houses around New York compels another review of the Joe Pami road house, with its Benny Davis show.

Never before has there been known the rivalry with attractions as now exists on the Pelham road in the Bronx. It has been mentioned in the news columns of Variety oft and on but there is much that can not be told in news stories.

Benny Davis is acknowledged to be the business leader up the road, which, of course, gives the Pami place the edge. To stand that off, however, the Pami outfit is costing around \$2,900 weekly. That's \$2,000 for the Davis bunch and \$900 for the Lou Gold band.

Against that Woodmansten is getting \$1 cover charge during the week, with \$1.50 Saturday and Sunday. On the week end nights the place plays to no less than 600 people each evening, amounting to \$1,800 on the covers those two nights. This despite Sunday night in mid-summer is off at any city road house.

During the five week days, taking in Monday as well, Davis must be drawing an average of 350 people nightly, or even an average of 300 would yield \$1,500. That with the week ends should take Pami off the nut for the entertainment.

With the increase of business must be an increase in checks. Besides Davis drawing the most business, he is drawing some of the best spending parties now left in New York—and there are not many. No more of those take-em-for-one-check-and-close-for-the-rest-of-the-week, on the road or anywhere else.

The Benny Davis hit at Woodmansten has been unusual. Not only is it the first experiment of the kind but that it got over from the outset has stirred up the northern road. The road houses without special attractions started to die so fast their owners were completely discouraged. One of the best known road house men up there said it was only vanity that kept him from shutting down in June. He added that for the first year since he had been open June showed a net loss, less than his May's gross.

The Roger Wolf Kahn orchestra has drawn class trade to the Castilian Royal, but young Kahn's personal appearances not being assured on any night and limited to two weekly affected constant business at that road resort. Radio Franks leaving the Pelham Heath Inn, opposite, immediately hurt there.

Benny Davis inserted some new people into his show last week, still

continuing himself with his crack song delivery, with the composer, Jesse Greer, at the piano. Also Dorothy Davis, whom Benny now introduces as his wife. This personality performer should not be on a floor, but it's probably a family affair with the couple not wanting to be separated. Miss Davis has added a "black bottom" dance to her rep, putting it on almost immediately with White's "Scandals" opening.

The other evening when J. C. Rosenthal (American Society) was celebrating his birthday at Woodmansten, Benny slipped over a special lyric for J. C. that was wholly local and witty.

Peterson and Charlot also hold over with their dances, likewise Tot Qualters, and Tot is doing much better than in the opening week. She looks well, dresses better than at first (when she showed too much for the floor), and is making herself popular among the new crowd going up there.

The Reddicks are new, a nice little mixed couple with the boy a corksing dancer. Elizabeth and Walter are also new, as are Mary Dunkley and Margaret Deavies, both girls doing singles.

Benny has the night club hunch for downtown in the fall.

Figuring that the road season is from June 1 to Labor Day (and never beyond Labor Day—for crowds—around New York, no matter what they say), with the weather gamble among other things, this Benny Davis thing at Woodmansten is quite an accomplishment. What it may lead to on the road for next season no one can predict.

Any place near New York (Columbus Circle) as Woodmansten is must figure Arrowhead Inn as opposition. Arrowhead cost \$1,250,000 complete as it stands, the handsomest road house in America. It can take care of 1,200 people inside and on the porch. To see Arrowhead on a warm evening with people dancing in three places to one orchestra (the only entertainment) that means it's opposition to anything and plenty. The other night at Arrowhead they were dancing on the floor of the restaurant, on the porch and the checkerboard flooring on the lawn, all opposite one another on a line.

Road houses like downtown places never figure the checks and how long they will stand for them, although the road houses know they must live or die within three months—that may be their excuse and may be it is.

FROLICS (CHICAGO)

Chicago, July 16.

Ever the favorite rendezvous for Chicago's night livers, the Frolics, under the guidance of Ralph Gallet

No Tips—Waiter Quits

In a mid-town night club one recent evening a waiter started a commotion by demanding salary. One of the proprietors attempted to soothe the napkin welder, but he wouldn't shut.

Neither would he explain why he wanted to so suddenly vacate.

A couple of friendly patrons suggested the owner pay off the dish tender and let him blow. This the boss said he wouldn't do; that the waiter was wrong and he demanded to know his reason.

"Well, if you want to know," said the waiter, "here it is:"

"I've waited on six parties so far tonight. Each one signed the check. Not one slipped me a cent. You owed every one of them, that's why, and that's why I'm quitting."

and Jake Adler, is doing phenomenal business. That is surprising, considering the season of the year.

Approximately \$50,000 has been spent for redecorating, which was done by Mandel Bros. The room carries out an East India effect.

The latest edition of the "Frivolous Frolics" was produced by Roy Mack and very well done. Mack, who has been "letting up" of late, shows signs of "coming back" with this revue. A marked improvement in the chorus routines has occurred since its "opening." Twelve good-looking girls, evenly matched and well built, compose the ensemble. These girls work well in line and also do some good specialties.

Joe Lewis, "breath of fresh air," also comes "back home" with this show. As a comedian for this environment he rates first class. As master of ceremonies Joe accomplishes his work with a great deal of credit, and he certainly tries his best to "sell" the other acts.

Williams Sisters, exceptional team of usual harmony, get off to a flying start and stop the show completely. They are not over 18 and a treat to behold. Hannah and Dorothy are their first names.

Jay Mills, versatile young man, leads numbers in a well regulated manner and has appearance. He is a snappy dancer who can sing. A song writer, too.

Babe Kane, petite and delightful as ever, is still one of Chicago's "sweethearts." She wears beautiful clothes and leads several chorus numbers effectively as well as her own specialties.

Rose Wynn, a charming little lady with plenty of dash and pep, is another bright light. Her dancing, most of which is eccentric, is exceptional. Miss Wynn is also a comedienne of merit. Her imitation of

Fannie Brice's "Indian" number is very funny.

Mirth Mack, reigning queen of long standing at the Frolics, continues. She sings syncopated songs with an air of sophistication, and she can wear clothes.

Lischeron and his girls are a whirlwind dancing act of artistic quality. Both of the girls are very good to look upon. His best numbers are an Apache dance with both girls, and his "Pony" dance.

The Owls, under the leadership of "Pinkie" Aarseth, dispense the musical strains of the program. Their dance music is good and their show music, considering it is a new band, not bad. The combination is composed of 11 pieces and should improve as they go along.

During the "in between" table singers and entertainers drive dull care away. Among them are such old favorites as Herbie Vogel, La Pierre Sisters, Madge Keefe, Myrtle Powers, Billie Stanfield, Walter Hastings and Jim Coleman, the "boy tenor."

All in all, the Frolics is just the place to be in when looking for plenty of laughs. Hal.

BEAUX ARTS CLUB

(NEW YORK)

New York, July 16.

Atop the Beaux Arts building on 40th street and Sixth avenue is one of the coolest spots in town. A new show has been installed with Mona Dario, formerly of Dario and Peggy, heading the terpsichorean attractions. Dario has with him the Miles, Irene and Nadine, comedy duo of feminine partners, each specializing in waltz and fast stepping, with Dario handling both in tip-top style.

The trio has extraordinary floor show possibilities, and also qualifies handsily for picture houses, production or any other stage work. Dario, as a confederator, as well as principal male dancer, possesses a unique continental *savoir faire* that fits the artistic Beaux Arts atmosphere perfectly. Suave, polite and polished in his formal evening togs, Dario purveys his stuff for fullest returns.

The girls are easy to look at. Irene is the jazz stepper and Nadine handles the waltzes, although later combining for the "Black Bottom," Charleston and other up-to-the-second routines.

Aside from Dario, Irene and Nadine, also Alice Widnor, hold-over from the Glorias' revue last at the Beaux Arts. The blonde beauty handles rags snappily and is an optical treat. The band, small combination, is headed by Roy Fox at the trumpet. His solo specialties with "Indian Love Call" and "Poor Butterfly" are instrumentally unique, producing a brass quality that is worthy of the solo featuring accorded it.

For the rest, Dario paces his show intelligently. A few minutes of a number and then the audience is permitted to have the floor for a dance. This alternation of sessions is good stuff for the customers.

The room is capacious and is a good break for Dario on his covert percentage arrangement, the \$1 per head tariff being nominal and a good attraction. Incidentally, John of the John & Emil management has retired, the latter now operating exclusively. Abel.

SPANISH VILLAGE

(WASHINGTON, D. C.)

Washington, July 16.

Peter Borras is a Spaniard, hailing from Taragona. Hence nothing is more natural than that Washington should first have a Spanish Village and then when summer comes along a like village on a roof. Pete has put them both across.

Pete has the outdoor village atop the Hotel Arlington. The Arlington roof is higher than most anything in town. Has a great view and a good location. Pete hasn't set the cash register ringing upon all six yet but with good weather he should do business.

There are two attractions with anything Borras does—first his music and then his own popularity. He doesn't have to engage paid entertainers as an atmosphere of good fellowship, that has the paying guests strutting their parlor stuff.

With a cover charge of \$1.10 week nights and \$1.65 on Saturdays and

COPS DETAILED IN VIL. 'JOINTS' RUIN BUSINESS

3 Shifts of Patrolmen on Watch—Placards on Doors of Suspected Places

Despite a New York Appellate Division ruling recently handed down in the Turf Club case to the effect that violators of the Volstead act could not be placed in double jeopardy on the same charge, the current police administration is resorting to methods in vogue during the regime of the Mullan-Gage law and stationing patrolmen in premises where "pinches" have been made for selling or possession.

Thus far Greenwich Village cabarets and night clubs have been hardest hit. Three of them, Wild Duck, La Boheme Club and Eve's Tea Room, all on MacDougal street in the Village section, have had three shifts of patrolmen.

In addition the main entrances of each are placarded with notice that the premises are being police-patrolled under the public nuisance act and suspicion of being a disorderly resort.

The first two were recently raided by the "liquor squad" with a possession case pending against the Wild Duck and a selling case against La Boheme, which is also listed for padlocking.

Eve's Tea Room has had a cop present since the conviction of its proprietress, Eve Addams, who is now serving a year's sentence in the Workhouse for double conviction of disseminating obscene literature and disorderly conduct.

Light Trade

The places affected by continual police presence are doing very meager business. The Village "joints" seldom hold appeal other than as a convenient "hideaway," and are no longer hideaways with cops doing a "Wooden Soldier" to scare most out of the place.

The "boozie joints" operating behind closed doors are now in worse way than those not handling the stuff but encouraging hip flask toters, with the latter taxed 75 cents a split for water, as well as a cover charge of \$1. The raided premises cannot encourage the flask toters through the strict police vigilance.

The placing of cops in Village resorts has again given rise to squawks from cabaret men there that the Village is the victim of discrimination. Those affected point out that a number of uptown places raided under similar circumstances have not had policemen detailed.

Couldn't Dance on Marble

Chicago, July 20.

Marlon and Randall, dancers, holding a 12 week contract with the Edgewater Beach Hotel, cancelled by mutual agreement after five weeks.

A marble floor making it impossible for them to continue dancing there was given as the reason.

The team will open at the New Aragon ballroom and double at the Rendezvous Cafe.

holidays, the roof is attractively laid out with approximately 18 Gloriettas in addition to the usual tables. As much as possible the Spanish atmosphere is maintained with the orchestra, in the national costume, contributing Spanish numbers.

The orchestra is a good five-piece combination with considerable body to it and a good rhythm. Johnny O'Donnell with his sax, conducts. Johnny is quite a sax player and knows how to get co-operation from his boys, who take their work seriously and do it well.

The line-up, in addition to O'Donnell: George Thomas, piano; Frankie Juele, violin; Harvey Bresse, banjo, and Jim Shuler, drums. Meakin.

65,000

PEOPLE ATTENDED THE

STEEL PIER, ATLANTIC CITY

Week of July 11th to Hear

WORLD'S GREATEST MUSICAL ORGANIZATION

SOUSA AND HIS BAND

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RAIN AGAIN A. C. CRYING

Everything Off — Cafes Dead or Dying

Atlantic City, July 20. For the steepest Sunday this season it poured. Concessionaires are literally panic stricken.

This past Sabbath an electrical storm broke up one of the greatest crowds ever at this resort. Those whose investments are at stake really wept. At least one concessionaire cried, and unashamedly.

Even the class A hotels are away off. Night life is deadlier than King Tut.

Texas Guinan, recruited again to give the Silver Slipper a break over the week-end, had the terrific storm to contend with, and the cowgirl from 56th street played to one-third a house, the loss, of course, being taken by "Enoch" Johnson, owner of the place, Texas taking away one grand.

A concrete example of how tough the night club racket is here is best exemplified by the failure to get over of Francis Renault's cabaret on Pacific avenue. The cabaret since its inception a month ago hasn't attracted a half a house.

Last night the sheriff carted away the wall decorations, which consisted of several costly appearing rugs. Renault will tell you he has pawned his jewels to pay off the girls, one of whom was let out last night to shave expense. The Glorias, dancers and second feature, quit after a fistic encounter with Edgar Dudley. The latter took the short end of the argument and had his blackjack taken from him by Gloria, who, although anemic appearing, is a wiry youth. Dudley is best known about Broadway for his theatrical ventures and his enlistment in the prohibition department. He may return to badge-wearing, they say.

Other Places.

Paradise is getting a fair play, but not what it is accustomed to. Gateway, new cafe at Somers point, 10 miles from here, features Leroy Smith's Hot Syncopators. The place is attracting business and is the best-looking cabaret this side of 42d street.

Rosebud Morse, formerly at the 55th Street Club, New York, is out of the Gus Edwards' "Ritz-Carlton Nights" Revue," as will be a few fluters in the band, to clip expenses. The revue doesn't give a Monday eve performance.

Friedland's Biz. Best

Perhaps the best business is being done by Anatole Friedland at the Beaux Arts. He presents the nudest of the local attractions, all of the girls displaying plenty of undraped cuticle, particularly Mary Higgins (formerly Mrs. Dave Seed), who does the nudes.

Besides Anatole's sure-fire spe-

Roadhouse Check Cyp

An old racket but not tried for quite a while is being renewed at the roadhouses. It's the "careless" addition of checks.

The waiter is responsible for the overaddition, but he always passes the buck to the checker in the kitchen, making it look like a "frame" between the waiter and the checker or waiter and captain, as most often happens. The captain is supposed to add the totals, but as a rule initials his O. K. in the stress of the moment without bothering to corroborate the mathematics.

A \$19.80 check at a roadhouse the past week-end was submitted at \$28.40, the host for the first time adding the total on a "hunch."

The party sensed an advantage prospect, hence the addition and the discovery of the overcharge, which ordinarily would be paid with but a glance at the total.

cialty the other clicks are by Ruby Stevens and May Clarke (the latter a dead ringer for Marilyn Miller, whom she adroitly impersonates).

Talk here last night about "Nucky" Johnson wishing to dispose of his Silver Slipper. James Lapenna, producer of "Sweetheart Time," may buy.

The Embassy, on the Boardwalk, a few steps from the Ritz, is not complaining. George Hale holds the show.

Martin's, featuring Evelyn Nesbit and Thelma Carleton, is not knocking them dead either.

The Folies Bergere, with Jimmy Carr's band, has sliced wages to keep open. No squawks.

One may appreciate another reason why Mr. and Mrs. General Public are not spending. The Ritz Cafe Teria, underneath the Boardwalk, retails hot dogs at 25 cents a throw and a half of honeydew melon for 90 cents.

One place is retailing a Lily cup of water for a nickel.

Head Waiter Accused of Theft of Pin on Roof

Accused of the theft of a diamond bar pin valued at \$300 from Violet Currie, 50a Locust avenue, Yonkers, N. Y., while a guest on the roof garden of the Hotel Alamac, Frank Jordans, 36, head waiter, 200 West 88th street, was held on a grand larceny charge.

After Mrs. Currie missed her pin she notified the hotel management. An investigation was started. All of the waiters were interrogated. Suspicion centered on Jordans. Detective Tom Horan, West 68th street station, was notified. With the house detective he searched Jordans' locker and said they found the jewel.

After Jordans' arrest he told the police he had found the pin on the floor and put it in his locker for safe keeping, intending to return it to the hotel clerk. When arraigned before Magistrate Flood in West Side court, Jordans waived examination and was held in \$1,000 bail for the Grand Jury.

Stills in Baltimore

Baltimore, July 20.

It is understood that a clause in rental leases for homes in this city provided that if a still is located or discovered upon the premises after possession passes the lease becomes null immediately.

ANDELMAN'S ROAD HOUSE

Joseph Andelman, orchestra leader of Hartford, Conn., has opened a road house in East Hartford, Conn., known as Andelman's Palm Gardens.

The roadhouse is on the main road between Hartford and Springfield, Mass.

Johnnie Powell has reopened his Capital Palace, New York. Entertainment includes Johnny Ridgeley's band, Leola Pease, Jackie Brown and Alfreda Thomas.

Sunrise Soirees

Oklahoma City, July 20. It remained for the management of the dancing pavilion at Belle Isle to pull the latest wrinkle in attractions in the Sunrise Soiree. The sessions are from 6 to 9 a. m.

DANCERS AS OPPOSITION

Atlantic City, July 20.

Leon and Bebe, dance team, with a Meyer Davis orchestra, are slated to open at the Ambassador Hotel, Atlantic City, succeeding Bernie Cummins, with a Johnny Hamp band unit.

The Ambassador gave the Hamp band its notice, deciding to combat the Gus Edwards show at the Ritz-Carlton with the dancers.

COAST'S MIXED FLOOR SHOW

Los Angeles, July 20.

Charles C. Williams opened the Entertainers' Cabaret at Universal City, opposite the Universal Studios, June 3. Specializing in a southern dinner, the place will have a Mack and tan floor show, headed by Caroline Williams, with a male dance chorus, Cliff Ritchie, singer, and Princess and her Pepper Pods dance orchestra.

Evelyn Nesbitt in Chicago in Fall

Evelyn Nesbitt goes to Chicago to open at the Moulin Rouge cafe in September.

Miss Nesbitt is in Atlantic City for the summer.

Chicago Road Houses Hit

Chicago, July 20.

It isn't so rosy this season for the road houses which dot the surrounding countryside outside Chicago. Business has been dull and lots of the places supposed to have political connections have had the cops walk right in to ruin the festivities.

Most of the road houses have depended on "wheels" for percentage.

Dancers at Vichy

Paris, July 10.

Sebastian and Miss Nord, after appearing at the Perroquet (cabaret) are dancing at the Carlton Hotel, Vichy.

CABARET BILLS

Current Programs in Cabarets and Cities as Below Listed

NEW YORK

Beaux Arts
Mons Dario
Miles Irene & Nadie
Alice Widner
J C D'Allesandro Bd

Cafe de Paris
36 O Hoffman Gals
Jay C. Flippin
Guy Sia
Ben Selvin Bd

Castilian Gardens
Helen Leslie
Margo Ross
Jean Carpenter
Les Stevens Orch

Castilian Royal
Roger Kahn Bd

Charm Club
Laffs of 1924 Rev
Gypsy Byrne
Virginia Magee
Peggy Timmons
Mary O'Rourke
Ann Wood
Jackie Jackson
Grace LaRue
Christine Moray
Frank Bannister

Chateau Shanley
Will Oakland
Chateau Band

Chummy Club
Fr & Lew Wallace
Irving Bloom Bd

Club Alabam
Abbie Mitchell
Jean Starr
Geo McClennan
Eddie Green
John Vigil
"Boney" Chadwick
Adele Williams
Mamie Savoy
Leonard
Al Moore
Ethel Moses
Lorraine Walker
Freddie Washington
Ruth Walker
Ella Webb
Alma Smith
Ethel Sheppard

Club Desaville
Melody Six
4 Aces

Club Lido
Chick Ender
Billy Mann
George Walsh
Tommy Purcell
Davis-Aket Orch

Connie's Inn
Maude Russell
Margaret Sims
Clinton Taylor
Kay Henry
Taylor 3
Alto Oates
Allie Ross Bd

Cotton Club
Brown Skin Vamps
May Alex
Mildred Heldgins
Albertina Pickens
Mary Stafford
Eddie Burke
Pearl & Caroline
Jazz Syncopators

County Fair
Eddie Worth Bd
Entertainers

Everglades
E Lindsay Rev
Olive McClure
O'Brien Six
Kelly & Miles
Joe Candullo Bd

55th St Club
Jack Walker Bd

Frivolity
Billy Arnold Rev
Bud Kennedy

Rockwell Terrace
Chas Cornell Rev
Buck & Therin
Ethel Wolfe
Artie Williamson
Mae Russell
Harry Lanau Bd

Club Brighton
Maxine Lewis
Madelyn Killen

Edna Sadley
Lita Lopez
Robt Foster Bd
Shelburne Hotel
(Brighton Beach)
Bobby Connolly R
Edna Shelby
Marion Wilkins
Peggy Dolan
Peggy Dougherty
Tony Francisco

Helen Kane
Bert Byron
Nellie Neilson
Princess Waneyo
Ted & Kath Andrews
Jack Denny Bd

Hofbrau
Billy Adams
Edwards & Dunn
Clifton Crane
Marion Wilkins
Artie Elmer
Blue Blowers
Peterson & Chiotte
Hilda Allison
Al Lentz Bd

McAlpin Hotel
Vaude Acts
Ernie Golden Bd

Montmartre
Miller & Farrell
Larry Stry Bd

Moulin Rouge
Vaude Acts
L Rothchild Bd
Folham Heath Inn
Yvette Rugel
Al B White
Lou Raderman Bd

Silver Slipper
Dan Healy
Carlo & Norma
Dolores Farris
Dolly Sterling
Leon & Broderick
Cliff O'Rourke
Eddie Edwards Bd

Strand Roof
Vaughn Godfrey Rev
Estelle Penning
Jack Strouse
Gladys Sloan
Billie Fowler Bd

Tommy Guinan's
Playground
Evelyn Martin
Dorothy Deeder
Vivian Glenn
Peggy O'Neil
Estelle LaVelle
Dorothy Ramey
Betty Wright
Beulah Kadonova
Ruth Sato
(Miss) Bob's De'ker
Ann Pina
Ethel Maye
Berth Lewis
Van Lowe
Mort Downey
George Roff
Vivian Glenn

Texas Guinan's
Rubye Kenler
Williams Six
Kitty Reilly
Al Roth
Diana Hunt
Dorothy Six
Ritchie Craig, Jr
Cliff O'Rourke
Hope Minor
Viola Cunningham
Billy Blake

Vanity Club
Allen Walker Rev

Waldorf-Astoria
H Leonard Bd

White Poodle Club
Flame Moore
Hazel Hickey
Jean Dare
Joe Bristol
Helen King
France La Mont
Bert Lagimar
Billy O'Connell Bd

Woodmanstein Inn
Benny Davis
Dorothy Gompert
Tot Quarters
Joan Greer
Mary Dunkley
Margaret Davis
The Reddicks
Charlotte & Peterson
Lou Gold Bd

Beaux Arts
Nancy Jayne
Belle Davey
Gladys Lake
Clotilde Eckland
Alice Elroy
Patay Dunn
Bernice Wakder
Betty Brown
Gine Joyce

Alamo
Larry Vincent
Lester Howson & C
Dorothy Lane
Duval & Dorothy

Club Avalon
Joe Lewis
Frankie Morris
Billie Gerber
Jay Mills
Helen Verges
Reed & Duthers
Sol Wagner's Orch

Ches Pierre
Karola
Don Quixano
Hawallan 4
Gorman & Thayer
E Hoffman Orch

College Inn
Jack Pine's Rev
Maurie Sherman O

Deauville
Edna Leonard
Sylvia Hanley
Clara Stewart
Vera Walters
Geo Sykes
Bebe Green
Edd's Simons Bd

Friars' Inn
Harry Hart
Roos & Carroll
Grady & Carroll
Peggy Hurt
Hazel Romaine
Billie Rankin
Merrit Brunies Bd

Frolics
Williams Six
Lisheron & Girls
Morton & Mayo
Babe Kane
Jay Mills
Rose Wynn
Owl's Orch

Granada Cafe
Sid Erdman
Jimmie Chester
Harry Moon
Del Este
Yvette Quinn
Grace Chester
Eddie Van Schaick
Ernie Caldwell Orch

Hollywood Barn
Jazz Wise
Kay Norman
Lolita
Sid Gold
Bee Jane
Jean Lane
Gene & Jo-Pinto
Gladys Harvey
Carl Lorraine Orch

Jeffery Tavern
Fred Farnham
Delores Allen
B & J Gordon
Nina Smiley
Roy Evans
Eddie Williamson
Roulette's Orch

Kelly's Stables
Don
Ed Goodbar
Jimmy Parker
Clarence Babcock
Specs Ken-brew
Stables Bd

Kenwood Village
Anita Gay
Habe Sherman
Mary Colburn
Al Reynolds
De Quarte Orch

Atlantic City
Beaux Arts
Anatole Friedland
Norma Gallo
June Mayo
Chic Barrymore
Dorley 2
Cyril D'Arth
Virginia D'Arth
Ruby Stevens
May Clarke
Peggy Chit-eple
Helen St
Jerry Dryden
June Pajet
Peggy Heavens
Marry Higgins
Alice Rusan
Dorothy Shepard
Betty Bauman

Silver Slipper
Hilda Ferguson
La Mae & Josine
Renée Valerie
Hedley Ransom
Clara Bauer
Flo Sherman
Margie Edwards
Kitty Ransh
M & M Humphrey
Louise Mark
Hedley Ransom
Maxie Stamm
Billie Stout
Joe Venuti Bd

Cafe Francis Renault
Francis Renault

Ruth Penery
Lillian Thomas
Pammy Manes
Joy Harmon
Edith Sheldon
Virginia Ray
Nancy Kaye
Harry Pollock Or

Light House
Cele Davis
Edna Warman
Jimmie Stieger
Buddie Whelan
L'house Serenaders

Lincoln Tavern
Joyce Hawley
Rick & Snyder
Bob Hee
Johnnie Black
Kate Duffy
J Crawford Orch

Madrid Cafe
Johnny Ryan
Bobby Pierce
Dea & Lea
Arloa Springs
Anette Blackstone
Eldridge & Hunter
Frank Albert Orch

Moulin Rouge
B B H
Eli Terry
Maddala Mardy
Gladys Kramer
Roy Evans
Low Fink
Duncan Marin Orch
Stanley & Saxe
Paulette La Pierre

Faready Cafe
Bliss Greenish
Florence Sturges
Virginia Sheftall
Phil Murphy
Edith Greenwood
May Blancy
Jackie Hamlin
Sarah Theoball
Tex Arlington
Hobbs Marcellus
Gladys Mints
Clint Wright's Orch

Rendezvous
Shirley Malette
Vandessa & Abar
Bernard & Henri
McCune Six
Dorree Leslie
Mike Speciale Orch

Rainbow Gardens
Frank Libens
Bobbie Tremains
Mille Kasmir
Jerry Derr
Lamb Six
3 Roses
Pauline Gaskin
Frank Laughlin
Donna Damerl
Rainbo Garden O

Southmoor Hotel
(Venetian Room)
Alfredo & Gladys
Ben Pollack Orch

Terrace Gardens
Frances Allie
Schorr Six
Leatrice Wood
Gus Edwards Orch

Vanity Fair
Thelma Combes
Frank Sherman
The Jennings
Mary Isabel Colb'rr
Vanity Serenaders
Lee Sisters

H Osborne Orch
Vila Venice
Masked Countess
Baroness Erzi
Baroness Larionovi
Giovanni Fulco

White City
(Terrace Garden)
Renée Rayne
Madelon Mackenzie
Habe Sherman
The Marinos

Atlantic City
Beaux Arts
Anatole Friedland
Norma Gallo
June Mayo
Chic Barrymore
Dorley 2
Cyril D'Arth
Virginia D'Arth
Ruby Stevens
May Clarke
Peggy Chit-eple
Helen St
Jerry Dryden
June Pajet
Peggy Heavens
Marry Higgins
Alice Rusan
Dorothy Shepard
Betty Bauman

Silver Slipper
Hilda Ferguson
La Mae & Josine
Renée Valerie
Hedley Ransom
Clara Bauer
Flo Sherman
Margie Edwards
Kitty Ransh
M & M Humphrey
Louise Mark
Hedley Ransom
Maxie Stamm
Billie Stout
Joe Venuti Bd

Cafe Francis Renault
Francis Renault

Joe Penner
B Glaser Bd

Folies Bergere
Julia Gerity
Dorothy Braun
Evelyn Myers
Gladys Reed
Leslie Six
Jimmy Carr Bd

Martin's Cafe
Evelyn Nesbit
Thelma Carleton
Pepino & Dillworth
Duke Rogers
Boyce & Lee
10 Rhythmakers

Back Stage Club
Connie St Clair
Carl Smith
Nan Brown
Lefty Agnew
Phil Longo
Back Stage 3
Lola Pullman
Bennie Williams
A Myers Band

Blue Hour Club
Ruth Hamilton
Constance Almy
Louise Gardner
Ruth Barbour
Tommy Bergen
Jimmy Black
Joe Golden
Buddy Huntington
Murphy Gardner
B Hart's Band

Hollywood Cafe
Paul Sullivan
Ervin Gilmore
Georgie Kelly

Blossom Heath Inn
Rose Taylor Bd

Book-Cadillac Hotel
Jean Goldkette Bd

Granada Park
Ray Miller Bd

Romona Park
Husk O'Hare Bd

LOS ANGELES
Greenwich Village
Sam Rubin
Jack Goldstein
Bergstrom Orch

Cafe Lafayette
Jane Green
H Owens Orch

Cotton Club
Friaco Nick
S Mitchell
Martha Richie
Greene Cutie Rev
Tin Can Henry Or

Club Alabam
Way Watts
Lucinda Beatty

RED BANK, N. J.
Shrewsbury River
Country Club

Shelly Myers
Evelyn Myers

MIAMI
Fleetwood Roof
Gene Fiedick Orch
Isabel Allen

SEATTLE
Butler
Eva Nolan
Joanna Tucsall
Victoria Andrews
Lou Twina
Butler Orch

Montmartre
Ira Darnell
Garda Nord
Friend & Conkey
Alton Grebin
Jerr Adair
Aubry Koff Bd

VENICE, CAL.
Ship Cafe
Mel Calish
George Lloyd

WASHINGTON
Chateau Le Paradis
Walter Kolk
Max Lowe Ent
Meyer Davis Orch
Chevy Chase Lake
Kate Smith
Meyer Davis Orch

Le Paradis
Jack Golden
Meyer Davis Orch
Mayflower Garden
S Tupman Orch
Fountain Roof
Slaughter Orch

Spanish Village
O'Donnell Orch
Pete Horan Ent
Carmelita

Swanee
Al Kamous
Meyer Davis Orch
Willard Roof
Nathan Brunloff
Sam Korman
Meyer Davis Orch
Villa Roma
McNeely Orch



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INSIDE STUFF ON THE OUTSIDE

Not many years ago there were few parks in the United States using fireworks. This came about mainly through one city after another adopting drastic ordinances against them.

However, several parks contracted for daylight fireworks. Now others have followed suit and more of the parks are using fireworks than in any other season since the war.

Through several eastern parks a feature current is a "fire dance," done with a feminine ensemble as part of the fireworks display.

Association's Mixed Fair Bookings

The fair department of the Western Vaudeville Managers' Association, Chicago, seems in line for a tangle in its bookings before the fair season shall have ended. J. C. McCaffrey put the fair dep't. on its profitable feet, but from reports it has slipped plenty since McCaffrey left.

As the Orpheum Circuit owns the association, the fair booking thing is said to have been hooked up with the Keith-Albee agency in New York, with a 50-50 split on profit. From accounts it is unlikely the association's fair department will reap any profit from its bookings for this coming fair season. It is even taking the customary chances of dissatisfaction by fairs on the acts supplied. On top of that, most of the bookings have been placed in eastern or K-A territory, with the result if bookings do prove unsatisfactory the blame will be placed upon K-A.

Blame usually follows an agency unable to furnish acts submitted and contracted for, using substitutions at the last minute.

Forest Park Highlands (ST. LOUIS)

ST. LOUIS, July 15.

With the closing of old Delmar Garden about 12 years ago, Forest Park Highlands remained alone in its field here until this season. Two new parks have opened. Each is inconveniently located in the Northwest, one on the city limits and the other in the country.

Forest Park Highlands will continue to get the family picnic trade, for its location, just beyond the south side of Forest park, is easily reached by street cars and buses.

The current year is the Highlands' 30th. Save for minor additions and changes in the rides and different games, it has stayed practically the same in appearance from year to year.

Rides are the Spiral Dips (until this year the Racer Dips), Mountain Ride, circle swing, merry-go-round, Dodgem Junior and a miniature railway and pony track.

In remodeling the Racer Dips to make the big drop a spiral one the steepness of the descent has been sacrificed. Now its relative tame-ness will send the thrill-seekers over to the Mountain Ride with its breath-taking falls and turns. Fifteen cents is the gate for all the rides except the merry-go-round and kids' train and ponies, 10c.

Casual inspection of the games revealed none that might not be termed of skill. No money wheels in evidence. Everything seems to be legitimate, with candy prizes in the main. The usual Japanese concessionaires are missing this year.

25c House of Fun

The only 25c fee in the Highlands is charged for the House of Fun. The walk-around plan is used, and it would be possible to stay in the place all day if one were so inclined. A smaller Fun House, in which the only fun lies in difficult walking and seeing water "run up hill," got quite a play last season—its first—but this year is starving. The mirrored find-your-way-out place is another that is virtually "cold." The penny arcade and a shooting gallery also are concessions.

The night crowds divide between the dance pavilion and the swimming pool. The dancing is on the park plan of a nickel a dance, with a 15c walk-up to the floor. Harry Lange's orchestra is popular. The same crowds that give the indoor ballrooms big business during the winter are on hand.

Pool 80x160

The swimming pool is 80x160 feet, and probably the cleanest place in town. The charge is 35c afternoons and 50c at night. The Western A. A. U. is holding the midwest division championship swim meet here July 22.

Instrumental vaude acts are

changed weekly in the band pagoda. The Highlands is spread over 15 acres and has a parking space for 2,000 autos. With the big Chamber of Commerce expo to be held just opposite the Highlands this September, the Highlands is going to remain open until Sept. 20.

Ben G. Brinkman is president of the Forest Park Highland operating company. Ruebel.

CAPITAL SHOWS

Hartford, Conn., July 17.

This outfit has been playing auspices dates through Massachusetts and Connecticut, but getting very little encouragement through bad stands and not enough diversity to attract crowds. The present date, under the auspices of Disabled War Veterans, is being played on a lot on Willis Street, east of Main, and with no direct traffic line to the spot. Motor or taxi are the sole approach.

Before coming into Hartford 10 days ago the show had had 10 weeks of bad business. Even this date did not shake off the "jinx" and much dissatisfaction is voiced among concessionaires who are being nicked \$40 weekly for stand space and none getting a break but the money wheels. The latter are not doing anything to rave about, but are managing to grab off a little now and then and at any rate seem much better off than the merchandise stands.

A glimpse of the stands would convince even the uninitiated that money is the play. About three of the 20 spotted have made feeble gestures at a camouflaged flash, but most are operating barren, save for the wheels.

Despite ideal weather, few customers were around when the outfit was visited by a Variety representative. The owners of the show were absent.

The show is the average small outfit with three rides and three shows. The former include carousel, chairplane swings, ferris wheel, while the shows include Capital Revue, four girls in a sinking and dancing routine; a one freak pit show and magic and mind-reading. The latter show had not been functioning for several nights, through the professor having lost his girl medium, whom he had been using as bally and for mind-reading stuff. Someone on the lot hinted the breach was caused when the girl demanded salary. It was also said that the show had been averaging between 60 cents and \$1 nightly. Some receipts for an outfit being taxed \$50 weekly for its space.

Besides lack of diversity in the line-up the equipment was in bad shape and sadly in need of repainting. The rides looked as though they hadn't seen fresh paint in years. The canvas tops for shows and stands looked as though they had weathered a revolution. Some excuse for wear and tear through rain and exposure, but this bunch topped that some.

The carnival is jumping to another stand next week, but the location had not been set Saturday. Most of the concessionaires were hoping that it would jump out of the territory entirely. Some workers behind the stands were allying the bad breaks with the territory, but the "wise boys" were on that it wasn't a show and there was no use kidding about it.

Confidential — Is with the stand boys brought the info that all were desperate and were there to take 'em over as fast and often as possible.

Three baggage cars are sufficient to move this one, which needs something done to make it more attractive and a few real shows instead of the makeshift affairs that now hold the midway. Edna.

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

Tent Show Fights Local Showmen; Gain Support

Ogden, Utah, July 20.

Attempts of the local board to recall the license issued to the Taylor Bros. Tent Stock Company, currently playing here, has greatly enhanced the show's business.

The tent outfit moved here from Boise. Following complaints from local theatre owners, it was ordered to move by the license board, which revealed that tents are forbidden in the zone where the show is playing. Insisting on remaining the Taylor management is protesting on the grounds that the restrictions should have been discovered before the license was issued. After arrest was threatened, the show obtained an order restraining the city from molesting the outfit.

Meanwhile, the show, aided by the helpful publicity, is playing to excellently sized audiences. The populace, seemingly in sympathy with the show people, is showering the board with cards demanding the show be allowed to remain.

PARK PROPERTIES SAFE

As Last Resort Those Near Big Towns Realize on Land

The recent decision of the directors of Scarborough Beach park, about four miles from Toronto, to cut the property up into building lots, and the successful promotion of the development, has drawn attention that stockholders in a number of metropolitan parks are protected from loss.

Although business has not been so profitable in some of these places as formerly, the investors do not worry where they are close to big centres of population. Columbia Park in North Jersey is a case in point. Since the resort was built the spread of the nearby cities of Hoboken, Union Hill and Jersey City has reached practically to its gates. The property could now be turned into building lots, it is said, at an enormous profit despite the destruction of the costly amusement plant Columbia passed last year's dividend (it had paid 12 per cent up to then) with the explanation that it was desirable to add 1925 profits to surplus rather than distribute them.

Scarborough Beach was one of the oldest parks in Canada, but the suburban development of Toronto made it so valuable that it was found profitable to realize by home site development.

News of Midwest Fairs

Freeport, Ill., July 20.

The premium list of the Winnebago County Fair association contains 152 pages of information as to the coming dates, Aug. 17-20, when four days of exhibits and a racing program will be held at the grounds near Pocatonia.

Onawa, Ia., July 20.

Ed Rawlings has been elected by the board of directors of the Monona county fair association as president of that organization to take the place of Henry Harlow, who died recently. Up to two weeks ago he was secretary of the organization and is not new to the workings of the fair.

There has been no president elected to take Mr. Harlow's place in the Triangle fair circuit which comprise Monona, Harrison, Crawford and Carroll counties.

Walthill, Neb., July 20.

At a meeting of the board of managers of the Thurston County fair, R. Borden was elected chairman to succeed R. M. Watson. A committee was detailed to rebuild the grandstand and to erect a wing on the north and that will increase the seating capacity to 1,000.

STORE SHOW MAN CONVICTED

Los Angeles, July 20.

Joseph Rose, who ran a store show on Main street titled "The Truth About Almee Semple McPherson," pleaded guilty to four counts of violating city ordinances.

Municipal Judge Richardson fined Rose \$20 for conducting a place of amusement without a license and gave him a suspended sentence of \$30 fine or 30 days in jail on each of the other three counts.

FAIR GATE LOWERED

Carthage, Ill., July 20.

Aug. 21 and Sept. 1, 2 and 3 are the dates set for the eleventh annual Hancock county fair.

Premium lists have been published and superintendents of departments appointed and arrangements for free attractions have been made. The entrance fee has been reduced.

Governor's Congress Set For Cheyenne Rodeo Date

Cheyenne, Wyo., July 20.

The Cheyenne Frontier Days is scheduled to take place July 27, 28, 29, 30 and 31, sponsored by the Cheyenne Chamber of Commerce. This year the annual Governors' Conference is set for the same time and place, and governors from all over the country are to be the guests of the state.

In addition to the usual rodeo features there will be daily exhibitions by the famous Black Horse Troop, 13th Cavalry, from Fort D. A. Russell, near here, and the 4th U. S. Cavalry outfit.

Paddy Ryan, who last year won the Roosevelt trophy for rough riding, is returning to defend his championship.

Injunction Granted to Park Concessionaire

New Castle, Pa., July 20.

In an order issued by Judge R. Lawrence Hildebrand last week, H. L. Dean and R. E. Reebel, concessionaires operating "The Kentucky Derby" at Cascade Park, were granted a preliminary injunction, prohibiting a detective and three constables from interfering with the operation of their concession.

The case rose out of the action of the officers June 26 when they confiscated wheels, candy, and blankets and locked up the amusement.

The petitioners assert that their amusement is not a game of chance but one of skill.

"Bad" Ape in Coast Zoo Nearly Slays Keeper

San Francisco, July 20.

Chief Keeper J. W. Huppert of the Sequoia Park Zoo, Oakland (Cal.), was attacked last week by a large ape and nearly lost his life. The timely appearance of W. E. Blackwood, another keeper, saved Huppert. The beast, known as "Goofy," is a large Javanese ape and has been known as a bad baby. The attack on Huppert occurred as he was cleaning out the animal's cage.

Blackwood, hearing Huppert's cries, seized a club and beat off the ape. Huppert went to the hospital. He will be in bed about three weeks.

Dipper Co. Settles Suit

Los Angeles, July 20.

Suit brought by Della Hinkle, 14, against the Venice Giant Dipper Company was dismissed when attorneys announced a settlement had been made out of court.

Miss Hinkle sued for \$5,000, charging that she suffered injuries to her arms as a result of riding on a scenic coaster operated by the amusement company.

Whippet Races at Fair

Des Moines, July 20.

Whippet racing will be introduced to Iowans at the Iowa state fair this year. Twenty-four whippet dogs will participate in a series of seven races each day.

Alfred Bland, secretary of the Columbus (Ohio) Whippet Racing Club, has been engaged as starter.

Fairs

The Darlington (Wis.) Big White Fair, Aug. 24-27.

H. D. Schreier was recently elected president of the fair association, and T. H. Kirwan re-elected secretary and treasurer.

Iowa Fair at Manchester, Sept. 11-15.

Purses totaling \$3,700 have been appropriated for the horse races, to be divided among five trotting and five pacing events.

Annexing Barnes City

Los Angeles, July 20.

Nonprofessionals residing in Barnes City, winter quarters of the A. G. Barnes Circus, stole a march on the circus people while they were away playing dates by petitioning the City of Los Angeles for annexation.

Over 300 of the town's 796 registered voters signed the petition. This includes almost everyone living there who does not belong to the circus.

A bitter battle was in progress last winter between the circus and town factions over control of Barnes City.

CARNIVALS

(For current week (July 19) when not otherwise indicated)

Akame Shows, Burlington, N. J.
Bernardi Exp., Helena, Mont.
Buckakin Ben, Cambridge, Ind.;
26, Lawrensbury, Ind.
Boyd & Lindeman, Buffalo; 26,
London, Ont.

Blotner Amuse. Co., Deposit, N. Y.
S. W. Brundage, Clinton, Ia.
O. J. Bach, Auburn, N. Y.
Central States, Shellyville, Ky.
Clark's Greater Shows, Magna,
Utah.

Conklin & Garrett, 26-28, As-
similola, Sask.; 29-31, Red Deer,
Alta.; Aug. 2-4, Camrose, Alta.
A. F. Crouse, Ticonderoga, N. Y.;
26, Burlington, Vt.
Craig Bros., 24, Madrid, N. Y.
Copper State, Aspen, Colo.
Dekreko Bros., Lake Geneva, Wis.
Dixieland Shows, DeSoto, Mo.
Dodson's World Fair Shows, Ap-
pelton, Wisc.

Eastern States, Fairport, N. Y.
Great White Way Shows, Providence, Ky.
Gold Medal Shows, Whitehall,
Mich.

Bill H. Hamis, Leonard, Tex.;
26, McKinney, Tex.
Heller's Acme Shows, 26, Pater-
son, N. J.; 2, Jersey City.
Housner & Kelly, Pine Grove, W.
Va.; 26, Elm Grove, W. Va.
Isler Greater Shows, Clarinda,
Ia.; 26, Bedford, Ia. (Fair).
Johnny J. Jones, Saskatoon; 26,
Regina, Sask.

Leavitt, Brown & Huggins, Aug.
4, Vancouver, B. C.
C. R. Leggette, Herrington, Kan.
H. Lottridge, Brockville, Ont.; 26,
Prescott, Ont.
D. D. Murphy, Fort Wayne, Ind.;
26, Logansport, Ind.
Mayo Amuse. Co., East Providence,
R. I.

Ralph R. Miller, Brazil, Ind.; 26,
West Terre Haute, Ind.
Morris & Castel, Grand Forks,
N. D.; 26, Neenah, Wis.
Mad Cody Fleming, 26, Orleans,
Ind.

May & Dempsey Shows, New Cas-
tle, Ind.; 26, Hamilton, O.
Frank J. Murphy, Suffern, N. Y.
Nat Reiss, Steelton, Pa.; 26, Har-
risburg, Pa.
Noble & Fairley, Red Oak, Ia.
Rice Bros. Shows, 20-23, Shaw-
neetown, Ill. (Fair); 26, Mt. Vernon,
Ind.; 2-7, McLeansboro, Ill.
Royal Arm Show, Stevens Pt.,
Wis.

Rubin & Cherry, Grand Rapids,
Mich.

Smith's Southern Shows, Greens-
burg, Ky. (Fair); 26, Broadhead,
Ky.; 21, Grayson, Ky.; 9, Vance-
burg, Ky.

Greater Sheesley, St. Catharine,
Can.; 26, Hamilton, Can.

Smith Greater, Bridgeville, Pa.;
26, Washington, Pa.
Snapps Bros., Winchester, Ill.
(Fair) (19-24).

Schwabe Greater, 26, Fairfax,
Okla.; Aug. 2, Strong City, Kan.
Southern Tier Shows, Salamanca,
N. Y.; 26, Bolwar, N. Y.
T. J. Tidwell, Forgan, Okla.; 26,
Shattuck, Okla.

Wallace Expo., 26, Buckeye, Pa.;
Aug. 2, Fredericktown, Pa.

West's World's Wonder Shows,
East Liverpool; 26, Warren, O.
Wise Shows, Paris, Ky.; 26,
Campbellsville, Ky. (Fair).

Wonderland Amuse. Co., 27,
Scranton, Pa.
Wright's United Shows, 3-7, De
Ryder, N. Y.

Zeldman-Pollie, 26, Johnstown,
Pa.

Small Town Enterprise

Haverstraw, N. Y., July 20.

The annual circus of the local Elks will be held on the clubhouse grounds here from July 31 to Aug. 7. A program of 20 acts will be used and all booked direct.

This year's operation is in direct contrast to previous years when a small circus was booked in as a show.

Killed on Coaster

Quincy, Mass., July 20.

Raymond J. Dufault, 24, of Brockton, died of injuries received when he dropped 20 feet from a moving car of the roller coaster at Highland Park, Avon.

Dufault is said to have stood up while the coaster was taking an 80-foot dip at full speed. He plunged out at the foot of the dip, striking several posts before hitting the ground. He rode on the coaster alone, his wife having refused to go with him.

PARK OPENS FILM HOUSE

Perhaps the only amusement park in the United States operated by a fair association, Lakewood Park, Atlanta, run by the South-eastern Fair Association, has just opened a new theatre where a picture show is changed daily at 10 cents top.

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SCENERY and DRAPERIES

SCHELL SCENIC STUDIO, Columbia, O.

SESQUI MAY BE PROLONGED 1 YR. TO GET SOME OF THE MONEY BACK

\$12,000,000 Represented to Date—Everything All Wrong for Concessionaires—More Shows Expected If Extended Into Second Year

Philadelphia, July 20. City, federal government and merchants around \$12,000,000 are "on the nut" for the Sesqui-Centennial Exposition, with attendance and business still poor, the heads of the celebration are contemplating operating another year. This they figure might permit them to shape affairs up so far as using showmanlike methods.

To convince the present concessionaires they mean business so far as extending the affair a second year the management has signed contracts with showmen to place five more shows on the "Gladway." These will include "Creation," staged by E. W. McConnell; "Naval Spectacle," panoramic illusion; McConnell's Wild Animal Circus; Cummings' Indian Congress, and a girl show called "Paris." At the same time Gordon's Fireworks company of Chicago will present a nightly pyrotechnic spectacle, "Hawaiian Nights." All of these shows will begin operating by Aug. 15. They, with the present shows now on the Gladway, will work on a percentage of the gross basis.

The showmen who are operating at present feel they have been sadly neglected by the management from half a dozen different angles. The most important is that everything has not been completed so far as construction and layout of sections are concerned. They are compelled to operate on the "Gladway" which is at an extreme end of the 1,000-acre exposition ground without proper street and sidewalk facilities. The fronts of these establishments are all dirt and with the rains of last week it was almost a physical impossibility to get anyone to wade through the mud and slush to be enticed inside by a ballyhoo or talk.

Shows which suffered heavily in this way were "Fire and Flames," "Battle of Gettysburg" and "Chinese Theatre and Village." On a clear night last week not over 300 people ventured on the "Gladway" in three hours with the shows getting less than 25 per cent. of them.

Special Stadium Show

The possible reason for this is that on the other side of a mile, is the stadium. There each afternoon and evening is a special show, said to be sponsored by the city of Philadelphia. On alternate evenings a Rodeo and the Burnside pageant, "Freedom," are staged, with the Rodeo occupying the place in the afternoon. Tickets for the two attractions are sold outside the grounds, with admission including free gate admission. Folks who might patronize the "Gladway" have to stand for the entrance tap without inducements. People headed for the Stadium come in by special gates located close to it, departing after the show is over, without the "Gladway" getting a chance to have even a sight of them.

As people during the day visit the various buildings where displays are arranged as well as giving the Navy Yard and Army camp the once over, concessions, shows and rides, do not figure on day time operation. Five thousand to 15,000 people visit the stadium at night, because they are segregated on another part of the lot.

Duffield fireworks people of Chicago are said to have quit last week staging a pyrotechnic display, "Chateau Thierry," due to lack of attendance.

"Freedom," staged by R. H. Burnside, up to last Saturday had 11 performances scheduled since opening and only three were given. This pageant was staged at a cost of close to \$1,000,000. It is not expected that it will show any profit during the present year, with the celebration now listed to remain open until Dec. 1.

"Streets of Cairo" was scheduled to open last week. It is reported to have gotten "cold feet" and may not open at all. The structure is proceeding.

\$214,000 in Gondolas

Frank Talbot, who operates "Fire and Flames," with his associates, is said to have invested \$214,000 in gondolas and launches to be

operated on the Venice Canal. The boats and crews are ready, but it is a matter of conjecture whether the entire canal will be completed before Aug. 15. The tax for a two and one-half mile ride through the canal will be 50c.

Hotel people feel the Centennial directly has not done them much good so far as business is concerned. Indirectly they say it will bring 180 conventions here this year and the hotels of course will benefit.

Transportation facilities are poor. Cars and busses are not running to the exposition grounds frequently enough. It is claimed that the street railway people and bus people do not properly mark their vehicles, as most cars read "Navy Yard," and the busses numbered so that the visitors are puzzled as to which to use to get to the grounds. The street cars charge 8c. fare and the busses 10c.

Spread around the grounds and midway are about 500 booths for the sale of refreshments and food. A survey of the place showed only about 20 percent. operating.

101 Can Show in Pittsburgh; No Interference

Pittsburgh, July 20.

The concerted action on the part of a group of property holders of the Squirrel Hill district, one of the most exclusive sections of the city, to prevent Miller Brothers "101 Ranch" circus giving performances Monday and tonight on the property which has been used as circus grounds on Wightman street, near Forbes street, met with a reversal in Common Pleas court before Judge Joseph M. Swearingen.

A petition asking for an appeal from the decision of the board of appeals, which reversed Director of Safety James M. Clark and directed that a permit be issued, was presented to the court by Attorney Harry I. Miller, representing the property owners. In the appeal the court was asked to make an order revoking the permit issued to the circus people.

Assistant City Solicitor Stewart M. Dunn declared the board of appeals was without jurisdiction in the matter, as the zoning ordinance did not cover the use of vacant ground, and only had to do with building new structures and making alterations. Solicitor Dunn called the court's attention to the fact that the grounds have been used for circus performances for some years and there never had been any complaints made by the residents of the district. Barnum & Bailey and Ringling Brothers' combined circus showed on the same lot earlier in the season. It was stated to the court that the circus could not find other suitable show grounds at so late a date, and that nearly \$10,000 had already been expended for advertising and preliminary expenses.

After Judge Swearingen conferred with Judge James H. MacFarlane, he announced that he would refuse an injunction.

Attorney Miller then stated he would again ask Director Clark to revoke the permit issued under orders of the board of appeals, now that it had been established by the city law department that the former body was without jurisdiction over vacant property. This Director Clark refused to do.

The city law department has advised him, the director said, that if he acted now to revoke the permit there would probably be a damage suit against the city by the circus owners. It is said the director some time ago promised residents of the district that he would revoke the permit if it was proven that the City Zoning Commission had no authority to order the permit granted.

The petition was signed by hundreds of residents of Squirrel Hill. In the papers asking the injunction A. W. Mellon, secretary of the treasury, is named as the owner of the land.

AMATEUR PROMOTERS OF PARKS EMBARRASSED

New Ventures by Outsiders Reported As in the Bag Due to Dull Year

Amusement park attendance is reported far below normal, especially in new stands where park ventures have opened this season. Even ideal park weather around New York during the past fortnight has not brought out enough to encourage park operators.

Most of the newer promotions are reported as having hit a snag through being propelled by other than showmen who had figured close to the cushion and expected too much of the early season. Seasoned showmen would have manipulated differently.

Even established parks in this same area are not doing any business to shout about. The larger parks are getting the crowds in, but they are not a spending mob, according to reports.

Side show men are again squawking loud and often against long free act programs, claiming that if there were less free entertainment their shows might be given a play, yet the park men figure that the free acts and weekly fireworks are the magnets which attract attention to the resorts.

SESQUI ADMITS SHOWS

Gladway Brightened by Admission of New Attractions

Philadelphia, July 20.

The Sesqui-Centennial International Exposition Committee has rescinded its previous order against letting outside shows operate on the expo. grounds, with result that several have recently been added to the Gladway.

The additions include "Fighting the Flames," melodramatic spectacle; "Streets of Canton," a Chinese village and a Chinese theatre with a company of orientals alternating in musical and dramatic plays.

R. H. Burnside's pageant "Freedom" holds sway in the mammoth auditorium and has been attracting many to the exposition. The additional shows have done much to brighten the Gladway and provide a greater amount of diversity that has previously obtained on the expo. grounds.

Hands Deserting Shows When Around Chicago

Chicago, July 20.

Circuses and carnivals around Chicago are experiencing difficulty in holding their colored roustabouts.

Many opportunities for jobs and the familiar "big city" lure are attracting the colored hands in such numbers the desertions balk outfits in moving on schedule.

Outfits are warned to keep a close tab on their help while around here.

Barbecue Is Big Free Show That Can't Stop

The "free barbecue" wrinkle is bobbing up again in the south as one drawing card that never fails to attract the people.

In Yazoo City, Miss., the Yazoo County pageant offered all kinds of features, a parade, band concert, vaudeville and what-not, but the free feed was the real magnet.

COULDN'T HORN IN

Carnivals Big Against Centanni, but Without Success

Centanni's Shows have closed the contract for the midway at the 30th annual celebration of Newark Firemen to be held at East Newark, N. J., August 14 to 21.

Centanni has furnished the midway for this same auspices for the past five years. He had considerable opposition for the date this year through several other carnivals angling for the celebration date but the auspices awarding to Centanni as usual.

Taylor Holmes returned to vaudeville this week at the Orpheum, Los Angeles. Holmes recently closed with a road company of "Nannette."

N. Y. State Fair Aug. 30; County Dates Announced

The New York state fair will take place at Syracuse August 30 to September 4. Dates for county fairs have been announced as follows:

Albany-Schenectady counties, Albatom, September 13-17.
Broome county, Whitney Point, August 10-14.

Chemung county, Elmira, September 21-24.

Chenango county, Norwich, August 24-28.

Columbia county, Chatham, September 6-10.

Delaware county, Walton, September 6-10.

Dutchess county, Rhinebeck, August 30-September 3.

Essex county, Westport, August 24-27.

Franklin county, Malone, September 14-17.

Fulton-Hamilton counties, Gloversville, August 31-September 4.

Genesee county, Batavia, August 22-28.

Greene county, Cairo, August 16-19.

Herkimer county, Herkimer, September 6-11.

Jefferson county, Watertown, September 6-10.

Monroe county, Brockport, August 18-21.

Montgomery county, Fonda, September 6-9.

Oneida county, Rome, August 16-20.

Ontario county, Canadawaga, September 15-18.

Orleans county, Albion, September 15-18.

Otsego county, Cooperstown, September 13-16.

Oswego county, Sandy Creek, August 17-20.

Rensselaer county, Schaghticoke, September 5-9.

Rensselaer county, Nassau, August 24-27.

Rockland county, New City, September 2-4.

St. Lawrence county, Canton, August 24-27.

Saratoga county, Ballston Spa, August 31-September 3.

Schoharie county, Cobleskill, September 27-October 1.

Seneca county, Waterloo, August 17-21.

Steuben county, Bath, September 28-October 1.

Suffolk county, Riverhead, September 21-25.

Sullivan county, Monticello, August 31-September 3.

Tompkins county, Ithaca, August 3-6.

Warren county, Warrensburg, August 10-13.

Washington county, Hudson Falls, August 24-27.

Cambridge Valley, Cambridge, August 17-20.

Oneonta Union, Oneonta, September 6-10.

Binghamton Industrial, Binghamton, September 14-18.

Boonville fair, Boonville, September 6-11.

Delaware Valley, Walton, September 6-10.

Caledonia Tri-county, Caledonia, August 10-14.

Rochester Exposition, Rochester, September 6-11.

Morris Association, Morris, September 21-24.

Gouverneur Agricultural, Gouverneur, August 17-20.

Hornellville fair, Hornell, August 24-27.

Union Agricultural, Trumansburg, August 11-14.

DeKreko's, Not Dodson's, Says Dodson on 'Gypping'

It was not the Dodson Shows, but the DeKreko Brothers' carnival, says the Dodson Shows, which got into a jam at Milwaukee week June 28, through one of the DeKreko's concessionaires becoming involved over a charge of "gypping."

Arch Brumley was the concessionaire, and he was with DeKreko Brothers, says the Dodson statement in correction.

The Dodson Shows did not play Milwaukee week of June 28; the Dodson Shows were in Milwaukee week July 5.

Dubuque Fair Sept. 8

Dubuque, Ia., July 20.

Arrangements are completed for the big Dubuque county fair to be held at Dyersville, Sept. 6 to 8.

Contracts for free acts have been closed and baseball schedules are lined up.

PITCHMEN CAMP ALONG B'WAY

Carnival Fakirs Pick Up \$200 or \$300 Nightly

Street fakirs that had been wont to trail carnivals around the country are now setting their stands on Times Square and reaping greater returns than when traversing bucolic regions.

A promenade from the Macy-Gimbel line to the Times Building, New York, will find every other side street occupied by a medicine man, painless dentist or hair tonic exploiter making his spiel and disposing of his wares.

Some of these street men report an intake of \$200 to \$300 in a few hours in the evening which they claim a better racket than any carnival lot.

The increased number of fakirs added to the list of street men peddling sox, song books and Paris postcards is making Times Square the greatest permanent midway of the world.

CIRCUS

Ringling-B.-B.

Chicago, July 17-25; Milwaukee, 26; Sheboygan, Wis., 27; Fond du Lac, 28; Madison, 29; Janesville, Wis., 30; Rockford, Ill., 31.

Hagenbeck-Wallace
Ottumwa, Ia., 31; Des Moines, 22; Atlantic, 23; Council Bluffs, 24.

John Robinson's
Shenandoah, Pa., 21; Pottsville, 22; Harrisburg, 23; Lewistown, Pa., 24.

Sparks
Campbellton, Can., 21; River du Loup, Que., 22; Quebec City, 23-24.

Downie Bros.
Antwerp, N. Y., 21; Alexandria Bay, 22; Gouverneur, 23; Canton, N. Y., 24.

Gentry Bros.
Potsdam, N. Y., 21; Massena, 22; Malone, 23; Tupper Lake, N. Y., 24.

101 Ranch
Youngstown, O., 21; Ashtabula, 22; Sandusky, O., 23; Monroe, Mich., 24.

Sells-Floto
Virginia, Minn., 21; Fort Frances, Ont., Can., 22; Winnipeg, Man., 23-24.

Brandon, Can., 26; Estevan, 27; Weyburn, 28; Moose Jaw, 30; Swift Current, 31; Medicine Hat, Can., 31.

Walter L. Main
July 21, Danbury, Conn.; 22, Beacon, N. Y.; 23, Hudson; 24, Peekskill; 26-Aug. 7, Long Island.

Sells-Floto
July 21, Virginia, Minn.; 22, Ft. Frances, Ont.; 23-24, Winnipeg, Can.; 26, Brandon; 27, Estevan; 28, Weyburn; 29, Moose Jaw; 30, Swift Current; 31, Medicine Hat, Can.

Robbins Bros.
July 21, Burlington, Ia.; 22, Princeton, Ill.; 23, Kewanee, Ill.; 24, Mt. Pleasant, Ia.; 26, Memphis, Mo.; 27, Kirksville; 28, Centerville, Ia.; 29, Leon; 30, Charleston; 31, Knoxville, Ia.

John Robinson
July 21, Shenandoah, Pa.; 22, Foxville; 23, Harrisburg; 24, Lewistown, Pa.; 26, Steubenville, O.; 27, Washington, Pa.; 28, Wheeling, W. Va.; 29, Cambridge, O.; 30, Columbus; Aug. 2, Huntington, W. Va.

Barnum-Ringling
July 17-25, Chicago (Grant Park); 26, Milwaukee; 27, Sheboygan, Wis.; 28, Fond du Lac; 29, Madison; 30, Janesville, Wis.; 31, Rockford, Ill.

Walter L. Main
July 26, Fresh Pond Junction, N. Y.; 27, Fort Washington; 28, Glen Cove; 29, Huntington; 30, Port Jefferson; 31, Farmingdale; Aug. 2, Greenport; 3, Riverhead; 4, Southampton; 5, Sag Harbor; 6, Patchogue; 7, Babylon; 8, Freeport (all Long Island).

1927 Circus Booking

The Cadonas, lately returned after a year abroad, were booked this week for the 1927 tour of the Barnum-Bailey Ringling Circus by Wirth & Hamid. They will play out the summer in parks and fairs.

Hilary Long, formerly a big show feature, but not under the tops this summer, will leave in October for an Australian tour.

Cresco's New Fair Grounds
Cresco, Ia., July 20.

The Howard County Agricultural Association will hold its third annual fair Aug. 16 to 20 on the new grounds at Cresco.

ORANGE MOONE CIRCUS

Barrington, Ill., July 7. "Honest Bill" Newton, son of "Lucky Bill" Newton, is running this combination outfit which includes his own circus and that formerly held by his father. Both shows were very small before the combination in 1926, "Honest Bill" deemed it a good idea to change the name in order to destroy former reputations of smallness.

The Orange-Moon outfit claims 89 trucks in its itinerary parade; a survey of the lot proved that it's the largest circus traveling on trucks in the country. This truck idea gives the circus a greater field of opportunity than enjoyed by outfits traveling on tracks. It may include in its route many towns which can't be reached by rail, where a circus is a novelty.

A side show and a menagerie test, with the latter leading into the big top, are the only additional attractions. Newton prefers to keep away from other rackets, venturing the opinion that they belong in carnivals. In the side show are an African porcupine, American porcupine, midgut pony, baboon, giant monkey and seven small monkeys. All for one dime.

Animal collections in the big tents include 60 head of horses, 3 elephants, 10 lions (6 working), 2 tigers, 8 camels, 2 dromedaries and a small collection of unknown quadrupeds. All managed by Wayland Stokes, who also works in the steel arena with the lions and tigers. A family of Indians also with the show, appearing in a wild west after-piece.

After the miniature spec the two end rings (cage in the center) were held by Wayland Stokes and his wife, Fay Stokes, each with three ponies, in a neat pony drill of the customary routine. A "dance in the lions' cage," done by Claire Illington (female impersonator), followed as a solo specialty.

Three teams on the rouble traps—Aerial Johnsons, Whitlocks and Goodmans—drawing gasps from Barringtonites with foot slips, inverted walking and regular swing work.

Wayland Stokes followed in the arena alone, putting a mixed group of lions and tigers through their

paces. This mixture provided plenty of real thrills, with the divisions showing no love whatsoever for each other.

Laura Whitler and Claire Illington came on at each end with some iron jaw work and butterfly swinging. Center spot was held by Fay Stokes with a rolling blobs. Took well.

Stokes and Joe Balah, spieler, worked the end rings with ponies for the crossover dogs in a fast bit, followed by twelve girls on swinging ladders. The dogs came back with jump-through and hind leg work, with the center held by a diving canine.

The three acrobatic teams came on with single traps and ring work. Whitlock, 67 years old and spry as a kid, shining with some nifty indoor contortion work. The teams were well received by the crowd in all their appearances.

One of the big features was inserted here: "Honest Bill" himself worked "Kewpie," a pickout pony, in some addition and subtraction work that had the crowd howling.

Stokes again took the cage with female lions, giving the crowd plenty of thrills with some snappy formation work. The females seemed tougher to handle alone than with males. Stokes, by the way, had put the Hollywood lions through their paces in "Tarzan" pictures and others. Works very well in the arena, playing up the tense moments for all that's in them.

A double wire act, worked by the Whitlers, was greeted with plenty of enthusiasm. The near-falls and other tricks were so much ice cream to the natives. More contortion by Whitlock and some foot-juggling by Johnson, both good.

Four high school horses, with girls atop, had clever terpsichorean tricks that clicked, as did some managing work.

Regular routine by the three massive elephants, and an English fox hunt closed. Show consumed two hours and held attention throughout.

Regular prices are 75 cents admission, with two bits extra for reserved seats.

Good entertainment for the smaller towns, this show is deserving of any rewards it may get. *Hal.*

SHOWS CROWD IN

Miller Bros. Follow B. B.-Ringling Into Youngstown; Third So Far

Youngstown, O., July 20.

Miller Bros.' 101 Wild West has contracted to play Youngstown tomorrow (July 21) at Wright field. This show follows in the Ringling-Barnum Circus less than three weeks and will be the third circus to play here this season, the John Robinson Circus having made the stand early in May. Much paper is in evidence in Federal street and in downtown Youngstown.

Arriving early after a two-day stop at Cleveland, Miller Bros.' "101 Wild West Ranch" played to a fair matinee and a big night house in Massillon, O. Officials of the show reported business good through the East, despite opposition from several of the other shows.

Pittsburgh, Pa., is to follow a jaunt through Ohio and then back into the Buckeye state for a few days, then into Michigan. Thousands were attracted to Massillon for the noon day street parade.

Walter Main Show Headed For Long Island Points

The Walter L. Main circus, playing Connecticut this week, is due shortly for New York state dates, playing Peekskill July 24. From there it works directly into Long Island, territory that traditionally belongs to that outfit.

A Sunday jump from Peekskill brings the Main organization to Port Washington on the North Shore of Long Island and it will spend two weeks before returning to the main land.

The Main show, operated for the second year by the King Brothers, who have the property under three-year lease, left winter quarters in Louisville in April. It worked north through Ohio, Illinois and was within three miles of the Canadian border when it played through Vermont.

One of the features is Julia Rehbras, brought over by Charles Gasse, who does a loop-the-loop on a bicycle in a 20-foot ring rigging, described as thriller.

MAINE FAIR DATE

The Grange Fair, Kennebunk, Me., will be held Aug. 24, 25 and 26. Charles H. Hall, secretary, is handling the special attractions.

WAITED AT 2 CHURCHES

Big Show Performers Confused, Go to Different Churches to Be Wed

When the Ringling-Barnum & Bailey show played Detroit two of the performers decided to get married at 11 o'clock that morning. They were Winifred Travali and Cornelius Colleano.

Young Colleano and his best man, Phil Wirth, showed up at St. John's Episcopal church while his bride and the circus wedding guests were at the Central M. E. Church.

Finally the contracting parties got together at the Central church and the ceremony was performed. Winifred Colleano, sister of the bridegroom, was the bridesmaid while the Colleano's father gave the bride away.

PARK HELD UP

Kansas City, Mo., July 20.

Bandits escaped with over \$12,000 from Fairland Park in this city when holding up Sam Benjamin, manager of the park, and his family as they were leaving early yesterday.

The bandits forced Benjamin to return and open the safe. After getting the money they drove the manager and his family home and disappeared.

CIRCUS DEFERS TO RODEO

Ringlings Shift Iowa Date to Please Local Show Promoters

Cedar Rapids, Ia., July 20.

Ringling Brothers-Barnum & Bailey circus will show here Aug. 7 instead of August 6. Al Butler, contracting agent for the circus, was in the city and called at the city hall to make the change in date on the company's permit.

The switch was the result of an agreement between the circus management and the Cedar Rapids Amusement Association. The latter is back of the rodeo and Frontier days celebration.

190-Pound Elephant

Los Angeles, July 20.

"Tiny," 190-pound elephant, six months old, was added to the attractions at Seig Zoo.

I. S. Horne brought her here from India, where he captured her.

LINCOLN J. CARTER

Lincoln J. Carter, 61, playwright, died July 13 at his summer home on the banks of the Elkhart river near Goshen, Ind.

Few stage writers of melodrama, the good, old-fashioned kind of thrillers that in the early days staged tornadoes, train wrecks and bank robberies, were better known.

Mr. Carter was born in Rochester, N. Y., the date of his birth being unusual in that it also chronicled the assassination of President Abraham Lincoln. His father was Cary Carter, actor and manager, who, with Mrs. Carter (L. J.'s mother) and company toured Alaska. Lincoln Carter was named after the martyred president.

In 1885 when Mr. Carter was about 20 he went to Chicago with a big bundle of his own play scripts. His first play, "Sionia," was presented at the Chicago Academy of Music in 1886. Several years later appeared "The Fast Mail" and then in 1893 came "The Tornado" with other melodramas like "The Defaulter," "Under the Dome," "The

Out of "Fakirs"

A number of New York park bookers of "freaks" and circus acts have received requests from parks as to the "open time" for Orientals and Occidentals who were known to be "late from the Far East" and specialists in "fakir" stunts.

The recipients had several "sword swallowers" and a few snake charmers but they were out of "fakirs" at this time.

First Fair in Everett

Everett, Wash., July 20.

The first North Pacific Fair and Live Stock Exhibition ever held here will be at the new Silber Lake Fair grounds, Everett, Aug. 25-29.

B. T. Moore is secretary.

PEORIA'S FALL RACES

Peoria, Ill., July 20.

A ten-day racing meet from Oct. 6 to 21 is announced for Exposition Park here by Clifford Trimble, head of the newly organized Peoria Jockey Club.

At the same time Trimble announces that extensive improvements costing \$75,000 will be made at the racing plant, most of which will be completed for the fall meeting.

SUBSIDIZED FIREWORKS PAY

The Tuesday night fireworks display at Coney Island, which began two weeks ago, has already demonstrated its ability as a "draw" magnet.

The concessionaires contribute pro rata toward the purchase of fireworks and the B. M. T. Transit Co. is giving the feature plenty of exploitation on its subway and surface lines.

DOVER PARK OPEN

Colonial Lake Park, a new promotion by local capital near Dover, N. J., will open July 19 under the direction of Tom Brady. A late start and delays in the work prevented opening in June. The resort starts in a modest way but with the advantage of little nearby opposition.

It will play three free acts weekly, booked by the Wirth & Hamid office.

THRILLS AT A BARGAIN

In an effort to boom business, Grand View Park, Singac, N. J., special days are set apart when all rides are 5 cents. Incidentally Grand View is one of the few eastern parks with an old-fashioned Punch and Judy show.

Legion Books Direct

Willard, O., July 20.

The local American Legion Post will stage a carnival here next week. The affair will be of a week's duration with shows and rides booked direct by the carnival committee of the American Legion.

Town Leaders Run Fair

Mineral Point, Wis., July 20.

The Mineral Point fair will take place Aug. 3 to 6. Twelve committees, each manned by the leading business and professional men of the city, have charge of the organization.

DANNEMORA CHAUTAUQUA

At Dannemora, N. Y., July 27, 28 and 29 will be held a Chautauqua. Among the principal attractions will be the Plymouth Male Quartette, Floyds Co. (Illusionists) and the Carbauh Circuit Co.

OBITUARY

Heart of Chicago. "Remember the Maine" and "Chattanooga."

In the old days of the Chicago Criterion Lincoln J. Carter made it his play factory, turning out plays with lightning rapidity. Nearly all of his plays were first produced there. And at one time 20 and 30 Carter road companies would be on tour.

In later life some of the famous Carter pieces were sold for pictures. Mr. Carter was specially engaged for scenario writing by Fox which stay was of short duration.

The last Carter play was "An American Ace," produced in New York in 1919. It failed to click.

Mr. Carter had been married twice, his second wife being Mrs. Whitmer, widow of Henry Whitmer, Goshen manufacturer, whom he married Feb. 12, 1916. Mrs. Carter in 1924 filed a divorce action at

IN MEMORY
of my beloved husband
JULES JORDAN
Died July 21st, 1935
May his soul rest in peace
ANNA

Goshen and suddenly withdrew it, she and the writer becoming reconciled and going to Europe on a second honeymoon.

The deceased is survived by his widow and son, Lincoln J. Carter, Jr. Interment in Violet cemetery, Goshen, Ind.

ROSHANARA

Roshanara (Olive Craddock), 34, internationally famous as an Oriental dancer, died July 14 in Asheville, N. C., after an operation for appendicitis.

The dancer had been in poor health for some time and had gone to Asheville to build up. She was seized with appendicitis and taken to Mission Hospital for an operation. Her weakened condition was too much for the dancer and the effects of the operation proved fatal.

From her first stage appearance Roshanara was regarded by her audiences as being typical Oriental yet the dancer was an English girl, her right name Olive Craddock, and her parents, British people, John and Mabel Craddock.

Miss Craddock was born in Calcutta, India, and spent her girlhood there, having a natural inclination to pick up the native dances. Her artistic skill resulted in her being professionally trained by different Indian teachers.

Her first stage appearance was in "Kismet" in London. Then a season with the Diaghileff Ballet at Covent Garden followed by a tour with Pavlova.

Roshanara came to the United States in 1913. She organized her own dancing troupe and went to India. She returned to America and made many appearances as premier danseuse with symphony orchestras.

When Winthrop Ames produced "The Green Goddess," Roshanara designed the costumes, being regarded as an authority on eastern manners and customs.

The remains were brought to New York from Asheville for interment, with funeral services held July 16 in the Church of Transfiguration, East 29th street.

Roshanara is survived by her mother, with her at the time of her demise.

MARY ORTON

Mrs. C. W. Park, known a generation ago as Mary Orton, concert violinist, died July 15 at Birmingham, Ala. She was the widow of C. W. Park.

Mae Park, stock actress; Sam J. Park, of vaudeville; James A. Park, scenic artist, and Charles Francis Park, playwright, survive interment at Valdosta, Ga.

JOHN H. FLYNN

John H. Flynn, 57, songwriter, died July 14 at his home in College Point, Long Island, N. Y., after an illness of several months. In the songwriting realm Johnny Flynn was very well known, the author of over a hundred songs.

The most popular of all numbers written by Flynn was "Annie Rooney," which he authored about 35 years ago. During his professional career he had traveled with a circus, at one time a clown with the Barnum & Bailey circus. Later he switched to the stage and was associated with several of Gus Edwards' musical productions. When taking up songwriting regularly Mr. Flynn was often seen around

Broadway. For some time he lived at a camp on Long Island Sound (Bronx), and where he composed many numbers.

A sister, Mrs. Anastasia Campbell, 1534 2d avenue, New York, survives. Interment in Calvary Cemetery.

MARTY WARD

Marty Ward, well-known burlesque actor and veteran vaudeville artist, died suddenly July 17 at Staten Island, following an attack of acute indigestion.

The body was removed to Ward's home in Brooklyn for burial July 19. The deceased was about 50 years old and is survived by a widow and three children.

His last engagement was as a member of the vaudeville act of Harry Stepp and Co. He has appeared in vaudeville with Eddie Leonard and Mabel Russell and in Columbia burlesque productions.

CHARLES K. JILLSON

Charles K. Jillson, old-time blackface comedian who appeared before European royalty in his halcyon days, was buried in Providence last week following a year's serious illness.

In company with Theodore "Polly" Reed, and under the title of Jillson and Reed, he had entertained abroad.

Born in Providence in 1855, Mr. Jillson made his first appearance at the age of 21 with Reed at the Providence opera house. Five years later Jillson and Reed joined the California Minstrels. They later teamed with Charles Phoebus, a circus acrobat, in a combination blackface song-and-dance and pantomimic acrobatic act under the name of the "Pinauds."

Returning to America in 1889, the Pinauds made a 40-week tour with Herman, the magician. Jillson brought back a wife, Marie, with him from London. In 1891 Phoebus died and the Pinauds disbanded. Jillson and Reed again toured Europe until 1899, when Jillson returned to Providence to retire.

About a year ago he contracted an incurable disease. He is survived by his widow, who runs a dressmaking establishment in Providence in the Conrad building.

Philip Herbold, 47, part owner of a picture house in Hollywood, ended his life with poison, July 12. He had been ill for some time, having been released from a hospital the same day. He is survived by his wife and a daughter.

W. J. Lawler, who controlled the attraction theatre at Greenfield, Mass., died suddenly July 5. He collapsed in the lobby of the theatre.

The father of John S. Robertson, film director, died at his home in St. Thomas, Can., July 16.

John J. (Jack) Kenney, 71, many years stage-door tender at the Belasco, died July 6 at his home in New York, a victim of heart disease. Kenney was a former New York fireman and used to chase Governor Smith and Mayor Walker away from the fire house when they were kids on the lower East Side. Last summer he was a guest of the Smith family upstate.

DEATHS ABROAD

Paris, July 10.

Alice Laidley Harriman, 23, wife of John Harriman, on staff of N. Y. Evening World, died in American Hospital, Paris.

Dr. Emile Coue, 63, famous exponent of auto-suggestion healing, died in Nancy (France).

Annie Louise Footit (nee Ashley), 56, born in Scotland, widow of the well known clown, George Footit, died in Paris, July 5.

Charles Guerniere, 54, founder in 1909 with Serge Sandberg of the Paris Tivoli picture hall.

Nicole Pelide, 24, Roumanian actress, professionally known as Mlle. Nicole Marni, committed suicide by taking poison in Paris when unable to obtain an engagement.

Antoni Gaudi, 74, Spanish designer and architect, killed by a tramcar in Barcelona.

May Cassatt, painter, at Mesnil-Mauresne, Oise (France). (Deceased born in United States.)

Edmond Debenest, renting department of Fox Film Co., Paris.

Antoine Louis Condat, 70, manager of Casino Cinema, L'Antin (near Paris).

Olga Lepkowski (nee Keb), 36, Polish dancer, performing in a Paris cabaret, committed suicide.

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CHICAGO

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A "triple headline" bill, so titled on the State street marquee, proved itself in the running last Sunday matinee as good a show as you might ever expect to view at the Majestic theatre.

Naturally the three headliners weren't unanimously the set intended. The pre-honored acts were Holden's "Fightin' Illini," Arthur Corey and Co., and Jack Goldie's Revue. When the dust cleared Lester the ventriloquist, Charles & Charlotte Arren and Jack Goldie's revue were the logical recipients of the diamond studded belts. Which gives Mr. Goldie a healthy pat on the back as the only act to come through as intended.

In explanation it must be said that the "headline" acts were good, others were just better. Holden's

garb. Reference to the "ice man" is then made to clinch the identification. The orchestra switches to full-stage for the music, playing good stuff with lots of snap and a dash of novelty. The two dancers do one weak number and then appear later in comic colleg' garb for a Charleston turn, evidently their forte.

The act is well enough as it now stands but there's enough slack running through it to give the producer plenty of tightening room. Orchestral garb of knickers and striped coats, neat.

Goldie's revue, fresh from the State-Lake, nifty closer. A singing chorus of five men, a girl vocalist, girl dancer, and "himself" in black-face, have a swift flowing, tidy array of entertainment presented in

class of vaudeville presented was in accordance.

The opening act, Carl Gordon and Co., isn't much of a turn, and still less of a company. The thing is a so-called musical, with Gordon, who makes a terrible entrance, playing the fiddle, while his "cor-prux," a woman of uncertain years, accompanies on a harp. No stage presence whatsoever.

"Honey Boy" Rob, a young man who should be behind a counter selling ties, makes a poor attempt at monology and a few "I don't know what it's all about" dance steps. Both of these earnest or otherwise efforts on the part of "Honey Boy" fall flat.

Gordon and Ray, a couple of boys who do acrobatics, opened with a piano and a lot of clowning around before they actually went into their acrobatic work, which is not so bad. If fixed up a bit, this act would be fair in its class.

A man and a woman hokum comedy and patter act, bill themselves as "Special" for no reason. Stale jokes and stories mixed with silly chatter and occasional song, sum up "Special," whatever that means or is.

Marjorie Clark's Revue closed

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

The cities under Correspondence in this issue of Variety are as follows and on pages:

ALBANY	55	PITTSBURGH	52
CHICAGO	51	PORTLAND, ORE.	55
LOS ANGELES	54	ROCHESTER	55
MILWAUKEE	55	SALT LAKE	55
MINNEAPOLIS	55	SAN FRANCISCO	55
OKLAHOMA CITY	55	SYRACUSE	52
		WASHINGTON	52

"Fightin' Illini," comparatively new turn evidently scraped from the Illinois University campus, lacked the finished showmanship to put itself over as well as possible. The company consists of a ten-piece orchestra and two male dancers, all reeking with collegiateness. The fame of one of their brethren, Red Grange, has been capitalized to some extent.

Opening the two dancers in short pants peeping through a fence at a "football game," said game being denoted by noise. As the last hearty cheer dies down the musicians romp out on the stage carrying a red-wigged chap in football

three scenes that went off easily. Goldie has a clever line of light chatter, never boisterous but always laugh-provoking.

Lester, ventriloquist, in next-to-closing, presented his real human humor just as was expected of him and everybody was satisfied. Some of the wise cracking neck-talkers heard on their "showing" dates around here should catch Lester a few more times to see how it's done.

Charles and Charlotte Arren an extremely juvenile mixed song and dance team, hit heavily. The little girl had 'em going with her antics in a tight-fitting bellhop suit. This team should have plenty of work.

The Billy Gross and company four-person tab affair, popular. Plot may be explained by the juvenile's opening lines to the effect that "your father won't let me marry you but love will find a way." The younger team in the quartet have an interspersation of song and dance done in a cool sort of way to a good hand.

Currier and McWilliams, two gagging gentry employing a girl plant for their comedy object, liked. The girl is brought from the audience after standing up to one of the men's "is there any girl here I didn't kiss this afternoon?" challenge. Fun is worked around her "dumb" character and tongue-tied vocal work. A trifle long for the material present.

Arthur Corey, bronze dancer, and his company of three, were handicapped in opening position. The beautiful scenery and clever lighting effects supporting the superior routine of song and dance make this act something to be considered by picture house managers. Corey carries a girl dance partner for the adagio and specialties, and a mixed song team who prove excellent in both solo and duo. Costumes and scenery carry out the Indian idea featured in Corey's bronze dance. Very good.

Rene and Florence, girl comedy singing and dancing team, had a limited appeal. The comic's gagging efforts became extremely feeble at times and the act has a certain tinge of "small-time" about it. In second position.

Aesop's Fable and Literary Digest reel the Alma. Business below usual.

Wilson and Addie were forced to cancel several immediate engagements, due to the sudden illness of Addie. Wilson's mother, Addie Beer, Mrs. Wilson has left for San Francisco, to be with her mother.

The Academy, in the heart of "hoboland" wasn't doing much business last Thursday night. The ventilating system (if there is any) is terrible. So hot and suffocating it was unbearable. The candy "racketeer" that dispenses his wares at regular intervals did a fairly good business with what people were there. "Eskimo Pies" and ice cream cones were his best sellers. In fact, the crowd, consisting of at least 90 percent men, were more interested in refreshments than in the show.

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SONGS

24TH WEEK AT THE FROLICS

THE OWLS

UNDER DIRECTION OF

"PINKEY" AARSETH

Playing Wise Nightly at the

FROLICS

with Marjorie Clark, an old timer, doing some good imitations of a hen cackling and a parrot gibbering, a female quartet of harmony singers, with very little harmony, and a couple of younger girls doing some more of this harmony business with Miss Clark in the middle. Fair. Loop.

Business at the Central Park, Babylon and Katz west side house, where vaudeville bills have been the vogue, was not so good Friday eve. It's hard to understand; the people of the district are usually

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strong patriots of that theatre. The cooling system in the house is working in good shape, and the bills, on the average, are not bad.

Frank and Mae Stanley opened the vaudeville with a fair rope twirling exhibition. The wild west set is effective. Stanley attempts story telling in a half asleep manner, using cowboy lingo. No sensational stunts. O. K. for small time.

Moore and Mack, hoofers, followed with bits of dancing and song. Neither was anything to write home about. An attempt at comedy falls flat. They do an eccentric tap and soft shoe dance. Finish strong.

Billy Gross and Co. topped with a four-people "hokum" sketch. It's at the seashore with a couple of good song and dances and a dash of comedy. Billy Gross talks well and has appearance. In spite of the act's ancientcy, it's still a laugh-getter.

Hollingsford and Crawford, next to closing, with a short, satirical playlet, "Bobbed." Another sketch along "domestic trouble" lines, with good gags and funny lines. Audience reacted very favorably.

Juanita, Peco and Casino, a Spanish dancing act, closed the bill. Black and gold butterfly drop is used to good advantage. They scored with a castenest bell dance that was good. The girl is not bad to look at. A toe dancer is carried along for "specialty" purposes.

Beginning Monday (July 19) the Central Park will close for three days, to reopen with a new policy for the stage shows, with Sammy Kahn and Band at the helm. Loop.

More or less of an Irish revival week at the Palace. With Pat Rooney and his clan taking first honors, and Peter Higgins, billed as America's youngest Irish tenor, immediately preceding Rooney; a sort of prolog as it were.

Trade was not so good Sunday afternoon, with the house half empty.

Rooney, with the co-operation of Marion Bent and Pat, Jr., and the rest of his coterie, got off to a flying start and kept it up until the curtain was rung up.

George Broadhurst, assisted by the Dale Sisters and others, third, with skits very cleverly done. The act has a good opening and special scenery is used for each sketch. Dale Sisters, using ukles, fill in between sketches with good harmony singing. Broadhurst got plenty of laughs with his comedy and comic dancing.

Fourth position occupied by Will and Gladys Ahern. Will took his old cowboy rope spinning act and made a novelty of it. He is breaking in his kid brother in the act, who plays a banjo. Of course Will still "stops 'em" with his Russian dance steps.

Don Valerio, wire dancer, and a couple of "Charleston" lasses, open the bill. The girls, Charlotte Beverly and Helen Gartz, do some neat routines, while the act is somewhat different from the average wire turn.

Kelso and De Monde, two typical musical comedy characters in a likewise m. c. playlet, are in No. 2. Miss De Monde is a striking brunet. Kelso does humorous patterning with

her that is good, and the song and dance routines are not bad.

Peter Higgins, youthful Irish tenor, sings some sentimental songs and ballads in a rather pleasing and assuredly trained voice. Young Mr. Higgins did very well with his songs of old Erin, but for an encore he attempted the prolog from "Pagliacci," and in this reviewer's estimation, at least, did not do so well with it. Mr. Higgins should stick to Irish ballads.

Pat Rooney, Sr., reappeared in the closing act with some clowning that adds some humorous touches to the thing. Davis and Pella, a standard acrobatic act, do some good stunts while Rooney is holding up the act with his clownish antics, to keep the audience from walking out. Hal.

James Hargis Connelly, well known photographer, is now the official photographer for the Shuberts.

The Moulin Rouge and Deauville Cafes, prominent night clubs here, have closed for the summer. They will reopen again in September with feature attractions.

Don Bestor and his Recording Orchestra nightly at the Oriole Gardens in Chicago, will open at a new hotel in Dallas shortly.

Louis Morgan, publicity manager, worked up a new scheme for picture houses by booking Al Carney, and Pat Barnes, radio stars in this section, for one day, Monday, at the Alhambra, Milwaukee, where they were added on top of the show and did tremendous business.

Morgan is booking radio attractions for one day only (Monday), as that is "silent night" in the stations around here.

VARIETY BUREAU
WASHINGTON, D. C.

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Telephone Columbia 4630

By HARDIE MEAKIN.

National—"Fair and Warmer"; next, "Puppy Love" (Cochran stock). Keith—Vaude. Earle—Vaude-pets. Strand—Pets. Wardman Park—Pets.

Pictures

Columbia—"Volcano"; next, "Desert Gold." Metropolitan—Closed for renovation; "Clinders" July 31. Palace—"Variety"; next, "Show Off." Rialto—"The Trap" (re-issue); next, "Footloose Widows."

Harold Phillips, dramatic editor of the "Times," compiled the following on the future of Washington's picture houses:

Metropolitan closed for installation of stage; Rialto is shortly to take like action; Marcus Loew is to do the same thing at the Palace, promising big presentations; new Fox theatre is to be ready in June next, while Famous Players-Lasky is reported to build on a yet unannounced site.

This indicates the trend in pictures—first runs with presentations.

Strand, with Loew vaudeville, reopens Aug. 1.

The Crandall organization is stepping out with constant increases in their chain. The latest is the Chevy Chase, but recently purchased, the house being taken over Sunday last. R. Wesley Estris is transferred from the Home, another recent Crandall addition, to the Chevy Chase, where he succeeds Emanuel Stutz as manager. Stutz, as recently reported in Variety, was with the Marcus Loew interests here and promoted this neighborhood's house, holding controlling of the stock.

E. J. Dolan, with Mrs. Dolan and family, are spending the summer here. Dolan is a New York advance man.

Roma Frances Medford is to be the added feature with Meyer Davis' New Willard orchestra when that combination plays the local Keith's, opening Sunday next.

Jim Ring, special writer and cartoonist of the "Times," is to marry Ann Flanagan, local girl, in October.

The Auditorium is to have a combination food, health and beauty show with a carnival as an added feature Aug. 12-21.

Kate Smith, the local Sophie Tucker, is featured the current week at Chevy Chase Lake. Miss Smith has within the past few months played everything there is to play in Washington.

Carl Minnart, former organist of the Metropolitan, was in town last week, and while here filled in at his old assignment under the spot and always to big returns.

Edward B. Husing, radio an-

nouncer for WRC, is vacationing in New York city.

H. E. Lohmeyer, now managing the uptown Tivoli is to take charge at the Earle (vaude-pictures) Aug. 1.

PITTSBURGH

By JACK A. SIMONS

Aldine, "Other Woman's Story"; Davis, vaude and "Mantrap"; Sheridan Sq. vaude and "Dice Woman"; Grand, "Puppets"; Harria, vaude and "Nutcracker"; Olympic, "Wet Paint."

Sporting beautiful coat of "tan," Walter S. Caldwell, manager of Loew's Aldine, returned to the city last week after a vacation trip. As a reception he was greeted with a near mid-summer record at his house, the Aldine grossing over \$20,000 with "The Plastic Age" and Sissie and Blake.

Announcement was made by Joe Leonard, general advertising manager of the Rowland & Clark theatres, that a cut in price from 50 cents to 20 cents will go into effect at the Blackstone theatre next week. Leonard said the same high-class attractions will be shown regardless of the cut in admission price.

Boyd D. Chamberlain, of Shammokin, vice-president and general manager of the Chamberlain Amusement Enterprises, Inc., and known among local theatrical men, was killed when his automobile overturned near Sunbury last week.

Warners' State theatre held a revival week last week, changing pictures every day. Attractions were "The Limited Mail," "Bobbed Hair," "Hogan's Alley," "Lady Windermere's Fan," "The Man on the Box" and "The Sea Beast."

Rose Morache, of Huntington, W. Va., who won a newspaper "Charleston" contest at Chicago and had started on a long exhibition tour, has stepped her last exhibition dance. She is going to be married, and her fiancé doesn't want her to dance any more.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wiating—Willcox Stock, "Kiss in Taxi"; next week, "Outcast." B. F. Keith's—Vaude—films. Savoy—Stock burlesque. Strand—"Sister From Paris." Eckel—"Outside Law." Empire—"Social Highwayman."

Frank J. Kuras, owner of the Rialto, Massena, has leased the playhouse to the Schine circuit for five years.

Timely arrival of janitors and the building superintendent foiled an attempt by burglars to loot the safe of the Majestic, Elmira.

Rev. Arthur Breese Merriman, who quit as a Syracuse theatre operator to become an Episcopal cleric, has accepted a call to become rector of St. James' Church at Skaneateles. He has been serving a Clayton parish.

Robbins Enterprises will close the Avon, Watertown, Saturday for six weeks. Robbins Players at the theatre for some weeks.

Charles Johnson, picture operator at the Star, Binghamton, is in City

hospital with an injured left leg, sustained while trying to emulate Ty Cobb in making a long slide to the home plate during a diamond clash between movie operators and members of the Binghamton police department. Johnson's spikes caught in the rubber at home.

Ogdensburg wants Sunday movies, according to the result of a poll taken by the Ogdensburg Republican Journal. The city voted overwhelmingly in favor of the Sabbath entertainment.

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I'll marry the Belle of Barce-lo-na, In beautiful
I'll marry the Belle of Barce-lo-na, In beautiful

Spain, I think it's in Spain I'm
Spain, Or maybe it's France

like it so well in Barce-lo-na, That's where I'll re-main, I guess I'll re-
going to dwell in Barce-lo-na, Well maybe I will, But maybe I

main, There ev'ry night I'll se-re-nade her, I've bought a
won't I think her name was Senor i-ta, Tho' I for-

Se-cond hand gui-tar, If to e-lope I can per-
get her form and size, All then I'll know her when I

sucade her, we'll take a-long her father's car, meet her, She had that "yes yes" in her eyes

I'll marry the Belle of Barce-lo-na, She loves me I
I'll marry the Belle of Barce-lo-na, In Beautiful

know, For I told her so, So
Spain, Or was it Bra-zil, So

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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.

Nicola, Franklyn Ardell and Nick Lucas were the three individual hits of the Orpheum bill last week while Pearl Hickman's Kiddle Revue also brought sustained applause. Bill considered good all around by the audience.

Parker and Son, opening, contributed an unusual casting act, which clicked.

Marjorie White, cute as a little "angel face" and Ed Tierney as the wise-cracking kid, went over in deuce. They sing a little, hoof a bit and split collegiate patter a lot.

Nicola, carded as closing, was shifted to No. 2. Fast tempo prevailed throughout his act. Good gags and patter diverted the audience from the preliminary building

up work of each trick. Act carried three girls and two men as assistants. Opened with "The Elastic Lady," where the conjurer took the girl's limbs in a frame and stretched them about nine feet apart. Then into "one" for the Indian basket trick, followed by a Three Card Monte stunt with foot high cards having sliding panels. Plant in audience provided humor for this one. Doll house out of which he produced a girl brought a laugh while his "prisoner" illusion, using three stools and three prison door flats, behind which a girl hides on the shell game principal, also took well.

Nick Lucas stopped the show. Lucas uses very few of the vocal tricks of present-day singers. His phonograph style, plain and simple, along with a good guitar accompaniment of his own, clicked with the local folks. Tubby Garron was his plant. His numbers included "Lonesome and Sorry," "If I Knew I'd Find You," "Bye Bye, Blackbird," "Talking to the Moon," "Say It Again," and a medley.

Ledova, accompanied by Leon Varkas, the Stecherban Gypsy Quintette, and Joseph Napolitano, closed first half in full stage. Good dance numbers, excellent singing by Napolitano, and some fine classic orchestrations by the string orchestra all went over as class material. Good set, dressed with silver rhinestone cyc with several artistic back drops. An eccentric dance by Ledova as well as another solo, were liked, while the finish was a Mexican dance.

Pearl Hickman's Miniature Follies, with 14 kids, all girls, had a great variation of material. Nice costumes and talented youngsters brought this offering up to snuff. Every sort of dance and number that juniors ever worked were used. Although not quite the usual Orpheum stuff, act was immensely popular.

In the next to closing came Hal Jerome and Gloria Gray in a fine two act. Jerome played the violin to vaudeville perfection and had some clever nifties to tell. All topical and most of them new. Miss Gray was an effective foil.

Franklyn Ardell in a Florida skit had a snappy turn. Plenty of laughs in this clever number. Ably assisted by Sonja Swan. Ardell works smoothly and gains his point each time.

Bill better than standard. Well balanced and containing plenty of novelties.

A dancing show at Pantages last week, four of the six-act bill being more or less devoted to terpsichore. It was a satisfying program with no outstanding names, and with sev-

eral good novelty turns. A last minute change of program necessitated the substituting of the Melroy Sisters for Helen Peterson, with the result that the first two numbers on the program were transposed in the running order.

Opening spot was given to Florence Seely and company, who presented "A Musical Pantomime Novelty," in which the lady singer is assisted by two grown-up "cats," a tabby and tommy, contributed by two male assistants. The act is done in a special set on full stage, with Miss Seely having some special song numbers built around her two feline playmates.

The Melroy Sisters followed with song and dance offering, running from eccentric to buck and wing steps and with a couple of novelty song numbers. Both girls are excellent hoofers and registered.

Jack Sidney made his entrance clad in a red plush robe with cowl, which concealed his features, the while he sang an operatic aria. Suddenly the outer robe was thrown aside revealing Sidney in "cork." He sang several numbers and did a short single monologue. Was the big applause hit of the bill.

One of the most unique offerings seen at Pantages in a long time was that of Carl D. Francis and company, who have 27 minutes of entertainment, with singing, comedy bits and dancing. The turn was presented in a number of different scenes, ranging from one to full stage, with Francis carrying off the comedy honors, and the dancers coming in for a lot of applause. Among the featured players was Lindsay and Mason, Carlson Sisters, Margaret Day, and others. Pruned down this act ought to go on any bill.

Barrett and Cunneen, man and woman, have a comedy talking act in which the man is made up as a "youngster" of eighty, with the girl doing a modern gold digger. Their dialog was up to the minute, and for a finish they did a little dance number which sent them away to a "wow."

Closing was assigned the Five Lamy novelty serial act, with four boys doing some clever stuff on the base, and the young lady priding at a harp during the entire turn. The feature picture was Peter B. Kyne's "Rustling for Cupid."

Gareth Hughes has been added to cast of "The Green Hat," now being rehearsed by Emmett Corrigan for El Capitán. William Raymond will play Hilary.

Tubby Garron, representing Milton Well, arrived here from Chicago and immediately plunged into work.

Frank Egan will reopen Egan's with "White Collars," the attraction that ran there over two years.

Harry Keaton, former head of a film "make-up" school, who figured in court trials, was arraigned in police court on a charge of assault and battery, brought by Maurice C. Fisher, who stated that Keaton asked him for money as he passed the latter's studio at 1761 Glendale boulevard. Fisher asserted that Keaton attacked him when the money was not forthcoming. Harry Keaton is no relation to Buster Keaton.

Rupert Hughes, contrary to report, has been working on his biography of George Washington and has finished the manuscript. The completed script has been sent to William Morrow, who will publish it in book form in two volumes.

S. E. V. Taylor, director of many pictures in the east, has arrived on the coast and will endeavor to secure a contract to direct with one of the local producers.

Thomas Chatterton left for Portland, Ore., to play opposite Margaret Ann in summer stock for six weeks.

Randolph Hartley is here ahead of "Ben-Hur" at the Biltmore. He is a native son.

Because they have eliminated Sunday performances, the Duncan Sisters in "Topsy and Eva" at the Mason will give an added matinee, Thursday afternoon (added to Wednesday and Saturday).

Walter Merrill, who recently arrived here from Florida, has been placed under contract by Warner Brothers for juvenile roles. Merrill made his picture debut with Bebe Daniels in "The Exciters," produced in Florida, and has also played the juvenile lead in several screen productions in the east.

Fanchon and Marco, stage producers for West Coast Theatres, have booked Una Fleming and Joe Neipfyer, who just finished in "Tatzy" in San Francisco. The

dancing team will play 14 weeks of West Coast time.

Ordered by his physician to take a long rest, Henry "Pathe" Lehrman, has yielded the megaphone to Lloyd Bacon, for the direction of George Jessel in "Private Lady Murphy," for Warner Brothers.

Lehrman started shooting recently, but his condition was such that he was forced to discontinue.

Bacon was prepared to start on "What Happened to Father," with George Sidney, Vera Gordon and Nat Carr, in the leading roles. This picture will now be directed by Herman Raymaker.

Carey Wilson is working on the continuity for "Orchids and Ermine" for Colleen Moore for First National, after she completes "Twinkletoes," just started.

Harry Zehner is supervising the filming of the Collegiate Series, which Harry Edwards is directing for Universal. He will also supervise the production of "Down the Stretch," which King Baggott will direct for Universal in the near future. Dorothy Gulliver is being starred in the Collegiate Series.

Ruth Helen Davis and C. Montague Shaw will present an outdoor production of "As You Like It" afternoon of July 27 in the garden of the former Thomas Ince home, now occupied by the Greenwood School for Girls.

Helen M. Du Fresnoe was appointed organist at the Hillstreet.

Mrs. Elizabeth Lloyd Smith, mother of Harold Lloyd, left on a tour of the world by way of the Orient.

Margery Hollis added to cast of "The Green Hat" in rehearsal for El Capitán.

Reeves and Leu, dancers in vaudeville and flash acts east, arrived on the Pacific coast and were immediately placed under contract by Fanchon and Marco, to open a tour of West Coast Theatres, starting about Sept. 1.

Frank Wilstach, with the publicity department P. D. C., came to Los Angeles recently with the P. D. C. annual convention crowd. He was so sold on the Southern California climate that when granted a vacation last week he immediately returned to spend a couple of weeks.

Charlie Nelson has returned from New York, and reopens as musical director at the West Coast's Up-town.

Pete G. Smith, director of West Coast publicity for Metro-Goldwyn-

Mayer, has recovered from his recent illness, and is walking about. He expects shortly to resume at the Culver City studio.

Sam Burger, special representative Metro-Goldwyn-Mayer sales department, New York, is visiting here and working with the local M-G-M exchange people on their fall campaign.

Gus Eysell, manager Million Dollar, left for a brief vacation at his former home in Kansas City. He accompanied Managing Director Frank Newman of Publix, who went east on business. Eysell expects to be gone about 10 days.

David Bershon, district manager for M-G-M distributing forces, left here for an extended trip into the northern territory.

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PORTLAND, ORE.

By SAM H. COHEN
Liberty—"Sweet Daddies."
Majestic—"Tony Runs Wild."
Peoples—"The High Steppers."
Columbia—"Rolling Home."
Rivoli—"Paint and Powder," with
vaude.
Blue Mouse—"Silken Shackles."
Pantages—Pantages vaudeville.
Hippodrome—Pictures and vaude.
Heilig—"Kempy."

William Street's New York Play-
ers in "Kempy," at the Heilig, had
a very auspicious opening, playing
to capacity all week. Stock will
remain until Orpheum takes the
house over Aug. 22.

Herman Kenin and his Multi-
nomah hotel orchestra will leave
the hotel around Aug. 1 for a pic-
ture house tour in the northwest.
Joe Daniels will book the organ-
ization.

Ben Piazza of the Association
office, Los Angeles, was here re-
cently getting the Rivoli in shape
for the "death trail" route.

The new Hollywood theatre will
open Aug. 17. The house is con-
sidered one of the finest suburban
theatres on the Pacific Coast.

Marc Bowman has succeeded
Floyd E. Maxwell as motion pic-
ture editor of the "Morning Ore-
gonian."

OKLAHOMA CITY

A new theatre will be erected at
Pawhuska, Okla., by John Mills.

The Liberty, Cashlon, Okla., has
been purchased by K. H. Blakely.

C. M. Jagers, booker for Progress
pictures here, has returned to work
after a recent illness.

Fred Jackson is the new salesman
here for Universal.

William Trough, district manager
for Universal at Kansas City, vis-
ited the local exchange last week.

Walter Fickel is office manager
for Mid West Film Exchange.

H. N. Walker announces a new
P. D. C. employe at his house. It's
a boy and weighed 9½ pounds.

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	Rinehart George B
Foster Victor	Robinson & Pierce
	Rock Harry
Gardner Lida	Sahh Harry
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Harte Dorena	
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Holmes Harry

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Hasting Ed

Harper Mabel

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Wikardo Kaymerl

Wilson Dorothy

Wright William A

LeRoy Dot

Lewis Speaker

Melrose Bert

McKee George

McHugh Josephine

Mullini Kate

Montrose Belle

Mack Frank

Miller B

Newport Hal

O'Brien Lucille

Pymn Fred & Peg

Pasquall Hros

Phillips Henry

Rash Eddie

Ryan Wally

Rahn Paul

Ramsay E

Riley Joe

Russell & Burke

Rothchild Irving

Spinnette J

Sherr Harold

Seewages Francis

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White Bob

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White Pierre

Walters Al

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MILWAUKEE

By HERB ISRAEL

Davidson — "Spring Cleaning"

(stock).

Palace — Vaudeville (Santley &

Sawyer).

Majestic — Vaudeville (Harry

Snodgrass).

Miller—Vaudeville.

Empress—Burlesque stock.

Alhambra—"Wages for Wives."

Garden—"Tony Runs Wild."

Merrill—"Sweet Daddies."

Strand—"Say It Again."

Wisconsin — "Up in Mabel's

Room."

The stock at the Davidson closes

July 25.

Gilda Gray in person will accom-

pany her film, "Aloma," to the Wis-

consin next week. Gilda is a Mil-

wauked girl, and is expected to

break records on the run here.

Two weeks of stock preceding the

regular Mutual season will usher in

the burlesque season at the Gayety

AUG. 4

A Mrs. Vogel, member of the Pav-

ley-Oukrinsky ballet, deserted that

organization last Saturday when

she was married to John Jacobson,

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Milwaukee lad, at Waukegan, Ill.
They will live in Milwaukee.

Candidates for the role of Miss
Milwaukee at the Atlantic City pa-
geant are parading the Alhambra
stage this week. The selection will
be made Friday night.

SAN FRANCISCO

By WALTER RIVERS

Buell Anderson, 39, former editor
of the San Jose "Mercury," died
last week at his home in that city.

Mabel Whalen, picture actress,
returned her last week from a stay
of several months in the Orient,
where she has been dancing profes-
sionally.

Australia is sending a bathing
beauty to compete against the pul-
chritude of America. Beryl Mills,
19, otherwise "Miss Australia," is
scheduled to reach San Francisco
Aug. 16 en route to Atlantic City.
She was the winner out of 750 con-
testants.

Paula George, who has won rec-
ognition on the coast as a radio
singer, has been signed by Joseph
E. Howard to appear in vaudeville.

ROCHESTER, N. Y.

By H. D. SANDERSON

Lyceum—"Gorilla" (stock).

Faye's—Pop vaude.

Victoria—Pop vaude.

Eastman—"Say It Again."

Regent—"Wet Paint."

Piccadilly—"Palm Beach Girl."

Concessionaires along the lake
front continue to mourn the
weather.

Margaret Lawrence and Wallace
Edginger join the Lyceum Players
next week for "pre-Broadway" try-
out of "Long Island Love." Gene-
vieve Tobin of the Players has the
feminine lead.

Current season of Chautauqua in
Western New York towns is prov-
ing a good one, according to re-
ports.

The Eastman theatre orchestra
and the Rochester American Opera
Company are having good response
to their work at Conneaut Lake
Park, Pa. The opera company opens
a two weeks' season of opera there
Aug. 9.

Increase of \$25 on the license fee
for circuses playing Canandaigua
has been voted by the common

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\$11 PER WEEK
WITH BATH \$14

council. The rate was \$25. Now
it is \$50. Two years ago it was \$15.

Francis Baker, employe of the
Oatka theatre, Warsaw, N. Y., dis-
covered a \$15,000 fire that threat-
ened the theatre.

"The Ingenues," feminine jazz
ensemble, is an added attraction
current at the Eastman, while the
regular orchestra is at Conneaut
Lake Park.

"The Bawns" comedy-harmony
trio at the Regent (pictures) are
being booked for a picture house
route through Ross & Sanderson
of Rochester.

ALBANY, N. Y.

By HENRY RETONDA

Capitol—"Silence."
Leland—"Siberia."
Strand—"The Lucky Lady."
Clinton Square—"A Connecticut
Yankee in King Arthur's Court,"
and "Yellow Fingers."

Extensive repairs are being made
on the Glove theatre, Gloversville.
New fire exits are being added and
the main floor seating capacity will
be increased 250.

Christopher H. Buckley, owner of
the chain of theatres, will build a
colonial country house at Loudon-
ville, near Albany.

George Roberts has leased the
main floor of Catholic Union hall in
Albany for a long term of years to
be used as a motion picture theatre.
Mr. Roberts will expend \$60,000 re-
modeling for theatrical purposes.

MINNEAPOLIS

First Twin City boxing show un-
der the new management of the
St. Paul boxing club was given out-
doors at Lexington baseball park
and attracted more than 6,000 peo-
ple, netting the promoters a profit.
Card included Petrolle vs. Rocco,
Rychell vs. Sarmiento and Valgar
vs. King Tut.

Failure of one of backers to come
across with his share of guarantee
that had to be posted with national

RUANO APARTMENTS

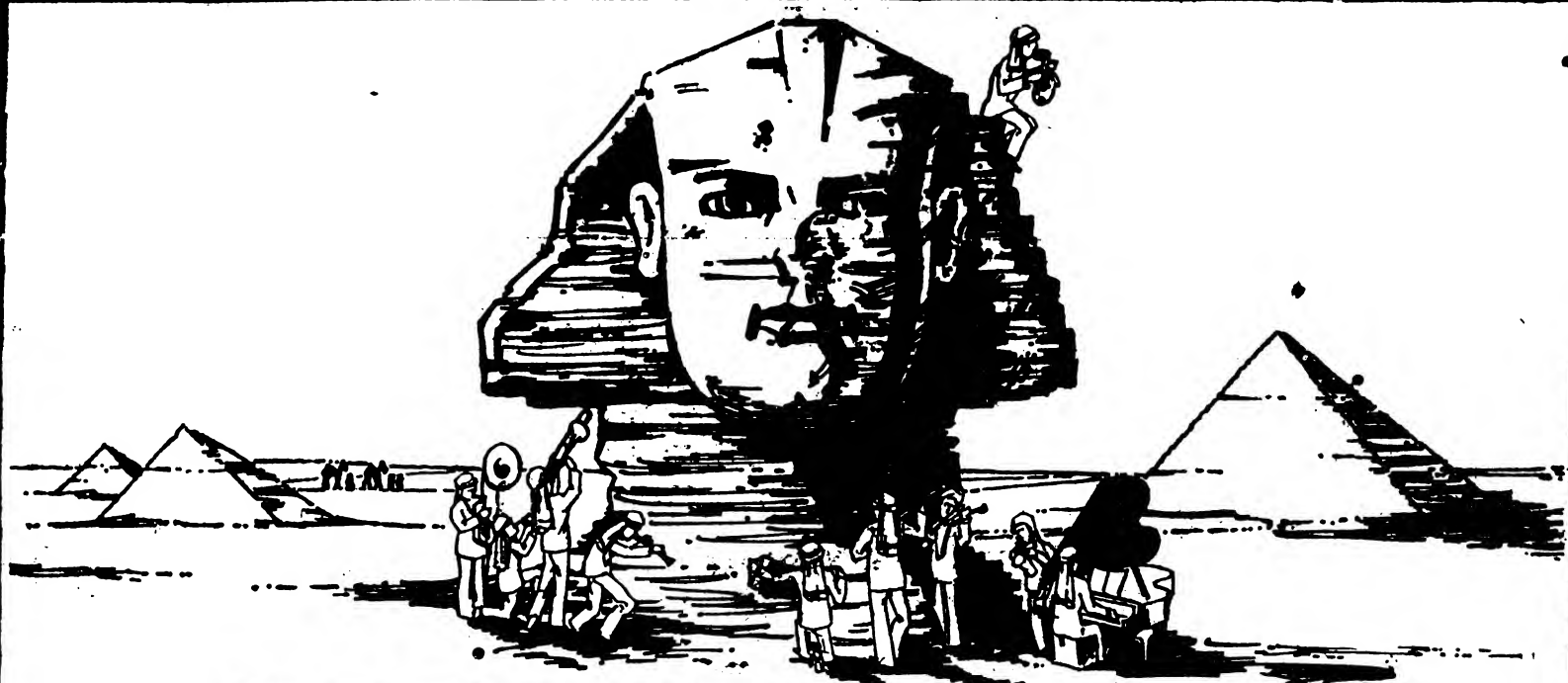
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VARIETY

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 20 cents.
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NEW YORK CITY, WEDNESDAY, JULY 28, 1926

56 PAGES

SHUBERTS' MUSIC 'KICK-BACK'

MRS. BREWSTER MAY EXAMINE HUSBAND'S BUSINESS AFFAIRS

Fan Magazine Publisher's Wife Alleges Possible Attempt to "Scuttle" Publications to Prevent Alimony Payments—Receiver and Accounting Goal

To make certain Eugene V. Brewster, the photoplay fan magazine publisher, is not attempting to scuttle the Brewster Publications, Inc., so that the stock offered by Brewster as a guarantee of alimony payments to his wife would be made worthless, his wife, Mrs. Eleanor V. V. Brewster, was given a sweeping victory by Supreme Court Justice Mahoney, permitting her to inspect all corporate documents, business correspondence, etc.

Because of the Corliss Palmer episode which resulted in a \$200,000 alienation of affections' verdict for Mrs. Brewster against the publisher's protégé, the husband also

(Continued on page 11)

Line on Dempsey

Chicago, July 27.
Is this new?
Tex Rickard: How long ago is it since Jack Dempsey's face was lifted?
Jack Kearns: Lemme think. . . . How long is it since his hands were lifted?

QUEEN OF BOOTLEGGERS LOST OUT ON LIQUOR

Wouldn't Move 10 Cases of Boozie to Custom House Steps—No Act for Lady

Gertrude Lythgoe, styled "Queen of the Bootleggers" and subject of much newspaper syndicate stuff last year, last week applied for vaudeville bookings.

At the Loew office she was turned over to Terry Turner, who handles publicity and advertising for the firm. Turner attempted to frame an act with her, dependent largely upon the ballyhooing he could obtain.

Turner made the proposition that she issue a challenge that she could move 10 cases of liquor from any designated point to the Custom House steps. The time was to be selected by her.

Miss Lythgoe backed down on this and called prospective vaudeville bookings to a halt. She won her fame for operations in the Bahamas, where she controlled at one time a large rum syndicate.

Revenue men around town said that with the present force working in New York it would have been a cinch for her to have moved the liquor, the only ill consequence of it being that she could have made fools of the coast guard.

\$150,000 For 'Rose Marie'

The highest price of the year for picture rights goes to "Rose-Marie," for which Nick Schenck paid \$150,000 or thereabouts.

It will be filmed by Metro-Goldwyn-Mayer on their next season's schedule.

A. F. M. RECEIVES COMPLAINTS OF WAGE EVASION

Local Union in New York Investigating—Musicians in Shubert Employ Alleged to Have Worked Under Scale by "Kicking-Back" Portion of Salary—Other Stage Unions May Become Involved If Complaints Are Established as Facts—Many Musicians Reported Having Entered into Agreement Contrary to Union Regulations

CONTRACT WAGE SCALE

It is reported that several musical leaders have made complaint to the American Federation of Musicians as to the alleged practice of a "kick-back" to the Shuberts by musicians employed by them.

As the Shuberts are reputed to use more musicians than any other managerial firm the matter is regarded seriously from a union standpoint.

An investigation has been started by the union heads. The examination of members who have worked in Shubert attractions and theatres will be made by musicians local union 802, according to reliable sources.

If the allegations are proven a row between the managers and the union would be a natural sequence which might involve other unions besides the musicians' body.

As in the case of the heads of departments in theatres, it is supposed that some leaders receive more than the musicians' union scale and that the money rebated by the leaders is the difference.

The charges, however, are said to be that the "kick-back" actually makes the weekly wage less than the minimum scale rates. It is further claimed that the "kick-back" from the musicians covers a period of years.

The present wage scale is set forth in a contract made last season and extending for another year. Whether the "kick-back" charges will affect the status of the agreement will not be made known until after the investigation.

'BOUNCING' CHECK'S SIGNATURE JUST DIDN'T LOOK NATURAL; \$795

Little Bits from Atlantic City's Night Coast—Joe Moss' Chorus Girls Barred from Sun Burn Under Penalty—Other Happenings

'Radio Authoring'

"Radio authoring" is new, with commercial radio broadcasting.

Radio advertisers are fortifying investments at \$600 per hour, by employing competent writers to author etherized material.

Radio entertainment is now naively presented to camouflage the commercialism, with an interesting yarn spun around the attraction in the form of a skit or dialog.

YOUNG, SINGLE AND SPOTLESS FOR NEW CLUB

Fifty Meeting Requirements Start Society in Hollywood—Officers Selected

Los Angeles, July 27.
About 50 young picture players in Hollywood have formed the Thalians Club. Requirements are that all members be unmarried, around 21 years old, identified with the picture industry and spotless as far as reputation is concerned.

The club meets in the homes of the parents of members where paid lecturers speak on educational subjects.

Raymond Keene is president; Jobyna Ralston, vice-president; Virginia Brown Faire, treasurer; Joan Meredith, secretary, and Joan Crawford, corresponding secretary.

Board of governors include Charles Farrell, Cleve Moore, Horace Wade, Lincoln Stedman, George Lewis, Whitney Williams, Marjorie Bonner, Dorothy Manners, Dr. Wolfan and Leonard Smith.

67-Year-Old Balloonist Fell Over 12,000 Feet

Portland, Ore., July 27.
Frank Miller, 67-year-old stunt balloonist, lost his life here while performing some stunts at the Columbia Beach.

An estimated crowd of 30,000 saw the crash.

Miller's death, it is said, was due to an ineffective belt snap on the parachute. He fell a distance of over 12,000 feet from the sky.

Atlantic City, July 27.

Night club owners can learn about rubber checks from Joe Moss, who governs the Beaux Arts Cafe here. He accepted a check for a bill of \$795 from a spender the other weekend. It's just bounced back.

It seems that the man's account was in perfect health but his signature didn't look natural. The spender hasn't been back since and probably doesn't even remember the party. Moss for the life of him isn't so sure that he'd know the guy again. Very dramatic.

Another incident about Mr. Moss, who is a landmark down here. He will not permit any of the girls appearing in the revue at his cafe to get sun-burned. "It spoils their looks when they don't wear so many clothes in the show," he said. Dis-

(Continued on page 55)

NO OMAHA LEGIT LEFT FOR TRAVELING SHOWS

Omaha, July 27.
With a stock company going into the Brandeis for the new season, there is no available theatre here for legit traveling shows.

It's possible an attraction might secure the city auditorium or Technical High School. The school board would object to the latter being so employed.

In previous seasons all of the big attractions coming west have appeared in this city.

Night Club Business 1st Commonwealth Show

In one of the few covert-charge clubs left open around Times Square, one night the personnel of the band, revue and staff out-numbered the patrons three to one.

Salaries were not paid except to the musicians.

It is understood the girls, of whom there are about 10, have consented to work on a pro rata or sliding scale system, the first recorded in night club history.

IF IT'S
COSTUMES
GOWNS OR UNIFORMS
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1437 BROADWAY - TEL 5380 PEN.
ALSO 25,000 COSTUMES TO RENT

BIBLICAL FILMS; FLOOD IMPENDS

Christ Central Figure— Following 'Ben-Hur'

With "Ben-Hur" now running and "The King of Kings" in the making, another flood of religious pictures impends.

D. W. Griffith, it is understood, is planning to make a Christ picture to be called "The Man Nobody Knew." The religious picture now being made by Cecil B. DeMille is called "The King of Kings." In it H. B. Warner has been cast to play Christ, Joseph Schildkraut will play Judas Iscariot, while the elder Schildkraut, Rudolph, will play Calaphas, the scheming high priest.

In addition, Warners are said to be preparing to relapse the old Vitagraph, "From Manger to Cross," which they now hold. It was made many years ago.

Whether the religious pictures will cause First National to revive its project of making Papini's "Life of Christ" cannot be learned in New York. The famous book was bought for pictures at a price reported to be in excess of \$30,000, but last year it was decided not to make the film, the company preferring to stand the loss rather than complete the deal.

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, July 16.

The latest critic to find trouble with the Russian Ballet is Ernest Newman, the distinguished musical critic of the Sunday Times. His criticism of "La Pastorale," a knock-kneed attempt at being modern, so displeased Diaghileff that Newman received word that the seat usually reserved for him would no longer be at his disposal.

The Triumph of Ruth Draper

Ruth Draper triumphed over the ignorance of the London Press. Few of the newspaper men, to whom her press manager telephoned, when first she came to London, had ever heard of her.

"Print her picture? Certainly not! Who was she?" they said. Now, because the King commanded her, and she is crowding the Garrick Theatre all alone, they are falling over each other to interview her now, Ruth won't say a word.

A Plea For a Choir

I like the plea sent out by Major Leadley, on behalf of the Emory Glee Choir, which came here from one of your Southern universities. "Please do not send your musical critic," he wrote the newspapers. "Treat this as an entertainment."

It seems that the musical critics who went along advised the college choristers to go and hear the Leeds Choir and the Handel Festival, if they had time.

When first they came on the stage at the Aeolian Hall, the poor choir looked more nervous, I am told, than any crowd ever seen in London.

At the end, when they sang "Dixie," people in the audience stood up smartly to attention, thinking it was "God Save the King."

The Playwright Who Did Not Care

Kate O'Brien, London's newest playwright, is the most cold-blooded of them all.

Her play, called "Distinguished Villa," deals with the London suburbs in the best Tchekov manner. There was loud enthusiasm at the Little Theatre premiere. She took a call, and went home.

The next morning, when the Press wanted to interview her, she couldn't be found. No one knew where she lived, until it was discovered she was the secretary of the Sunlight League. When she was found hard at work, doing her job of typing and stenography, she said, "What's all the fuss? I thought it was all over last night."

The evening was also remarkable for the fact that Ivor Barnard made a name for himself in the principal part after only three days' rehearsals. A man fell out. Ivor, who had to deputise, did it all in a few days, spending hours, when the company was not rehearsing, in walking about the stage, studying his part all alone.

Firm Splits Over a Motorcar

It seems that Lee Ephraim and the Daniel Mayer company split over a trifle. Although \$250,000 had been paid into their account by Drury Lane, there was an argument over such a trifle as \$1,500.

Lee, I understand, drew one-third of his firm's profits of "Rose-Marie" and then was promised a motorcar because of his enterprise in bringing that play over.

The partners split because the company argued that the motorcar should come out of the profits, which would mean that a \$4,500 car would be paid for in such a way that Lee would have to pay one-third himself. This he refused to do.

Great Authoresses of the Stage

Vivienne Osborne is London's latest authoress. She may not know it, but she will be seen in "Romance," a monthly magazine, before long as the authoress of the re-written plot of "Aloma."

Of course, she didn't write it. Someone else wrote it and then signed it with her name.

It is becoming a joke. Edwina was asked to sign "Hearts and Diamonds" the other day. It was bad enough to have to sign the checks.

I am told that Fay Compton is writing, shortly, in the "Daily News" on her views of marriage in 2026. I hope she read the article carefully before she wrote it.

All this reminds me that already a tennis expert has been engaged to write next year's tennis articles by a famous player. The writer gets \$250. The tennis expert gets \$2,500.

It rather upset things the other day when Suzanne had one of her fits and was too ill to play, but she went on writing for several hours, that is, if the "Daily Sketch" is to be believed.

A Home For Aged Actors

You wouldn't believe it, but a real live princess, in the person of the Princess Royal, is going along to open the Actors' Home next Monday.

Sir George du Maurier, who likes mixing with the great, will be there; so will Alfred Denny, the owner of stock companies, out of which he has made a large fortune during the last few years. He endowed it all.

I hope it will have better fortune than the Dramatic College, as they called a similar charity at Woking, half a century ago.

This was founded by the great sailor-actor, T. P. Cooke, who was the original William in "Black Eyed Susan." This college was aided in every way by the greatest actors and actresses of the time. But it was so badly managed that the funds melted away.

Another institution of the kind is now Dulwich College. This was founded by the great Elizabethan actor, Edward Alleyn, the original Shylock, and was intended solely for the benefit of aged artists and their orphans. The poor players, however, soon got little or nothing out of it.

Freddie Lonsdale, the Won't-Work

Sir Alfred Butt is very angry over the failure of Frederick Lonsdale to write his promised musical play for Drury Lane. I saw the contract in which Lonsdale undertook to write the book by last March.

"What can a manager do to enforce a contract with an author?" asked Butt. "How can you make him work if he won't? Supposing he says I should have lost money if I had produced the play he hasn't finished yet, how can I prove damage? The next contract of the kind that I sign will include a clause that the author has to pay me £1,000 if he does not write the book, and that I have to pay him £2,000 if I do not produce the play."

Even that, however, might not make Lonsdale work, if he did not feel like it. For months at a time, recently, his royalties were well over \$10,000 a week.

ROLLS OF AUSTRALIA
OVER HERE TO BUY

Chicago, July 27.

Ernest C. Rolls, producer and booking manager for the Empire Theatres, Sydney (Australia), of which Rufe Naylor is managing director, arrived in Frisco July 6.

Mr. Rolls came over to buy scripts for musical comedies and also stage electrical equipment.

He is offering 52 week contracts. The Empire Theatres are now building a \$1,000,000 theatre in Sydney. It will have a seating capacity of 3,000. The house will devote itself exclusively to musical comedy.

The same people will build a 3,000 seat picture house in Sydney and a musical comedy theatre in Melbourne.

Dancer Wins 18,000 Frs.

Paris, July 27.

The dancers, Smirnova and Tripolitoff, who left the Mayol revue in April, and went to New York, have been ordered to pay Oscar Dufrenne and Henri Varna 18,000 francs, liquidated damages for non-completion of contract. The case was lost by default, the dancers failing to appear.

Dufrenne tried to have the baggage of Smirnova and Tripolitoff seized on board the "France" while en route to New York, claiming the transatlantic ship to be French territory.

PARIS

By ED. G. KENDREW

Paris, July 17.

Gilbert Miller is reported to have secured the rights of "Le Mage de Carillon," by L. Marchand and G. Dolley. It had a short run at the Caumartin. Mr. Miller intends presenting this comedy in English in New York next year.

P. B. Arnaud has opened a local office as play broker and will handle the legitimate side of the theatrical business, including the booking of revues. His connection of music hall agent is now controlled by his former associate, Henri Lartigue.

John Zanft, during the business trip to Paris last week, divulged the intentions of the William Fox Film Corp. to construct a picture theatre in Paris, with a capacity of 4,000.

Grock, the Swiss clown, is bringing an action against Pizani, French comedian, for presenting a realistic impersonation of his act at the Ode de Paris cabaret. It is not a disguised copy, but frankly announced as an imitation of the musical clown, considered extremely good by the critics.

Lia Meller, sister of Raquel Meller, is making her debut as a Spanish singer at the Olympia shortly. It was at this music hall Raquel first appeared in Paris.

Before playing in the Sacha Guitry operetta at the Varietes this winter the Dolly Sisters will appear in a couple of sketches during the Chauve-Souris season of Nikita Balleff at the Madeleine theatre.

Owing to the suicide of Regine Flory, listed for the role, Gabrielle Ristori will probably play lead in the French version of "Rose-Marie" at the Theatre Sarah Bernhardt next season unless it be Jane Marne.

Theresa Helburn of the New York Theatre Guild, who passed through Paris last week on her way to London, stated she has arranged with Jacques Copeau, former manager of the Vieux Colombier theatre here, to present Dolzostevsky's "Brothers Karamazoff" for the Manhattan Guild Theatre next season. Miss Helburn stated the Guild anticipated producing a jazz tragical opera adapted from John Howard Lawson's "Processional."

Kay Laurell, in an interview, declared she and Mary McCormick started the bobbed hair fashion a couple of years before Mrs. Irene Castle, who is accused here of launching the craze.

A French version of Arnold Ridley's "The Ghost Train" (from the Prince of Wales, London) is being prepared by Robert de Simone and will be produced here at the Theatre Antoine next year with Andre Brule in the lead.

The Italian government presented a diploma to Hope Hampton while she was in Rome recently for her work in the natural colors picture, "Marionnettes." She passed through Paris last week with her husband, Jules Brulatour, to sail for home.

Why High School Girl Likes 'Variety';
Her Essay on It Praised by Teacher1716 Western Avenue,
Fort Worth, Texas, July 16.Variety,
New York City:

Our class in school was requested to write an article on our favorite magazine. There is only one magazine that I ever read—"Variety."

I could not write intelligently about "Asia" or others that I knew were desired.

Much to my surprise the teacher was proud of my paper, because she said that I seemed to know what I was talking about. (I was afraid that it would not be accepted because its topic was theatricals.)

Some of my friends suggested that I might send it into your office. I am acting upon their suggestion so you see by the enclosed why a high school girl likes your magazine.

Thanking you for your kind attention, I remain,

Yours respectfully,

Tish Joseph.

MY FAVORITE MAGAZINE—THE "VARIETY"

The main reason people read a magazine is because it contains something which arouses their interest. Many people will take a certain magazine because their favorite author's stories are published therein. I do not care particularly for stories or lives of people of the past.

At present my interest reels around the theatrical centre. "Movies" have no special fascination for me because I like to hear the words come out of their mouth and see them feel their emotions through splendid acting rather than through a prancing, shouting director.

However, vaudeville and musical comedy send quite a thrill through my brain. Therefore, it is natural that the magazine I read contentedly would be one of theatricals.

The "Variety" contains many interesting articles. It not only recites interesting facts that are well written, but also has several columns that are quite worth while. It's true it may use expressions in speaking of the stars successes and "flops," but does not Tennyson say that he and his wife "fell out?"

Being quite a vaudeville fan it makes me feel well versed theatrically to read a magazine and be able to say that I know this one and have seen the other.

Popular Departments

Many people think that theatrical magazines are scandal sheets. This is not true with the "Variety." If some accident befalls a performer, it is immediately published and fellow actors are urged to write a note of cheer. It contains foreign, radio, music, and outdoor sport news. One of its best pages is the one that tells where the actors are performing. As a rule you know the coming acts a week or two in advance if you know the routine of the circuit.

The "News from the Dailies" gives you in a brief way what is happening where they have real shows. Of course, there is a "Woman's Page." It usually describes the prettiest costumes of the week on Broadway. J. C. Nugent always has a very interesting column. "Round the Square" and Nellie Revell's "Right Off the Desk" are a typical "New York Day by Day."

It has a moving picture section and also a legitimate section. Vaudeville has a good bit of space, which makes it even more interesting to me. It also has the business transactions of the stars and companies, financial gains or losses of the different productions, and the like.

Likes Reviews

The best and most interesting part of the "Variety" is the write-ups of the different new shows, acts and bills at the theatres. If an outsider would read one of their criticisms, he would realize the stage is not as easy as it looks. If an act is very good, they give the artist credit. However, if there is a single mistake, they may compliment the good part of the act, but in a polite, helping way they also tell them their errors.

The "Variety" has some of the best theatrical critics of this country on its staff, so their judgment is worth while. Along with this topic we might add that they give us the plot and idea of the different new plays in New York, the greatest of all show towns.

You can see that in its 40 or 60 pages it contains various articles, upholding the title—"Variety."

Americans Abroad

Paris, July 15.

and will appear for the Shuberts in New York in a musical comedy, "The Proud Princess."

Rip, the revue writer, is reported to be converting the picture "Le Pasteur de l'Empire" into a musical comedy in which Earl Leslie and Mme. Mistinguett will collaborate.

Vanni Marcoux, Belgian singer, is booked for the Chicago Opera next season.

The Spanish zarzuela troupe has migrated from the Apollo to the Avenue, replacing the revue at the latter, with the Apollo remaining dark. A dozen of the Paris theatres are now shut for the summer, but the Chatelet has reopened with a revival of "Capoulaide de Marseille" (already reported), and the Gymnase has a favorable season with J. Deval's "La Beauté du Diable."

The "Co-Optimists" troupe has gone home to London after a satisfactory three weeks at the Edouard VII. A revival of Sacha Guitry's "Une Petite main qui se place" is filling the bill at the Edouard VII for as long as it draws.

SEEK ANGELS BY MAIL

London Group Solicits Subscriptions to \$15,000

London, July 27.

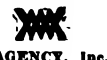
Ernest Loting, low comedy revue artist, is one of the three directors of the London West End Producers' Syndicate formed to produce farcical plays. The first is to be a piece by Herbert Liggins, the name of which is not disclosed. Circulars are being mailed asking for subscriptions to the syndicate to the amount of £3,000.

The literature accompanying the solicitation narrates the romances of a number of successful plays that had been turned down.

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"AWFUL TRUTH" FLOP

London, July 27.

"The Awful Truth," produced last night (Monday) at the Royalty has all the appearance of being a flop. It is the work of Arthur Richman. This is the comedy played in New York in 1922 with Ina Claire in the lead. Selection for the role is not so fortunate in this production. Margaret Mower, another of the dozen or so American leading women on the London boards this summer, scarcely realizes the possibilities of the designing scheming heroine.

COCHRAN, MGR. OF ALBERT HALL; INSTALLING BIG ATTRACTIONS

Concerts, Boxing, Super-Pictures and Hugh Orchestra—Limitations During First Year Through Previous Contracts—Considers Putting on "Miracle"

London, July 27.

Charles B. Cochran has been appointed manager of Albert Hall. He will exhibit big attractions there, including operatic concerts, boxing and super-films, with a huge orchestra to be installed.

Cochran has an idea he can line up Morris Gest for a revival of Gest's "Miracle" with Lady Diana Manners, at the hall.

It will require at least a year for Mr. Cochran to establish his brand of showmanship in the conduct of the mammoth place. Previous bookings are interfering to some extent, requiring that length of time for adjustment.

Albert Hall in London is comparable to Madison Square Garden in New York.

WOODS SIGNS GUITRYS; STARTING HERE DEC. 20

Paris, July 27.

A. H. Woods today let it become known he had signed Sacha Guitry and his wife, Yvonne Printemps, for an American tour of eight weeks beginning Dec. 20.

The French stars now in London will take their company across the sea with them and will spend the entire two months of their agreement in New York.

CROOK PLAY ANCIENT

"Ask Beccies" a Paraphrase of "Raffles"—Over-Praised

London, July 27.

"Ask Beccies," opening July 20 at the Globe, turned out to be merely a paraphrase of "Raffles" as done twenty years or so ago. Nevertheless the crook play received the warmest praise from the critics and was cordially greeted by the public.

The Variety correspondent found it old fashioned and promising little as a prospect for the States.

Laemmle Leaves Hospital

London, July 27.

Carl Laemmle has left the hospital, wholly out of danger and rapidly recovering strength.

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'ALF AN' 'ALF BANDS BROACHED IN ENGLAND

Kit-Cat Submits Scheme of Anglo-American Groups to Specht

London, July 27.

Taking its cue from the cancellation of Ben Bernie's passport and the difficulties experienced by many other orchestra leaders coming into England for engagements, the Kit Cat management has what it thinks will be a way around the difficulty.

The famous night club has submitted to Paul Specht a proposal to organize three jazz bands for importation, the trick being to have their personnel half American and half British.

It is believed that jazz units of such composition would serve to overcome the objection of British musicians who complain that bandmen from across the Atlantic are taking away their livelihood. The Specht proposal is designed to be effective next year.

With British labor permits not forthcoming, Ben Bernie will take his band out on a picture house tour under William Morris' direction. Bernie will extend his heretofore limited stay at the Berkeley-Carteret hotel, Asbury Park, throughout the summer.

The Morris office in view of the sudden English cancellation (automatic with labor permit refusal), will hereafter ask for a guarantee of the necessary permits before advising their acts of a booking.

In the case of Bernie, the expense involved was unjust.

Bernie gave up his apartment in expectation of the foreign engagement and also outfitted his band, boys in correct English attire in anticipation.

Bernie claims he will get a laugh yet by parading his gang down Broadway in English toppers and afternoon cutaways.

GRAND GUIGNOL

Paris, July 15.

For those who like emotions the new bill of Chouly and Jouvett at the Grand Guignol should prove a rich feast and you can have my share.

Jean Aragny has provided two acts of blood curdling with "Le Spectre Sanglant" (The Bloody Ghost) so well constructed that we all fall to it. A white figure has been seen passing rapidly through the dormitories of a lunatic asylum. Patients and guardians are frightened. The director declares it to be hallucination, but as an inmate has been found dead in her bed with signs of strangulation there is much apprehension following an inquest which failed to explain the crime.

One night in the female ward when the wind is shrieking and a terrifying atmosphere well created by the author, the white figure is detected approaching one of the horror-stricken patients and seizing her by the throat. Her screams bring other patients and nurses; lights are switched on, and the ghost is discovered to be the chief physician of the asylum in a state of somnambulism.

When awakened he is horrified to learn he has thus committed crimes, but while bewailing his own miserable condition one of his patients throws herself on him with a scream for vengeance and scratches out his eyes. The curtain drops during the panic on the stage, with a full dose of fright for the audience.

Another strangling story with "L'Etrangleuse," one-act drama by M. Latour. This is a treatise on megalomania, showing how a woman accused of killing babies left in her care but acquitted by a jury, is found to be guilty.

The prison doctor is certain of the woman's culpability and obtains permission, before release, to place her in a trance. She is then ordered to divulge her secret. She immediately leans over an imaginary cradle and clutches for the throat of the child. The woman is a maniac. There is no doubt of her having strangled the babies on which charge she has been freed.

However, as it is against the law to employ hypnotism for the confession of crime, and the prison doctor has himself committed an unlawful action in ascertaining the truth under such conditions, there is nothing to be done but permit the woman to leave. The short drama is convincing.

To clear the gloomy aspect to a certain degree is a short farce by Madeleine Guitty, "Cette Pauvre Elisa," of a widower's tea party after the funeral of his deceased wife. He carries on with his former mistress, who schemes to marry the fellow, while at the same time giving the glad eye to a newcomer. (Continued on page 21)

LONDON

London, July 18.

The event of the week was the presentation at the Little Theatre of "Distinguished Villa," originally presented by the Repertory Players for a Sunday evening performance in the early spring. At that time it escaped the attention of the critics and this week's presentation was in the nature of a first presentation. The author is Kate O'Brien, an Irishwoman of 27, who is the secretary of a medical association, and this is her first attempt at playwriting. Although the locale of her play is in England, Miss O'Brien writes with a foreign touch. The present work is too tragic for popular appeal, but is admirably suited to presentation in America by such an organization as the Theatre Guild. Its present acting personnel could not be improved upon.

News of Will Mahoney's success in London has reached Paris. His agent, Ralph Farnum, writes from there that he has been approached with offers for Will to appear in the best cafes. He has also had a request for Will's services at Deauville. Jake Hayman, of the Victoria Palace, wants Will to headline for just one week before returning to America. Charles Cochran, who is anxious to have him for his next production at the Pavilion, has been writing in an endeavor to get something definitely set, but nothing is being closed.

After laying off for some months following a provincial tour, a new farce, "The Bull Pup," will be put on at the "Q" July 18, starring Huxley Wright. The piece, which is by Bernard Merivale and Brandon Fleming, will probably be renamed "None But the Brave." There is a possibility of its going to the Criterion, following "Cat's Cradle."

Olga Petrova, accompanied by her husband, is paying London a visit. She attracted attention on the opening night of "Distinguished Villa" at the Little theatre, where she sat in a prominent seat wearing a white wig.

George Grossmith has obtained the English rights of "The Whole Town's Talking," the farcical comedy by Anita Loos and her husband, John Emerson. The production will be put on in the West End in the early fall.

Fred Jackson's play, "The Second Blooming," has been re-named "The Duchess Decides," with Violet Vanbrugh in the title role. In the cast will be Prudence Vanbrugh, Violet's daughter, and Ben Webster.

With the utmost friendliness Laddie Cliff takes exception to the cable report of the opening of "We," the five-man act of which he is a member, when shown at the Coliseum a few weeks ago. He feels that Variety's reviewer is entitled to his opinion on the merit of the offering, but finds fault with the statement that it flopped. To substantiate his contention, Laddie states the turn has been working steadily since its opening and is now booked to the end of the current year, with considerably more work in sight; further, that Roy Royston has been offered an engagement as juvenile lead in New York in one of Charles Dillingham's shows but has elected to remain with the present combination. In addition to playing the halls "We" is doubling at the Ambassador.

"COWARD" NOT FOR U. S.

London, July 27.

"The Coward," an adaptation from the French, was produced at the Scala last night (Monday). It has gruesome passages and a depressing subject and treatment and holds small promise for London. An unlikely prospect for the States.

SAILINGS

Reported through Paul Tausig & Son, 104 East 14th street:

July 27 (New York to Berlin) Allen Kramer, Isa Kramer (Resolute).

July 24 (New York to Berlin) Herman Kluting (Muenchen).

July 22 (New York to Berlin) Nuchim Gegna, David Neuman (Hamburg).

July 21 (New York to London) Barney Lubin (Mauretania).

July 24 (New York to Paris) Peggy Hopkins Joyce (Homeric).

July 24 (New York to Havana and South America) Virginia Howell (Orizaba).

July 24 (London to New York), Stanley Lupino and Alexander Woolcott (Aquitania).

July 29 (London to New York) Mrs. Francis Mangan (President Roosevelt).

basandors Club for an unlimited engagement.

An award of £101 with costs was granted Lupino Lane (film and stage comedian) July 13 in his action against a London doctor, when Lane's car was damaged in a collision. In assessing the damages, consideration was given to taxi expenses incurred while plaintiff's car was under repair, £35 being allowed, the balance of £66 being for the car itself.

Charles Rosher, the so-called "King of Cinematographers," has just signed a long contract with British National Pictures. Rosher was originally a Londoner, and assistant to a Bond street photographer, until his screen inventions brought him fame.

Eddie Dolly will present a cabaret show at the Kursaal at Ostend for one month beginning July 24. It will be a most pretentious one, headed by the Dolly Sisters and including Gaston and Andree, Fred Sylvester & Co., Steele and Winslow, together with several other turns including 12 English chorus girls.

Sir Patrick Hastings, K. C., who is appearing for Sophie Tucker in her defense of the action brought by Julian Wylie Productions, Ltd., for £28,000, alleging breach of contract, has succeeded in his application to have Miss Tucker's testimony taken in America, preliminary to the hearing of the trial, which will come up in the fall. While in London last January, Sophie signed a contract to be starred under the management of Wylie Productions, Ltd., but was compelled to return to America owing to the serious illness of her mother, which eventually proved mortal.

A new play by C. K. Munro (whose "At Mrs. Beam's" was successful on both sides of the Atlantic) has been bought by the New York Theatre Guild. It is a three-act modern comedy at present called "All Our Yesterdays."

After a fortnight's run, "There's No Fool..." closed at the Globe July 17 and is succeeded by "Ask Beccies," a new crook play by Cyril Campton and Edward Dignon, which was tried out at the "Q" theatre this week. The cast, practically the original one, includes Barbara Hoffe, Barbara Gott, Eric Maturin, Lewin Mannerling, Basil Foster, E. Scott Getty.

Sir Squire Bancroft, the veteran actor-manager who died in April at the age of 84, left property to the value of £174,535. Amongst his legacies were £1,000 each to four different dramatic and theatrical benevolent funds. Portraits of his wife and self were left to the National Gallery and to the Garrick Club, also souvenirs to 29 members of the latter.

Bancroft's money comes second on the list of large sums left by actors, others being: Sir Charles Wyndham, £197,000; Sir George Alexander, £90,000; J. L. Toole, £79,000; W. H. Kendal, £66,000; Sir Herbert Tree, £44,000; Alfred Lester, £37,000; Sir John Hare, £30,000; Sir Henry Irving, £20,000.

At Maskelyne's Theatre, the first magical revue will be given, when "Hullo, Maskelyne" is presented there shortly. The company will consist of Rae Warwick, Jasper Maskelyne, Herbert Collings, Alward Victor, Harry Helmsley, Oswald Williams.

Bernie and Kit-Cat

London, July 27.

No change in the position of the Labor Board and the Ben Bernie Orchestra, to which a labor permit to professionally enter England has been refused.

LADDIE FOR "TIP TOES"

London, July 27.

Some progress toward the casting of "Tip Toes," has been accomplished in the engagement of Laddie Cliff, now playing hall dates with a group of other players, for a part in that production.

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SKOURAS' THROUGH BANKERS ANGLING TO SECURE CONTROL WEST COAST, INC.

Bankers Reported Working on Financing Details If Control May Be Purchased—Possibility Also of Same Interests Going After Jensen & Von Herberg Circuit If North American Does Not Close Pending Deal—Spiras Skouras Wants to Expand

Bankers are quietly working on a financing arrangement whereby Skouras Brothers of St. Louis can extend their operations to the West Coast from San Diego to Seattle.

This plan calls for obtaining a controlling interest in West Coast Theatres of California, and a possibility of also taking over the Jensen & Von Herberg circuit in the northwest.

Spiras Skouras was on the coast last May and with Gore Brothers, head of West Coast Theatres, made a personal tour of all the houses operated by that organization. He was very favorably impressed with the houses of this circuit, which number about 135, and are scattered throughout California.

At the time Skouras was there it was said he was making the inspection of the houses and management on behalf of the syndicate of First National franchise holders who purchased around \$1,000,000 stock in the company in June, 1925, at the time Sol Lesser was to have disposed of his holdings to William Fox. Skouras is said to have subscribed \$50,000 of this amount. Besides looking the field over for the others, he wanted to see for himself.

It was reported Skouras had a similar purpose in looking over the Jensen & Von Herberg houses, as First National holds an interest in them also. At the time that Skouras visited the northwest houses the deal for their sale was in the form of consummation with North American Theatres, Inc. Harry C. Arthur, Jr., of the latter organization had an option for the purchase of the circuit at \$2,500,000. He deposited \$250,000 to bind it and agreed to close the deal by April 1. Later he obtained extensions, for which \$100,000 additionally was deposited, with the last and final one to expire Aug. 15.

It is understood that a group of northwest bankers who were to underwrite a portion of the project for \$1,500,000 had declined to do so, with Arthur coming east to get the Motion Picture Capital Corporation, financiers of his company, to underwrite the entire amount.

According to reports, the latter did not look favorably on the project, as previous business investments along the same lines by Arthur for them were not profitable.

St. Louis Banker Interested

Spiras Skouras, while in the west, had with him a St. Louis banker, who seemed to look favorably on the coast theatre situation, and is reported to have informed Skouras that if he were inclined to go into that section he would see that financing was forthcoming. At the instigation of Skouras this banker had a St. Louis banking firm (Anderson and Co.) loan First National Pictures, Inc., \$1,000,000 on their new studios at Burbank.

This same company has been carrying on meetings and negotiations with New York bankers on its proposition of underwriting sufficient capital to enable Skouras Brothers to get a control of West Coast Theatres, Inc.

The West Coast people at present assert they have no knowledge of Skouras' intentions to purchase their circuit. It is understood that the franchise holders associated with Skouras in the deal whereby the West Coast stock was purchased last year would be willing to sell to him, and that Hayden, Stone & Co., New York bankers, who paid Sol Lesser around \$1,000,000 for his holdings, would also relinquish their stock.

West Coast Control

This transfer would not give the Skouras crowd control of the circuit. It is quite likely that they would have to make overtures (if they already have not done so) to Gore Brothers or William Fox, either one of whom holds a balance of West Coast stock to give a majority control.

Should either side sell, Skouras

Brothers would have more than 60 per cent of the stock of West Coast.

On the Jensen & Von Herberg proposition, First National would also be willing to sell their holdings to the Skouras group. It is understood that the J. & V. H. partners are ready to do likewise, as both of the principal factors of the northwestern circuit are prepared to retire from the business at any time they can dispose of their holdings.

Reports have been current that due to the Skouras holdings with Famous Players around St. Louis, they would not endeavor to branch out further on their own in acquiring any holdings First National might have, or in conjunction with them. Spiras Skouras while on the coast told several bankers with whom he came into contact that his concern would operate independently and were prepared for an expansion policy.

In case the deal for the two circuits is consummated the Skouras group would, it is understood, endeavor to make an invasion in the territory between St. Louis and the coast so that the gap over the Rockies from Denver could be broken.

West Coast, prior to the time that Adolph Ramish disposed of his holdings to Fox, was prepared for such a move, wanting to operate into Salt Lake and Denver.

It is not thought in connection with the northwestern deal that either North American or its banking resources (Millbanks) intend to permit the accumulated deposit of \$350,000 on the J. & V. H. sale to lapse. There is a possibility the N. Am. people will arrange to transfer their option to other interests if not wishing to assume the northwestern holdings directly.

1ST MINSTREL TROUPE IN FILM HOUSE, RIVOLI

Loew's Also Preparing Black-face Show—No Minstrels on B'way for 10 Years

With Roehm & Richards inaugurating a minstrel show next week (July 31) at the Rivoli, New York, an epidemic of minstrel troupes may come to pass in the metropolitan houses. The Loew circuit is preparing an elaborate minstrel show for the New York houses.

The minstrel show presentation at the Rivoli will have Fred Taylor as interlocutor, and Pete Detzel and John King, end men. J. R. Hill is the tenor and the following complete the ensemble: George Heather, Lyric Quartet, Walter McPherson, Mark DeFoe, Leslie Couillard, James Quinn, Allen Bennett, John Bennett, Drury Bennett, Frank McCormack, Thomas Reilly and Charles Dane.

This minstrel presentation is the first in any picture theatre. It is also the first real minstrel troupe to play New York in the last 10 years.

Publix Shifts Ad Account

Maxwell Joyce is out as exploitation manager for the Rivoli (Publix), New York. Louis Lusty, who formerly handled publicity for the Rivoli, is now doing the work for both the houses.

Joyce's resignation came about at the time the Frohman Advertising Agency (no connection with the legit producing firm), lost the Publix advertising account. The ad account was transferred to the Hanf-Metzger agency, which has handled the P. P. and Publix national advertising for some time. The new move was said to be in line with a consolidation of advertising accounts.

Rudy's Red Suspenders

Take Rudy Valentino, frisky ample.

Everywhere Rudy goes nowadays he is prodded with jibes and requested to display his muscles.

At the Playground, the Tommy Gulnan cafe, Sunday evening, big sis Tex brought her crew and Valentino to help prop up the week-end business. She did, attracting the biggest crowd the place ever had.

It seems that some one rang Rahman Bey, the Fakir, in on the proceedings, Rahman, attired in his sheik makeup, almost took all of the attention away from the movie sheik.

All of a sudden Texas Gulnan permitted Rahman to jab her in the arm with a long hatpin, which she "took" without wincing.

Then a wise guy called out: "How about the he-man, Valentino, following suit?"

What could Rudy do? So Rudy got up and removed his coat, preparing himself for the pin-pricking ordeal. A laugh followed. Rudy was wearing red suspenders!

Rahman started to pierce Rudy's arm with a hatpin and Rudy shouted "Ouch!" That was laugh No. 2, and Rudy couldn't stand being laughed at, so he finally let the pin go all the way, satisfying that bloodthirsty audience.

It must be terrible to be a celeb.

FOX'S ANNUAL PICNIC WITH 2,500 PRESENT

West Coast Affair at Pasadena, Aug. 15—One Day Only

Los Angeles, July 27. Fox West Coast Studio officials are bet up over the annual studio picnic and outing to be staged Sunday, Aug. 15, at Tournament Park, Pasadena. An attendance of between 2,500 and 3,000 show people is expected.

The arrangements are in charge of a committee consisting of J. C. Hoffner, general studio electrician, as chairman; Harry A. Bailey, studio business manager; Mike Higgins, comedy business manager; Mat Horgan and Robert M. Yost. Felix Adler will be announcer and Purchasing Agent Max Golden will act as starter.

The judges for the athletic events are Ben Wurtzel, James Ray and William Darling.

Fighter's Life Picture

Walk Miller, manager of "Tiger" Flowers, colored world middleweight champion, and Ike Weber, casting agent, have consummated a deal to distribute the five-reel feature film, "Life of Tiger Flowers," throughout the United States and Europe.

The "Flowers" picture will be seen locally in several of the houses playing colored attractions, in addition to houses patronized by whites.

LENI DIRECTING "CAT"

Los Angeles, July 27. Paul Leni, the European director of the "Three Waxworks" film, will direct "The Cat and the Canary" as his first for Universal in this country.

IN HURRY FOR 'VARIETY'

Pittsburgh, July 27. Lon B. Ramsdell, manager of the local "Jameo" theatre, asks your Pittsburgh correspondent to suggest that when Variety is off the press weekly, it be sent here by air mail.

DAYLIGHT SAVING IS OPPOSED BY FILM MEN

Stand Solidly Against It for Calif.—Representatives on Investigating Committee

Los Angeles, July 27. Picture producers and heads of theatre circuits along with individual exhibitors are waging an intensive campaign here in an effort to combat a movement for Daylight Saving Time. It has gained considerable momentum in Southern California.

Prominent representatives of the film and theatre industries have been appointed members of an investigating committee of 12 men by the Commercial Board of Los Angeles, to make an exhaustive inquiry into the matter.

Louis B. Mayer of Metro-Goldwyn-Mayer was among the speakers who appeared at a meeting at the Los Angeles Athletic Club to oppose the proposed Daylight Saving idea in this territory. The Commercial Board is made up of representatives of the leading industries of Los Angeles. All are against the proposal to advance the clocks out here during the summer to meet the desire of a small minority favoring the change.

Mr. Mayer pointed out that notwithstanding the fact that the motion picture producing companies have weekly payrolls running well up into millions, they were not approached for their views when the local Chamber of Commerce recently passed a resolution placing the stamp of their approval on the so-called Daylight Saving plan. He insisted that in eastern cities where the Daylight Saving plan is in effect it had raised havoc with the picture industry, to say nothing of causing great losses to theatres.

The investigating committee of 12 include Fred Beeson (Will Hays organization), Glen Harper (Southern California Motion Picture Theatre Owners' Association), W. H. Lollar (West Coast Theatres), and J. H. Kelley (Motion Picture Theatre Owners).

Ruinous to Theatres

The attitude of the motion picture theatre men was contained in an expression by A. M. Bowles, general manager of West Coast Theatres, Inc., Los Angeles, who asserted that Daylight Saving was undermining business in every form.

If put into effect in Southern California it would mean the closing of probably 50 percent of the theatres in this territory, he said, and cut down receipts of the remaining houses probably 25 to 50 percent.

Every effort will be brought to bear to forestall the proposed change.

Opponents of Daylight Saving are contending that California with its long days and reasonably cool evenings has no real need for legislation which would mean setting clocks ahead out here during the greater portion of the summer.

FILM AGAINST BOOZE IS NOT INSPIRED

At the Estey studio on 125th street near the 8th avenue L a five-reel picture, "The Transgressor," is being produced by the Plymouth Film Corp., of which Dr. James K. Shields is the head. This picture is considered to be a strong screen lesson on the evil of strong drink.

Dr. Shields, in addition to having his own finances invested, wrote the story and is handling the studio megaphone.

A report runs the Shields picture is a screen tirade against anti-prohibition but this is denied by attaches of the film company.

There was also another story that the Federated Churches were financially behind the Shields film but this is also denied; the main investor being Dr. Shields himself, it is claimed.

Arthur Donaldson, Lee Beggs and Harry Wise are in "The Transgressor." It will be finished in about four weeks.

Lilyan Tashman, Free Lance

Los Angeles, July 27.

Lilyan Tashman, under contract to Metropolitan, will become a free lance again Aug. 1.

The producers did not exercise the contract option for an extended period.

WHITEMAN WITH PUBLIX FOR ALL SEASON

\$9,500 Weekly, Plus—Big Ball Once Weekly—Arrives Home Thurs.

Once again acclaimed the King of Jazz, but this time with even more dignitary welcome than was the case upon Paul Whiteman's first welcome home from Europe three years ago, the maestro of symphonic syncopation will be greeted tomorrow (Thursday) upon his arrival on the "Rotterdam" by Mayor James J. Walker, Adolph Zukor, William Morris and others prominent in civic and theatrical activities.

The official Zukor welcome clinches the negotiations for the Whiteman orchestra's services for the Publix Theatres Corp. The Whitemanites will tour the picture houses at \$9,500 weekly, plus transportation, with a mammoth weekly ball as an extra attraction in each city, Whiteman to share in 50 per cent of the ball's gross receipts.

William Morris, on behalf of Whiteman, negotiated the contract.

Whiteman cut short his foreign itinerary despite offers for Berlin and Paris return bookings, to catch up on his Victor recordings prior to resuming the picture house tour. No date has been definitely set for the Whiteman-Publix opening.

Whiteman's draw as a box office attraction was carefully checked up by all concerned, not only in the picture houses when he played for Mike Shea at the Hippodrome, Buffalo, at \$8,500 weekly, but even more strictly on the repeat concerts in the various one-nighters played by the Whiteman orchestra.

With full knowledge of his drawing ability, the jazz maestro at first turned down \$10,000 a week from Famous Players. The \$500 reduction in guaranteed income is negligible in view of the additional transportation which is quite an item for his 28 men, which may be enhanced to 35 for the coming season.

The weekly ball is not the least of the contract's attractions, because it is generally conceded the Whiteman name and fame and ability would assure him of a \$500,000 clean-up on one season's transcontinental dance tour. Whiteman, however is side-stepping the dance marathon, preferring stage presentation instead, with an aversion to one-night touring strongly influencing him.

Rogers-Levine Pictures

Lou Rogers and Ben Levine have floated their producing organization which is to make a series of pictures for state right distribution.

Through the Small Agency in New York they have placed Betty Compson and Edith Roberts under contract for four pictures each.

The productions are to be made on the coast.

Bern Script for "Vallion"

Paul Bern has been placed under contract to do the script for the first John Barrymore starring production to be distributed by United Artists.

It is to be entitled "Francis Vallion."

THEATRE BEAUTIFUL FORUM

SECOND WEEK
ERNST LUBITSCH'S
Dazzling Comedy

'So This Is Paris'
and
'The Vision'

A Master Work in
Color Photography

TED HENKEL
AND ORCHESTRA

PICTURE STOCKS HOLD UP

PRIZE LOT OF MANAGERS, AGENTS FOR 20 PICTURE ROAD SHOWS

J. J. McCarthy Gives \$3,000,000 as Expenditure on Road Tours of "Ben-Hur" and "Big Parade"—\$4,000 Weekly to Maintain Each Unit

The 20 road shows which J. J. McCarthy will supervise this year, 12 of "Ben-Hur" and eight of "The Big Parade," will involve an expenditure of over \$3,000,000 by Metro-Goldwyn-Mayer, producers of the films.

In these figures the first key to the expense entailed in sending out picture road shows is revealed.

On the \$3,000,000 basis, actually low (more accurate estimate is \$3,200,000), it means that each of the 20 companies cost \$4,000 weekly to maintain. This is only the operating expense of the road show unit, and counts nothing against the cost of production. If a set sum were entered to be returned against the cost it would be about \$3,000 weekly. At this hypothetical, yet just figure, the expense of a road show unit is fixed. Its expenses are above the expenses of the average stage drama sent on tour.

Each of the units organized by McCarthy consists of a musical conductor and 11 pieces carried to each town (theatre supplying other musicians to complete the full orchestral force of 20). There are a publicity representative, advance agent, company manager, two operators, full stage crew to work effects and a carload of settings and complete projection equipment.

The present plan of 20 companies is by far the most ambitious road showing program ever undertaken, inasmuch as it required the careful routing of each company, equipping each unit and the actual touring.

Included in the list of the publicity representatives and managers with each company are some of the best known in this branch of the theatre.

This list takes in George W. Lederer, Randolph Hartly, R. A. Mitchell, Howard Herrick, George Bowles, Lester Thompson, Alfred Head, Fred R. Zweifel, Tom Kane, Gus McCune, Arthur Ryan, Michael Manton, John Powers, A. E. Morgan, William M. Roddy, John Stout, Thomas Hodgeman, George Alabama Florida, Fred Meek, Matt Allen, Robert E. Irwin, R. N. Harris, John L. Peltret, James Troup, Leo Riley, F. G. Wallace, E. W. Lewis, Mack Whiting, Leon Victor (slated again to go over the Ku Klux trail), Lew Weed, Harry A. Benson, J. E. James, Herbert N. Farrar, Benjamin Van Ottinger and Joseph C. Shea.

McCarthy's claim for M.-G.-M. is that no single firm ever employed so many first-class men in the history of show business.

Mme. Schumann-Heink Is Disappointed Over Son

Portland, Ore., July 27. What is attracting much attention is the damage action brought by Mme. Ernestine Schumann-Heink, famous operatic singer, against J. J. Fleming, Beaverton, Ore., picture producer, which suit was filed in Circuit Court here.

The singer in her complaint against Fleming asks \$10,000 damages, contending that this amount was loaned to the producer with the understanding that her son, Ferdinand, would be starred in a series of productions.

Fleming, she states, after receiving the loan, did not go through with the agreement, turning her son loose after he had appeared in only three pictures.

The trial is expected to be brought on in the very near future.

STENOGRAPHER OWED \$15; CAN'T GET; COMPLAINS

Did Work for Johnnie Walker, Working 16 Hours—Walker Surprised at Non-payment

Los Angeles, July 27. Getting a job in the movies is one thing, collecting for the work is another, according to Jean Blair, stenographer, who told Deputy State Labor Commissioner C. F. Lowy about her attempts to get \$15 for working on a script for Chadwick Pictures Corporation.

Miss Blair filed a complaint asking for that amount, stating that she was engaged by Johnnie Walker, screen actor, on behalf of the Chadwick people to type a script. She worked at Walker's home one Saturday night and all of the next day on a story, she says, giving 16 hours of her time to the continuity. No definite salary was mentioned at the time but she asked for the amount mentioned as what her time was worth. The picture company had told Walker to get the stenog to help him and he selected Miss Blair.

This was in October. Miss Blair went to Canada, returning early this year and attempting to collect. Walker expressed surprise that she had not been paid and made efforts to collect from the Chadwick people, her complaint states. When they refused to pay, he advised her to file the complaint, she said.

PREFER 'FREAK' FILMS

Pioneer "Independents" who have found it unprofitable to place a romantic or dramatic straight picture on the state rights basis, are now seeking high and low for "freak pictures."

Extending Scope for Fanchon-Marco Revues

Los Angeles, July 27. Fanchon and Marco presentations, heretofore confined to California, with Sacramento as the most northern point, will be extended to the far northwest in the fall. A. L. Goro of West Coast Theatres, now in New York, has closed a deal with Harry Arthur, whereby Fanchon and Marco road shows will be played in Arthur's (American Theatres) houses in Portland, Seattle and Tacoma, giving two and a half weeks' additional time for all acts who play the complete circuit.

Fanchon and Marco presentations are said to be responsible for keeping the Raymond theatre, Pasadena, open during this summer for the first time. Their drawing power in Los Angeles, San Francisco and Oakland has been undisputed for many months.

MAKING "WHITE CARGO"

Los Angeles, July 27. "White Cargo," despite the ban of the Hays' organization, is expected to reach the screen shortly. One of the Big Three of the producing firms is after "White Cargo," that much is certain. Their agents are now in negotiation with the New York interests which control the play, Earl Carroll, the producer, and Dennis O'Brien, attorney for Mrs. Symington, the woman who successfully prosecuted a plagiarism charge.

MARKET BREAKS BUT FILMS ARE STEADY

Loew's Profit for Fiscal Year Ending Aug. 31 May Warrant Extra Dividend—Reports of Dividend's Present \$2 Rate Increasing Thought Unlikely—Loew's Will Earn at Least \$5 Share on Year—Wall Street Also Highly Interested in Famous Players' Movements.

BULL CAMPAIGN DUE

Feature of trading in the amusement stocks during the week was the coming out of unofficial talk of a probable increase of the Loew dividend rate at the director's meeting marking the end of the fiscal year, Aug. 31. The discussion was in the usual form of rumors and had no direct backing of company authority. It's said that Loew's might declare an extra dividend rather than to increase the present \$2 rate.

Most important market news comes to the surface this way, beginning with roundabout inference and deduction and then being confirmed officially. This comment upon possibilities of a \$3 rate in Loew, as compared to the current \$2, has all the appearance of being inspired, containing, as it does, figures for the 40 weeks of business ending June 30. Net profit is figured at the rate of \$6 a share. It is on this calculation that the prospect of the increased dividend is based in the market gossip.

This would be of a piece with the situation over the past two months, during which no opportunity has been lost to give the amusements a good appearance. This is not to say the shares are being unduly exploited. To all appearances they are in an extremely favorable position, but when all the good news is being put forward at this time, it would seem that the preliminaries are on for an autumn bull campaign.

General Bullish Outlook

To a greater or less extent this holds good for the entire list. If there is not a substantial upturn between September and the new year upon which the cliques and pools can accomplish distribution, bull operators will be fearfully disappointed.

Comment is made in financial channels of information of the exceptional earnings and strong cash position of Loew, which it is believed more than justify such a distribution as indicated in an extra bringing the rate to \$3. Total net profit for the 40-week period were \$5,286,464, equal, to around \$5 a share.

N. Am. Taking J. & V. H.

Portland, Ore., July 27. With the transfer of the Jensen-Von Herberg houses by Aug. 1 to North American Theatres, Inc., reported now an actuality, the first bookings made for the circuit include the Metro-Goldwyn-Mayer lineup plus their specials. This would indicate that financing for the circuit has been acquired. North American takes possession Aug. 1. About that time \$2,500,000 will pass to Jensen and Von Herberg.

'WESTERNS' BY ALL MAY DAMPEN ARDOR OF INDE. COWBOY MAKERS

Many "Western" Features in Sight for New Season—Big Distributors Have Advantage of Organization—"Westerns" in First Runs

3-DAY F. P. HEARING PLEASED GOV'T COUNSEL

Washington, July 27. Attorneys for the Government in the Famous Players-Lasky case before the Federal Trade Commission returned from the three-day session in New York City apparently much pleased with the testimony secured under the re-opening order.

Bayard T. Halner, chief counsel for the commission, stated he was pleased with the evidence secured and with the brief time required.

Martin Morrison, who handled the case for the commission in New York, said:

"Nothing developed in the new evidence tending to contradict the evidence relied upon by the attorneys for the commission. It did, however, clarify and simplify several questions the original record had left in some confusion."

It is understood that attorneys for the commission will attempt to bring about an agreement with counsel for F. P. to have the case now go direct to the commission for a decision with any added material to be submitted in the form of briefs.

In view of the stand taken by F. P. counsel throughout the entire proceedings it is not believed they will agree to any such arrangement.

No further hearings can be held. It is stated at the commission, until the five members of the commission have returned to Washington. This will occur on about Sept. 15, it was added.

School for Operators; Scale Battle in Wash.

Washington, July 27. Claiming that the new wage scale asked by the picture operators to become effective on Sept. 1 will add \$70,000 to the payroll of the local theatres A. Julian Brylawski, chairman of the wage scale committee of the Theatre Managers' Association, has declined to grant an increase.

The managers have established an operators' school here to have a supply of such ready should the expected walkout materialize.

H. Saum, sergeant in the Signal Corps of the Army, has been secured to instruct the would-be operators with a fee of \$10 charged the students.

The operators are asking for arbitration; are making charges that the school is being conducted illegally.

The union has asked the Better Business Bureau to check up on the advertising of the school wherein it is set forth that a license is guaranteed after a six months' course, whereas the regulations demand six months' actual experience in a booth before granting of such license.

The operators are asking a \$75 week with 40 hours against the present \$60 wage and a 42-hour week.

Allan Forrest East

Los Angeles, July 27. Allan Forrest will play opposite Madge Bellamy in "Summer Bachelors," the Warner Fabian story which Allan Dwan will direct for Fox in the eastern studios.

Forrest was available as production on the Helen and Warren Series, which Fox is producing, is ahead of schedule. This has also made it possible for Katherine Perry, the "Helen" of the series, to be cast opposite Buck Jones in "Desert Valley."

Forrest left Tuesday for New York.

If half of the western pictures promised are produced this season, cowboy product will flood the screen.

Metro and First National, along with Famous, Fox and the minor companies which have been producing this sort of stuff for years are going in for it seriously.

Inasmuch as Metro and First National have announced westerns, there is considerable speculation concerning the smaller companies and their ceaseless western output. Metro and First National western films will receive real distribution and because of their exchanges, can receive much more "circulation" than those who sell to state rights exchanges.

Metro is beginning to put on extensive exploitation for Tim McCoy, whom they have announced as their cowboy star, while First National has been plugging the Ken Maynard series, the home office making it plain to the distribution department that inasmuch as they insisted on westerns, they'd better sell everyone turned out, inasmuch as it necessitated making special provisions for this new unit, which Harry J. Brown is supervising.

"Westerns" in Pre-Release Houses Some wise ones claim that westerns will not stand up in the pre-release houses—that their patronage comes from a class of people who do not pay the higher prices to see pictures.

Salesmen claim Famous successfully put its westerns over and that the Fox series, especially those made by Tom Mix, has stood up in the better grade theatres.

An estimate is that of all the films made during the season (about 800 feature length pictures are turned out annually in America) between 150 and 200 of them will be western features.

USING RADIO 'NAMES' IN B'KLYN HOUSE

Radio "names" are being specialized in by Edward L. Hyman, managing director of the Mark Strand, Brooklyn, N. Y., particularly those of WEAF reputation.

This week Harry Reser's Clicquot Club Eskimos are the attraction. The Happiness Boys (Billy Jones and Ernest Hare) are slated for Aug. 7; Clyde Doerr and his Davis Saxophone Octet, another WEAF national hook-up radio feature, come in Aug. 14. The Metropolitan Quartet, from the Metropolitan Opera House, are the presentation attractions Aug. 21.

Hyman has played the Record Boys (Al Bernard, Frank Kamplain and Sam Stept) and their WJZ radio rep had its effect on the box office. The Silvertown Cord Orchestra two weeks ago also drew well. The Silver-masked tenor of the Silvertowners will be brought back as special co-attraction with Clyde Doerr.

Testing Portable Organ

A new idea in ballroom entertainment will be essayed Saturday in a Bridgeport, Conn., dance place by C. Sharpe Minor.

The organist, with his portable organ, is playing the dance hall on a percentage basis to test his draw.

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A. S. C. A. P.'S LICENSE FEES LEGAL, IN DEPT. OF JUSTICE OPINION

No Violation of Anti-Trust Laws in Charging Places of Amusements Fees for Use of Copyrighted Music—Investigation During Two Years

Variety Bureau
Washington, July 27.

The American Society of Composers, Authors and Publishers is not operating in violation of the anti-trust laws. The Department of Justice has reached that conclusion after an investigation extending over a period of two years.

In making this announcement the department pronounced its investigation as a most complete, comprehensive and thorough undertaking. Several special agents of the Bureau of Investigation were engaged in the investigation with the department's decision based not only on this phase, but upon briefs submitted by the Society and the complainants. The latter were the owners of picture theatres backed up by the restaurant operators and other places where music is publicly performed.

The department points out that the rights conferred under the Copyright Act by Congress on the owner of copyrighted music had repeatedly been held by the federal courts to be violated by the unlicensed performance of such music in picture theatres, hotels and similar places of amusement where the performance of the music constituted at least part of the public performance from which the owner of the place derived a profit through charges made to his patrons.

Continuing it is stated that the only question for consideration was whether the operations of the American Society in receiving assignments from its many members of the rights to public performance of their copyrighted music and the issuance by the society to many places of amusement throughout the country of the right to publicly perform for profit all the copyrighted music of its members constituted a combination which restrained trade and commerce within the meaning of the Sherman Act.

No Interstate Commerce

It was found by the department that the society has nothing whatsoever to do with the published music or with any physical objects which enter into the course of interstate commerce, and that it has been held repeatedly by the courts that acts similar to the granting of licenses for the local performance of music in a place of amusement do not constitute interstate commerce, even when the contracts are entered into in a different State from that where the performance may take place.

The investigation referred to carried the special agents throughout the entire country during which several months were spent in the offices of the Society in New York. There every phase of the operations from the inside was gone into. One contributing cause in the long investigation is understood to be the continued receipt of complaints from various factions protesting against the payment of the so-called music tax.

The brief filed in behalf of the society was prepared by its general counsel, Nathan Burkan.

Pictures in Woods For President's Theatre

Paul Smith's, N. Y., July 27.

President Coolidge's vacation program in the Adirondacks could not be complete without something resembling a theatre, even though it be a makeshift playhouse in the heart of northern New York's wilderness.

A cottage near the summer White House has been converted into a small theatre, with Mr. Coolidge a constant patron of screen arts. Programs including the latest features, news reels and short subjects are given three times a week through the efforts of Jack Connolly, representative of the Days organization in Washington.

The chief electrician from the presidential yacht "Mayflower" is the operator.

PHILLY'S HEAT BAD FOR CHANEY'S "MANDALAY"

Stanley, \$21,000 Last Week—
Fox's, \$15,000—"Ben-Hur"
Slipped to \$8,000

Philadelphia, July 27.

The film houses quite naturally felt the kick of the baking, boiling weather last week.

The best business, speaking proportionally to capacity, was that of "Aloma of the South Seas," which bowed into the Stanton to \$12,000 gross. Very good under conditions. Held over.

The Stanley had "The Road to Mandalay," characterized by many as too unpleasant for hot weather. The Chaney fans helped to some extent. Business around \$21,000—low for the house, even in summer. The surrounding bill included Renoff and Renova, dancers; Tudor Penros, songs, and a diversissement entitled "By the Old Moulmein Pagoda."

The Fox had "Other Women's Husbands," a fair-to-middlin' picture, but banked most on Pearl Regay, on stage. Ann Wheaton and George La Marr also on bill. Monday evening there were further eliminations in the Charleston contest. Week's gross around \$15,000, under normal, undoubtedly due to weather.

This week's include "Variety," at the Stanley, a rather surprising booking to some; "The Savage," at the Kariton, and "Paris" at the Fox. "Ben-Hur," "Volga Boatman" and "Aloma" are the holdovers.

Estimates for Last Week

Stanley (4,000; 35-50-75)—"Road to Mandalay" (M-G-M). Considered too heavy and too sombre for weather. Despite Lon Chaney's following, only \$21,000 on week.

Stanton (1,700; 35-50-75)—"Aloma of the South Seas" (F. P.). 1st week) got off to brisk start despite heat, which, however, hurt lot. Around \$12,000. In to try for run.

Aldine (1,500; 1.65)—"Ben-Hur" (M-G-M). Last two weeks announced. Steadily slipping. Down to \$8,000 last week, but should pick up this week.

Arcadia (800; 50)—"Volga Boatman" (P. D. C.). After successful initial run at Stanley started well at smaller house. About \$2,250. May stay three weeks.

Kariton (1,100; 50)—"Brown Derby" Johnny Hines comedy got fair business. \$2,000.

Fox (3,000; 89)—"Other Women's Husbands." Picture nothing to brag about, but presence on bill of Pearl Regay and other side features held business to \$15,000.

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"SHOT" IN BUFFALO

Only New Buffalo Theatre Holding Up in Summer

Buffalo, July 27.

Business fell off another peg at the picture houses last week. Takings are moving along at low ebb at all of the houses with the exception of the Buffalo, which has been holding up remarkably well. That nights have been cold here throughout the past fortnight has kept takings from sliding off of sight.

Estimates for Last Week

Buffalo (3,600; 30-40-60)—"Up in Mabel's Room." "Love Enchantment," and "O'In O'More. Continuing to occupy considerable advertising space and is now on the billboards, with the refrigeration feature heavily played up. The house has been attracting unusual business for season. \$22,000.

Hipp (2,400; 50)—"Sea Horses." Paul Specht's Orchestra, and Rita Owin. Feature acts chiefly responsible for business. Specht showed something unusual in the orchestra line and was well liked about town. \$12,000.

Loew's (3,400; 35-50)—"Hell Bent for Heaven" and vaude. House sliding fast and low at present. Business "way off" since June. \$10,000 to \$11,000.

Lafayette (3,400; 35-50)—"Pleasures of the Rich" and vaude. Still plugging type of program of last season. Emphasis on vaudeville with present run of pictures doing little. Estimated under \$11,000.

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'MYSTERY CLUB,' \$14,000 SURPRISE IN 'FRISCO

Granada Big at \$25,000—
"Lovey Mary" Second
at \$19,500

San Francisco, July 27.

Combining a popular picture with a fine stage act the Granada last week offering "Up in Mabel's Room" got away to a substantial start at the box office and completely outdistanced the field to one of the largest weeks this house has had in months.

The Warfield came in second again with "Lovey Mary," with business about average.

At the Imperial "Nell Gwynn" in its first week got away to a nice start. California did better than usual with "Mystery Club."

Estimates for Last Week

California (2,400; 65-90)—"The Mystery Club" (U.). Surprise. Got real business and unusually big. \$14,000.

Granada (2,734; 65-90)—"Up in Mabel's Room" (P. D. C.). Smash of week. Business started off big and climbed. Excellent stage act greatly helped. \$25,000.

Imperial (1,450; 65-90)—"Nell Gwynn" (F. P.). Nice start and gives indication of remaining for profitable run. Gross highly satisfactory. \$14,000.

St. Francis (1,400; 65-90)—"The Flaming Frontier" (U.). Business slumped steadily. \$8,000 final week.

Warfield (2,840; 65-90)—"Lovey Mary" (M-G-M). Hit about average pace. \$19,500.

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'Girl Who Wouldn't Work' Film for Beauty Contest

Kansas City, July 27.

Interesting around the theatres last week with the various strong pictures and many added attractions. The Mainstreet circused the Hilton Twins, on its vaudeville bill and reaped a financial harvest. It was the Twins' second visit here, having appeared at the Orpheum during the regular season, but they seemed a better draw this time. The screen had "Paris at Midnight," hot love story, to the liking of the customers.

Pantages also featured a "Paris" title, "Three Weeks in Paris," together with five acts, topped by Madeline Berio and her Diving Venuses.

The Liberty continued its tie-up with the beauty contest and paraded scores of bathing beauties, one of whom will be selected as "Miss Kansas City," across its stage at three performances daily. Its picture was "The Girl Who Wouldn't Work." Many thought the title quirk in keeping with the added attraction.

After doing a tremendous week's business with Paramount's Junior Stars, the Newman came right back with another "home town" artist, Mile. Rhea, in "The Grecian Urn," and "Paddedock" on the screen, keeping the ticket machines clicking.

This week is "Take a Chance Week," and the screen feature is "The Old Army Game," with the "Chance" unit on the stage. At the Royal is "Variety." It has been given great publicity, and is set for two weeks.

Charles Pincus of the Publix staff has been here for a couple of weeks. The "Star" printed it was rumored he was to succeed Bruce Fowler, managing director of the Newman and Royal. This was promptly denied by wire from Harold Franklin in New York.

The Newman management has announced that Lou Forbstein, for a number of years directing the Royal Syncopators at the Royal, has been named as director of the Newman orchestra, and will assume charge Aug. 1. He succeeds Jacques Blumberg, who has been conducting for several months.

Estimates for Last Week

Newman—"Paddedock" (F. P.). (1,890; 25-40-50-60.) Stage show. "Grecian Urn," with featured dancer, Mile. Rhea, whose parents live here. Picture proved acceptable and business surprising; after heavy play of preceding week for "Fascinating Youth" and Junior Stars. \$13,500.

Royal—"Cat's Pajamas" (F. P.). (920; 40-50.) Betty Bronson and Theodore Roberts heading cast kept this one from terrible flop. Title meant nothing, and many thought it comic strip. Reviewers did not enthuse and results not so good. \$5,500.

Liberty—"The Girl Who Wouldn't Work" (1,000; 35-50.) Strong cast, but title against it and management thought more of its "Pageant of Beauty" (staged) in advertising. Picture well directed and good entertainment. Business held up nicely. \$8,100.

Mainstreet—"Paris at Midnight."

"BRIDE STORM" NATURAL

New Hollywood, Portland, Did Capacity First Week

Portland, Ore., July 27.

Decided improvement in local houses when the weather let down last week.

The new Hollywood, 1,500-seater, had a very good opening week, playing to nearly capacity. It is a straight picture house, with no stage acts at present, but has a modern stage. The house runs from 2 until 11, with feature changes Sundays and Wednesdays, at 25c. top.

Estimates for Last Week

Liberty (2,000; 35-50). "Wise Guy" (1st N.). Improved gate over previous weeks. Balabanow Five, flash act, met with popularity. \$7,500.

Columbia (822; 35-50). "Rolling Home" (U.). Reginald Denny always sure fire; 2d week. House billing many specials as coming attractions. \$5,400.

People's (936; 30-45). "The Pace That Thrills" (1st N.). Mats. weak, but night trade o. k. Chuck Whitehead and orchestra leaving soon for month's vacation. \$2,000.

Majestic (1,000; 25-75). "Her Second Chance" (1st N.). House going along at fair clip. \$5,000.

Blue Mouse (850; 25). "Bride of the Storm" (Warners). Another box-office "natural." Dolores Costello now seems pull in this town. \$2,900.

Rivoli (1,210; 35-50). "Lure of Wild" (Ind.). House getting by on much smaller overhead than previously, owing vaude recently. Picture end now at low figure. \$7,100, about same as previous week.

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HEAT DEADLY WITH MILWAUKEE 'WAY OFF

Wisconsin Down to \$13,000—
Local Contest Helped Alhambra to \$10,800

Milwaukee, July 27.

Most torrid weather of the summer in Milwaukee last week, the thermometer close to 100. The Davidson, lone legit house, playing stock, closed Sunday. The Empress, attempting summer burlesque, also closed up, leaving the three vaudeville and the big picture houses alone.

Estimates for Last Week

Palace—Vaude and "Still Alarm" (2,400; 50-75). Heat kept patrons away. Not over \$15,000, worst week of year.

Miller—Vaude and "River's End" (1,600; 25-40). Business bad at beginning but picked up toward close with weather nearer moderate. Failed to overcome big handicap. Down to \$8,500.

Majestic—Vaude and "Christine of the Big Tops" (1,800; 25-40). Condition same as at Miller. Harry Snodgrass headlined stage bill but radio entertainer here twice before and not any too big drawing card. Around \$9,200.

Wisconsin—"Up in Mabel's Room" (3,500; 30-50-60). Picture got laughs but even big cooling plant could not draw them in. \$13,000 all.

Alhambra—"Wages For Wives" (3,000; 25-50). Amused few, gross hitting what it did due to Bathing Beauty show to choose "Miss Milwaukee" for Atlantic City, was part of supplementary bill. This brought a sell out Friday night. \$10,800.

Merrill—"Sweet Daddies" (1,200; 25-50). Merrill stayed out of red last week by hitting \$5,100.

Grand—"Say It Again" (1,200; 25-50). Richard Dix pleases here and he made fair impression in this picture. Neighborhood of \$6,200.

Garden—"Tony Runs Wild" (1,000; 25-50). Still playing westerns for first runs although a Tom Mix picture. Around \$3,250.

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'Selznick' Money in B'klyn?

Lewis Selznick, since his recent return to pictures, is reported having made some connections with exhibitors. One of his first house angles crops up in Brooklyn where "Selznick money" is said to be interested in the picture house activities of Henry Siegel.

Siegel has a number of contemplated houses and is building one at Fulton and Crescent streets, Brooklyn.

(3,200; 25-50-60.) Five acts. Hilton Sisters, "Siamese Twins," heavily featured, turned trick. \$20,000.

Pantages—"Three Weeks in Paris." Lots of comedy and hokum in this Matt Moore film. Just suited Panites. Vaude unusually strong and bill good value. \$8,000.

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\$1,000,000 A YEAR GOAL SET FOR 'BIG PARADE'

500th Performance July 26; \$720,000, 36th W'k at Astor, N. Y.

"The Big Parade" struck its 500th performance at the Astor, New York, Monday night, July 26.

In its 36 weeks at the Astor, the production has grossed \$720,000, reaching the rank of being the second picture to theoretically "pay out" its entire production costs on the Broadway run alone. "Birth of a Nation" was the first. It cost \$110,000 to make and grossed \$400,000 in 44 weeks.

Figures from the Metro office are that "The Parade" cost over \$700,000 to make. From its present business the first year will show a total gross of over \$1,000,000. There are still 15 weeks to go before the year shall have been completed.

This will mean an average of \$18,500 weekly to reach \$1,000,000. So far during the hot months business has been over that figure every week. The total average weekly on the run is \$22,025, with the house capacity at \$19,412 at the scale. The difference is brought about by standees.

If "The Big Parade" does make the million mark in its first year, it will hold the record of having grossed twice as much as any other picture for a Broadway run. "The Covered Wagon" in its year's run at the Criterion grossed almost \$500,000.

Large Material Order

For the road shows next year of "Ben-Hur" and "The Big Parade," J. J. McCarthy's office recently placed an order for \$10,000 worth of material (mats and engravings) to be used in publicity.

Henry MacMahon, a veteran publicity man, and McCarthy's New York representative, states that this is, to his knowledge, the largest order ever placed in the history of exploitation for such materials.

LOEW TAKES CENTRAL

Marcus Loew has taken an optional lease upon Shubert's Central theatre, next door to the Globe. In it will be shown, starting Aug. 13 or thereabouts, Metro-Goldwyn-Mayer's "Scarlet Letter," at a legit scale.

It's a Vic Seastrom directed film with Lillian Gish starred.

With the Central Loew will continue showing M-G-M specials in three Broadway houses. The other two are the Astor ("Big Parade") and Embassy ("Ben Hur"). "Mare Nostrum" will vacate the Criterion Aug. 14, at the time the Loew lease on it expires. Famous Players regains the Criterion, opening with "Beau Geste."

Coogan Ousts Director; Much Film Scrapped

Los Angeles, July 27.

After working nine days on Jackie Coogan's newest starring vehicle, "Johnny Get Your Hair Cut," Gerald Beaumont's last story before his recent death, Millard Webb was ousted as director. Several thousand feet of film had been "shot." It will be scrapped and production restarted under the megaphone of Archie Mayo.

Colleen Moore Serious

Los Angeles, July 27.

First National has bought "It Could Have Happened," by Jerome Wilson for Colleen Moore, on the conclusion of her next production, "Orchids and Ermine."

It is a story glorifying the women heroes of the late war and will mark the departure of Colleen Moore from comedy to a serious role.

PRESBYTERIANS FOR CENSOR

Los Angeles, July 27.

A resolution calling for censorship control of motion pictures by federal, state and community authorities was adopted by the Presbyterian Synod of California, in conference here.

The Synod characterizes the screen as one of the greatest causes of crime.

B'WAY'S TOP LAST WEEK, \$43,489, AT CAPITOL; 'PLASTIC AGE,' \$19,454

Independent Film Held Over—"Nell Gwynn," English Made, \$25,000, at Rivoli—"Her Honor" at Warner's Good at \$14,734

Heat struck Broadway in full fury for three days last week, yet despite it good trade prevailed. The week's high was taken by the Capitol at \$43,489, a low figure for that house, but it was the holdover of "La Boheme," and actually accounted a creditable showing.

The big business of this summer has been caused by cooling plants and unusually good films in most of the houses, a variation from the former practice of turning the poor films loose during the hot spell.

"Nell Gwynn," English-made film, distributed by Famous Players, did well in the Rivoli last week, getting around \$25,000 and credited with the major portion of that draw. "Men of Steel" did well in its hold-over week at the Strand, getting \$28,400 while "Variety" continued serenely at the Rialto, with \$27,000 in its fourth week.

In the Colony "The Plastic Age," independently made, drew \$19,500 and was held over, while Warner's held an F. B. O. feature, "Her Honor, the Governor," which ran nine days, as the house continued with it until Sunday night, when it closed to permit installation of the Vitaphone (to be first heard at the premiere of "Don Juan"). "Her Honor, the Governor," drew \$14,734 for the period.

Among the specials "The Big Parade" continued to high money, getting \$18,283. This figure is over the weekly average needed now to make the picture gross \$1,000,000 in its first year. "Ben-Hur" at the Embassy was over \$8,000 again, while "Mare Nostrum" at the Criterion, with the aid of cut rates, got nearly \$6,500.

Estimates for Last Week

Astor—"Big Parade" (M.-G.-M.) (1,120; \$11.10-\$2.20) (36th week). About \$500 under week before, which means nothing, dependent largely upon number of hot days.

Cameo—Leap week (549; 50-75). Slight jump over week previous in continuation of Film Arts Guild policy, run in partnership with the house; \$3,312. Rep policy this week and then Lloyd's "For Heaven's Sake" indefinitely.

Capitol—"La Boheme" (M.-G.-M.) (5,450; 50-\$1.65) (2d week). First week, \$60,889, but dropped over \$17,000 last week to \$43,490. Total of \$104,779 on fortnight. Big, considering film's stay of several months at the Embassy.

Colony—"The Plastic Age" (Commonwealth) (1,950; 50-75) (2d week). Clara Bow featured with film made long time ago by B. P. Schulberg, but since taken over by Commonwealth exchange for distribution; \$19,454.90 on week, and although another picture booked in, "Age" held over.

Criterion—"Mare Nostrum" (M.-G.-M.) (608; \$11.10-\$2.20) (23d week). Almost through, with "Beau Geste" (F. P.) to follow in August. Last week, \$6,428, with cut rates counting plenty.

Embassy—"Ben-Hur" (M.-G.-M.) (596; \$11.10-\$2.20) (31st week). Holding to even pace of slightly over \$8,000 weekly. Last week, \$8,257.

Rialto—"Variety" (UFA-F. P.-L.) (1,960; 35-50-75-99) (5th week). Last week, \$27,000, real money. On four weeks has drawn \$128,025.

Rivoli—"Nell Gwynn" (F. P.-L.) (2,200; 25-50-75-99). Presentation, "Sidewalks of New York," but British-made picture credited with the excellent business; \$25,000.

Strand—"Men of Steel" (First National) (2,900; 35-50-75-99) (2d week). After getting good figure of \$38,740 on first week, and despite heat, second week drew \$28,400. Happiness Boys, radio favorites, stage attraction both weeks. "Son of the Sheik" opened Sunday to over \$9,000—very big.

Warner's—"Her Honor, the Governor" (F. B. O.) (1,380; 50-75). Pauline Frederick starred. Because of intention to close house to permit installation of Vitaphone (to be used with "Don Juan" showing in August) picture stayed in nine days, closing Sunday; \$14,734 in that time, rated as strong for independent feature.

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CAREWE'S RESURRECTION

Los Angeles, July 27.

Edwin Carewe will make "Resurrection," from the Tolstol novel as his first United Artists release.

In the cast will be Rita Carewe, his daughter, and Dolores Del Rio.

MABEL'S' NOT LIKED, BUT GOT \$12,500; GOOD

Minneapolis Had Plenty of Heat and Good Trade Last Week

Minneapolis, July 27.

(Drawing Population, 470,000)

The sport recently taken by business at the two biggest houses here has continued despite hot weather. Receipts at these theatres last week attained remarkable proportions. Neither house had an outstanding boxoffice draw or particularly strong attraction. A drop came in the temperature Wednesday and helped to keep grosses to a high level for the remainder of the week.

"The State had a P. D. C. picture, "Up in Mabel's Room," contracted for before that producing company's arrangement which now brings its product to the local Orpheum circuit house. The Christie comedy did not get across particularly well, encountering a considerable panning from many film fans.

There wasn't much in the way of a supporting show, either—just a male quartet.

Neither "The Unknown Soldier" at the Strand nor "Born to the West" at the Lyric created any stir, but both gave satisfaction and pulled normal business.

Estimates for Last Week

State (2,040; 50). "Up in Mabel's Room" (P. D. C.). Picture accorded only fair reception, but box office excellent, weather and other things considered. About \$12,500.

Strand (1,277; 50). "Unknown Soldier" (P. D. C.). Satisfied but did not engender enthusiasm. Satisfactory around \$2,500.

Lyric (1,200; 35). "Born to the West" (F. P.). Good enough picture of kind, but patrons here not especially keen for westerns. Did well enough at \$1,200.

Aster (896; 25). "Silver Treasure" (Fox). Picture pleasing, but no great box-office magnet. O. K. around \$900.

Hennepin-Orpheum (2,825; 50-99). "The Nut-Cracker" and vaude. Picture counted for little. About \$15,000.

Seventh Street (1,480; 50). "Great Sensation" (Columbia) and vaudeville. Show about as usual. Business good. Around \$5,000.

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DAYLIGHT HURTING

St. John Houses Using Better Pictures to Stand It Off

St. John, N. B., July 27.

The St. John picture houses have no intense heat to contend with as a business reducer, but the daylight saving time has dealt a hard summer blow.

Estimates for Last Week

Imperial (1,600; 25-35)—19-20, "Black Bird" (M.-G.-M.); 21-22, "Ella Cinders" (1st N.); stress placed this film new; 23-24, "Brown of Harvard"; \$3,900.

Unique (850-25)—19-21, "Thief of Bagdad" (U. A.); 22-24, "Fighting Edge" (Warners). Fairbanks picture at 25c. accomplished nothing big, drawing little better than western; \$1,600.

Queen Sq. (900; 25)—19-20, "Old Loves and New" (1st N.); 21-22, "Wilderness Woman" (1st N.); 23-24, "Ransom's Folly"; \$1,200.

Palace (650; 20)—19-20, "Desert Flower" (1st N.); 21-22, "A Man Must Live" (F. P.); 23-24, "Looking for Trouble" (U.); \$450.

Gaiety (500; 20)—19-20, "Texas Trail" (P. D. C.); 21-22, "Desert Flower" (1st N.); 23-24, "A Man Must Live" (F. P.); \$400.

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F. P.'s French Film

Famous Players is distributing a French film, "The Secret Spring," but no national publicity or exploitation is being used on it.

The director is Leonce Perret, formerly over here, and the author is listed as Pierre Benoit.

Nothing had been heard of the film in New York, but it is being played this week in several Long Island houses under the F. P. trademark.

"VARIETY" FELL DOWN IN WASH. IN HEAT

\$7,000 With "Clean Version"—Chaney Tied It With Another Reissue

Washington, July 27.
(Estimated White Population, 380,000)

Record-breaking heat last week upset everything. "Variety" at the Palace played to a pitiful gross, considering the picture, while the first two reels had been cut for the local showing, putting an entirely different construction on the two leads, did not help any, particularly when the scribes found it out. (This is known as "the clean version.")

Further evidence was piled up that Lon Chaney is weatherproof. In a Universal re-issue, "The Trap," at the Rialto, the gross came so close to equalling that of "Variety" as to have the two pictures tied in the lineup.

Bebe Daniels in "Volcano" did practically nothing at the Columbia, planned on the old-time house.

Estimates for Last Week

Columbia—Bebe Daniels in "Volcano" (F. P.) (1,232; 35-50). Terrible at \$4,000. Heat.

Palace—"Variety" (Ufa-F. P.) (2,432; 25-50). Off at \$7,000. More heat.

Rialto—Lon Chaney in "The Trap" (U) (1,978; 35-50). Following on top of the previous re-issue of "Outside the Law," with recent release, "Road to Mandalay," in between, Chaney attracted \$7,000. Heat working in reverse.

This Week

Columbia, "Desert Gold"; Metropolitan, "Ella Cinders" (commencing July 31 for 5 days); Palace, "Mantrap"; Rialto, "Footloose Widower." (Copyright, 1926, by Variety, Inc.)

GROSSES MELTED

Chaney Film Only Real Gross Last Week in Providence

Providence, July 27.

Blatantly advertised cooling systems had little appeal last week, apparently for the hottest weather that Providence has felt in over 25 years melted the grosses to the lowest figure that they have reached this year.

"Tramp, Tramp, Tramp" was an dismal flop as the most unimportant picture in town. Only one picture bore up under the sweltering heat, Lon Chaney's "Road to Mandalay."

Sundays continue both good and bad, some houses doing important business on that day, others finding it the poorest day of the week. "Sundays" are still comparatively new here and lots of people have not got into the habit of spending the Sabbath in a theatre.

Estimates for Last Week

Majestic (2,500; 10-40). "Tramp, Tramp, Tramp" (1st N.). Divided reception, praise and condemnation being plentiful. "Men of the Night" (Gotham), crook drama, heavy mother stuff, well-done and liked. Very low at \$3,500.

Rialto (1,448; 15-40). "Passionate Quest" (Warner), good workman-ship but lacked drawing punch against heat. "The Dangerous Dude" (Rayart), vrilie and exciting. Low at \$3,100.

Victory (1,350; 15-40). "Road to Mandalay" (M.-G.-M.). Talked-of picture of the week and drew powerfully. Three short comedies completed the bill. Good for summer at \$6,000.

Strand (2,200; 15-40). "Hearts of the World" (F. P.), revival, well-liked. "Lucky Lady" (F. P.). Heat crumpled attendance; low at \$3,500.

This Week

Majestic, "The Sage," "Millionaire Policeman"; Rialto, "Pale First," "Racing Blood"; Victory, "Shamrock Handicap," "Marriage Clause"; Strand, "Sporting Lover," "Miss Nobody." (Copyright, 1926, by Variety, Inc.)

Riesenfeld Back on B'way?

The return of Dr. Hugo Riesenfeld to Broadway and the picture house field, is a strong possibility from report. His new connection will be a surprise, it is said.

The former managing director of the Rialto and Rivoli theatres, New York, has been inactive since, but for some musical undertakings.

NIBLO DIRECTING "CELLINI"

Los Angeles, July 27.

It's set for Fred Niblo to direct Valentino in "Cellini," with Estelle Taylor playing opposite.

It's a United Artists (Feature Pictures) film, with work on it to commence immediately upon Valentino returning here from the east.

3 L. A. HOUSES AROUND \$25,000 LAST WEEK—VERY HOT ON COAST

\$27,000 at Met Best—Loew's State Another Big Gross with \$25,600—"Sheik," Hold Over Week, \$24,000—3 Weeks for "Wise Guy"

McVICKERS STAYS DOWN; ORIENTAL UP, \$49,300

Chicago Theatre Better Last Week With \$41,500—"Paris" Big at Orpheum, \$9,240

Chicago, July 27.

The gross' persistency in hovering about the overhead at McVickers may induce the B & K dictators to swing a change of its policy in the near future. When that time comes the adoption of a grind of lesser vaudeville and special pictures may be the desirable move.

For the sunny side, Paul Ash, Oriental contribution last week, was \$49,300.

The Chicago, former king of the loop, dropped \$8,000 the week before, but jumped back again to \$41,500 last week. Lon Chaney, doing his glazed eye act in "The Road to Mandalay," had practically everything to say about the comeback.

In the neighborhoods the people seem to have just discovered that there are excellent shows to be had right around the corner, and a trip downtown is somewhat unnecessary. Practically all of the neighborhood de luxe houses are clipping coupons.

"So This Is Paris," at the Orpheum, chalked up \$9,240 for its maiden week here, very good for the house.

Estimates for Last Week

Chicago—"Road to Mandalay" (M.-G.-M.) (4,100; 50-75). Lon Chaney drew nicely with \$41,500. "Spanish Nights," Publix presentation, augumentary.

McVickers—"Puppets" (F. N.) (2,400; 60). Ralph Williams and picture took in \$15,000.

Oriental—"Mantrap" (F. P.-L.) (2,900; 35-60-75). Despite Ash dominance, picture squeezed out nice share of compliments. July \$49,300.

Orchestra Hall—"White Sister" (F. N.). Nothing to talk about last week, pulling in around \$5,000 with this revival.

Orpheum—"So This Is Paris" (Warner). (776; 50.) First week to tremendous business here. \$9,240.

Randolph—"Volga Boatman" (F. D. C.). (650; 25-35.) Second week, closely following Chicago trailer at nearby house. \$4,890 last week, \$500 under first week's gross.

Roosevelt—"La Boheme" (M.-G.-M.). \$15,000, good enough for third week. Gross dropped few thousands after first week, but holding evenly for other two.

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Little Balto. Competition Excepting Terrific Heat

Baltimore, July 27.

Last week found Lexington street, the town's principal retail street, with one picture theatre open for business. That was the Garden.

The N.Y. scheduled to return to the lineup next week, but the big Century is to be out of the running until Labor Day.

The week was also marked by the reopening of the downtown Rivoli after an annual two-week layoff.

Estimates for Last Week

Rivoli—"The Greater Glory" (2,400; 35-65). Reopening would have far bettered the early July figures but for torrid weather. Critical reception of picture mixed. House had downtown first run situation to itself. In spite of heat grossed about \$12,000.

Warner-Metropolitan—"Partners Again" (1,200; 25-50). Film well liked. Couldn't stand up against heat. Last half week decidedly off. About \$5,500.

Hippodrome—"Isle of Retribution" and vaude (3,300; 25-50) With Lillian Rich drew business good at start. About \$7,500.

Parkway—"Wages for Wives" (1,100; 25-50). This house carrying on for Loew for a few weeks, but scheduled for August shutdown. First closing in years. Heat wilted box office. About \$2,000.

Garden—"Black Paradise" and vaude (3,000; 25-50). Critical reception mixed. About \$8,000.

This Week

Rivoli, "Ella Cinders"; Warner-Met, "Old Army Game"; Hip, "Shipwrecked"; Parkway, "Thank You"; Garden, "Man in Saddle." (Copyright, 1926, by Variety, Inc.)

Los Angeles, July 27.

(Drawing Population, 1,250,000) Unusually hot weather for southern California failed to make any great dent on local business last week. Several showed a gain over the preceding seven days.

The holdover or continued runs clicked along at a steady level with the exception of Grauman's Egyptian, where receipts took a slight jump. Grauman's is getting a big play on theatre parties.

Loew's State completed the biggest four weeks of consecutive business in its history. Trilix Friganza demonstrated she is a box office magnet of the first water, and, with "Tuba" Wolf and his band, the gross ran over \$25,000.

Metropolitan took a jump over the preceding week, the Richard Dix picture and the growing popularity of Eddie Peabody drawing them in. Matinee business decidedly improved at this house, and the cool atmosphere provided by the refrigerator system another lure.

Rudolph Valentino in "The Son of the Sheik" held up remarkably well at the Million Dollar, with the engagement set for two more weeks, after which Gilda Gray comes, in film and in person.

Intake at Carthay Circle was gratifying, considering the heat and the long travel necessary to reach this new cinema temple.

At the Forum "The Wine Guy" terminated a three weeks' run less three days, with the last holding up satisfactorily. "Red Dice" did not get over at the Figueroa as well as expected, but the intake reached around \$7,000, quite good for this house. Criterion, back to its former scale, with Zane Grey's "Born to the West," was disappointing. Barely hit \$2,000 on week.

Estimates for Last Week

Grauman's Egyptian—"Sparrows" and "Black Pirate" (U. A.) (1,800; 50-\$1.50). Despite excessive heat gain of several hundred dollars, with business strong at close of week. About \$17,300, best in some weeks.

Carthay Circle—"Volga Boatman" (F. D. C.) (4,650; 50-\$1.50). Slight dropping off, especially at matinees. Gross little over \$14,000.

Loew's State—"Wilderness Woman" (F. N.) (2,300; 25-\$1). Another weak sister as far as picture was concerned, but Trilix Friganza and "Tuba" Wolf had them howling with laughter. Better than average summer business at \$25,000.

Metropolitan—"Say It Again" (F. P.-L.) (3,595; 25-65). Looks as though the Met is in for long grind of improved business. Richard Dix feature was well liked and Eddie Peabody daily gaining popularity. At better than \$27,000 house showed biggest gross in some weeks.

Million Dollar—"Son of the Sheik" (U. A.) (2,200; 25-35). Second week of Valentino brought around \$24,000. Atmospheric prolog continues to win favorable comment.

Forum—"The Wine Guy" and "Moggedy House" (F. N. & H. Roach) (1,800; 25-75). Locals failed to understand why New York censors refused to pass this one. Aside from one or two minor details picture met with general approval here. Finished two weeks and four days, with intake for last four days about \$2,300.

Figueroa—"Red Dice" (P. D. C.) (1,600; 25-75). Nothing startling, but neighborhood attendance held up gross to around \$7,000.

Criterion—"Born to the West" (F. P.-L.) (1,600; 25-35). Hard time pulling them in, even with Zane Grey story. Little less than \$2,000. In "red."

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DUNCANS GO TO U. A. FOR 'TOPSY-EVA' FILM

Los Angeles, July 27.

After eight weeks of negotiations with First National by the Duncan Sisters to appear in and make a screening of their "Topsy and Eva," stage show, the girls are going with United Artists with it.

While the contract is not yet signed with U. A., it is understood the Duncans will go into that organization through Feature Productions, of which John W. Considine, Jr., is president, and Roland West, vice-president. It is the same company producing John Barrymore and Valentino pictures for U. A.

Considine will supervise the picture production, slated to commence in about eight weeks.

LATVIA'S EXHIBS CLOSED THEATRE FOR 3 DAYS

Notice of Protest to Govt. Over High Tax and Fluid Charge

Washington, July 27. In an effort to force their government to reduce the 30 percent amusement tax and a change in the rate charged theatres for electricity, 200 percent higher than paid by the average consumer, the exhibitors of Riga, Latvia, closed their houses for three days, according to advices reaching the Department of Commerce.

Taxes throughout all of Europe placed upon the picture houses is constantly reported as absorbing all profits. The Riga exhibitors gave notice of the proposed closing early in June. It failed to bring any response from the government.

The exhibitors closed June 28-30. The department has not as yet been advised by the American diplomatic agent as to what was accomplished by the closing.

107 IN WASHINGTON

Washington, July 27. This town has quite some rep for hot summers but last week piled up a record that will probably stand for all time to come. The famed Kiosk on Pennsylvania avenue hit 107, the highest July figure ever recorded.

The Government ceased to function on three afternoons not only in the temporary buildings, built during the war and which are actual ovens when it's hot, but in the permanent structures.

Though thousands of Government clerks were turned loose on these days neither the indoor nor the outdoor attractions benefited.

A decided break Saturday night came too late to count.

Forest Fire in Oregon Catches Keaton Company

Portland, Ore., July 27. A forest fire at Culp Creek, a few miles from Eugene, Ore., where the Buster Keaton company is making battle scenes for "The General," became so menacing the entire location outfit was pressed into service fighting the flames.

Seven hundred extras employed from the Oregon National Guard ranks fought the flames also.

The fire caused a delay of two days on "The General," with a daily overhead of \$10,000 still running. Marion Mack, leading woman for Keaton, narrowly escaped suffocation.

Making Negro Film in St. Louis. The first St. Louis all Negro picture is being made by the Motion Picture Industries of America, Inc. It's entitled "Nine Lives." The principal players are Butterbeans and Susie.

PCT. STOCKS HOLD UP

(Continued from page 5)

share outstanding. To this is to be added the additional net of about \$1 a share for the May-August fiscal quarter, a total of about \$6. This compares with \$4.43 a share net in 1925 and only \$2.78 in 1924, illustrating the progressive increase in the company's showing.

Nothing shows in the behavior of Loew that a campaign is on yet, but it is otherwise in the case of Famous Players, which obviously is in the hands of a powerful syndicate, bent upon accumulating stock on minor setbacks but working to hold prices within a narrow range. The Famous Players pool has followed this technique for years. Except for its sensational drop to around 40 five or six years ago, there have been no violent moves in this issue, which has been controlled by one pool or another almost continuously. The personnel of the clique might change and change again, but the policy appears to have been pretty well fixed, on the conservative basis that continued advances must be based on substantial development and the well-being of the issue be maintained for the long view.

Pathe Cancels Gain

Pathe suffered the most severe reaction of the whole group, receding more than 3 over the week on a moderate turnover of 3,000 shares. This might have been looked for, since from Monday to Saturday the whole market was in a process of adjustment, and the process was particularly hard on Pathe which had only the week before enjoyed an advance rather out of line with the movement in its allied stocks. Week before last Pathe moved up more than 2 and on the setback merely cancelled that gain. The others practically stood still, with the exception of Warner Brothers, which has gone ahead 3 points in less than two weeks.

It is to be presumed that this improvement is the fruit of the frank statement by President Harry M. Warner in announcing a deficit of \$1,337,000 recently and explaining that this was the price of re-organizing the business, acquiring the Vitagraph distributing system and other writings off of losses and acquisition of properties. Warner's declaration that this drastic reframing of the company was now completed and the property was in a position to go ahead, seems to have been taken at its face value. Inside purchasing may have helped to attract a following, but such support may be taken as confirming a vastly improved outlook.

Famous Right

Famous Players rights expired July 23 without having any effect upon price levels, a contrast from the previous flotation of the preferred when rights flopped to a fraction at expiration. If Famous Players stockholders are willing to exercise their rights under the new financing, they plainly must have abundant confidence in its merits, since they stand to increase their investment substantially. Rights closed at 4 1/2, compared with 5 1/2 at its high of several months ago, hav-

ing touched 5 1/2 a day or two previous to the expiration date, a good showing.

Fox issues came through the setback very well. When it is considered that the class A stock has recovered from a low of 55 during the early spring break to around 75, it would be quite in the course of events to expect it to recede when the rest of the list was undergoing a reaction from the long climb. That it stood steady with only a frac-

tional loss speaks well for the substantial backing it must have in the way of strong holders. Distribution of the amusements seems to be in similar strong hands. Except for Pathe which was governed by special circumstances, the disturbance of prices—running as high as 10 points losses in volatile stocks—seemed to have passed the theatre and film issues by.

Prices for the week, July 19 to 25, were as follows:

STOCK EXCHANGE

High.	Low.	Sett.	Stock and rate.	High.	Low.	Last.	Net
127 1/2	108 1/2	109	Eastman Kodak (18).....	114 1/2	113	113	-1 1/2
124	115	115	Fam. Players-L. (10).....	118 1/2	115 1/2	116	+
107	98	98	do., pref. (8).....	120	119	120	+1
85	55 1/2	56	First Nat'l, 1st pf. (9.44).....	108 1/2	108 1/2	103 1/2	- 1/2
41	34 1/2	35	Pos. Film A (4).....	74	71 1/2	71 1/2	- 1/2
24 1/2	22 1/2	23	do., pref. (8).....	38	38	38 1/2	+ 1/2
23 1/2	19	20	M-G-M, pf. (1.89).....	24	24	24	+
7	5 1/2	5 1/2	Mot. Pict. Capital (1 1/2).....	19 1/2	19 1/2	19 1/2	+
101	101	101	Orph. Circ. (2).....	30	29 1/2	30	- 1/2
50	45 1/2	46	do., pref. (8).....	104	104	104	+
9	52	52	Pathe Exch. A. (3).....	54 1/2	54 1/2	54 1/2	- 1/2
1 1/2	12	12	Shubert Theat. (8).....	65	63 1/2	64	-1
			Univ. F. 1st pf. (8).....	18	14 1/2	18	+3 1/2
			Warner Bros. A. (3).....				
			United Artists.....				

* Price quoted last sale. No transactions last week.

Selznick's Old Company In Recovery Suit

Utica, N. Y., July 27.

Financial matters of Lewis J. Selznick, head of the Selznick enterprises, Inc., and its branches, have been reviewed by the Utica Holding Company, Inc., which has filed an action to recover \$349,000 from the firm of Barrow, Wade, Guthrie & Company of New York City, public accountants.

The holding company charges that the audits show cash on hand of the Select Pictures corporation, owned by the Selznicks, as \$93,863.43, insinuating that overdrafts of that particular corporation totaled \$216,282.53. These overdrafts, the complainants charge, were hidden in the statement as among the notes payable.

The company, which brings this action as assignee for the Utica Investment Company, charges fraud and negligence in its complaint. They claim to have loaned the Selznick interests \$450,000 on the basis of the audits made by the New York accounting company. Of this sum they claim to have lost \$349,200 when Selznick's financial condition became precarious.

Had the audits shown these overdrafts, it would have served as a warning that the Selznick enterprises were in financial straits and the funds would not have been offered, the plaintiffs charge.

The defendants include Alfred A. Ritchie, Patrick W. R. Glover, Ruper S. Hughes, James T. Aynon, A. Pott Spence, Edward E. Gore, Allen R. Smart, Hardman Lever, E. Denison Hilton, Charles Thompson, Charles W. Allen, Barclay MacKinnon, Arthur Bentley and Francis Small.

It generally was known that the Utica Investment Company, in addition to assisting in backing Nathan Robbins in his theatre ventures and in establishing the Robbins Film Company a few years ago, which distributed principally the Selznick releases, also was lending heavy financial aid to Selznick. Walter Jerome Green, Utica banker, was a member of the Selznick board of directors. When the Selznick organization got into financial difficulties another banker, J. T. A. Doolittle, became president of the Selznick company. There followed several months of the Doolittle regime after which the company was dissolved.

Robbins, as operator of theatres at Utica, Syracuse and Watertown, floated a stock issue through the Utica Investment Company. The Robbins Film Company office was in Utica.

Roxy Thea. Derrick Falls; Kills Workman; Injures 6

The collapse of a 20-ton steel derrick on the site of the Roxy theatre, 51st street, east of 7th avenue. Monday afternoon resulted in the death of one workman and the injuring of six others. Two of the six are in hospital in serious condition.

The new Roxy is a mere skeleton. Iron framework has been erected to about the fourth story. Monday afternoon the steel contractors, Levering & Garrigue, of Long Island City, began erecting a large derrick.

After the huge crane had been brought to the fourth floor arrangements had been made to set it on a steel base. Before this had been completed an inch and a half guy rope snapped and the ponderous steel derrick started to fall.

As it fell the centre of the boom snapped, crashing into an adjoining excavation where about 30 laborers were at work on the Hotel Manger property. As it struck the ground a large pulley connected with the derrick struck Antonio DeStella, 55, 221 East 97th street, and almost decapitated him.

The others had seen the derrick start to fall and were trying to escape when they were struck glancing blows.

Representatives of the building department and detectives from West 47th street station arrived on the scene quickly and started an investigation. At the conclusion of the inquiry the officials said they could find no negligence and the disaster was accidental.

Meanwhile ambulances had been summoned from Bellevue hospital and passing automobiles were pressed into service. Some of the injured were taken to Polyclinic hospital while others were taken to Bellevue. Priests from St. Malachy's church arrived and administered last rites to the injured.

Kolb and Dill's 2d Try

San Francisco, July 27.

Kolb and Dill are flirting with pictures again. About a decade ago they listened to the call of the movies and made a series of features which became financial failures, so far as the two comedians were concerned. Their disastrous experience left them rather bitter against the flickering drama.

Recently, however, Fox made overtures to the coast comedians with the result that they have gone to Hollywood to make some screen tests.

L. & T. SELL GROVE ONLY SHORTLY OPEN

Chicago, July 27.

The Grove, 76th and Cottage Grove, open but a few months and playing straight picture policy under the management of Lubliner & Trinz, is said to have been sold to the National Theatres Corporation.

L. & T. will stand a loss of about \$50,000 through equipment and operation expenses, it is said. A reduction in rent is also stipulated in the management transfer.

F. P.'s Producing Lay-Out

Los Angeles, July 27.

Under the new producing policy at Famous Players-Lasky West Coast studios, production activities will be in general charge of Hector Turnbull, Lucian Hubbard and Eric Pommer, each of whom will make a series of productions under his own name, under the supervision of B. P. Schulberg.

Turnbull's first will be "Casey at the Bat," co-featuring Wallace Beery and Raymond Hatton. Hubbard will produce "Wings," an epic of aerial warfare in France, with William Wellman directing. Pommer is the recent importation from UFA in Berlin. He is now engaged on his first for F. P., "Hotel Imperial," Pola Negri's next.

E. Lloyd Sheldon is named editor-in-chief and is responsible for the treatment and preparation of all stories for screening. Under him will be a staff of associate editors, including Harry Carr, Charles Furthman, Herman J. Mankiewicz, Joseph A. Jackson and several others to be announced.

Sam Jaffe becomes production manager for all units here and William Griffith, who has shared that duty becomes personal assistant and unit manager for the Hector Turnbull productions.

Presentations Going in Lafayette, Buffalo

Buffalo, July 27.

Despite denials by the Lafayette Square, indications point to the house undergoing a change of policy beginning Labor Day.

Newspaper publicity given out by the theatre denotes that presentations will be employed instead for the coming fall. It is reported that \$30,000 has been appropriated to remodel the stage.

In addition the stage hands are rumored to have received notice that vaudeville acts at the house will be cut to two beginning Sept. 1.

Denny Must Stay Home

Several casting brokers have received a request from Sidney Jay in London to ascertain whether it would be possible to secure a release of Reginald Denny from Universal for one picture to be made in England.

Denny is wanted abroad for the title role in "The Flag Lieutenant" which is to be placed in production about Aug. 15.

The Universal executives, however refuse to release Denny for the picture and are offering the English producers Norman Kerry in his stead.

Gov't. Filming Undersea

Washington, July 27.

Government scientist, headed by Dr. Paul Bartsch of the United States National Museum, is to undertake the filming of a complete set of motion pictures of the undersea life of the Florida coral reefs.

The scientist leaves Washington on Aug. 10, making his headquarters at the Carnegie Institution laboratory on the Dry Tortugas.

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THIS WEEK, RIVOLI, NEW YORK (ENTIRE CIRCUIT TO FOLLOW)

Direction BENJAMIN DAVID

INDEPENDENTS GOOD OUTLOOK FROM COAST OBSERVATION

Not So Many Makers for State Rights as in Previous Years—Pictures Now Made with Striking Casts—Studio Space Scarce for Independents

Los Angeles, July 27. With most of the independent producers starting on their next season's schedule observers on the coast declare the state right market will have a more dependable line of product than for the past two years. The struggles for supremacy during the past four years have tended to stabilize the market to an extent the independent producer can depend on support from clients, so that he may go ahead with all pictures announced at the start of the season and not fall down toward the end of it.

With the opening of the new season at hand, there is but a small number of independents actually making pictures in comparison with two or three years ago.

Chief among the independents now active are Columbia, Tiffany, Sterling and Banner, with J. G. Bachmann getting under way with his schedule of Preferred Pictures.

All of these producers are putting forth productions with featured casts that outshine many of those made by the largest producers.

Whether or not they will be able to secure the players with names during the peak of production is hard to say, but each at least now has two or three pictures completed during the past couple of months with strings of box office names.

No Oversupply

One man conversant with the independent situation pointed out the absence of so many "horse opera" units this season in comparison with previous years. Very little of this is being made unless for definite release through a reputable state right operator in New York.

The present indications on the coast seem to indicate a reliable supply of product for the state right exchange, but there will not be an oversupply of pictures on the market as in former years.

Rental Studio Space

With the current rush of activity on the coast among independent producers, it is becoming difficult to find suitable studio space.

This is different from conditions general for a number of years. There has been a tightening up of studio space available for the independents during the past 18 months.

Less than two years ago the independents found many rental studios open. Rental studios in most cases waged a war of competitive prices that left little profit, even during the peak of production. The former Ince studios (now De Mille), Hollywood studios (Metropolitan), United Studios (now Famous Players-Lasky), original California studios (now Columbia) and the present F.B.O. studios were soliciting independent companies to rent stage and office space.

With the realignment of producers and distributors, all of the above studios are closed to renters of space at present. The companies using these studios have to take care of their units and do not wish for outsiders.

The only exception is in the Metropolitan, leasing a stage to Harold Lloyd. This deal was made before the sale of the studios to the present owners. Metropolitan also accommodated the B. P. Fine-man and Corrine Griffith units during the moving of First National to their new studios in Burbank, but this was only temporary.

At the present time most of the independent producers are operating at either Universal City or Fine Arts studios, with the rest scattered. Universal City is housing Richard Talmadge, Joe Rock Comedies, Gotham Productions, Chas. R. Rogers, Renaud Hoffman, Sam Sax, Sterling Productions, J. G. Bachmann and others. At Fine Arts are Jackie Coogan, H. J. Brown, Sam Briskin, David Hartford, West Brothers and the Pathé serial units.

At Old Selig's
Aside from these two studios,

there are no others getting any independent play to amount to anything. The Douglas MacLean and Von Stroheim units are operating at the old Selig plant, now Associated, several miles from the center of Hollywood, and difficult of easy access from the film center.

Hal Roach has been renting accommodations to the Monty Banks company, and the last two Tiffany productions were made on the comedy lot. Roach's arrangement is only temporary, however, as his comedy production has been sus-

On His Feet Again

They were talking about a film producer who recently went into bankruptcy. "He's on his feet again," a former employee spoke up. "How come?" the crowd asked. "They took his car away from him last week."

pendent for two months during the summer.

There is a scattering of small independents in the Sunset and Gower district, but the studio space is limited and not at all suitable to those producers who have to build pretentious sets.

TOURNEUR OFF "ISLAND"

Los Angeles, July 27. Pleading steady directorial work for five consecutive months, Maurice Tourneur asked to be relieved from directing "The Mysterious Island."

His request was granted. Metro-Goldwyn-Mayer has appointed Henry Christenson to the work.

"Island" is contemplated as a road show film.

ISHAM JONES BAND AT CAPITOL, DETROIT

Also Stage Headliners as Extra Attractions in Kunsky's House

Chicago, July 27.

Isham Jones will open at the Capitol, Detroit, starting Aug. 22. It is said that Jones has been contracted for one year. Eight local (Detroit) musicians will augment the band to 18 men with Jones as director.

With Isham Jones and his band and headliners to fill in, the Capitol will become the biggest theatre attraction in Detroit.

Ben Meroff's former band, with Gene Gory as director, has also been signed by the Kunsky Enterprises.

Fred Stritt, back from vacationing, will succeed George Riley at the State. Riley had been master of ceremonies for the past four weeks. The State will continue with the stage band policy.

The New Michigan theatre will

be the home of the Public units. Phil Tyrrell of the Gus Sun-Billy Diamond offices, booked Isham Jones with the Kunsky Theatres.

Louise Fazenda May Yet Marry Hal Wallis

Los Angeles, July 27.

Louise Fazenda filed suit for divorce against her husband, Noel M. Smith, picture director, about two months ago. The complaint was made under the name of Louise M. Smith. Miss Fazenda accused her husband of desertion and non-support.

When the divorce action is fulfilled Miss Fazenda is expected to marry Hal Wallis, publicity director at Warner Brothers.

L. A. TO N. Y.

Harry Garson.
Joe Rock.
Clara Bow.
Walter Wanger.
Edward G. Selig.

N. Y. TO L. A.

Walter Camp, Jr.
Charles S. Pryor.
F. W. Murnau.
Mr. and Mrs. Arthur Ungar.



Sandow

"The World's Greatest Dog"

IN ACCORDANCE with exhibitor demand, we have arranged to star Sandow, the world's greatest dog, in a SERIES OF SIX PICTURES during the new season, to be made by the Chesterfield Motion Pictures Corporation, George D. Batchellor, President.

TO MEET public demand these pictures will be the best that have ever been made with Sandow. The first of the series, "CODE OF THE NORTH-WEST," is now in our exchanges. It is action from start to finish, with smashing melodrama and the Royal Mounted thrown in for good measure. You will like it; your patrons will love it.

BUT even finer things await the buyers of the Sandow series. Orders have been sent to the studio that Associated's products must be bigger than ever before. The result will show itself in the second of the series, "CALL OF THE WILDERNESS," which is now in production under the supervision of Joe Rock.

Associated Exhibitors, Inc.

Lewis J. Selznick, President

THIS is announcement No. 2 regarding the Associated Exhibitors' Product for 1926-27. No. 1 announced the signing of Bill Cody for a series of six smashing Westerns. Watch for No. 3.

COAST GOLF SHARKS

Los Angeles, July 27. Exhibitors and exchange men participated in their first annual Golf Tournament at Hillcrest Country Club last week, with Whitney Young (Warner Brothers) topping Class A with a net score of 70. It won the Warner trophy. In Class B, Mike Rosenberg (Princess Theatres) led the field at 70. Al Bernstein (West Coast-Bernstein) topped Class C with 72.

Arch Bowles (West Coast Theatres) ranked third in the Class C contest and won the Colleen Moore trophy. There was considerable opposition against awarding him the prize, it being alleged Bowles couldn't possibly have driven the 315 yards on number 3 green. "Bud" Lollier (West Coast Theatres) shot a dismal 88.

A good time was had by all.

INSIDE STUFF
ON PICTURES

No one seemed especially interested in the three-day hearing last week on the resumed and reopened hearing in the Federal Trade Commission's investigation of Famous Players-Lasky, a seven-year-old proceeding. With the shifting of the Commissioner's Examiners at the last minute, Alvord being displaced after having followed the case as Examiner on it for the full time, everyone felt like throwing up their hands in disgust.

If the Commission doesn't finally decide in favor of Famous, that is about the only possible surprise there could be. Up to late, it has been the most gassy thing ever known legally to the show business. But still it cost Famous plenty and may yet cost Famous more, but the money may be worth it for Famous to find out how they stand with the Republicans.

The success of the German film "Fragments" when produced by the International Film Arts Guild at the Cameo, New York, has caused it to be revived in Berlin, at the Theatre am Kurfuerstendamm. That American success is valuable in Germany was proved by the new title which now precedes the film.

"We are now going to show you a film which foregoes the use of the usual titles. Some years ago it created a sensation but on account of its novelty was only understood by a comparatively small number. Only today has this film suddenly achieved understanding and appreciation, since it had such extraordinary success last month in New York. Since this occurrence 'Fragments' is also fighting for recognition in Germany and is awaiting your judgment."

This title is claimed to have been well received and to have helped greatly in setting the Germany public in the right mood for the picture.

It's a little early to attempt an estimate of the money draw in amount of Paul Ash, who has made a sensational record as the master of ceremonies and principal entertainer at both McVickers and Oriental (currently) in Chicago. Both are Balaban & Katz theatres.

While there remains no question that Ash is a box office attraction at the Oriental, still that house is so new that some allowance must be given until the novelty of the newness wears away. Meanwhile, the Chicago theatre dropped to \$33,000 last week from its former tops (before the Oriental opened) of from \$43,000 to \$49,000, or thereabouts.

A more reliable line on Ash as a draw in the Loop is what happened to McVickers. In that house where Ash started his Chicago career, he sent the weekly gross to around \$27,000, going above that figure some weeks, and this average was maintained despite the picture for the week. Since Ash left McVickers it has seen but seldom a \$16,000 or \$17,000 week, and more frequently has been around \$14,000.

Accordingly, it might be deduced from those figures that Ash at least at McVickers had an actual money draw by himself of around \$12,000 weekly. How much of that \$12,000 if not going to McVickers and without Ash would have gone to any other B. & K. Chicago house, of course, cannot be predicted, nor is such calculation properly entered when speaking of actual draw.

Ash's true test will duly arrive at the Oriental, but that opportunity was really passed up when B. & K. shifted Ash to the Oriental. If Ash had been sent into the Chicago to hold up the Chicago theatre against the newness of the Oriental, figuring that a new house of the Oriental's class required no extra big stage attraction for several weeks, then a line would have been obtained on Ash beyond dispute.

This could still be tried. With the Chicago below normal and the Oriental apparently holding up, Ash could be switched to build up the Chicago, with the biggest pictures depended upon to keep the Oriental steady.

Possibly B. & K. don't want a direct test for Ash. If Ash can do in New York what he has done apparently in Chicago picture theatres, there is no telling how much he might be worth to any film house in weekly salary. Certainly, his salary at present cannot be based upon his drawing power, estimated or otherwise.

Unlikely Pathe will do any film manufacturing in New York this year. Most of its plans call for other film-making companies to provide it with distributive subjects. Pathe has no studio of its own. The former Pathe studio was sold some months ago to independents.

In Hollywood for some time has been a belief that certain pictures are made in two versions, one for this country and the other for other countries. Certain nations, mostly Latin countries, can't get their raw films too raw. That also takes in South America.

Where it may be figured the net gross from foreign sales is such a large part nowadays of the whole, for a picture in demand abroad it's not unreasonable to expect that in time pictures banned by the Hays organization for exhibition on this side may still be made for export. State righters could get their chance at the same picture here.

Where a picture is peculiarly made, for foreign trade only and for hideaways over here, the production cost does not have to be heavy or a finished product turned out; it's the story and scenes foreigners and others will pay for. The big question is how much must be paid for the play or story. It's going to be difficult to convince a stage producer he is going to get his share of foreign gross. Stage producers don't believe in statements about their stage plays. No chance of a picture maker using a convincer.

Gloria Swanson has always had an aversion to making personal appearances. That is known to any one associated with her during her days with Famous Players. Yet when Famous gave a pre-view of Gloria's latest and last picture for the organization at the Strand, Yonkers, N. Y., a Publick house controlled by Famous, she appeared.

Now there is considerable discussion whether or not because Gloria is going on her own she wants the direct contact with the public to popularize herself.

When a director or a star, native of a foreign country, comes to the U. S. A., the first thing that they pick up is slang. A couple of weeks ago when F. W. Murnau arrived here and spent an evening with Jimmie Quirk of "Photoplay" the first slang catch phrases that he "pulled" were "So's you're old man" and "In your hat."

Of all the screen stars Tom Mix seems to reap the greatest publicity without effort on the part of the Fox exploitation force. As they themselves admit, "Mix gets a million dollars worth of advertising without (Continued on page 12)

Holmes Finishes Work;
Boylan Fox's Title Editor

Los Angeles, July 27.

Having finished the work which primarily brought him to the Fox West Coast studios, Ned Holmes has terminated his contract.

Holmes, aside from his work of treating all feature stories, has been acting as scenario editor. He will be succeeded in this post by Jack Jungmeyer, the author of "Kings Is Kings" which DeMille will produce.

Holmes has made no definite plans but will likely return east in a few weeks.

Another change at the Fox studios is the naming of Malcolm Stuart Boylan, former First National publicity man, as title editor for Fox pictures.

Gilda Gray on Route

Milwaukee, July 27.

Gilda Gray, on a return engagement here this week, is appearing with her Famous Players picture, "Aloma."

After the current week, Miss Gray, with the picture under this special F. P. contract, will open at the Million Dollar, Los Angeles, Aug. 7, for three weeks, then at the Metropolitan, Boston, Sept. 4; Buffalo, Sept. 11, and Detroit, Sept. 18, later playing three Balaban & Katz theatres in Chicago one week each, starting with the Chicago theatre.

After completing the present trip Miss Gray will commence work on another feature film for F. P.

In the Gray company are 27 people, 19 of whom compose a Samoan group.

RORR'S "BLONDE SAINT"

Los Angeles, July 27.

"The Blonde Saint," the next Sam Rorr production for First National, will go into production at the First National Studios under the direction of Svend Gade.

The cast includes Louis Stone, Tully Marshall, Doris Kenyon, and Ann Rorr.

The story was adapted by Marion Fairfax from the novel by Stephen Whitman.

PREMIERE FOR PARIS

Los Angeles, July 27.

"So This Is Paris," Warner Brothers' production, directed by Ernst Lubitsch, had its world premiere at the Forum. An elaborate opening, the first in four months in this city, heralded an indefinite run. George Jessel was master of ceremonies.

"The Vision," color film in two reels, preceded the Warner picture.

4 Feature Changes and
Acts with Orchestra

Los Angeles, July 27.

West Coast Mesa, one of West Coast circuit's suburban houses, enters upon a new policy starting July 28, which will include four changes of feature pictures weekly and the installation of Fanchon and Marco specialty acts, the last half of each week. Under the new policy five acts of Assn. vaudeville will be continued Sundays along with the feature picture. A special feature will run Monday and Tuesday with Herb Kern's orchestra on the stage. Wednesday will be a "gift" night with a change of picture and specially arranged program, and there will be another change on Thursday for the last three days.

Herb Kern, formerly organist at the Boulevard has been assigned to the Mesa and has organized a six-piece orchestra, to be featured in the billing.

HARRY POLLARD RECOVERED

Los Angeles, July 27.

Due to the rapid recovery of Harry Pollard, who was called off of the production of "Uncle Tom's Cabin" for Universal when he became critically ill, Lois Weber has relinquished her appointment as director of the film.

The woman director will start preliminary work on "Egypt," taken from Ernest Pascal's novel. The title will be changed to "The Sensation Seekers."

MARK STRAND
RUDOLPH VALENTINOTHE SON of the SHEIK
STRAND SYMPHONY ORCHESTRA
"ALWAYS 70 DEGREES"CAPITOL
THE EUROPEAN SENSATION
The WALTZ DREAM
OSCAR STRAUSS MUSIC
CAPITOL GRAND ORCHESTRA
World's Largest Theatre Cooling PlantLOEW'S
STATE and METROPOLITAN
B'way at 45th St. Brooklyn"MISMATES"
with DORIS KENYON-WARNER BAXTER
VAUDEVILLE
AT THE METROPOLITAN
New Cooling System—Always 70 Degrees

Think good
titles help
business?
then look
at these

LEW TYLERS WIVES
ROMANCE IN MILLION DOLLARS
SHENANDOAH
STUDIES IN WIVES
HORSES AND WOMEN
DANCING DAYS
THE WORST WOMAN
HIS NEW YORK WIFE
EDEN'S FRUIT
SHAMEFUL BEHAVIOR?
THE ARISTOCRAT
EXCLUSIVE RIGHTS
SHOPWORN

Preferred
Pictures
Presented by J. G. BACHMANN
SOLE FOREIGN DISTRIBUTORS-INTER OCEAN FILM CORP.

Do you want to
increase your
business every
week for 10 weeks

GENE
TUNNEY

IN A
Patheserial

TRIXIE FRIGANZA

WISHES TO THANK

FANCHON & MARCO

FOR ALLOWING HER TO PROVE TO HER OWN SATISFACTION THAT SHE CAN PLAY PICTURE HOUSES
Permanent Address 1530 FORMOSA AVE., HOLLYWOOD, CALIF.

SAXE PRESS AGENTS MUFFED LOCAL STORY

Milwaukee, July 27. Saxe Theatrical Enterprise press agents were put on the pan for missing the biggest story in years. The last day of the week a newspaper reporter who had been hanging around the back stage of the Wisconsin theatre pulled one of the best bets of the current season, but too late to help the Wisconsin on business.

Winifred Worth, comely blonde of about 19, was doing a single turn on the Wisconsin bill, with the stage presentation being supplementary to the picture. She fiddled pretty well and, while not the star of the show, was looked upon as a mighty clever entertainer.

With the week at an end the reporter sprung the surprise that the girl billed as Winifred Worth was in reality Olivebelle Hamon, daughter of Jake L. Hamon, multimillionaire shot by Clara Smith Hamon. The story broke on the front pages of every Milwaukee paper, too late to help the theatre's business.

The girl was in company with her mother, Mrs. George Hamon, who gave out a long interview, the first since Clara Smith Hamon killed her husband.

Olivebelle is the girl who traveled across the continent in 1921 to tell Senator Walsh in Washington that her father was innocent of any connection with the Teapot Dome scandal, rampant at that time. After this escapade she entered the Chicago Musical College and prepared for the stage. She had been booked by a Chicago agent under the name of Winifred Worth and was getting her first try-out here. The agent professed ignorance of her identity.

Stanley-Mark Strand Corp.

Albany, N. Y., July 27. Stanley-Mark Strand Corporation, giving its headquarters as in New York city, has been granted articles of incorporation in the office of the secretary of state.

According to the papers, the Stanley-Mark Strand Corporation will engage in a motion picture and advertising business. The capital is stipulated as 30,000 shares preferred at \$100 each and 4,000 shares common of no par value.

The directors are listed as follows: Jules E. Mastbaum, 1916 Race street, Philadelphia; Walter Hayes and Moe Mark, Strand Theatre, New York city.

The Mark chain consists of three theatres at Troy, N. Y.; four at Albany, N. Y., one at Worcester, Mass.; two at Lynn, Mass., and one each in Brooklyn and New York city.

3,500-Seat House Idea To Replace Two Theatres

Portland, Ore., July 27. J. C. Alnsworth, president of the United States National Bank here, is reported agreed to finance a project which will include a theatre of 3,500 seats together with a 12-story office structure.

The site will include the combined porperties of the Liberty and Majestic theatres (both pictures) on the same block. They would give the structure a full block in Portland's busiest district, covering Stark, West Park and Washington streets.

The Liberty theatre has a 10-year lease on their present building while J. J. Parker, owner of the People's and Majestic theatres, has a lease on the Majestic for 50 years.

No announcement has yet come from the interested parties, but preliminary details have been worked out. Should the North American-Jensen-Von Herberg deal materialize, the lessors of these two theatres will assign their leases in the transaction.

Portland's new Hollywood, seating 1,500, opened last week. It is on Sandy boulevard.

Finest equipped picture house in town, with stage for presentations. An eight-piece orchestra is directed by Sam Sobie.

It's Jensen & Von Herberg's 33d theatre, and managed by W. A. Tibbets. Next opening here is the North American's Broadway, about Aug. 10. James Clemmer has been appointed manager.

Hal Horne, who supervised the opening of the Hollywood, will also attend the opening of the circuit's new 5th avenue, Seattle, late in August.

Mrs. Brewster Wins Legal Victory

(Continued from page 1)
settled \$200 weekly separate maintenance on the wife.

Brewster's Guarantee

Mrs. Brewster is further proceeding against the corporation and its directors for an accounting of the corporation's business in order to determine whether the Brewster Publication's exchequer is being depleted and its stock invalidated.

A block of this stock has been posted by Brewster to guarantee the \$200 weekly payments, he being on the coast with Miss Palmer at present. The latter will probably remain a permanent resident without the limits of New York state because of the \$200,000 judgment.

Charles H. Tuttle, counsel for Mrs. Brewster, has filed an affidavit that in 1924 Miss Palmer was on the corporation's payroll at \$125 weekly salary, topped by a \$5,000 "bonus." Corliss' sister, Ennie, was also the recipient of \$20 a week, and her brother, Grady Palmer, came in for a similar income weekly from Brewster Publications.

With the \$200,000 verdict for Mrs. Brewster, the affidavit has it,

Miss Palmer's "salary" was reduced to \$20 a week but her sister's income was raised from \$20 to \$125 weekly.

The authorization to Mrs. Brewster to delve into the corporation's records is for the purpose of securing an accounting and for the appointment of a receiver.

Los Angeles, July 27.

Eugene V. Brewster, publisher of picture magazines and who recently figured in a deal whereby carte blanche was to be given Metro-Goldwyn-Mayer activities in his various publications in return for giving his protegee, Corliss Palmer, a Metro-Goldwyn-Mayer playing contract, has issued a denial that he had undergone a face lifting operation prior to reaching Hollywood. As evidence, Brewster is said to have called attention to his wrinkles and pouched jowls.

Miss Palmer, who has adopted the professional name of Corliss Buckingham, was singled out in the audience at the Forum at the opening of "So This Is Paris," and introduced by George Jessel. Mention of

her name failed to elicit even a ripple of applause. Miss Palmer took a brief bow and sat down hurriedly.

Los Angeles, July 27.

Suit has been filed in Superior Court here by Mrs. Eleanor V. V. Brewster to enforce the \$200,000 judgment she obtained in New York last spring against Corliss Palmer, protegee and asserted thief of the affections of her husband, Eugene Brewster, fan magazine publisher.

Mrs. Brewster recites in her suit that although granted a judgment against Miss Palmer on a suit for alienation on March 22, last, Miss Palmer has paid no part of the amount.

Both Brewster and Miss Palmer have been living in Southern California for the past few months, with the later as yet having failed to make any substantial start on her contemplated motion picture career.

Sewing Up Waukegan, Wis.

Chicago, July 27.

The Great States Corporation subsidiary of B. & K. has taken over all houses in Waukegan, Ill., except the Majestic. It has also taken the Plumb, Streeter, Ill.

Morris' Chicago Agency

Chicago, July 27.

William Morris has opened an office in Chicago to represent his growing list of picture house and special attractions. The name of the firm is the Allied Theatrical Service, with offices in the Butler Building.

Max Turner, for many years an important moving picture and vaudeville house manager, is in charge of the office. Turner is very well known in the middle west, having been with the Balaban & Katz Circuit for eight years, holding an important position.

The opening of the Morris offices has thrown quite a panic into some of the local fly-by-night picture house bookers. That does not include the established agencies like Morris Silver or Phil Tyrell's Attractions.

BRONX'S 2,000-SEATER

Macmont Realty Corp. is reported the builder of a 2,000-seat picture house at Tremont avenue and Macomb's road, Bronx.

P
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C
K
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It has everything!

BIG DIRECTOR - - ALLAN DWAN

BIG AUTHOR - - - REX BEACH

**BIG CAST - - - - LOIS MORAN
LOUISE DRESSER
NOAH BEERY**

**BIG REPUTATION - READ BY 5,000,000
PEOPLE IN
COSMOPOLITAN
MAGAZINE**

BIG BUSINESS!

**Watch It Next
Week at the
RIVOLI!**

**Paramount's
1926-7 product is
setting new
BOX OFFICE
RECORDS!**



Member of Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President.

SOLD 'LONE WOLF' ON WAY EAST FROM COAST

Jack Cohn of Columbia pictures, after a hurried trip from the Coast studios with a print of "The Lone Wolf Returns," is again en route there. Cohn was at the studio when the picture was finished and cut. He took the first print of it and started east. On the way he stopped off at the various key centers.

By the time he arrived in New York Cohn had disposed of bookings to West Coast Theatres, Inc., Saenger Amusement Co., Southern Division, Publix Theatres; I. P. Libson Circuit, W. P. Gray Circuit, Stanley Circuit and the National Theatres Circuit (controlled by Cooney Brothers of Chicago).

Mr. Cohn is making the return trip via the northwest, where he will visit the buyers in that territory on the same proposition.

It was just 15 days from the time the picture was completed until Cohn had hopped away and disposed of the initial bookings.

Jack Cohn will remain at the Columbia studios in Hollywood over the summer, supervising production with his brother, Harry, who is the West Coast executive of the company.

CUMMINGS DIRECTS "BERTHA"

Los Angeles, July 27.

Irving Cummings will direct "Bertha, the Sewing Machine Girl" for Fox. Production will start when Cummings finishes "The Country Beyond," now ready for cutting.

No cast has as yet been selected for the "meller."



Another Sensational Week at Loew's STATE, Los Angeles

DUE TO

"RUBE" WOLF

and his new little playmate

TRIXIE FRIGANZA

FANCHON & MARCO Ideas

"I consider Trixie Friganza one of the greatest Box Office Attractions ever offered in a Picture Theatre."

—MARCO

Claire Anderson Values Husband Lost \$100,000

Los Angeles, July 27.

Mrs. Claire Anderson, film actress, asked for \$100,000 damages from Florence Omley, said to be a screen player, on charges that Mrs. Omley appropriated Harry H. Anderson, her husband.

In addition Mrs. Anderson started a divorce action against Anderson, asking for \$100 a week alimony.

Attorney-Husband Says Miss Calhoun Deceived

Los Angeles, July 27.

Mendel Silberberg, local attorney, filed a petition in superior court, asking for an annulment of his marriage to Alice Calhoun, screen actress whom he married less than two months ago.

According to the papers, Miss Calhoun was engaged to another man at the time they were married and after the wedding, she continued to accept gifts from him.

The other man's name is not mentioned in the complaint. Silberberg charges misrepresentation in the marriage.

Australian-Made Film

San Francisco, July 27.

Four Hollywood screen players sailed on the "Tahiti" for Australia to form the nucleus of a company to shoot pictures in the Antipodes.

They are George Fisher, Eva Novak, Katherine Dawn and Steve Murphy.

Norman Dawn (husband of Miss Dawn) with a camera man preceded the others to make preliminary arrangements for the first picture to be made on the other side of the Pacific. It is reported to be an adaptation of Marcus Clarke's story, "Term of His Natural Life."

Together After Years

Florence Turner and Maurice Costello, starring favorites in the early days of pictures but who have not played together in over 12 years, are soon to be seen, reunited.

They will be in "The Still Alarm," an independent picture to be released by Rayart.

Miss Turner and Mr. Costello have been working in pictures recently, but this marks their first screen reunion.

FINED FOR CHILDREN

Jacob Stolsenberg of 15 West 110th street, ticket seller employed at the Daytona, pictures, 2130 Amsterdam avenue, was fined \$50, and Duke Dukemar of 516 West 161st street, ticket taker at the theatre, was fined \$25 in Special Sessions after pleading guilty to permitting minors into the theatre without a guardian.

The two men were arrested by agents of the Children's Society on April 24 for admitting a 10-year-old boy into the theatre.

CHARLOTTE

DAWN

Now Appearing Publix Theatre Presentations

THIS WEEK (JULY 26) UPTOWN, CHICAGO

"A marvelous dancer and should fit well in a large production."—POST.

Direction LEW GOLDBERG

INSIDE STUFF ON PICTURES

(Continued from page 10)

people knowing they are giving it." His name is mentioned more often in books, newspapers, magazines and in conversation in association with things "western" than any other person in this field of picture-making.

A character in a story recently run in the "Saturday Evening Post" said:

"I may not be Tom Mix but I know one end of a horse from another."

A subtitle in a picture recently released by a rival company carried the words: "What are you doing in that Tom Mix get-up?"

A play is made on the cowboy star's name in "No Foolin'," and a couple of weeks ago when 161 Ranch was playing in Newark, the kids marked up the stands of bills with the cowboys with the name of Tom Mix.

Unless all present signs fall Universal will confine all of its manufacturing activities to its western coast studios. It is reported that previous attempts to make films in the east has been entirely too expensive to the forces.

Also a story that William (Bill) Nigh prior to his present hookup with Metro-Goldwyn-Mayer, arranged with U to show how economically that Universal could make a picture in New York.

It is stated Nigh tackled some sort of an experimental proposition in a New York studio but for some reason Universal did not take heed, and that the next thing Nigh had signed by M-G-M. About all of U's recent camera work in the east hinged on some exteriors shot for the "Uncle Tom's Cabin" production with later orders sending the "Tom" outfit to the coast.

Only a few more scenes remain to be shot in New York for the latest Leon Errol picture, "Lunatics-at-Large," the finishing touches coming this week. The picture had all kinds of delay, due to Errol's accident to his ankle.

Errol is uncertain when he can return to the stage. He must wait until physicians advise the ankle is safe to dance with. Meanwhile if the period is at all lengthy Mr. Errol may make another European visit. He returned last week from a trip abroad.

Speculation is around as to Whitman Bennett's plans for his film studio at Glendale, L. I. Recently the Glendale plant was said to have been sold under an optional proposition but that the proposed buyers failed to exercise it. Bennett is understood to have moved his bindery out of the Glendale property. He apparently has decided to continue his book binding business.

PATENTS GRANTED

Washington, July 27.

Motion pictures in colors, self-oiler for sliding musical instruments, leveling device for piano keys, practice guide for baseball players, new reed horn and two new improvements for the still camera are included in the patents granted during the past two weeks.

Full information on any of the following can be secured by sending 10 cents to the Commissioner of Patents, Washington, D. C., giving the name and number of the patent:

Motion Pictures

Camera (still) for multicolor photography. Hans Piloty, Berlin-Willmersdorf, Germany, assignor, to Jos-Pe Farbenphoto Gesellschaft mit beschränkter Haftung, Hamburg, Germany (1,592,705).

Projecting apparatus, etc. Nathan Sulzberger, New York City (1,592,393).

Apparatus for developing photographic ribbons. Fernand Carbenay, Paris, France (1,592,924).

Apparatus for photography of composite images. A. Ames, Jr., Hanover, N. H. (1,593,053).

Motion picture in color. Joseph Shaw, New York City (1,592,908).

Motion picture transparency. A. A. Lowmes, New York City, assignor to Dura Film Protector Co., Inc., New York City (1,592,933).

Music

Self-oiler for sliding musical instruments. Reinhold Scholz, New York City (1,592,007).

Mute and instrument holder. H. J. O'Leary, Indianapolis, Ind. (1,592,643).

Leveling device for piano keys. I. D. Perry, New Rochelle, N. Y., assignor to Ludwig & Co., New York City (1,592,778).

Horn (reed). Samuel Goldberg, New York City (1,592,827).

Automatic phonograph. A. W. Wilson, Anderson, S. C., assignor to J. Mondelli, Jacksonville, Fla. (1,593,112).

Parks Amusement device. C. Fleisher

and A. Schlak, Brooklyn, N. Y., assignors to John F. Meyer, Chicago (1,592,263).

Miscellaneous

Practice guide for baseball pitchers. J. W. Rovane, Keokuk, Ia. (1,592,005).

Lip stick forming cupid bow. Dan Seman, New York City (1,592,907).

"HELD BY THE LAW" NEW

Los Angeles, July 27.

Eddie Laemmle's next Jewel production for Universal will be an adaptation of Bayard Villard's "Still Within the Law." Earl Kenyon is adapting, and it will reach the screen under the title of "Held by the Law."

No cast as yet has been selected, although the picture will go into production in about 30 days.

CURTIZ ON "NOAH'S ARK"

Los Angeles, July 27.

Michael Curtiz, European film director, who was placed under contract by Warner Brothers, was assigned to handle "The Third Degree," starring Dolores Costello.

After finishing that production, he will make "Noah's Ark," the Warner Brothers special.

2,500-Seater in Waterloo, Iowa

Waterloo, Ia., July 27.

Erection in Waterloo of a theatre and business block, the former to seat 2,500, by the Orpheum theatre Building Corporation, an organization owned by the Badger Building Service, Milwaukee, Wis., will begin here about Aug. 20.

A 99-year lease on a site at the east end of Fourth street bridge has been secured.

Edwards, Fox Exploiter J. Harrison Edwards has been engaged by William K. Rudolph, exploitation chief of the Fox Film Corporation, to handle the Fox exploitation in New York city, northern New Jersey, and the New Haven and Philadelphia exchange territories.

Edwards was formerly connected with Warner Brothers.

Franklin's Trip South

Harold B. Franklin, vice-president of Publix Theatres, left last week on a ten-day trip south. He is to visit various cities in which Publix houses are located and make a particular inspection of the new houses under construction in Atlanta and Jacksonville, to determine opening dates.

Next month a series of special district conventions are to be held for the managers of the Publix Theatres. It is to be a general hurrah affair, to have the effect of jazzing up the men in the field.

A flying squadron of the home office executives will make up the personnel of the party that will visit the various district centers going as far as the coast and making the swing around the circle in about four weeks.

"Don Juan," Vitaphone, Pre-Opening August 4

Warner Brothers have announced an invitation pre-showing Wednesday evening, Aug. 4, for their John Barrymore special, "Don Juan," with the initial Vitaphone exhibition simultaneously.

Additionally will be a Vitaphone presentation, embracing concert stars and Will H. Hays.

The public opening will follow Thursday night, Aug. 5.

Eller Metzger Now Managing

Mason City, Ia., July 27.

Eller Metzger, formerly of Creston, where he operated two picture houses for seven years, has been appointed manager of the Palace and Bijou, this city. A. H. Blank houses. He succeeds J. M. Heffner, manager for five years.

you want
DOLLARS
AND
YOUR PATRONS
WANT
Keeping 'Em Guessing
SO
PLEASE YOURSELF AND YOUR PATRONS.
EXCHANGES EVERYWHERE

NOW BREAKING
RECORDS IN
NEW ENGLAND STATES
The Naked Truth
Featuring
JACK MULHALL & HELENE CHADWICK
4 WEEKS IN LYNN
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PERCENTAGE DATES ONLY
STATE RIGHTS FOR SALE
Public Welfare Pictures Corp.
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LOPEZ SPEAKING---

HELLO, EVERYBODY—

OUR NEW ENGLAND DANCE TOUR IS QUITE A SUCCESS. THE FOLKS ARE TREATING US FINE. OFF TO SARATOGA FOR A MONTH DURING THE RACING SEASON. MORE ANON.

VINCENT

CASA LOPEZ, 245 West 54th St., New York—BRUNSWICK RECORDS—WILLIAM MORRIS Management—WEAF RADIO ARTISTS

\$2,500,000 Strans Loan on Loew's Midland, K. C.

Kansas City, July 27.
The largest real estate loan ever made here was closed last week when S. W. Straus & Co., of Chicago, agreed to underwrite a first mortgage 6 per cent bond issue of \$2,500,000 on Loew's Midland theatre building. The cost of the project is estimated at approximately \$3,800,000.

The advertising stated the theatre is leased to the Midland Operating Co., of which Marcus Loew is president, for \$200,000 a year for 20 years. The 12-story office building and 15 shops, together with the theatre, will be operated by the Midland Investment Company, the stock of which is held by Loew's, Inc., and the Midland Theatre and Realty Company.

The officers of the Midland Investment Company are: Marcus Loew, president; Herbert M. Wolff, vice-president; E. A. Schiller of New York, second vice-president; D. M. Lighon, third vice-president; M. B. Shanberg, secretary, and D. M. Bernstein of New York, treasurer.

INCORPORATIONS

NEW YORK

Merit Newspaper Service Corp., New York City, 200 shares common, no par; directors, E. Bregstein, E. Souhami.

Circulation Feature Films Corp., New York City, theatre and pictures, 1,000 shares common no par; directors same as preceding.

Ed. Hutchinson, New York City, theatrical and pictures, \$20,000; directors, Edward Hutchinson, Flori Hutchinson, Charles M. Feldheim, J. W. Fuller Thompson, 366 Madison avenue.

Tivoli Vaudeville, New York City, theatrical and pictures, 100 shares common no par; directors, Hyman I. Peimer, Edwin O. Gower, Bertha Rosenfeld, Leopold Blumberg, 35 Nassau street.

Sherwood-Wadsworth Pictures, New York City, 1,000 shares common no par; directors, Mason Wadsworth, Robert E. Sherwood, Henry A. Richter, Root, Clark, Howland & Ballantine, 31 Nassau street.

Knick-Knacks, New York City, pictures and theatricals, \$20,000; directors, Paul Porter, George Mooser, Wener Jannsen, W. Herbert Adams, 5 East 44th street.

Erlanger Theatre Corp., New York City, theatrical and pictures, 1,000 shares common no par; directors, A. L. Erlanger, Leonard E. Bergman, Saul J. Baron, 342 Madison avenue.

Sincerity Productions, New York City, plays and operas, \$50,000; directors, Gertrude Lenahan, Leona A. Epstein, Tessie Siegel, Isadore P. Eisenberg, 32 Court street, Brooklyn.

T. R. G. Theatrical Productions, New York City, 500 shares common no par; directors, Charles K. Gerson, Irving Lande, Leon Britton, Heimann & Reubien, 1440 Broadway.

Manchester Players, New York City, \$25,000; directors, Arthur McKinney, Jacob K. Adams, Sylvia Miller, Rosenthal & Altman, 152 West 42d street.

Newecho Amusement Corp., New York City, theatres, \$20,000; directors, Pearl Teitelbaum, Herbert Smita, Rose Baron, Weinberg & Oltarsh, 155 Livingston street.

Armstrong Enterprises, Island Park, Long Beach, resort and hotel, 500 shares \$100 each, 500 shares common no par; directors, Charles M. Armstrong, Astoria; Louis H. Shane, Hotel Acropolis; Jerome A. Jacobs, 700 West End avenue. S. S. Goldberg, 1819 Broadway.

Abgol Film Productions, New York City, pictures, \$20,000; directors, Ivan Abramson, W. Goldberg, Regina Goldberg.

Barnett Amusement Corp., Brooklyn, theatres and pictures, \$10,000; directors, Louis Lahn, Max Itudnick, David S. Simons, Reit & Kaminsky, 395 Broadway.

Timanou Amusement Co., Greece, Monroe County, amusement devices, \$1,000; directors, George and Edna Woldman, Michael O'Loughlin, Greece, Woldman, Rochester.

Maykil, New York City, theatres and pictures, \$5,000; directors, Mary and Edwin P. Kilroe, Gustav J. Dohrenwend, Jr., Edwin P. Kilroe.

G. H. & P. Amusement Corp., Brooklyn, \$75,000; directors, Julius Genell, Joseph Horowitz, Herman Fekelner, Levy, Gutman & Goldberg, New York City.

Walter Batchelor, Inc., New York City, theatre and pictures, \$10,000;

directors, Walter Batchelor, Nathan Sugarman, Leo Rothchild, Jacob I. Wiener, 1483 Broadway.

Dyckman Amusement Corp., New York City, theatres and pictures, 1,000 shares common no par; directors, Archie Weltman, Mattie Hammerstein, Beatrice Zelenko, Leo Friedman, 1540 Broadway.

Stanley-Mark-Strand Corp., New York City, pictures and advertising, 30,000 shares preferred \$100 each, 4,000 shares common no par; directors, Jules E. Mastbaum, Walter Hayes, Moe Mark, Wolf, Schorr, Block, Solis & Cohen, Philadelphia. *Authorized to do business in N. Y.*

Midland Graham Operating Co., Jersey City, amusement park, 500 shares common no par; James S. Graham, 26 Court street, Brooklyn.

Brooklyn Heights Theatre Corp., New York City, public entertainments, pictures, 100 shares common no par; directors, David Hauser, Harry D. Mencher, Frank Koren, Albert S. Goldberg, 1540 Broadway.

Fox Case Corp., New York City, pictures, 2,500 shares preferred \$100 each, 100,000 shares common no par; directors, George V. Reilly, Harry C. Hand, Arthur W. Britton, U. S. Corp., 150 Broadway.

Pierce Tollman Corp., New York City, theatre proprietors and managers, 100 shares common no par; directors, Irwin L. Tappen, J. T. Crowley, Theodore M. Tonnelle, Jeffery, Kimball & Eggleston, 34 Pine street.

Seneca Theatres, Gloversville, pictures and houses; directors, Peter T. Dana, J. Guy Selmsier, E. Pratt Keiner, director, Gloversville.

Rochester Grand Corp., Gloversville, same as preceding.

Corning Regent Corp., Gloversville, same as preceding.

No Foolin' Production Corp., New

York City, theatrical and musical; 1,000 shares common no par; directors, Florenz Ziegfeld, Jr., A. L. Erlanger, Leonard E. Bergman; Saul J. Baron, 342 Madison avenue.

Disolutions
Rockville Center Theatre, Rockville Center
Amusement Investing Co., 200 5th avenue, New York City.

Loew's Valencia, \$2

Loew's Valencia, Baltimore (formerly Century Roof), opens Sept. 6, and its policy will be run pictures at a \$2 top scale. Indications are that it will be a link in the reserved seat picture chain backed by Sid Grauman, Joseph Schenck and Lee Shubert.

When reopening, Alex Hyde may go into the Century as orchestra leader.

KIRKLAND'S SCENARIOS

Los Angeles, July 27.
First National has signed Jack Kirkland to a long term contract to write scenarios. Kirkland was on the New York "Daily News" and previously with the St. Louis "Globe-Democrat."

The writer was signed after working on the script of "Forever After," recently completed for First National by B. P. Fineman.

Gray's "Casey" Serial

Schuyler Gray is commissioned to do another of his serial pictures. Gray having financed "Coast Guard Casey," released by Pathe.

Chadwick Releasing All Of Supreme's 28 Features

Los Angeles, July 27.
George N. Montgomery, president of Supreme Film Company, has signed a contract with Chadwick Pictures to handle their entire output this year and the next on the west coast.

This will include the 14 films on the 1927 program as well as the 14 features that still remain to be sold on the 1926 schedule.

The Los Angeles and San Francisco exchanges of Supreme will handle the coast business.

Newman Put 'Em Over

Los Angeles, July 27.
Frank L. Newman, managing director of the Public houses here, left for Kansas City to close up the last of his interests there, after which he will permanently make his home in Los Angeles. With the Metropolitan and Million Dollar, both under his managerial direction, now clicking, Mr. Newman has reached a point where he can take things a little easier.

F. B. TAKES BROOK

Los Angeles, July 27.
A three-year contract has been given Clive Brook by Famous Players.

His first picture may be with Menjou in "Ace of Cads," to be made at the F. P. Long Island studios.

U-Arizona Deal Completed

Los Angeles, July 27.
Art Rickards and Harry Nace, operators of picture houses in Arizona, have returned from New York where they completed a deal with Universal whereby the film company is to take a half interest in their theatres.

The houses involved are the Rialto, Columbia, Strand, Ramona, Amuzu and Apache, Phoenix; Rialto, Broadway, Puma, Tucson; Majestic and Mesa; Mesa; new 1,200-seat house at Yuma, and a site for a picture theatre at Glendale, Ariz.

MacGrath Says Story Was Mishandled by Tiffany

Harold MacGrath has retained Arthur Wile to start an action against Tiffany Productions, Inc., because of their alleged mishandling MacGrath's story which they released as "Pleasures of the Rich."

MacGrath will sue for damages.

Cohill Still Heads

Fred Fleck has not succeeded William W. Cohill as casting director of the Famous Players-Lasky studios, Long Island City. Mr. Fleck has been given charge of the casting of the "atmosphere people," leading to the belief Mr. Cohill resigned. The latter remains as casting head, but will devote his time to casting principals.

Universal ALWAYS Delivers!

100% Universal

United Booking Office

Robbins Enterprises

This is Katz Circuit

100% Universal

Balaban and

100% Universal

A. B. Momand Circuit

UNIVERSALS

Eastman

100% Universal

Famous Players-Lasky

Comerford Circuit

100% Universal

Butterfield Circuit

GREATEST

100% Universal

Stanley

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Sehine Circuit

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Carolina Theatre, Inc.

100% Universal

Meyer and Schneider

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Skouras Theatres

100% Universal

YEAR!

1. Libson Enterprises

IN WASHINGTON

DICK LEIBERT

Featured
ORGANIST
LOEW'S PALACE

LITERATI

A Nice Gentleman

The editor of a national newspaper organization this week received a letter from a newspaper man in Connecticut, in which that gentleman set forth that during his college days he had been on familiar terms with a woman whose death caused a front-page flurry; that he would write and sell the inside stuff about her, since he had kept up sporadic "relations" with her; he added that "because of the peculiarly confidential and intimate source, I think I should have a premium rate for this material."

The editor answered him in a letter that scorched the stationery, and sent a round robin to every newspaper on his string with instructions that any copy submitted by the Connecticut "gentleman" be barred, since the organization had an antipathy against squealers, heels and ghouls.

Lenore Ulric Publicity

One of the most extravagant publicity putovers in recent years is a series now running, entitled "Dear Miss Ulric," setting forth in 10 half-page installments published from coast to coast letters to Lenore Ulric and her answers, copiously illustrated with pictures of the star dating from her cradle up.

Seltzer at 27

A regrouping of the staff of the Cleveland "Press" has Louis B. Seltzer promoted to the post of chief editorial writer. Seltzer, but 27, is the son of Charles Alden Seltzer,

the writer of Western tales, who in his youth was also considered as somewhat of a prodigy. The younger Seltzer was city editor of his paper when but 22, and had been assistant managing editor until his promotion.

Flood of Book Stories

Additions to the reading departments of many of the book publishing houses reveal that the book contests sponsored by other concerns mean extra items of expense to those not participating in the prize awards. There are at present six publishers offering prizes for best novels. As there are only first prizes, six of the thousands of books entered will be accepted, with the result that when the other works are returned, the authors will try to dispose of them in the regulation manner to the other houses.

Such an influx of material at one time will prove too much of a load for the regular reading staff of the book publishers. Having had the same experience in the past, they are adding to their readers now.

St. Louis Times' Annual

The annual upheaval in the management of the St. Louis "Times" has occurred. F. D. McDonald, general manager for slightly over a year, resigned. Homer Bassford, in and out of power a half dozen times, is McDonald's successor.

The usual changes in the editorial rooms included the displacement of Lee Noble, drama and motion picture editor, and Larry Wilcox, special writer, who was in charge of the annual "Miss St. Louis" contest.

Theatre Will Survive

The death of Lincoln J. Carter recalls to the New York "Post" that the florid melodramas he wrote have been elbowed from the stage. "The Post," in an editorial, thinks the "movies are the reason" for the passing of the spectacular melodrama. "In other words," says the editorial writer, "the movies, through their sheer technical superiority, have killed one form of spectacular production from the legitimate theatre."

"The Post" finds that nothing on the screen can quite rival the sumptuousness of such as the "Follies," nor can the pictures compete with the "intellectual drama with its small cast and simple setting." The writer cites the belief of picture protagonists that there is no future for other classes of stage productions save as a subsidized institution like grand opera, but does not agree with this view.

He points out that New York never had so many dramatic offerings in so many theatres and fortifies his opinion with the fact that telegraph and radio have not taken the places of the newspapers. All growing up to the comforting conclusion that "the press, like the theatre, will survive the development of mere kindred instruments that may add to but can never quite fill their respective fields."

New York Dailies Scrapping

A journalistic warfare, such as has not been waged in New York for many years, is now actively and bitterly in progress between the "Daily Mirror" (Hearst) and "The Graphic" (Macfadden). The war concerns the revival of the Hall-Mills murder case in New Jersey, a story which the "Mirror" broke last week under a copyright line and which that paper is playing sensationally in an indirect effort to link

the elderly widow of the dead Rev. Hall with the double murder.

In "The Graphic" a just as determined effort is in progress to nullify the "Mirror's" stories, claiming that Mrs. Hall is a martyr to a newspaper's effort to pull a sensational story for circulation purposes only. The other papers are printing A. P. dispatches on the case.

Newspaper men in New York are watching the scrap with interest, for although the Macfadden and Hearst tabloids have been at daggers' point over various stories, this marks the first time in many years one paper has directly accused another of playing so important a story for business reasons only.

"The Graphic" claims that it alone has the real facts in the case, but explains that they have not been revealed heretofore because their revelation would only reopen old wounds.

"The Graphic" further charged that the "Mirror" promoted the Geist annulment proceedings upon which their entire story is based. The Mrs. Geist being sued for annulment in New Brunswick, N. J., was a parlor maid in the Mills home, and her husband, in listing complaints against her, charges that she did not tell the grand jury all she knew about the murder case.

"Western" Stories

It could hardly be credited to the films, yet the vogue for Western fiction is now about the greatest in its history. H. E. Maule, who edits "West," the newest of the Western-story magazines, published by Doubleday-Page, claims his publication, third month, is selling nearly 100,000. "Western Story Magazine," a Street & Smith publication, is above that figure, with other Western magazines doing exceedingly well, also. The trend is also reflected in the many Western stories used by the class magazines.

Telling the Truth

A new vogue among the dailies that are utilizing syndicated fiction matter is the inclusion of a full-faced parenthetical notation that "the characters and situations in this serial are fictitious." This is an out because of the several unique coincidences that have arisen where not only the same names, but similar occupations and characteristics of characters have precipitated litigation, although actually but an unusual coincidence.

"Ghost Writing"

"Ghost writing" is the latest thing in newspaper circles. Many smart reporters, who have been grabbed up by magazines and syndicates to write first person stories signed by celebrities, are now being termed "Ghost Writers" by their brethren of the daily press.

Charley Farmer, well known along Park Row, is one of the newest to take up the new racket. An article of his, signed by Raymond Hitchcock, will be released through the Putnam Syndicate in "Collier's" this week.

In order to permit three additional stories on the National Press Building in Washington, Congress passed a special act exempting the building from the zone restrictions. This enables the Capital scribes to have a 14-story building instead of the 11 floors originally planned. Now the corporation has authorized an issue of seven per cent Cumulative First Preferred Stock.

The building will house the National Press Club with the office portion of the structure restricted to newspaper writers and allied crafts.

A 3,600 seat picture house will also be within the walls. This has been leased to William Fox.

Publix Shows in New St. Louis House

St. Louis, July 27.

Contradiction of their statement of a few weeks ago that the Publix presentations would not be shifted from the Missouri to the Ambassador upon the opening of the latter house next month, came from the Skouras offices last week. The new plans have the Publix shows transferred to the new house, with the Skourases to build their own attractions for the Missouri.

Simultaneously, official okay was put on the long-current report that Charles Previn, now musical director at the Missouri, will move his orchestra to the Ambassador, and Stuart Barrie, organist at the Grand Central, will move also.

B.&K. Elevate Stage Mgr.

Chicago, July 27.

Grant Johnson, formerly stage manager at Balaban & Katz' Uptown theatre, will be in charge of productions and their installation in the mid-west territory.

Jules C. Bernstein, previously electrician at the Uptown, has succeeded Johnson as stage manager.

NEVILLE REPLACED

Los Angeles, July 27.

Howard Strickling has replaced Jack Neville as assistant publicity director to Pete Smith at the M-G-M Studios. Strickling was formerly head of the Metro publicity department here, but for the past two years has been in Europe with Rex Ingram.

Neville goes over for the time being to the Colonel Tim McCoy western unit.

VIDORS' FINAL DECREE

Los Angeles, July 27.

The final divorce decree parting Florence Vidor, screen star, and King Vidor, picture director, was signed by Presiding Judge Stephens here. The suit was brought more than a year ago by Mrs. Vidor on charges of desertion.

They have one child, a daughter.

Fagan's "Spitfire" Co.

Myron C. Fagan has begun assembling a cast for his latest, "The Little Spitfire," to bow in at Stamford, Conn., Aug. 16.

Infringement Figures!

Mike Mindlin, Paul Fox and George Tilton have entered suit against Warner Brothers for \$500,000, charging that "Silken Shackles," starring Irene Rich, was a movie treatment of "Odd Man Out," a play which Fox and Tilton wrote and which Mindlin produced last year at the Booth. Hays, Fodell and Schulman are Mindlin's attorneys.

The "Silken Shackles" story was written by Charles K. Harris and sold to Warner's, where it was adapted by Walter Morosco and Philip Klein. Harris, Morosco and Klein are co-defendants in the half-million-dollar action.

Tilton, one of the authors of "Odd Man Out," the play upon which the plagiarism is charged, is a cousin of Vincent Astor. Mindlin claims that "Odd Man Out" was given a movie treatment by him and submitted to the Warner firm at their request.

The Warner reply to the action has not been filed.

"People" as Fall Play

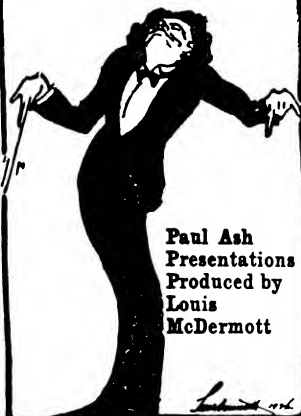
"People Don't Do Such Things," comedy by Lyon Mearson and Edgar Schoenberg, is due for an early autumn showing by A. L. Jones and Morris Green.

PAUL ASH

NOW AT

BALABAN & KATZ

New Oriental Theatre
CHICAGO



PAUL
ASH

SAMMY GLUCK

Ballet Master

And

FELICIA SOREL

PREMIER DANCER

With

PAUL ASH
and His Gang

ALL THIS SEASON

BALABAN & KATZ
ORIENTAL THEATRE
CHICAGO

GENE TUNNEY
IN A
Patheserial

RENOFF &

PREMIERE AND FEATURE
DANCERS

METROPOLITAN OPERA CO., New York
CHICAGO OPERA, Chicago
MERRY WIDOW, Henry W. Savage
DAFFY DILL, Arthur Hammerstein
VANITIES OF 1923, Earl Carroll
ARTISTS AND MODELS, J. J. Shubert

HELD OVER AS USUAL!



Hudak Studio, 311 Roseland Bldg., N. Y.

Thanks to Tiffany Rothapfel Wolf
(Or plain Edgar Allen Wolf)

RENOVA

The great big electrifying moment of the performance, however, is provided by Renoff and Renova. The girl is a Pavlova in perfection and technique, astonishing rises and falls and balancing on her toes, but her acrobatic leaping and prouetings fairly sent the audience into sustained applause and left us thrilled. You will call upon your reserve of superlatives to describe them. Renova is a phenomenal dancer, of amazing grace and ingenuity, and, insofar as the audience was concerned, she was the heavy star of the "Merry Widow."

Gorgeous, superbly athletic, with incomparable poise and grace, these great dancers gave the one big electric thrill to the beauty of Mr. Carroll's splendid show. In "The Slave Mart," a creation of Renoff's, came a magnificent drama, with tragic glory, to drive itself into the amazement of the big audience, though the entire story was told in ten or fifteen minutes of sensational pantomime ballet. Marvellous—charm you to the point of ecstasy with their grace and daring—TO MISS THIS FAIR IS TO MISS THE THRILL OF A LIFETIME.

2^D W'K STANLEY, PHILA.

Screen Story by Hans Kraly, Based on the Hungarian Play "Sybil."
Written by Max Brody and Franz Martos

from Buckley Oxford's novel. Boy Scouts of America sponsoring picture. F. B. O.

"Rough Riders," F. P.-L. special, starting Aug. 1.

Billie Dove for "Little Journey," Hobart Henry directing. M-G-M.

Tom Mix, Dorothy Dwan and "Great K. and A. Train Robbery" company left for Glenwood Springs, Colo., on location.

Florence Vidor and Adolphe Menjou for "The Last of M's. Cheyney" F. P.

Malcolm S. Boylan under contract to title 10 Fox pictures.

Clarence Hennecke and Earl Rodney, formerly scenarists for Mack Sennett, will co-direct Raymond McKee, Ruth Hiatt and Baby Ann Jackson in forthcoming "Smith Series" comedies.

"Rose-Marie," musical comedy, purchased for filming by M-G-M.

Paul Perez, formerly on the publicity staff in the New York office of U, now writing titles at Universal City.

Knute Erickson for "Fourth Commandment," Emory Johnson production for U.

Louis Natheaux, loaned by Cecil De Mille to Corinne Griffith Productions for "Just Off Broadway."

George Siegmann in "Hotel Imperial" for F. P.-L.

Barbara Worth under five-year contract to Universal.

"Slim" Cole added "Annie Laurie," starring Lillian Gish for M-G-M.

George Siegmann in "Down the Stretch," which King Baggett will direct for U.

Josef Swickard and Jimsey Boudwin added to "The Unknown Cavalier," Chas. R. Rogers picture.

Benjamin F. Reynolds, cameraman, under new contract to M-G-M.

Kenneth Thompson, instead of Jack Buchanan, will play opposite Vera Reynolds in "Corporal Kate" for Cecil De Mille. Buchanan will go to England to produce "Sunny" on the stage and then return for a De Mille picture.

Jean Hersholt will make "The Wrong Mr. Wright," from George Broadhurst's play, instead of playing in "The Cat and the Canary" for U.

James Hall instead of Jack Holt will play opposite Pola Negri in "Hotel Imperial." Holt will star in Zane Grey's "The Man of the Forest." Both F. P.

Virginia Brown Faire for lead in "Wings of the Storm." J. H. Blystone directs Fox.

William Selter will write and direct picture about San Francisco ferries, which will star Reginald Denny for U.

Maude Fulton did not renew title writing contract with Metropolitan Pictures, but went to F. B. O. for same work.

Charles Paddock, champion runner, under contract to play in F. P.-L. pictures.

Vera Reynolds under new contract to Cecil B. De Mille.

Svend Gade, loaned by E. M. Asher to First National to direct a picture, will not make "The Lady in Ermine" as Corinne Griffith's next film. Instead, James Flood will make the next Griffith production.

Ward Crane added to "Up Stage," Monta Bell directing for M-G-M.

Fred Humes starred in "Loco Weed," western, directed by Ernst Laemmle for U.

Rochus Gliese, German art director, engaged by Fox for F. W. Murnau unit.

Norman Kerry's next for U. will be "Too Many Women."

Mike Boylan titled "The Arizona Wildcat," Tom Mix production for Fox.

Grant Clarke, song writer, will be comedy constructor on "Johnnie Get Your Hair Cut," Jackie Coogan's latest for M-G-M.

Brandon Hurst added to cast of "Annie Laurie," M-G-M.

Jack Collings now gag man on "Is That Nice," F. B. O., starring George O'Hara.

Joan Crawford and Rockliffe Fellowes for "The Understanding Heart," Jack Conway will direct Cosmopolitan.

"The Crisis" will be remade by

M-G-M. Previously produced by Selly.

Louise Fazenda, Zasu Pitts, Virginia Lee Corbin, Philo McCullough, Ethel Wales, Hallam Cooley and John Patrick in support of Doris Kenyon in "The Desperate Woman," 1st Nat.

Harry Sweet is directing Charles Puffy in two-reelers for U.

Hedda Hopper, Mae Busch and Marceline Day in new feature directed by Louis Gasnier for Phil Goldstone at F. B. O. studios.

Albert Jerome Kelly, assistant director for many productions in past ten years, started first picture as director after contracting with Buchanan Productions to make a series of pictures at Universal City.

Tea McNamara in cast of "Upstream," John Griffith Wray directing. Fox.

Neal O'Hara, New York newspaper column writer, has been brought here to title "Kosher Kitty Kelly" for F. B. O.

Rudolph Schildkraut will play High Priest Caiaphas, Joseph

Schildkraut cast for Judas and Victor Varconi as Pontius Pilate in Cecil B. DeMille's "King of Kings."

Margaret Leisenring added to cast of "The Campus Flirt," for F. P.-L.

Monta Bell has sold "The Populist Sin," original story, to F. P.-L. Florence Vidor will be starred, with Mal St. Clair directing at F. P.-L. Long Island studio.

Mildred Harris opposite Rod La Rocque in "Cruise of the Jasper B." for P. D. C.

Gertrude Olmstead with Charles Ray in "Thirty Days" for M-G-M.

Alberta Vaughan, instead of Evelyn Brent in "The Adorable Deceiver," which Phil Rosen will direct for F. B. O.

A. P. Younger will adapt "The Taxi Dancer," from Robert Perry Shannon's newspaper serial for M-G-M.

David Torrance added to cast of "Annie Laurie," Lillian Gish's new M-G-M picture.

William Strauss, Douglas Ger-

rard, and "Spec" O'Donnell added to "Private Izzy Murphy," starring George Jessel, directed by Henry Lehrman. Warners.

Greta Garbo's contract with M-G-M extended.

"Mary of Vassar," woman's college story, will be produced by Cosmopolitan as sequel to "Brown of Harvard." M-G-M.

Cecil B. De Mille is negotiating with Evelyn Brent to place her under contract.

Pauline Frederick will be starred in "Jocelyn's Wife," from the Kathleen Norris novel. Phil Goldstone production. Tiffany release.

Lillian Rich, Helene Chadwick, Robert Agnew, Forrest Stanley, Sylvia Ashton and Tom Ricketts in "Dancing Days" for Preferred. Al Kelly directing.

Jack Hoxie will be starred in six westerns to be produced by Harry Sebastian. Scott Dunlap is to direct.

"The Wing," novel by Dorothy Scarborough, and "Heat," original by John Colton, purchased by M-G-

M for Lillian Gish. John Robertson will direct Miss Gish in "Heat" immediately after "Annie Laurie" is completed.

Walter Merrill, juvenile, under contract to Warner Bros.

Bessie Love, Victor McLaglen and Gustav Von Seyffertitz for "Going Crooked," George Medford's first production for Fox.

Majel Coleman for "King of Kings," Cecil De Mille film.

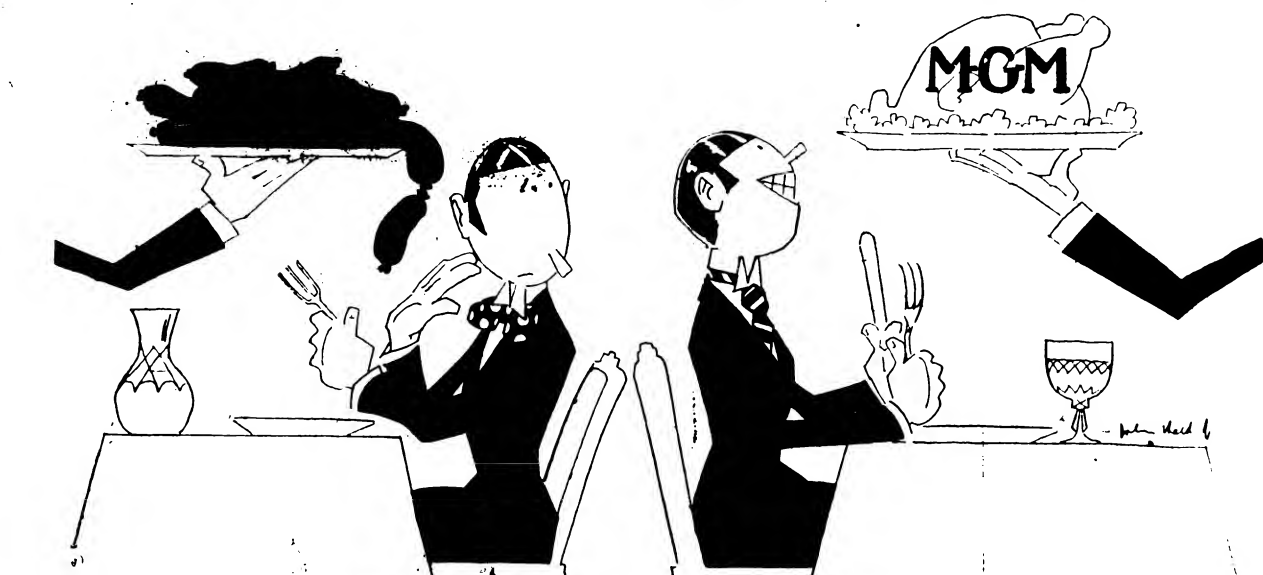
Wanda Wiley did not renew contract with Century and will free-lance in features.

Harry McCoy under three-year contract to write stories for Mack Sennett.

Marion McDonald did not renew contract with Mack Sennett and will free-lance.

Ned Sparks added to cast of "Twinkletoes," which Charles Brabin is directing with Colleen Moore starred for 1st Nat.

Marshal Neilan's original which he will direct with Betty Bronson



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featured in story of stage life and Greenwich Village.

Billy Sullivan will be starred in "Speedcrash," for Rayart. Andre Tournear and Al Smith supporting.

Paddy O'Flynn, vaudeville actor, for juvenile lead in "Scotty of the Scouts," starring Bennie Alexander, directed by Duke Worne.

Gaston Glass for part in untitled Richard Thomas production.

Grace Dalton in cast of "Compromise," directed by Denver Dixon at Richard Thomas Studios.

Low Sargent starred in prize-fight picture directed by Al Herman for Joe Rock productions.

Adele Rogers St. John is doing the treatment on "The Patent Leather Kid," 1st N.

Michael Curtiz is doing the continuity on "The Third Degree," Warners.

Arthur Somers Roche wrote "Business Is Best," original, for Warners.

Eugenia Gilbert for Hal Roach picture featuring Harry Myers.

Stan Laurel featured in Hal Roach picture, directed by Fred Gulot.

Andrew J. Callaghan made supervisor of western unit for M-G-M.

Sammy Cohn will play clown in "The Return of Peter Grimm," Fox.

Noah Beery for "Hotel Imperial," Pola Negri's starring film for F. P.-L.

Peter B. Kyne sold "O Promise Me" to Universal for Hoot Gibson. Lynn Reynolds directing.

Ward Crane for part in "Upstage," directed by Monta Bell for M-G-M.

Mary Cornwallis for feminine lead in "Broadway Lights," Fred Dolling directing for Moana Pictures.

Benjamin Stoloff, under new contract to direct features for Fox, will make "The Canyon of Light," starring Tom Mix, with Dorothy Dwan playing opposite.

Otto Brower as assistant to Frank Lloyd, directing "Eagle of the Sea" for F. P.-L.

Ariette Marchal under long term contract to F. P.-L.

Joseph Wright appointed art director for King Baggott unit, making "Down the Stretch" for U.

Mary Cornwallis for "King of the Pack," Renaud Hoffman producing.

John Mescal under long term contract as cameraman for Cecil B. De Mille.

John Goodrich engaged to write script of "The Rough Riders" for F. P.-L.

Charlotte Stevens playing feminine lead in "King of the Pack," directed by Frank Richardson for Renaud Hoffman Productions.

Jay Belasco assigned to direct Neely Edwards in new two-reel comedy for U.

Edward Everett Horton starred in "Come On, Charlie," for S. S. Hutchinson Productions. Lloyd Ingraham directing.

Jack Perrin featured in "West of Rainbow's End," Ben Cohen directing for Rayart at California Studios.

Francis Corby directing Sunkist comedy for Al Nathan Productions at California Studios.

Ben Wilson directing and starring in "Wolves of the Desert," his own production.

James Clements is directing Bill Cinders in "Rolling His Own," Altair production, at California Studios. Cliff Howes will make untitled comedy, directed by T. D. Moreno. Bob Reeves starred in "The Red Bandana," directed by Larry Underhill for same company.

Edith Roberts starring in untitled feature directed by Burton King at Chadwick Studios.

Tom Tyler featured in "Out of the West," Bob Delacy directing for F. B. O.

Francis Corby directing Syd Saylor in "Let George Do It" for Stern Films.

Edna Mae Cooper in "Scotty of the Scouts," Duke Worne is directing and producing.

Otis Harlan, Marian Nixon and Margaret Seddon in "Down the Stretch," King Baggott directing. U.

Lillian Rich for "Dancing Days," Al Kelly directing. Preferred.

Marion Jackson adapting "Somewhere South in Sonora," from Will

Levington Comfort story by Charles R. Rogers. Al Rogell directing. 1st Nat. release.

Cissy Fitzgerald and Tully Marshall for "The City," R. William Neil directing. Fox.

Joan Standing in "The Campus Flirt," F. P.-L.

Edmund Burns loaned by C. B. De Mille to Fox for lead in "Whispering Wires."

Mitchell Lewis and Maurice Kaine assigned to "Tell It to the Marines," M-G-M. George Hill directing.

Buddy Messinger, Evelyn Francisco, Jerry Gamble and Madelyn Field in "Oh Monkey, Be Good," Sunkist comedy directed by Francis Corby for Al Nathan Productions.

Carl Miller and William Walling in "The Great K and A Robbery," starring Tom Mix for Fox.

Reed Howes will be starred in "High Flyer," with Harry J. Brown directing for Rayart. Ethel Shannon, Cissy Fitzgerald, Paul Panzer, Joseph Swickard, Joseph Girard,

Ray Hallor and Brabury James in supporting cast.

Alma Rubens will make one more picture for Fox before contract expires.

"The Black White Sheep," instead of "Four Feathers," will be Richard Barthelmess's last production for inspiration. New story is original by Violet Powell.

Eddie Boland and Constantine Romanoff added to cast of "The Mountain Lad," Harold Lloyd production for F. P.-L. release.

Ervine Reynard cast in "Eagle of the Sea," Frank Lloyd directing for F. P.-L.

Chester Conklin under contract for "We're in the Navy Now," which will be directed by Eddie Sutherland for F. P.-L.

Bebe Daniels, film star, and Charles W. Paddock, "world's fastest human," announced their engagement here. The pair met while Paddock was working in "The Campus Flirt," starring Miss Dan-

iels. They plan to get married early next year.

Ena Gregory, film actress, and Albert Rogell, screen director, have announced their engagement. According to Mrs. Gregory, mother of the girl, they will not be married for at least two years, as she is 19 now.

Charles Doren, assistant director to Clarence Brown, is considering several offers to go on other lots to wield the megaphone.

Richard Talmadge as "The Black Rider," by Max Brand. First of six pictures for U. Irving Willat directing.

Ernest Vajda wrote "The Head Walter," original F. P.-L. Adolph Menjou, star.

Clarence Thompson and Huntley Gordon will support Billie Dove in "The Sensation Seekers." Directed by Lois Weber. U.

Margaret Livingstone loaned by Fox to F. B. O. for "Breed of the Sea," with Ralph Ince and Dorothy

Dunbar in cast. Ince will direct.

Gardner James in "The Flaming Forest," Directed by Reginald Barker. M-G-M.

Robert Benchley and Raymond Griffith writing latter's next comedy for F. P., "Be Yourself."

Warner Brothers bought "The Jazz Singer" for George Jessel.

Robert Eddy left Mack Sennett's to go with Harry Langdon as writer.

"Just Off Broadway," Corinne Griffith's current production, changed to "Broadway Blues."

Mayme Kelso added to "Whispering Wires."

Virginia Browne Faire, William Russell and Reed Howes in "Wings of the Storm," John Blystone directing. Fox.

Florence Gilbert added to "Return of Peter Grimm."

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You Never Know Women

Famous Players' production of a story by Ernest Vajda. Adapted to the screen by Benjamin Glazer. Directed by William Wellman. Florence Vidor's first starring vehicle. At the Rivoli, New York, week July 24. Running time, 70 minutes.

Vera Janova.....Florence Vidor
Ivan Nureddin.....Clive Brook
Eugene Foster.....Lowell Sherman
Tobechik.....El Brendel
Dimitri.....Roy Stewart
The Strong Man.....Joe Bonomo
Olga.....Irma Kornelia
Manager.....Sidney Bracey

This picture is sample of rejuvenated F. P. product, and it must mean that new life has been galvanized into the very scheme of their picture making. In addition to being one of the nicest program pictures in many weeks, it is flawlessly acted, brilliantly directed and filled with novel situations.

It marks the promotion of Florence Vidor to stardom, and if her future path is strewn with vehicles like this one there shouldn't be any hitch to really putting her over.

Ernest Vajda, the dramatist who left the Budapestians and came over here to try his luck at writing for the movies, has struck a real vein of sophisticated humor and story telling in this effort. While his first one didn't make much of a ripple, this one should. Much credit also goes to Benjamin Glazer, who did the adaptation, for that part of the work is smooth and in good continuity.

Plot concerns the love of an outsider for a girl with a Russian novelty troupe—acrobats, magicians, clowns, etc. The girl's partner and co-star is Norodin, whose great feat is escaping (after being manacled) from a box lowered into water.

Feeling the girl is not in love with him but wants a clear road to the outsider, he fakes death by falling to come up after one of his trick immersions. Actually he does come up, but after swimming under water gets out of sight of the spectators and appears a day or two later, as the outsider had turned villain and was trying to coerce an unwilling girl, who had just realized her love was really for her partner, supposedly dead.

The picture gets a fast start. The first shot shows Miss Vidor, unidentified, walking by a building under construction. A girder is being hoisted, is in mid-air, and the cable begins to part. A rough work-

man jerks her to safety, and she faints. Meantime the outsider had witnessed the affair, and with his authority, dignity, etc., took the girl from the workman's arms into his own, commenting:

"I do this sort of thing so much better than you."

On that basis he forces the acquaintance, and because he is believed to have rescued her, his presence is tolerated, although the partner and the rest of the troupe resent him.

Many of the scenes—the majority—take place either in or backstage of a theatre. This troupe held about 20 performers. In their number was a clown, Tobechik (El Brendel), who did a jumbling-barrel act at the start; later had a trained goose go through many paces, and continuously clowning around in his ill-fitting clothes, so long familiar to vaudeville. Joe Bonomo, the strong man of Hollywood, is another of the troupe, his huge chest and massive form lending authority to his role, while Fortunello and Cirinillo, stage acrobats, are also in the lineup.

Miss Vidor played excellently all the way. Clive Brook gave a splendid performance. The same can be said of Brendel.

Wellman, at the megaphone, lifts himself into the ranks of the select directors by his handling of this story, for his direction is never obvious or old fashioned, his methods being neat and naive enough to express fully both the frothy and the serious parts of the story. Further in its favor, the scenario is so nicely contrived that suspense as to plot is always present.

A good picture in every sense. Admittedly done on the triangle theme, its novelty is so refreshing the average spectator will believe, by the time "You Never Know Women" is over, that a triangle's interesting spots are not covered by three sides.

THE WALTZ DREAM

Metro-Goldwyn-Mayer distributed film, made by UFA (Germany) with German cast and under German direction. At the Capitol, week July 23. Running time, 77 minutes.

Erhard XIII.....Jacob Tiedtke
Princess Alix.....Mady Christians
Archduke Ferdinand.....Carl Beckersachs
Nicholas, Count Preyn.....Willy Fritsch
Rockhoff von Hofrock.....Julius Falkenstein
Lady Kockeritz.....Mathilde Sussin
Franz.....Kenta Desmi
Steff.....Lidia Potchinka

This German UFA bunch knows how to make pictures!

"The Waltz Dream" strikes the bull's-eye with a vengeance. Its players are unknown here; its director hasn't turned out anything that has previously met with success here, and the opera itself hasn't had a vogue for a good many years, but this picture will make itself liked anywhere. That is, if the people appreciate a subtle, rollicking, naughty, romantic love story filled to the overflowing with the sweet and rhythmic measures of all the waltzes that ever came from Vienna.

The plot concerns Princess Alix, from Klausenburg, and a prudish little iceberg. Her papa, the king, is having a tough time getting her married off. They come hunting a husband in Vienna. The Archduke Ferdinand is the first target, but as the Archduke finds a kiss to Alix is the equivalent of marriage, he palms her off on his aid, Count Preyn. Count Preyn, a gay dog and good looking, takes her to a wine festival, and there the little princess gets stewed. Her prudishness vanishes, and she is just getting all primed for a large evening when the Chamberlain of her outfit takes her back. But Count Preyn has to marry her, and after going through several hundred court ceremonials, they come to the bridal chamber and the ceremonial of the tearing of the bridal veil.

Then the king tells him that the bride will summon him to the chamber when she's ready for him. But the princess, a shy little thing (sister), is too timid to call him in, although the empty side of the bed is on her mind.

So the count hops out, and to a

bear garden, where he listens to a ladies' orchestra from Vienna play all the waltz tunes of his beloved city. To top things off, he starts a romance with the leader of the orchestra. Their romance develops until his stature with her is ace high.

About this time the princess, desperate because she hasn't won the love of her husband (and she really loved him) calls for a Viennese woman to teach her the tricks—that's where the real fun begins. The husband's sweetheart is the woman called. She says the princess should wear her dresses shorter, quit the heavy under-dressing, etc., all shown in the film, where the princess in her heavy undergar stands beside the Viennese girl, who has a snappy layout of silk stuff. The Viennese girl then teaches the princess to play the "Blue Danube Waltz," which was the recurrent tune on the night in the wine garden.

Side by side the princess and the Viennese woman sat, and as the husband walked in, stirred to believe that the princess really recalled their one lovely night in Vienna, he took her in his arms, while the Viennese woman, on the other side of a screen, held the tears back and contented herself with the single statement, "That, after all, her romance was just a waltz dream."

The acting of Mady Christians as the prudish princess is splendid. Her "stew" is great comedy, while Willy Fritsch as her husband, also turns in nice work. Kenta Desmi, beautiful blonde, is the Viennese woman, and she also contributes mightily.

The director, Ludwig Berger, gains some fine effects by use of multiple shots, visualizing the thoughts of the characters. The Vienna scenes were made on the ground, while the studio sets are heavy and plentiful.

"The Waltz Dream" is a first-class first run picture fit for the best of houses. When it strikes the daily changes, etc., its appeal should be just as great, for these actors get their story over with great clarity. Added to that is its tinge of naughtiness, which occurs in a spot or two, and is done with such a spirit that only a minister of circuit rider ancestry could find it objectionable.

THE WISE GUY

Frank Lloyd production, released through First National. Story by Jules Furthman. Features James Kirkwood, Betty Compson, Mary Astor and Mary Carr, with George Marion, Sr., and George Cooper in cast. At Broadway theatre, New York, week July 23. Running time not taken, but under 90 minutes.

Picture butchered at its finish, probably through orders of the New York state censoring board, leaving the film unsatisfactory. Its entire continuity was banded into three of the brusque cuts. There may have been others, but they were the most severe near the ending, reached abruptly and illogically. In other states the full picture may be run. Even with this handicap there's enough strength to the picture to hold it up, and for Frank Lloyd's direction much may be said commendably. Also the playing of all in the cast. But the subject-matter may be offensive, according to the audience.

In a big town of unbelievers this real purpose evidently of uncovering coin-getting reformers calling themselves evangelists will be appreciated, even cordially liked. But out in the sticks or in certain communities it's doubtful if the idea of converting a medicine show crooked fakir and his gang into an evangelistic crowd, allowing them to be seen going throughout the countryside converting catechisms, will be accepted as proper for pictures, through the use of the cloth or the semblance to the church, suggested if not actually exhibited.

Not only that, but here it is permitted to be seen that the hula dancer of the medicine show and its faking leader or seller are living together, relations they continue after their conversion into the evangelistic group.

The little band of medicine show

graffers secure their hunch for evangelism when noting that a small party of hymn singers near their stand stole their crowd away.

Net the least of the offensiveness, at least to some, will be the hypocritical attitude of the evangelistic leader, even toward his own people, and again later, when the only pure thing about the faking company, a girl, carried along after her father had died, develops crookedness of the past herself, with her father an ordinary second-story thief. While the phoney evangelist permitted to hold burial service is pretty raw for any set of people.

But one thing this does teach, and some of the show people in the same position might take a look (it will do them good), that even crooks when they accumulate money may also get religion. That's a peach if it's gotten right.

Notwithstanding the moral drawbacks, "The Wise Guy" is a good strong story and of sentiment of a kind. It's a pity that since some of it is shown in New York all of it could not be.

Still, after seeing "Variety" at the Alito, and knowing of the double version of that made in Germany even before shown over here, maybe censoring isn't so much a question in pictures of a picture as it is of a payroll.

Discriminating exhibitors not playing to a miscellaneous or transient trade should view "The Wise Guy" before booking it. Exhibitors may judge whether and how their audiences will accept this cooking made film.

SILVER TREASURE

Fox production starring George O'Brien. Based on Joseph Conrad's famous novel "Nostromo." Directed by Rowland V. Lee and adapted to the screen by Robert N. Lee. At Stanley, New York, July 23, one day. Running time, 64 minutes.

Nostromo.....George O'Brien
Ramirez.....Jack Bellins
Linda.....Helena D. Aley
Giselle.....Joan Renee
Solito, the bandit.....Evelyn Selbie
Martin Decoud.....Leo Tedgen
Charles Gould.....Otto Mattison
Mrs. Gould.....Stewart Rome
Hedda Hepper

Based on Joseph Conrad's famous story of "Nostromo," a sea romance of daring and individual bravery, this film version is worthy of the original and has all the thrills of a real western feature, plus lots more romance than that type of film. The plot concerns Nostromo, a local hero on the Isle of Sylaco. Heralded far and wide as the good and brave man of the community, it seems his reputation for being put to a test—and always shows up on the right side.

Linda, daughter of the innkeeper, is supposed to be his betrothed, while in reality she loves one Ramirez, while Giselle, her cousin is the savior of the establishment but deeply in love with Nostromo.

An Englishman, Gould, is the owner of a silver mine and fearing the attack of bandits, has Nostromo guide his silver train to the wharves.

A desperate battle with the bandits ensues, but by the trick of transferring the silver ingots to a hay wagon, the load goes safely through.

In the battle the mother of Linda received a bullet intended for Nostromo and on her death-bed, made him promise to marry Linda. He promised, although Giselle was his real choice. After this, Nostromo transferred the silver to a small sailing boat and planned to meet the vessel which would carry it to civilization outside the harbor, the supposition being that there they would be safe from the attack of bandits. In the night a bandit vessel ran down the sailing craft and wrecked it. Nostromo, now torn between his desire for Giselle and his forced wedding to Linda, went crooked for the moment and after he had rescued the silver itself, hid it on a rocky island.

Giselle repulsed him when she heard of his scheme that they would leave the island and be wealthy on the stolen money. Nostromo, conscience stricken to think he had entertained dishonest thoughts, con-

fessed to the owner of the silver, who praised him for having the courage to make such a confession. A desperate struggle with the bandits won back the silver and with his own record purged, he returned to find that Linda's mother had released him from the marriage.

Action in every reel of this film, lots of it, while the backgrounds are elaborate and filled with thousands of extras. O'Brien in the lead does nice acting and fancy fighting, while the others, all of them thoroughly capable, round out an impressive cast. Joan Renee, a newcomer apparently, is the Giselle and gave an appealing performance, her wistful face recording nicely via the lens. Lee's direction is noteworthy in that the comedy touches are not forced. Indeed, the general attention to cast, direction and detail in "The Silver Treasure" should give the picture large commendation among exhibitors of every type, because it is a good, serviceable, "cloak and sword" romance, filmed as it should be filmed and played to the hilt by O'Brien.

SCANDAL STREET

W. E. Shallenberg production, from the story by Frank R. Adams. Arrow picture. Directed by Whitman Bennett. At the Columbus, New York, one day (July 24). Running time, 74 minutes.

Shiela Kane.....Madge Kennedy
Neil Keeley.....Niles Welch
Harrison Halliday.....Niles Welch
Cora Foreman.....Louise Carter
O'Malley.....J. Moy Bennett
Julian Lewis.....Colt Albertson

Some "inside stuff" on the film industry. Looked upon as that, it will probably find much favor. Unusually good and well made independent, holding a fairly interesting story and some competent acting by Niles Welch (at present in vaudeville).

Welch has a two-ply role. He is Neil Keeley, "the screen's greatest lover," and Keeley's "double." Madge Kennedy is featured and is at loss in that which the picture lacks—comedy. Without a laugh, the picture lapses into melodramatic moments that make one nervous. A giggle here and there would crack the suspense, but is not present.

Keeley and Shiela Kane, husband and wife, are co-stars in films produced by J. O'Malley. Both are



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FORUM THEATRE, LOS ANGELES—Re-engaged for Another Year

popular. But Nell is an awful "stew," also quite a "chaser," causing his film work and wife to be neglected.

Harrison Halliday attempts getting a job as an extra. His likeness to Keeley strikes O'Malley and he is engaged. When Keeley lapses into a jag, as he frequently does, Harrison substitutes for long shots. Some studio work is shown with explanatory sub-titles.

Realism is inserted with the numbered slate and the director halting a scene to have the star powder her face.

Keeley is killed in an automobile accident. Halliday is persuaded by the producers to assume his name and place.

The story flops and flounders thereafter until the end.

Halliday falls in love with Miss Kane with blackmail stuff by a former sweetheart of Keeley's and a lawyer, who know of the replacement by Halliday.

Without a laugh Miss Kennedy is at a disadvantage. She is a comedienne and her eyes twinkle even in a crying scene. With a gag or two she would have made her role a toot-sweet. But as is she is just a brooding film star.

Louise Carter and Coit Albertson play excellently. Whitman Bennett's direction is good at times, very good at others, sometimes faulty.

MISMATES

First National release (Earl Hulson production) of Myron C. Fagan's stage play, starring Doris Kenyon and Warner Baxter. Charles Brabin directed. Charles Murray, May Allison and Philo McCullough prominent in cast. 70 Minutes at Loew's State, New York, week July 26.

A mother theme incongruously developed from a mismatched marriage. It affords Doris Kenyon some excellent histrionic opportunities, of which this capable screen actress fully availed herself, but the entire proceedings become so inconsistent with the screening's progress that one wonders why it is all taken so seriously.

Phil McCullough is cast as a rich mother's darling. She refuses to acknowledge his wife of five years into the exclusive household.

The author and director would then have us believe that in order for the socially wealthy Winslows to gain possession of the adorable kiddie, they "frame" the wife into the penitentiary. Even up to that point much could be forgiven, but thereafter the mother, who has been summoned to manure the warden's wife, effects her escape through the warden's household. Whether prison inmates are invited by public officials' wives to administer facial massages and manicures is beside the point.

But that escape! Reaching the household where her baby boy is physically failing and crying for his "mumsy," one encounters an "exclusive social festival" that looks like a reel out of "Ben-Hur."

Why Mr. Brabin, the director, could not have made this a sane occasion in honor of the prodigal son and not try to out-Cecil DeMille with a Bacchanalian orgy, puzzles the intelligence.

What matters the acting after that story and direction? If there's an amusement demand for this sort of thing, "Buster Brown" should make a great sex scenario. Abel.

Men of the Night

Melodrama produced by Al Rogell and distributed by Henry Ginsburg under the Sterling Pictures Corporation trade-mark. Story by Florence Wagner. At Loew's State, New York, week July 19, as the film feature in conjunction with vaudeville. Running time, 71 minutes.

Diak Foster.....Gareth Hughes
J. Rupert Dodds.....Herbert Rawlinson
Trixie Moran.....Wanda Hawley
Mrs. Abbott.....Lucy Beaumont

One of the few independent films to be shown in Loew's State, New York (tied up between M-G-M and F. P. output). Although "Men of the Night" hasn't any star names to lend it a potent box office pull, it is a splendidly made picture and holds interest as a melodrama.

Al Rogell's direction is varied from the stereotyped stuff. Though nothing new was done, it was a different brand from the abtious, heavy direction usually given serious stories made by the state righters. Introducing a crook story, Rogell uses shadow silhouettes to express certain bits of action. His lighting and technical arrangement is so well worked out that the silhouettes register as well as if it had been done in the regular way.

The plot concerns an experienced crook and a young fellow over whom he held so much power that the boy was forced to be his accomplice. The crook operated an antique shop as a blind to other activities, and here a stenographer, sweetheart of the youngster, worked.

One night, after a job, the cops got on their trail. To throw them off the kid left their foot in the hands of an old woman sitting on a park bench.

Struck by her kind face, he invited her to come and take care of

their house, a scheme to which the older crook readily assented because he figured she would help divert suspicion from them.

The old woman duly became their "mother," with great interest in affairs, until the time arrives when she discovered they were crooks.

Realizing that the older fellow was too deep in to reform, she centered her interest on the youngster. One night, as he was to rob a safe, confronting him at the scene of the crime and by a twist of events, she was captured by the police, while the real robbers got away. Under the third degree she refused to reveal the identity of the crooks but the kid attempted to confess. At this time the old woman was found to be the sister of the wealthy woman who had been robbed, so the whole thing was squared.

Lucy Beaumont gives a good sympathetic performance as the old woman, while Herbert Rawlinson and Gareth Hughes do well as the contrasting crooks. Wanda Hawley, the sweetheart, isn't before the camera very much, but her few scenes fall rather flat.

"Men of the Night" is a good melodrama. While not first run material for big houses, it is suitable and satisfactory for vaudeville houses playing pictures. One and about the only drawback is that its featured names probably have little draught on their own account. Sisk.

THE WOLF HUNTERS

Ben Wilson production. Rayart picture. Adapted from the story by James Oliver Curwood. Directed by Stuart Paton. At Loew's New York, one day (July 23). Running time, 65 minutes.

Sergeant Steve Drew.....Alan Roscoe
Shinnatki.....Virginia Brown Faire
Helen Ainsworth.....Mildred Harris
Ainsworth.....Robert McKim
Rodrick Drew.....Carroll Nye
Le Grange.....David Torrence
Clave.....Al Ferguson
Woomba.....Joe De La Cruz

One of the numerous Canadian Mounted tales with plenty of "get your man" stuff but a good and intelligently entertaining picture.

Most of the enjoyment is provided by Virginia Brown Faire as a half-breed Indian girl. She runs away with the picture. Dark, young, large eyes, fine features and sassy action.

Alan Roscoe has the male lead, that of Sergeant Steve Drew, the "lone rider." He always rides alone and always "gets his man."

Villainous action by Bob McKim, that old standby and perfect cinema evil-doer. Mildred Harris has a comparatively small role, done poorly. She merely looks sorrowful in several closeups. She can play more advantageously.

The picture should make money in its rounds, for the Royal Northwest Mounted Policeman is always an attraction to the galleries.

SHORT FILMS

AESOP'S FABLES ("PIRATES BOLD")

These Aesop's Fables have been so regularly and long shown in all Keith-Albee or K-A booked vaudeville theatres that the surprise is Keith-Albee or someone in their offices holds "a piece."

That same reasoning goes for "Topics of the Day," a maudlin re-written gagging screen alleged funny bit that probably has driven many a person away from straight vaudeville, but it goes with the rest of straight vaudeville when there's side money for somebody, all tending to the driveway that duly arrived.

It's not an unlikely hazard, now that K-A has hooked up with P. D. C., a picture distributor, and in view of the ease with which K-A forced these two mentioned shorts upon vaudeville houses, that K-A will go in for more shorts, especially since they have lost the Hal Roach short stuff. Which with what else K-A will try to force upon their booked vaudeville theatres, that also taking in the Orpheum Circuit, the vaudeville house with a manager who knows pictures can safely lay in a plentiful supply of headache powders for next season.

This "Pirates Bold" of the Aesops'

Fables is much like all of the others they never did wear, and have been discounted a hundred-fold by regular picture makers with better comedies holding humans.

"Fables" are made on the cartoon principle and therefore made more cheaply. Sime.

MATRIMONY BLUES

Imperial Comedy. William Fox production. Directed by Lew Seel. At Columbus, New York, July 24. Running time, 13 minutes.

Program comedy with familiar stuff. Lige Conley in lead.

Funny bit with husband and wife arguing at dinner table. To be farther away from one another, they add boards to the table until hubby's seat is out on the lawn and wife's in the hall.

Dot Farley, Marion Dale, Ernest Wood and G. Howe Black in the cast with Conley.

Mermaids of the South Seas

Natural Color Films, Inc. One subject. At Columbus, New York, July 24. Running time, six minutes.

Fisher girls waded into the water with large, balloon-shaped baskets and use team-work, but don't seem to catch many fish.

All in color. Interesting, of scenic beauty and short.



There may be stars
in Heaven and stars
on Earth but---

GREATER F. B. O.
HAS THE STARS
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Presents

Viola
DANA

In SIX special melodramas lit with comedy

A star of purest ray serene—at the peak of her career—joins the ever-growing ranks of F.B.O.'s unfailing box-office personalities.

And the showmanship of F.B.O.'s brilliant new production organization guarantees for her still greater triumphs at the box-office.

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1560 Broadway
New York, N. Y.

SESSUE HAYAKAWA and CO. (3)
"The Bandit Prince" (Dramatic)
 16 Mins.; Full (Special)
 Palace (St. Vaude)

Inside reports have it that this playlet adapted from the star's own novel was one of four submitted for his return to vaudeville. Looks as though Al Lewis, sponsoring, will have to shuffle scripts again.

"The Bandit Prince" is but a mild set-up for the star and nothing more. A support rotating like manikins, because of thin roles, with Hayakawa's own contribution none too crusty.

The adapter, Burnett Hershey, has dramatized the portion of the novel wherein the trap is set for the "Manchu Eagle," notorious bandit, with trap springing a boomerang for the trappers.

An oriental background in the Latin Quarter of Paris is the framework for the thin story.

Hayakawa plays the bandit in one tone, with the role affording little else than an excuse for a personal appearance of the screen and legit star. Support does the best it can.

Too light for vaudeville unless its star's name can carry it along. *Edba.*

LAUGHLIN AND WEST (1)
"The Wise Cracker" (Skit)
 14 Mins.; One and Full Stage
 Fifth Ave. (V-P)

The act opens with a peek at a country grocery store, a youth singing "Wise Crackers," a number descriptive of boresome life with the small towners. It is interrupted at times for bits, one being phone calls from folks making wise cracks.

The boy falls asleep and dreams he meets the girl on a calendar. That sends the turn into full stage, displaying an enlarged cracker box on top of which a young girl is on her toes.

From the box appears the girl of his dreams. There is a dance or two, the youth appearing in tux.

Back into "one," the tot goes on her toes, permitting the boy to change back to costume. He is awakened by a knocking on the door, enter the calendar girl, who turns out very fresh. She solos with a lyric about different beaus she had had but it is curiously rambling. With the boy out in hick duds, the act ends when the kid comes on to say papa sent for mama, as the baby fell into the bath tub.

The billing says the act was prepared by Jimmy Conlin and Harry Anger. It is rambling and embryonic. *Ibec.*

FRANKLIN and ROYCE
Sharpshooters
 8 Mins.; Full (Special)
 81st St. (V-P)

The Franklin of this act is listed as Sergt. Franklin. No doubt he is legitimately entitled to the U. S. uniform which he wears. Miss Royce is (if memory serves) formerly of the former Rolls and Royce dancing act. Franklin is the sharpshooter of the turn, while Miss Royce serves as the announcer and the assistant on the stage, getting in a short dancing specialty, which consisted principally of hock-stepping.

Franklin does the usual tricks, shooting small balloons, through a cigarette held in the woman's mouth, bursting balloons held in a crown over her head, and for a finish playing a tune on steel pieces held in a cabinet made to resemble a radio outfit.

It is a good act in a way. From another angle it isn't especially novel. To Franklin's credit, he does some nice work with a mirror and the usual trick stuff. The audience gave it perfunctory applause.

For the intermediate time, perhaps, but not the metropolitan houses of standing. *Sisk.*

STANTON and DELORES
Novelty Turn
 9 Mins.; One (Full Stage)
 68th St. (V-P)

Two girls, one in male garb. The latter has her hair shingled, but no doubt about her sex. Her double-breasted suit looked very neat but the derby, A. K.

They opened in "one" with a song, Miss Stanton remaining for a solo Dixie number that sounded well. Into full stage, then, webbing disclosed. Delores went aloft, Miss Stanton weighing the vertical canvas string. She sang in low tempo while her partner posed on the webbing.

The aerial stuff is of very limited routine. While the act is more or less a copy of big time aerial novelty, opening the show, in this class of house is about the right spot for it. *Ibec.*

ARTHUR and MORTON HAVEL
 and Co. (2)
"Oh Uncle" (Skit)
 18 Mins.; Full (Special)
 Palace (St. Vaude)

A breezy skit with plenty of laugh getters and several musical numbers sandwiched between the chatter. They combine to make this sure fire.

The Havel boys are at their best in it flanked by the attractive Helen Lockhart and another girl, unbilled, also attractive.

The set is a drop showing the shanty in which the boys are domiciled adjoining the more fashionable maneges of two poor little rich girls next door. At the opening the boys have a holiday, nobody to spend it with or no money to spend with anybody they dig up.

An idea is that they get acquainted with the girls. Accomplished through both donning false whiskers, posing as their uncles and get over a boost for their nephews. With the ice broken they fall in.

But they cannot refrain from exposing the stunt overheard by the girls who give them the air. Recalling the chilliness they laugh with the boys at the finish.

Much homely humor is packed in the lines and situation of the boys, reminding of the Hallroom Boys. Morton's clowning also helps lots in the laugh grabbing though at all times handled legitimately.

Both couples plant duets to good returns with a reprise for a fade-out finish on the doorsteps of their respective shebs at the curtain.

Went over for a bang in No. 7. *Edba.*

LANCASTER and LEEMING
Comedy
 14 Mins.; One
 American (V-P)

Two men working the surefire combination of "sap" character by a small knockabout comic and the burly bully straight man. This arrangement is well worked out through the overbearing straight man being a moving picture camera man, while the "boob" is a silly-looking shrimp anxious to get into the movies.

The situation is quickly established by the simple device of having the straight man set up a camera and the comedy knockabout starts immediately. The "boob" is subjected to a camera test leading to his being man-handled and slammed around for an abundance of laughs.

The disparity in the size of the comedian and the straight gives the fun a good point. Both men look the part, the little one being a sap to the life in appearance and get-up and a first-rate low comedian as well. Besides, he can dance with catchy steps of the loose acrobatic style.

A high-grade, low comedy knockabout turn. The pair seem to have done considerable playing with the vehicle, having all their talk and specialty points perfectly timed and smoothly delivered for the maximum of laughs.

SPOOR, PARSONS and CO. (1)
Songs and Dances
 15 Mins.; Two—Full Stage
 58th St. (V-P)

Impressed as amateurish, especially during first portion. Boy and girl who aim toward the artistic. Present presumably is her mother, whose principal contribution was adding the girl in a costume change, in cameo back stage. Ma took a bow, too, at the finale.

The team started warbling, but both are weak vocally. Their dance efforts together didn't mean a thing but singly in specialties they were better.

The boy did get something by singing "Roll 'Em, Girls" and the girl was cute as an animated doll. Her operatic stuff didn't reach half way back in the house.

An adagio finale looked fairly good but this team has plenty to learn. *Ibec.*

MERYL SISTERS and MIDGIE
Songs and Dances
 10 Mins.; One
 American Roof (V-P)

The Sisters sing and dance and Midgie plays the piano, accompanying herself in two vocal solos during changes.

Midgie has no voice, but she can talk a "hot" number and plays well. Blonde and pretty. The Sisters neither sing nor dance with much class. Some high kicking by one is good. "Cute" mannerisms by the smaller help in the songs.

To get over, the girls will rely on excellent appearance. This should do on the small time.

EVELYN and DAISY
 Cycle and Rollers
 One and Full Stage
 Broadway (V-P)

Right into the picture houses, girls!

They will keep you opening the show for the rest of your lives with this act in vaudeville. In picture houses you should be a novelty turn. Readjust the act somewhat; take out the song in the "one" opening, and unless both of you can roller skate, cut out that skating bit, letting all of the act be on the bikes for the film emporium.

Dress it a little differently also, if you prefer, although present pressing acceptable. But don't overlook that many a union suit has put over many bicycle acts in this country.

In picture houses likewise you will be given better lighting than at the Broadway, also a better stage. If the Broadway has had any paint or gilt on it anywhere within the past five years it doesn't show. B. S. Moss has allowed the interior of the theatre, including the stage and proscenium, to look like a shooting gallery in Keokuk.

Evelyn and Daisy are a couple of young women, with one a better wheel performer than the other. Being girls, however, anything may be covered up through formation work, while the single work will stand up by either.

Other than above, spots should be employed and a decorative scheme involved for the wheels.

A two-girl trick-cycle act without comedy is a novelty. This turn can be worked in anywhere on a picture house stage bill. *Sime.*

JOHNSON BROS. and JOHNSON
Song and Dance
 16 Mins.; One
 American (V-P)

Three men working a comedy turn without comedy make-up, although it is apparent that what they need is some sort of comedy character medium. They give every evidence of being experienced entertainers in their easy approach, but their talk material isn't there.

The shorter of the two brothers has a first-rate comedy knock, but it doesn't get him anywhere in the present arrangement. One would imagine that he might do very much better in blackface or doing "Rube" instead of appearing practically without make-up and in ordinary street clothes.

The brothers can dance more than a little and both have first-rate voices for "blues," the smaller man having one particularly catchy number of this kind. But the talk kills them off, made up of stale gags and foolish punning, all delivered in the labored manner of an interlocutor and end man, anxious to get it over and done with. With their present talk material and style of working, they won't get far, but with richer matter and a good character medium they ought to go ahead.

"MODERN REVUE" (7)
Dances and Songs
 17 Mins.; Full Stage
 American Roof (V-P)

Two girls and five men, all young appearing.

The turn's kick lies in one of the males, seemingly the youngest who did "tear down the house" in this theatre with two dances. His stepping is speed personified. His first attempt is somewhat of a glide number, ending which, he led the four other men in a chorus number. He was accorded a reception upon coming on for the finale.

Perfect for picture theatres.

A blond girl opens the turn with a song. She is cute and can sing a pop number. Her first one, while sung well, was at a disadvantage through the previous act having used it as its closer. Her change of costume is neat.

A tall brunet is the other girl. Her dancing is just fair. Four other men, one very short and used for comedy, conclude the number.

WELCH and MOORE
Comedy and Songs
 12 Mins.; Full Stage
 81st St. (V-P)

Entitled "The Morning Him," of argumentative dialog at the breakfast table. Two songs, one a currently pop and the other of special lyrics sung to "Collegiate." Both talk, but vocal attempts failed to get a rise out of the audience.

The weak material is held up only by some clever playing in a crying bit by Miss Welch. With heavy doctoring and aided by Miss Welch, the turn could become light and produce laughs.

In its present state it's not.

DODGE SISTERS and PIANISTS
Singing and Dancing
 12 Mins.; Full Stage
 Coliseum, London

London, July 15.

These girls came over early this year to appear in "Turned Up" at the Oxford, where they did a few dance numbers. Since then they have appeared in Charles Cochran's cabaret at the Trocadero and Prince's cabaret. In this new vehicle they have better opportunities and acquit themselves creditably.

The scene opens with the two pianists playing a few bars as introduction for the girls, who make their entry and go into a vocal number in a sitting posture on the bare stage, finishing with a neat little dance. Then one of the two whistles "Mighty Lak a Rose" and also sings "Some Other Bird," with whistling effects. "Not Yet, Suzette," a comedy number as rendered by the two, reveals them as capable of handling such numbers. A further appearance with a change of wardrobe and doing a series of dance poses, with some difficult kicks, led them off to a good hand. As an encore they gave their own conception of the Charleston, which makes the dance look new.

This was their first appearance in English vaudeville. With a little more confidence they should fit in on any bill, for they have youth, beauty and talent. Their reception was most cordial and they were held over for a second week.

"WOODLAND REVUE" (7)
Song, Dance Musical
 17 Mins.; Full Stage (Special)
 American (V-P)

"Max Woods presents" is the only billing information for this turn, a gypsy singing and dancing flash of seven people, four girls and three men. The layout resembles closely the old standard turn of the Zingaris, except that it has neither its speed nor quality.

The stage is set as a woodland, with the campfire and tripod holding the cooking pot back center. The four girls in gypsy costume sing only fairly, and their dancing is only so so, the best being a toe dance solo as part of the finale.

The principal woman has an agreeable voice, but the singing strength is in the baritone. That he goes in for semi-classic numbers entirely does him no special good with audiences of the American order.

The four girls all play saxophones, and much more could be made of this, particularly at the finish. A piano accordion, banjo and guitar complete a musical equipment out of which they should get more whoop-hurrah effects than they do.

Will serve as a flash in its present environment.

MANUEL
Palming
 12 Mins.; One
 Fifth Ave. (V-P)

Manuel certainly is no newcomer though not listed as having been caught in the New Acts Index. Brunet-visaged he could have passed for a foreigner, but when he talked there was no doubt about his Americanism.

Manuel is a coin manipulator, and an excellent one. He is anything but bashful about his digital dexterity, stating he controls every muscle in his hands. That is probably true, particularly of the right hand, otherwise he could not accomplish the palming shown. The manipulation of a coin on the back of the hand over the knuckles is surely the mark of an exceptional worker.

There were some card tricks, one or two accomplished with one hand, but he is best with coins, in fact, that is his specialty. For the final stunt he palmed 20 coins, one at a time, secreting them and showing the empty right palm, after picking each coin from a horizontal rack.

Manuel may not be the best of showmen but he rates with the best in his line. *Ibec.*

HARRY DUNCAN
Blackface Comic
 15 Mins.; One
 American Roof (V-P)

Under cork and in regal attire of plush and gold with a diminutive prop crown perched on his cranialum Harry Duncan's get-up is different at any rate. But not so his routine.

The usual wheezes about the gals, matrimony, etc., with some indigo lyrics to top it off. Yet Duncan fetched a recall, so what price author's royalty? *Abel*

MISSOURI STATE BOY SCOUT BAND (110)
 25 Mins.; Full Stage
 State, St. Louis (Pct)

It is impossible to describe the thrill an audience experiences as the curtain rose on a full stage of 100 lads in khaki, and it is hard not to give way to sentiment. Slight truly fine.

This Boy Scout band is one of the largest in the world recruited from a number of Springfield, Mo., bands, whose combined membership is over 1,000.

H. Ritchie Robertson, the present leader, organized the boys in 1920, and for the last three years the band has been the official one of the state fair.

Robertson deserves great credit for the organization he has built. In the boys' work is no sign of amateurishness.

The tones are modulated until the closing measures of Sousa's march, and then the volume swells until it reaches the maximum.

Accurate census could not be taken of the various instruments in the band, but a rough count showed among others 24 trumpets, 12 clarinets, 10 trombones and seven snare drums.

This idea of a scout band in a picture house is one that can be successfully copied anywhere, even though it might mean recruiting one first, and although the quality probably wouldn't be as good as this one.

Albert Loew's isn't paying salaries to the boys (Scout regulations prohibit), still transportation and feed bills for such an army are likely to run into as much or more than this house has ever spent for a stage attraction. The railroad fare would eliminate chances of the band getting engagements farther from home.

A smart fellow thought up this act for the State, 'cause it's going to have the town talking. *Ruebel.*

"BY THE SEA" (11)
Tabloid "Production"
 40 Mins.; Full Stage (Special Drop)
 58th St. (V-P)

Strictly a fillin. The 11 people are 10 chorus girls, apparently amateurs, and Arthur Miller, doing the polite singing and dancing juvenile. The thing itself in composition, staging, frame-up and material is trifling. It is made up of dance number by the girls alternating with bits lifted from burlesque, such as money changing, flirtation and finally the animated ventriloquist's dummy.

Everybody on the bill was impressed into the playing. But it was Kraft (Kraft and Lalont) who carried the entire responsibility. Without him it would have been a flop. Kraft had just finished his own turn when he was required to step into the afterpiece. That he was able to carry the extra burden speaks well for his ability to sustain laughs. Somebody will pick him off for a production one of these days.

The piece isn't even well dressed. The girls appear in a miscellaneous job lot of summer street clothes for the first 30 minutes, and then strip to one-piece bathing suits for the finale, an exhibition of the daily dozen and a finish dance. All 10 of the girls are strictly solo dancers, none paying any particular attention to the steps of the others.

The real purpose and intent of the tab isn't to entertain anyhow, except perhaps incidentally. Its solitary value is the lurid billing of half-naked bathing girls in front of the house to attract attention.

The billing names George A. Kershaw as writer and stager of the piece. Only investment is represented by back drop showing a bathing beach and two camping tents as props. That's what they gave the rest of the performers on the bill to work with. Kraft is to be credited with whatever juice there was in the "book," and the rest of the matter was no particularly credit to anybody.

NEVILLE FLEESON and MARY JAYNES
Songs and Piano
 22 Mins.; One (Special)
 Loew's State (V-P)

With Ann Greenway in Chicago in LeMaire's "Affairs," Neville Fleeson, songwriter-entertainer, has a new partner in Mary Jaynes. The material in its highlights remains similar to the former combination.

Miss Jaynes is a comely soprano, handling the smart lyric gems in excellent fashion. Fleeson is as ever the deft "straight." Some of his own lyric offerings did not quite carry in the mammoth State but should fare well generally.

The "Rain" number is retained for the farewell punch. "Miles Standish" may be a new entry for the Fleeson-Jaynes alliance. This, too, is a clever conception.

The act is smart and entertaining and can hold its own in anybody's vaudeville. *Abel.*

that Maltby's new play, "What Might Happen," will be withdrawn after a brief run, unless it transfers to another theatre.

FILM HOUSE REVIEWS

CAPITOL (NEW YORK)

New York, July 25.
What a difference these expensive cooling plants have made in summer business! Not only at the Capitol, but everywhere along the street, for the Rivoli, Strand and Colony are now equipped with these fancy refrigeration plants which keep the house at about 70, no matter how large the crowd or what the heat conditions may be outside. An illustration of their usefulness came today (Sunday), a hot day. Yet by 2.30 the Capitol (and probably the rest of the houses along the street) had standees all over—two hours after opening.
This week's show is excellent except for a two-reel comedy, pretty awful in its repetitiousness of everything that every comedy before it has emphasized time and again.
Opening was "Tales of the Vienna Woods," a long waltz number by Johann Strauss, king not only of the Strauses but of the waltz itself. Overture ran about eight minutes, and warmly applauded.
It led directly into the Capitol news reel, holding five Fox clips and three of the Pathe brand.
"The Dream," a ballet number featuring Viasta Maslova, ballerina, followed and ran for 13 minutes. In this the full ballet was utilized, while Bayard Rauth and Miss Maslova did the fancy work. Rauth posed, in a light gray paint over his body, as a statue, which came to life after about six minutes of still posing. Once he did step out, he and Miss Maslova did all the fancy leaps, catches, holds, etc., usually done. Set attractively with soft lighting, this presentation, while no novelty as far as that goes, had an air of distinction and fitted in with the rest of the show.
After that the feature, "The Waltz Dream," adapted from the Strauss operetta and featuring a German cast, for the film was made by UFA and is one of their product, being distributed in this country by Metro. Metro and F. P. had the pick of certain UFA films under the agreement made with that company.
A two-reel comedy, "A Second-Hand Excuse," one of the "Excuse Makers" series, made by Stern Brothers and released by Universal, closes the show. Entirely out of key with the rest of the program, and not so funny, either. *Sisk.*

LIBERTY (PORTLAND, ORE.)

Portland, Ore., July 21.
As the town's largest cinema palace, one expects the programs at this house to equal its standing, but seldom so.
This week Paul Noble, manager, did assemble a good all-round bill, clicking on all six. No house orchestra here, leaving acts at the mercy of the giant organ.
Glenn Shelley, young organist, led off with a dandy overture, rewarded by much applause. This boy is gaining much local popularity. It would not be surprising to see him climb as did Henri Keates and Henry Murtagh, his predecessors.
An International News reel sliced in to the stage with the Balabanow Five next. This quintet, two girls and three boys, did a fast musical turn amidst a beautiful Russian setting. They feature the accordion, all being versatile players on this instrument, while some difficult Russian steps are executed. A number which hit a responsive chord was medley of popular selections by the entire ensemble on a very small-sized accordion, announced as the smallest used by any performer.
A good act for the better picture emporiums. Flash offering.
The bill closed with "The Wise Guy," film attraction. *Cohen.*

CAPITOL (CHICAGO)

Chicago, July 23.
One of Chicago's theatre cooling systems that really accomplishes what is expected of it is helping the summer trade at the Capitol. Neighborhood chatter is referring to it as a relief haunt, something to touch any theatre manager's heart during these broiler months.
The Capitol program routine differs from those employed in other de luxe houses. There is no pit orchestra for accompaniments and overtures. The organ solo with slides worked to its utmost in all of the bigger houses is here absent. A stage presentation with Al Short's band consuming one hour and a feature picture running about 45 minutes make up a complete Capitol program. No shorts seen.
Al Short and his 20 musicians have established their "tour of the world" as a good drawing card. A different locale every week with geographically appropriate song and dance items.
Short's programs are similar to those of other stage band directors in actual routine and composition,

except that the Capitol leader employs a standard vaudeville comedy act, gags and all, to carry one of the feature spots. Working in front of 20 musicians, instead of in "one," the acts seem a little out of place to a split week devotee, but the average picture house fan sees nothing unusual in it, and in most cases is ready with a hearty welcome. Which should be good news.
The Short presentation, "In Spain," under Presentations.
"Skinner's Dress Suit," feature, chalked up a strike here. Well-worked comedy with Reginald Denry doing some neat stuff greeted with howls of laughter.
Ruth Farley, accompanying organist, used a special arrangement of pop numbers to go with the picture, employing numbers whose titles worked in with the story's situations. Excellent for this type of picture.
Comfortably filled house Tuesday night. *Loop.*

LOEW'S STATE (ST. LOUIS)

St. Louis, July 25.
Very nifty card current at the State, with the Missouri State Scout Band holding up the feature end.
With Rubinoff, guest conductor, overture, "A Bouquet of Roses," made up of four rose songs: "Love Sends a Little Gift of Roses," "Mighty Lak a Rose," "Rose in the Bud" and "My Wild Irish Rose." A simple stage set and a soloist might have been well employed for the closing number. Ten minutes.
An uninteresting 6-minute newsreel next. Tom Terry holds the next spot with a solo on the organ, "Cardinals' Booster Song." It gets the loyal baseball fans to clapping, anyway. The musical accompaniment to the Topics, "Here Comes Emaline!" is pleasant.
No denying Rubinoff as violin soloist. He is scoring a bigger hit each week. (This is his third.)
After the mildly amusing Mutt and Jeff pen picture, the first time the Fisher characters have been on a local screen in years, comes the headline act, the Springfield (Mo.) Scout Band (New Acts). Rubinoff comes on again here to direct the closing number, and shows the vast difference his fiery direction can make—a really startling one, for the boys seem to respond electrically to his leading.
M-G-M's picturization of "Charm," the play, is "the Boy Friend," the feature. Entire show keeps religiously within the usual two hours.
Experimenting on the idea that music must be sold to the public as well as the rest of the show, the State is running descriptive titles, not only to the overture, but to the Rubinoff solo numbers and the band's opening selection.
To illustrate: In the announcement of the overture, it is explained how the rose has been the inspiration of many writers and composers, and quotes the tribute of Omar Khayyam. This "selling" idea has been put forward for the last few weeks here, and seems a worthy one. *Ruebel.*

RIVOLI (NEW YORK)

New York, July 24.
With the Saturday opening, the refrigerating plant working just as well in its second season and rather elaborate programs, the Rivoli is doing good business, getting a bump only when some poor picture is slapped in.
Today (Saturday, and humid) the standees downstairs were several hundred strong by 3 p. m. while upstairs the balcony was packed, only a few logs seats here and there being unoccupied.
Opening was a Tachikowsky overture, "Capriccio Italian," by the orchestra of 30. From this, without stop, into the Fitzpatrick music reel, "Songs of Italy" (Short Subjects). Well liked.
Followed by Helen Yorke, a coloratura soprano, handling a difficult number, much of it done in accompaniment with a flute. Miss Yorke has played around the New York picture houses before, and consequently her voice is of known quality. She did well.
The news reel after. It was about evenly divided between Pathe and International. One of the Int. shots was of Rahman Bey, the fakir playing Loew vaudeville, doing his one hour immersion stunt last week.
After this Murtagh, Rivoli organist, did his weekly song stunt, original verses on the subject of marriage and its attendant evils (?). Clicked, for Murtagh seems to have built up a solid following.
Then the big presentation, "Seashore Frolics" (Presentations), staged by Paul Oscar with 13 people. Fair to middling; didn't cost a million to produce and won't cost a fortune to operate.
Feature, "You Never Know Women," splendid impression. *Sisk.*

STRAND (BROOKLYN)

Brooklyn, July 25.
Edward L. Hyman has a strong show at his Mark Strand in Brooklyn, N. Y., both as to feature ("Men of Steel"; Milton Sills and Doris Kenyon) and presentation. The picture comes in following a hold-over session at the New York Strand.
Bernardo De Pace and the Clicquot Club Eskimos are the stage features. The latter are another in the string of WEAF radio favorites which Hyman has booked into the Strand along with the Happiness Boys, Silvertown Cord Orchestras, Silver-Masked Tenor, Clyde Doerr's Saxophone Octet, et al.
Ponchielli's "Dance of the Hours" from "Gloconda," a popular picture house overture, was masterfully handled by Willy Stahl and his orchestra. Bernardo De Pace, the mandolin wizard, presented his musical novelty like a virtuoso, further enhancing it with a fine sense of showmanship and a fetching conception of popular taste in that sort of music. This explains primarily why De Pace is such a consistent favorite with the picture house fans.
Following the news reel the Clicquot Eskimos (Presentations) mopped up.
The new cooling system is working in great style and pars any of the Broadway houses for atmospheric comfort in almost any kind of outside mercurial ascension. *Abel.*

AMBASSADOR (CHICAGO)

Chicago, July 23.
A new summer policy in this house in the outskirts, Division and Austin boulevard. Former vaudeville and stage shows policy has been done away with until these torrid days are over, no doubt.
Ambassador is one of the few independent, picture houses in Chicago, with no affiliation. Before and even after this theatre was built it wasn't given an outside chance by the professional "smarts," but in spite of the many dismal predictions the house, from all indications, has thrived.
The theatre seats about 1,800 and a washed air system keeps the air in circulation. Considering the hot weather and also the location, house not doing badly. Under the new policy, top price lowered to 35c.
Attendance Monday night, the small proportion to the size of the house, was good for hot and sultry evening in a neighborhood theatre. Nate Leavitt's Orchestra, 11 men, in the pit. Overture was an arrangement on the "Evolution of Dixie," popular jazz number. "Wow Wow" followed. Mr. Leavitt was formerly the first violinist of the Chicago Opera. Also feature attraction on KYW all last winter.
Gabe Wellner, organist, played several solos. The audience gave every evidence of being in favor of this sort of entertainment and extremely partial toward Mr. Wellner. "The Other Woman's Story," feature, with comedy and news added. *Hal.*

PRESENTATIONS

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

"SEASHORE FROLICS" (13) Publix Revue 21 Mins.; Full Stage (Special) Rivoli, New York

Not so hot, this Publix presentation.
Or, to qualify that sentence, not so hot from the viewpoint of the audience but maybe great as the Publix people see things. It holds 13 people, six of them show girls, two sister acts, banjoist who does one solo, juvenile, and an acrobatic dancer. Without the dancer, the whole thing would have been pretty weak.
The scene is a seashore, with a hotel entrance, awnings, etc., on one side of the stage, while the backdrop held some waves painted on, and over them a stereopticon effect.
The opening was called "A Seaside Flirtation," employing Hunter Sawyer, tenor, and the Janet Sisters, blonde team whose dancing routine was stereotyped. Sawyer couldn't sing loud enough to be heard halfway through the house. This number, which fell flat, was followed by "Lady of the Sea," a show-girl number for which a gauze curtain was dropped to give a dream effect. Behind this gauze the six show girls walked and also stood in posed positions, their garments being pretty heavy and not revealing much of anything. Some flesh-colored brassieres were utilized to give a halfway thrill, but it didn't work.
Shepps filled in with a banjo solo after that a semi-comedy number on the bathing-suit styles of years ago. This was handled by Johnnie Dale, the snappy dancer, who gave the turn what punch it had. It should have clicked, but it didn't because the suits weren't burlesqued. They were legit, and being legit, weren't so funny.
The old-fashioned bathing girls were followed by "Bathing Girls of Today," bringing on the six choristers once more in modern bathing suits. The weren't one-piece suits, being more on the order of those fancy creations the big department stores flash in their windows on dummy figures.
A dance specialty by Norma Maxam, high kicking and limber chorister, followed this, while the George Sisters, uke-playing and tune-crooning sister team, combined with the Janet Sisters to put over a dance to the "Black Bottom" tune of White's "Scandals." It was a cross between a routine Hawaiian dance and a snappy wiggle routine. The Georges did a specialty earlier. This, combined with some flips by Dale, gave a satisfactory finale.
The show was in good shape at its opening. The numbers ran nicely and there were no stage wails. Except for a little mixup in the finale, the chorus and other girls handled themselves well, while the men seemed to know what their

duties were and when said duties should be performed. The trouble with the turn is that its performers, except for Dale, are mediocre. Last week, in Finston's "Sidewalks of New York" presentation, everybody commented on the poor work done by a prima donna in that act. That, coupled with the singing in this one, leads to the question: "Who's judging the singers for Publix, and why?"
The setting for this presentation remains the same throughout, the lowering of the gauze curtain for the "Lady of the Sea" number (a steal, incidentally, from a "Music Box Revue" item in the third edition) being the sole scenic change.
A weak sister, this one, produced by Paul Oscar, producing direct for Publix. This is Oscar's second for Publix. *Sisk.*

CLICQUOT CLUB ESKIMOS (10) Novely Orchestra 16 Mins.; Four (Special Set) Mark Strand, Brooklyn, N. Y.

Ed Hyman has tastefully mounted the Clicquot Club Eskimos in a specially designed setting, the Arctic idea with its stereopticon snowflakes and the artificial ice setting the atmosphere scenically and artistically, besides having an added advantage in its audience-reaction.
The Clicquot Club Eskimos under Harry Reser's direction are one of the Big Three among the radio "names" in band attractions. The WEAF network system has popularized the ginger-ale brand and the band almost clear across the continent. East of the Mississippi, the Clicquot Club Eskimos are particularly well known.
This recommended attraction, as has proved the case with previous WEAF "names," as a natural box office card. With the Hyman technical skill in presenting the acts, the results have generally been happy.
The novelty in the Clicquot ensemble is the quartet of banjos. This stringed instrument is the keynote of the Clicquot music. It is Reser's specialty, the leader being a star phonograph recording soloist in addition to standing out in the 12 recording bands he has under his direction.
Two pianos and the usual drums, violin, bass tuba and reeds support the banjos. Reser's instrument is mounted on a pedestal permitting free direction at will and ready recourse to the banjo which is standing adjusted to proper height and available for performance.
"Clicquot," the theme song, is the opener, with the Arctic scenic effect fading in beautifully. A "Spanish Fantasy" follows. Reser's banjo solo clicked as did "Ting-a-Ling," a tuneful waltz, which was followed by "Down Home Rag." A pop medley was the encore, the act

rounding out a bright and snappy 16 minutes.
The instrumentalists are appropriately outfitted in North Pole garb, the furry attire fitting the billing and the set.
With a "name" and a program that is popularly pleasing, the Clicquot Club Eskimos can repeat in any theatre. It's a question if their record and radio contracts would permit migration outside of the metropolitan district, but the act is otherwise "set." *Abel.*

MUSIC TO "WALTZ DREAM"

Although two numbers of the "Waltz Dream" score still have wide circulation (the reference is to "Love's Roundelay" and "Oh, You Fairest"), the entire running time of the picture obviously can't be filled out with these numbers, especially since "Oh, You Fairest" doesn't logically occur until midway through the picture.
The numerous opportunities for "Blue Danube" make it easy to fill much time with that number, although there are certain incidents in the picture which will require special treatment when "The Waltz Dream" is generally released. At the Capitol, David Mendoza, the orchestra conductor, and William Art, responsible for arrangements in the house, fitted together an accompaniment which played so large a factor in the film's undeniably cordial reception that other first run exhibitors will no doubt want to utilize their large orchestras to the best possible advantage. Where the orchestras are given to the classical and semi-classical, they can no doubt solve their own problem but in many of the houses, where jazz is the fare most of the time, suggestions derived from the Capitol presentation can be passed along profitably.
Opening the show was a Viennese overture, the Strauss "Tales of the Vienna Woods," appropriate because it established the waltz atmosphere that was the heart of the picture itself. Once into the picture "Love's Roundelay" was utilized many times, although in certain scenes, Mendoza let the violins tug at the emotional stuff with all their might. At another scene which showed a street parade in honor of a royal wedding, a German band outfit was stationed backstage, giving their umph-umpha stuff with plenty of emphasis.
In the final scenes, where a Viennese girl teaching the princess of the story some Viennese music ("Blue Danube") two pianos were utilized on the screen and from the pit, all other music except that from the piano was hushed. This was exceedingly effective.
Metro will render a service to exhibitors by distributing a musical score based on that compounded by the Capitol specialists. "Waltz Dream," while good enough to stand on its own feet, is much finer with a proper musical accompaniment. Some conductor might play "Red Hot Mama" during a few of the love scenes. *Sisk.*

"UNDER THE SUNSHINE" Production Number Plaza, London (Pictures)

London, July 16.
Francis Mangan, presentation director of the new Plaza theatre in London, who was brought over specially by Famous Players to assist in giving the house a proper start, has done himself proud the current week with his stage presentation. Incidentally, Mangan has just returned from a tour of the Famous Players continental cinemas, where he supervised the stage settings.
For this week's show at the Plaza he has put on "Under the Sunshine." Had Florenz Ziegfeld staged such a number in one of his "Follies" it would have been acclaimed a masterpiece. Mangan is probably the peer of stage producers in the matter of lighting effects.
Nearly half the stage is set with a huge colored sunshade set at an angle. To the right of it, at the opening of the plush curtains, stands a woman on a pedestal about 12 feet high with a gorgeous silver dress that reaches to the ground. She is a soprano named Netta Lynde. After singing a short number she discards the lengthy skirt, revealing her in silver evening gown, and disclosing two girls who step to the front and do a neat little dance with sunshades.
These are followed by the John Tiller Sunshine Dancers, a group of eight girls trained by that admirable organization, for a fast finish, eliciting a whirlwind of applause. (Continued on page 55)

WHAT KIND OF 'A GAG' IS THE N. V. A.? STRANDED GIRL COULDN'T BORROW \$12

24 Hours Required to "Get in Touch" with New York N. V. A. by Chicago Branch Before Ruth Gary Was Informed No Aid Would Be Extended to Her—She and Two Others from Act Penniless and Destitute—Girl's Appeal Was for Enough Money to Reach Home

Chicago, July 27.

Ernest Pollock, well known in vaudeville and for many years identified with sketches, recently played his act over the Pantages Circuit, jumping from New York to Memphis. Returning to Chicago, Mr. Pollock left town. Three of the girls of the act were penniless and destitute in this city.

As a last resort, Ruth Gary, one of the girls, appealed to the N. V. A. for enough money to eat and railroad fare to New York.

Miss Gary is known in vaudeville, having spent the last several years in sketches.

Without car fare and money enough to eat, she waited on the N. V. A. to wire the New York N. V. A. to see what could be done about loaning her enough money to go home to her parents.

After "stalling" the destitute girl for 24 hours, the amiable N. V. A., the vaudeville actors' benefactor, calmly announced nothing could be done for her, the N. V. A. was not interested in the case.

Further informed she was not paid up as an N. V. A. member, the girl was curtly dismissed with nothing left for her to do but depart with a bitter heart against an "actors' organization" that uses publicity to tell what a heaven-sent benefit it is to the vaudeville artist, but preferred to take the chance of forcing a girl upon the streets rather than loan her \$12 while yelling from the housetops of the hundreds of thousands it collects annually for vaudeville charities.

No One Cared

Nor was any question asked concerning the other two girls and what might become of them also, the other young women also having been in vaudeville.

The local Rialto is asking what kind of a "gag" is the N. V. A. It appeals to artists to come to it for aid and those who need the aid the most in an emergency appear to be the ones who are turned down. If an "actors' organization," why not for the actor, and if the N. V. A. with its boasted annual income of \$1,000,000 won't help a starving, stranded girl of its own profession, where can the girl expect to go?

As an extreme instance of the real indifference of the N. V. A. to actual need by unknowns of vaudeville this is cited as a fair example, despite the propaganda and the hubbaloos made over the N. V. A. spending less than one-third of its annual income without telling its members what becomes of the other two-thirds.

This girl couldn't borrow \$12 out of the N. V. A.'s balance of over \$600,000 for this year.

"DOUBLE CROSS" AS MEANS FOR DEFENSE

"The Double Cross" sketch in which the "Rev." Philip A. Goodwin had appeared in vaudeville, is being offered for independent dates with another player filling the role of author-star, who is lodged in the Tombs, New York, awaiting extradition to Santa Ana, California, on a charge of homicide.

It is understood that the act is being offered as a means to raise a defense fund for the actor-clergyman, with the promoters attempting sale on the publicity given on the murder charge. Thus far the bookers have refused to display interest.

K.-A.'s Fakir?

The Keith-Albee circuit is importing a fakir to play here next season. He is Hadji Ali. His routine is said to be similar to those which Rahman Bey is performing in the Loew houses.

25-Mile Free Bus Ride, Both Ways, to Albee's

Free motor bus transportation to the Albee, Brooklyn, is offered in a number of towns in Long Island in an effort to boost trade in the new four-million-dollar vaudeville house.

It appears that a number of buses have been engaged for that specific purpose. Roller signs designating the destination on the front of the coaches over the driver's head read: "Albee's, Brooklyn." In the center of each point offering the free rides, a clock sign gives the departure time of the next trip.

The free theatre trips are from points as far out as 25 miles out on the island. Special signs along the road call attention to the free coaches.

Train fare is as high as 90 cents one way. The bus trip consumes anywhere from one hour to an hour and a half, dependent on traffic conditions and the distance. Though Sundays are included in the free trips, very few people were seen on one large bus on its way to Brooklyn.

OBSERVE JOYCE HAWLEY IN PSYCHOPATHIC WARD

**Too Many Sleeping Powders
Brought About Examination**

Chicago, July 27.

Whether any of the wine from Earl Carroll's public bathery has remained in Joyce Hawley's head has not been determined by local physicians who examined her here. They ordered her to the Psychopathic hospital for observation, after she stated having taken too many sleeping tablets.

Dr. Carl A. Meyer, after a superficial examination of the girl's mental workings, concluded thorough tests would be advisable.

Miss Hawley was the girl who plunged into Carroll's publicity as bath tubs maid.

Although a Chicagoan by birth, Joyce repudiated the village when Dr. Meyer sought to get a line on her general tank of information. He asked her the name of the governor of Illinois or the mayor of Chicago.

"You make me tired," said Carroll's former favorite underdresser. "I'm a New Yorker, and that's work enough."

Joyce is certain about one thing—that she's broke. Her local cabaret engagement at the Lincoln Tavern, a Morton Grove roadhouse, faded out when the president of the burg thought she was bringing too much publicity to the locale.

Midnight Bathing Party

Huntington, W. Va., July 27.

The Keith bill for the last half at the Orpheum Friday sought relief from a sweltering heat by a midnight bathing party.

Joe Doran and Frank Sopher were the hosts. They made arrangements to lease a local bathing beach after the usual 11 o'clock closing hour, giving the performers the pool exclusively.

Acts as guests included Frances Hart and Allen LeRoy, Elmer El Cleve, Ten Original English Rockets and Billy Smith and Co.

CARLOS AND DEVLIN PERMANENTLY APART

Helen Devlin Brings Action in N. J.—Each Partner Has New Act

Carlos and Devlin have split again, professionally, maritally and all ways, according to Helen Devlin Carlos, who has brought suit through her attorney, Raymond J. Reilly, for dissolution of marriage in the Court of Chancery, Newark, N. J.

Rumors of a rift between the dancers were gleaned some weeks ago when Miss Devlin phoned bookers that she had left her husband's act and that she did not want them to be misled by her substitute, appearing with Carlos under the team name.

When questioned Carlos denied separation. He claimed his wife had been in ill health and that the substituted partner was a temporary arrangement with her sanction.

Miss Devlin has applied for bookings with another partner in a similar dancing act. Her attorney also verified that a summons and complaint in the action had been served upon Carlos while the latter was playing a New Jersey date last week.

Devlin and Carlos had been a team for four years having met while Miss Devlin was an instructor at the Dancing Carnival, New York. Later they teamed as ballroom contestants competing in contests for cups throughout the country. Eventually going into cabaret work they graduated into vaudeville.

Arrested for Assault

More than a year ago while playing Keeney's, Brooklyn, N. Y., Miss Devlin had her partner arrested on an assault charge allegedly growing out of mishandling during the stage presentation of their dances. Tried in the Adams Street Magistrate's Court, Brooklyn, the testimony given by Miss Devlin claimed that her partner had made their apache number too realistic by unduly manhandling her throughout and throwing her with unwarranted force against a proscenium arch at the climax of the dance. Her announced engagement and withdrawal from the act was set up as Carlos's motive for rough work, according to Miss Devlin's testimony at that time.

Carlos was held in \$1,000 bail for subsequent hearing and when the case was recalled Miss Devlin said she wished to withdraw the charge, but asked the court to bind over Carlos against bothering her which was done.

About six months ago the team reunited and later the couple were married at Greenwich, Conn. What precipitated the final split and the divorce proceedings would not be discussed by either Miss Devlin or her attorney with both claiming they will be brought out in the trial of the suit.

Miss Devlin did admit that the previous marriage had been called off. She also said she is now living with her mother at Irvington, N. J.

Lauder Sails Oct. 16

Sir Harry Lauder sails from London Oct. 16 and will open his American tour for this season at the Manhattan opera house, New York, Nov. 1, under the direction of William Norris. Following the Manhattan date, Lauder goes on tour for 24 weeks.

Martin Wagner will be back with the outfit, consisting of vaudeville acts to surround Lauder (35 people in all), with Willard D. Coxey ahead.

TED SNYDER'S UNIT

The Ted Snyder "Tin Pan Alley" unit which Louis K. Sidney has built up for his Loew theatres, is slated to open at Loew's State, St. Louis in two weeks.

Snyder will have Rome and Dunn, standard picture house act, and Irving Aaronson's Crusaders with him.

Life Insurance Demanded as Safety First for Ex-Wife's Future Alimony

Man and wife vaudeville team separated some time ago, and recently decided to get a divorce. The divorce was granted in Chicago.

The man, rather than be annoyed, agreed to pay most of the alimony in a lump and the balance in installments. This suited the ex-wife, but she was set on taking no chances.

So she forced her one time hubby to take out life insurance with her as the beneficiary. In case he died, she explained, the rest of the installments would still be forthcoming.

And the guy is contemplating another matrimonial venture!

50C. TOP FOR FIRST 'GRIND SHOW' AT KEITH-ALBEE'S HIPPODROME

**"State-Lake Policy"—Continuous Performance at
"National Institution"—Acts and Pictures, Four
or More Daily—Dime Museum Policy Left**

IDA MAY CHADWICK IS AFTER A SEPARATION

**Wants to Air "Clarkie"—
Trouble in Chicago
and N. Y.**

Ida May Chadwick-Rosenberg's venture into matrimony came a cropper two weeks ago; about seven months after she said: "I do."

Through Attorney George P. Breckenridge she has filed papers for a separation, asking for counsel fees and alimony from her young husband, Harry Rosenberg, known as Clark and called "Clarkie."

Miss Chadwick alleges in her complaint that she suffered cruel and inhuman treatment. The dancer says he struck her, but the slight young husband declares the nearest to that was when he flipped a towel at her.

Their first tilt was in Chicago shortly after they wed. Miss Chadwick at the time "socked" Rosenberg in Lindy's restaurant, accusing him of entertaining two girls who sat at the same table, but who he said were the guests of two vaudevillians.

The real blow-off happened when Miss Chadwick was playing the Coliseum, New York, early in July. They had an argument and he walked out of the theatre. Returning he declares he heard her tell the carpenter with the act that when she got the turn in shape she would "see him in the gutter." That renewed the argument.

The couple met at Atlantic City last summer. Clarkie claims to have spent more than \$6,000 on Ida May during the courtship, and says he had about \$500 left when they married. Clarkie traveled with Miss Chadwick, doing her press work. He admits that she paid all hotel bills and transportation, but he received no regular salary.

After the argument at the Coliseum, Miss Chadwick's father came to the city. The couple met with Mr. Chadwick present. Miss Chadwick's father resides on a farm near Camden, N. J.

Young Rosenberg or Clark and Miss Chadwick both gave their ages as 25 in the marriage license.

Foster's Jap Troupe

Allan K. Foster, who just placed his latest troupe with Earl Carroll's 1928 "Vanities," is recruiting a double octet of Japanese girls, to be known as "Foster's 16 Celestials," and to be trained in synchronic numbers for the next Winter Garden revue. Foster has placed a publicity stunt with a New York daily to select sixteen girls for his next white outfit, all to be amateurs, and all to be guaranteed three seasons' work at a graduating rate after 11 weeks' rehearsal.

Team of Comebacks

Hazel Hickey is returning to vaude after three years of retirement, having formed a vaude alliance with Saul Brilliant, who has also been in retirement since the death of Klass, his former partner, some months ago.

A "grind house" at last—Keith-Albee's New York Hippodrome.

That "national institution" of amusements, variously "plugged" under the B. F. Keith name by E. F. Albee during less than three years, will reach its bottom next month when the Keith-Albee circuit will attempt to further operate the vast theatre with acts and pictures, known as the "State-Lake policy," playing continuously with acts doing four performances daily.

Under the proposed policy the famous Hip becomes a "grind," in the vernacular of the show business.

K-A tried big time vaudeville, twice daily, when taking over the theatre at 6th avenue and 43d street, that had been the wonder of the country for years after Thompson & Dundy put over what was then looked upon as a tremendous enterprise. Followed by the Shuberts, who appeared pleased at the prospect of abandoning the Hippodrome for their productions, Charles Dillingham stepped into its management, again raising the fame of the Hip to its former pinnacle, through successive spectacular productions that attracted world-wide attention and imitation.

Once \$2.20

Keith-Albee charged \$2.20 top for its straight vaudeville bills in the Hip, with that house operating from reports under the direct eye of E. F. Albee. A "building-up" scheme was employed, a former idea for variety bills over here, but somewhat varied by the Hip's management. A "Toyland" was installed in the basement, with blatant advertising proclaiming the B. F. Keith Hippodrome the superior home of all vaudeville.

Under the Albee direction the Hippodrome and its twice daily vaudeville caught some trade until the novelty wore away, when business started on the slide. During the past season it reached its lowest. It was then accepted the Albee Hip had proven a failure with straight vaudeville. A prediction followed that the coming season would see the Hip try the continuous policy.

A "grind" house as a rule is located on a transient thoroughfare. Sixth avenue at 42d street is not looked upon as a transient street. It must be an exceptional show at 50c. on 6th avenue to draw away from Loew's State at Broadway and 45th street, playing acts and the best feature pictures also at 50c. and with an established clientele besides a heavy transient traffic.

May Hurt K-A's Palace

It is claimed that if the Hip at 50c. can offer an enticing program it will draw more heavily from Keith-Albee's \$3 Palace. The latter also plays straight vaudeville, using the same acts lesser K-A-booked vaudeville theatres also present. Loew's State is said to have heavily

(Continued on page 26)

JACK PRICE JONES

IN

Rufus Le Maire's Affairs

Exclusive Management

Ed Davidow & Rufus LeMaire
1500 Broadway, New York

PRISON RECORD AGAINST ACTOR-PRIEST, CHARGED WITH MURDER

Checking Accounts Traced with Phillip A. Goodwin Alleged to Have Been "Samuel Reardor"—Abe Dewey, Cowboy, Also Mentioned

Los Angeles, July 27. Extradition papers for the return to Orange County, Cal., of the Rev. Phillip A. Goodwin, actor-priest of the American Catholic Church, being held in New York, to answer a charge of murder here, have been held up because of technicalities, but will probably be issued within the next few days.

Goodwin is alleged to have been connected with the murder of J. J. Patterson, local stock broker, whose body was found in the Santa Ana river bed some time ago. The police are also seeking Abe Dewey, Utah cowboy friend of the priest.

Goodwin is alleged to have been the last man with Patterson, before the latter's disappearance. It is said that at one time the two men roomed together and their close friendship was continued after Goodwin moved to the home of Archbishop Gregory Lines, a few doors away.

According to deputy sheriffs, checks totaling all but a few dollars of Patterson's account at downtown Los Angeles bank have been branded as forgeries of Patterson's signature. One of these checks was made payable to Dewey, while the others were drawn in favor of Samuel Reardor, said by the police to be the same name used by Goodwin in opening an account in another bank, from which the money was withdrawn by checks endorsed by Goodwin.

In Prison for Forgery

Goodwin had a short spectacular career in Salt Lake City, in 1918, where he was arrested and sent to the State prison in 1921 on a forgery charge. He served one year and then left the State. While in Salt Lake, before enmeshed with the law, he appeared with a local stock company. At one time Goodwin also worked in stock shows in Victoria, B. C.

The so-called Rev. Goodwin was ordained to the priesthood of the American Catholic Church here some six months ago, then leaving for New York to enter vaudeville in the hopes of raising funds for the erection of the first American Catholic Church to be located in this city.

Patterson's body was found March 22. He was buried without identity established. Last week, a brother, R. E. Patterson, of Miami Ariz., identified the effects of the murdered man, as those of his missing relative. An investigation immediately launched resulted in the arrest of Goodwin at the N. V. A. clubhouse in New York on telegraphic request of Sheriff Sam Jernigan of Orange County.

At Sacramento, the State capital, extradition papers were signed Monday for the return of Goodwin. Deputies Moncries of Santa Ana and Davidson of Los Angeles left tonight for New York.

They expect to bring the prisoner back here.

Nan Halperin—Morris

Nan Halperin has placed herself under a managerial contract with William Morris (agency) for five years.

Miss Halperin in the fall will appear in a farce by Vernuch. Another Morris recent booking is Benny Rubin with the Shuberts for three years. Mr. Rubin, out of vaudeville, will initial the Shubert engagement in "Gay Paree," the show opening at Atlantic City Sept. 1.

SPECHT'S BOOKINGS

Mildred Melrose, comedienne, has been booked by Paul Specht for the Kit-Cat Club and Piccadilly Restaurant, London, opening Sept. 12. Fowler and Tamara were also "set" through Specht, opening same date.

Specht has been officially appointed general director of the Kit-Cat and Piccadilly and will also submit American attractions for London.

BEY ON FULL LOEW TIME; ERROR ON FIGHTERS

Egyptian Drew Heavily to State Last Week—Jeffries and Sharkey Handicapped

The Loew Circuit seems to have picked up a real attraction in Italian Bey, the Egyptian fakir, that will parallel the Siamese Twins as a draw in the Loew vaudeville houses.

At the State, New York, last week the fakir ran \$800 a day ahead of Loew's Metropolitan, Brooklyn. He was booked at the State and Met, Brooklyn, for \$2,500 with an option for the balance of the Loew time at \$3,000. After his opening at the State this week the Loew Circuit is reported to have exercised its option and routed the Egyptian for 30 weeks.

Hermine Shone arranged the vaudeville tour after securing the act from Al Woods and Archie Selwyn, following his appearance in a Broadway legitimate house as the sole show at \$3.30 top.

Jeffries and Sharkey, at Loew's State two weeks ago, are believed to have been the victims of an error in estimate. The circuit held an option on that act at \$2,500. The fighters received \$2,000 each for the State and Met, Brooklyn dates.

Forgot Capitol

At the State they grossed below the Met, Brooklyn, both houses playing the same feature picture, Lon Chaney in "On the Road to Mandalay." In Brooklyn the picture had not been seen before, but at the State it was in its third metropolitan week, having played the Capitol, New York, for two weeks previously.

As a result of failure to discount the former appearances at the Capitol the circuit failed to exercise its option and the former fighters signed with Keith-Albee and Orpheum for one year.

Following the State the fighters played the Metropolitan, Brooklyn, last week, proving draws with an ordinary picture.

Bey will play full week stands all over the Loew Circuit and receive unusual exploitation and publicity from the Loew publicity staff headed by Terry Turner. Turner got the fakir exceptional publicity previous to and during the State week.

Bey remained 42 minutes under water in a casket at Dalton's swimming pool last week. That hit the front pages.

BUGS BAER ILL

Bugs Baer is at home at last at the Tavern on 48th street.

Bugs may be home this time for a couple of days or more. It's some illness Bugs brought about while getting sunburned.

STRAUS BOND ISSUE FOR NEW K-A. HOUSE

Mortgage Bonds Offered for Sale to Public of New Rochelle, N. Y.

New Rochelle, N. Y., July 27. The Keith-Albee New Rochelle theatre became a projected fact when a flotation of \$1,500,000 was arranged by S. W. Straus & Co., who underwrote an issue of \$900,000 first mortgage bonds.

An effort is being made to sell them locally.

Ground has been broken for the theatre on Main street and Centre avenue, the business heart of the town.

Loew's, the only house of any size in the city playing pictures, is about three blocks away.

Herbert J. Krapp, Jr., is the architect. The theatre has been leased for a long term to the New Rochelle Main Street Corporation, a K-A subsidiary.

About two weeks ago the corner stone was laid for the new Keith theatre at White Plains, N. Y., on the site that had been holding a "Keith New Theatre" sign for several months. In White Plains Loew's also has a theatre in operation.

Dance Hall's Big Offer

Picture houses are not the only ones luring acts away from vaudeville. The Alf Wilton office was authorized to offer Al Jolson \$10,000 weekly for two weeks and Eddie Cantor \$7,000 weekly for a similar engagement at a new Chicago dance hall.

The hall has a capacity of 5,000, charging \$1.25 a couple admission. Failing to get either of the stars mentioned the dance hall wired to go ahead after other big names.

Hitchy May Announce for Palace

Raymond Hitchcock as an announcer is a possibility for the Palace, New York, this summer, according to report.



THE INTERNATIONAL SINGING STAR

GERALD GRIFFIN

KEITH-ALBEE AND ORPHEUM CIRCUITS

REX McGAUGH, Accompanist

Management—ROSE & CURTIS, 1607 Broadway, New York

HOW TO KNOW SHOW BUSINESS

Walter Winchell of "The Graphic," printed this, so it must be true.

About Dr. Suss, of Times Square usually but at present part owner in an Atlantic City cabaret.

The Dr. was watching a rehearsal of the floor show and growled for the bunch to do something.

"Just what do you know about the show business?" asked a former patient.

"He's asking me," yelled the doctor at no one in particular. "He wants to know what I know about show business after my 16 years as dentist in the Columbia theatre building."

COLORLED SHOW STOPPED BY UNION MUSICIANS

Earl Dancer Had Fair in Non-Union Howard, Wash.—House Sues for \$2,000

Washington, July 27.

Following a controversy over the use of non-union musicians, resulting in the closing of the house last week, A. E. Lightman, white owner of the colored Howard theatre, filed suit in the District Supreme Court for \$2,000 damages against Earl Dancer, colored producer, for alleged breach of contract.

According to Lightman, who claims the house has never employed union men in any department, Dancer's show, Ethel Waters Revue, came in with four union musicians. These men played the first half of the week in the pit with the three house non-union men. The local musicians' union (white), on the reported complaint of a local colored musician, ordered the men out of the house after the Wednesday night performance.

In an endeavor to finish the week Lightman states he suggested to Dancer that the latter turn over the musical score to the house men. Dancer countered, says Lightman, that he had no orchestration adding that his men played entirely from memory. Lightman further states that Dancer stated the only way open for continuing was that the house sign up with the union.

Claiming he could not afford to pay the union scale Lightman said he had his own men play an overture the next matinee with the curtain going up on time. When the company did not appear E. B. Saunders, the colored house manager, announced a refund.

Lightman claims that \$2,000 was refunded during the balance of the week with close to \$1,000 of that being for the Friday midnight show. It is for this loss at the box office that the house is suing the attraction.

According to the sharing term the company was to give 22 performances on a 50-50 split, with a guarantee of \$2,500.

Lightman has been running the Howard since April with a mixed policy of pictures and touring colored outfits.

The current attraction is the Drake and Walker Revue.

Jack La Tour Wanted by California for \$35 Salary

Los Angeles, July 27.

Jack La Tour, who is playing a posing act over the Ackerman & Harris time, was the subject of a search on the part of the local offices of the state labor commission, who received a complaint made by Helen Moore that he owed her \$35 wages and a like amount as transportation back to Chicago. She stated that she had been stranded in Los Angeles.

La Tour, it was learned, has left the state, going to Salt Lake City, where he is playing. Deputy State Labor Commissioner C. F. Lowy declares that the charge would be pressed any time La Tour would return to California.

Meanwhile Miss Moore has received her transportation from the east and returned to Chicago.

GINZBURG LOST IN TOUGHEST SUMMER YET

Great Sir Joseph Can't Locate Meal Ticket—Unnatural Walkout, Says Joe

Long Beach, L. I., July 27.

Looking like a wild man wearing a derby hat and spats, with hat, spats and clothing all marked "Sir Joseph Ginzburg," a little fellow with a mustache has been trodding down the sand on the beach claiming he is looking for Mister Willie Howard.

Every one has told the searcher Willie Howard is at the Apollo, New York, with "Scandals," but the labeled Sir Joseph says they won't let him in at the Apollo, and anyway the Apollo back stage has no kitchen.

This looks like Sir Joseph's toughest summer. Besides looking wild, he looks hungry. Sir Jos. swears that unless Mister Willie discloses his place of residence very shortly he will melt up his medals and sell the liquid for Canadian Scotch.

No Notice

It's a most unnatural walkout by Mister Willie, alleges Sir Joseph. He walked out on him, says Sir Joe, without even two weeks' notice.

Sir Joseph has looked everywhere down here for Willie Howard, even peering into empty cars under a suspicion that Willie might be hiding from him. Sir Joseph started peering under the boardwalk last night also and narrowly escaped landing in a hospital.

Last summer Sir Joseph was the Howards' guest and he can't understand why they have left him flat this season. For several summers Sir Joe has found Mister Willie a reliable meal ticket. Sir Jos. says this summer Mister Willie has the least excuse of all because the Howards are working.

Needs Transportation

He must find Mister Willie in Long Beach, says Sir Joe, because he has not enough money to go anywhere else to look for him. If the Howards have taken a cottage any other place they should move back here, says Sir Joseph, or send his transportation to join them. Sir Jos. says his present address is the first bench to the south of the Hotel Nassau, against the boardwalk rail.

Sir Joseph claims he has lost three positions so far through his search for the Howards. He says that a doctor offered him \$4.50 a day as long as he could stand it to walk in the sun without his hat on. The doctor wanted to note the effects of the sun upon Sir Joseph's brain. Sir Jos. said that would have been an all-season job, as nothing can affect his brain.

Another job was offered him by a cop in Central park, said Sir Jos. The cop said if he would mind baby carriages daily he would give him the nickel searching privileges of the park. Sir Jos. claims that when people roll off the benches in Central park silver money drops out of their pockets, and this would have meant a large income.

The other position turned down by Sir Joe was to give an imitation of a white traffic cop in a colored revue.

About Medals

In all of the years Sir Joseph has permitted Willie Howard to pin medals on him this is the first time, says Sir Joe, that Willie has missed the chance. Sir Joseph is afraid Willie might fade without his usual summer exercise. If he can locate Mr. Willie, says Sir Joe, he will give the medals back so that Mister Willie will be spared the expense of buying new ones.

Cooking Inquiry

Informed that the Howards this summer are living at Beechhurst, L. I., Sir Joseph sniffed, saying he doesn't think so much of the place and Mister Willie should have conferred with him first. He wanted to know if their Beechhurst house faced the ocean or is inland. Also if they have a cook or if Mrs. Willie is doing the cooking. As he asked the last question, Sir Joseph set himself to run.

Sir Joseph wishes to announce that Mister Willie had better send for him pretty soon, not later than August 20, or Sir Joseph says, he will go in swimming.

\$2,000,000 NEW ARAGON BALLROOM IN CHICAGO USING 'NAME' DRAWS

Capacity of 7,000 Dancers on Floor—Must Do Between \$25,000 and \$30,000 Weekly—75c and \$1.25 Week Days—\$1 and \$2 Week Ends

Chicago, July 27. The Aragon, the latest in ballrooms and amusement palaces, is open to the general public. No doubt but that in the history of dance palaces of America, this will go down as an unforgettable event. To figure up two million dollars with bonds at 7 percent, it can easily be figured how much this ballroom must do to make a profit. It is estimated the new Aragon should do between \$25,000 and \$30,000 a week.

There can never arise the question is "dancing permanent" after looking at this investment. Situated on Lawrence and Winthrop avenues, in the heart of Chicago's goldcoast uptown, this ballroom is within reach of everyone.

Andrew Karzas, who started something with his sensational Trianon ballroom on the south side, receives credit for Chicago's newest and latest institution of amusement.

Words alone cannot describe the spaciousness and architectural beauty of the Aragon, yet its simplicity is rugating and it has a natural atmosphere.

Probably the first thing that strikes one forcibly upon entering the Aragon is its mammoth cooling system. Massive doors guard the entrance to the spacious lobby. The floor is of inlaid marble. The furnishings in the lobby are of various antiques. Brightly colored chandeliers hang down from the ornate ceiling. Vases, large and small, are all around, while exquisite oil paintings are on the walls.

Elegance

Two giant Negro statues stand on either side of the main stairway leading to the ballroom. Heavy rugs on all stairways make one hardly conscious of walking. All of the architecture is carried through in the old Spanish style.

The scene is laid in the garden of an ancient castle in Spain. Balconies and promenades surround the room with comfortable settees and lounges on them. Wicker furniture is also in evidence throughout the balconies. Beautifully ornamented tapestries, flowers entwining the solid stone pillars and walls, sculptural work done in the walls and pillars, quaint little pictures.

(Continued on page 27)

PANTAGES AGENTS TOLD TO GET BIGGEST ACTS

'Salary no Object' Said Alex.

Pantages—Frisco Dickering

The Pantages circuit, following the signing of Karyl Norman for a five-week tour of the west coast houses, is dickering with Joe Frisco for a similar tour.

Frisco is asking \$1,750 for his specialty, in which he uses a man, and also to appear in an afterpiece.

Salary no object for "names" for the Pan Western houses was the instruction given the New York Pan bookers, Milne and Bostick, by Alexander Pantages upon his recent appearance in New York.

A meeting of the franchised Pantages agents occurred last week. The agents were instructed to go after the biggest and best acts available.

Loew's Big Time Acts

Ota Gygi and Marlon Vadie have been signed for a tour of the Loew circuit. They are a former big time vaudeville standard act and the booking will mark their first appearance in years outside of the K-A or Orpheum booked houses.

Joe Michaels' first booking in the Loew office after reinstatement was Lemaue and Young, routed for a tour opening in Washington, Aug. 29. The act is a former standard K-A turn.

\$116,000,000 IN '25 FOR NEW AMUSEMENT PLACES

Almost 100% Increase Over '24—Bureau of Statistics Compiles Figures

Washington, July 27.

There was \$116,233,961 spent in 1925 for the construction of new amusement buildings in 274 cities of the United States with population of 25,000 or more. This is 96.4 per cent more than in 1924, according to figures compiled by the Bureau of Labor Statistics of the Department of Labor.

Highest percentage of increase was in the non-residential classification of buildings.

The data was secured by the bureau through questionnaires and covers the permits issued in the various municipalities for the erection of new buildings only.

Out of the total of 266,962 non-residential buildings 1,047 were built for amusement purposes or 2 per cent of the total. The cost of the structures was 3.1 per cent of the total expenditure of \$1,346,281,355 with the average cost of each amusement building set down at \$111,063.

Narrowing this down to 272 identical cities for comparative purposes the bureau discloses that amusement construction was 6.7 per cent in number of buildings and the 96.4 per cent in value as referred to.

Pantages Returns to Monday Opening in L. A.

Los Angeles, July 27.

After two weeks of bills changed on Sundays, conforming with the other vaudeville houses here who jumped their programs one day ahead from Monday, Pantages will return to a Monday opening.

Trouble with routing acts at other houses on the circuit is said to be the cause of the change.

Wirth-Hamid's Vaude Dept.

The acquisition of a Pantages Circuit booking franchise has prompted Wirth-Hamid, Inc., to install a vaudeville department. The firm had previously concentrated upon circus and fair bookings, with vaudeville placements as a side line.

The new department will be in charge of George Landry, connected with John Robbins, independent booker, for a number of years. Landry assumes his new duties in the Wirth-Hamid office Aug. 1.

Odeon in Harlem, Out

The Odeon, 145th street, between 7th and 8th avenues, New York, playing vaude, and pictures on a split-week basis, is going out of business.

The owners, who also control the Douglas and Roosevelt, uptown, are reported having arranged for the Odeon to be turned into a colored church.

SWIFT-RAND TOGETHER

Tommy Swift and Betty Rand have reunited as partners, Miss Rand hopping into Swift's new act, "Opportunity Night," on short notice last week.

The previous partnership of Swift and Rand lasted a single performance.

Frank Corbett with Linder

Frank Corbett, formerly general booking manager for the John Courtis circuit of independent theatres, will join the staff of the Jack Linder Agency Aug. 14.

Corbett's assignment will be that of assistant booker.



RICHY CRAIG, Jr. 'SMILIN' THRU'

This Week (July 26) Loew's State, Texas Guinan's 300 Club, the Playground and some other place. P. S.—Delivering Milk Between Shows

Next week starting rehearsal in Clark and McCullough's new show

FILMS FIRST AT STATE LAKE NOW

Reported Drop of \$8,000 in Weekly Gross

Chicago, July 27.

For the first time since the State-Lake was built, the Orpheum Circuit is now advertising a picture above its vaudeville.

A special plaque of "Rex" in the "Devil's Horse" was placed above the canopy.

It is said that the State-Lake has fallen off from \$26,000 or \$27,000 a week to \$18,000 and \$19,000 a week.

Song Plugger at Orpheum During Intermission

Los Angeles, July 27.

This week at the local Orpheum (straight vaudeville) a song plugger, Billy Hall, is singing during intermission.

The plugger is receiving a weekly salary of \$60 from the Orpheum.

HYDE'S REVUE REPEATING

Victor Hyde left for Boston this week, where he will put the finishing touches on "Summertime Girl Revue," a combination professional and amateur talent show which will open at Loew's Boston next week and repeat over the Loew circuit in Greater New York.

Stopped Job to Ease Out Tom Carmody

Chicago, July 27.

In line with the policy of the Orpheum Jr. and Association of leaving their employees discontented, the latest move was nipped when Thomas J. Carmody, veteran booking manager of the Association, was to be ousted through the expedient of cutting his salary.

Carmody has been with the Kohl & Castle, Orpheum and W. V. M. A. for 30 years, and holds the respect of all actors and managers in this territory.

This move to oust Carmody was quickly stopped through Mrs. Katherine Kohl, known in show business for her loyalty to her employees and also the largest individual Orpheum Circuit stockholder.

It is said that Frank Rivers, Mrs. Kohl's personal representative, advised the Orpheum Circuit heads to go very carefully; that this would displease Mrs. Kohl tremendously. On that warning, nothing more was done regarding Carmody.

Mrs. Kohl is probably the only member of the Orpheum's board of directors who cannot be controlled by the Flinn & Helman midwest clique, therefore her wishes are greatly respected. Besides which, her holdings could throw control elsewhere.

ENGLISH-STAGED REVUE IN LOEW'S FILM HOUSES—\$3,500 SALARY LIST

Albert DeCourville Staging Miniature Show to Run 30 Minutes with 20 People—First Foreign-Made Picture House Stage Attraction Over Here

ASSERT LOCAL TRANSFER ALLIANCE OVERCHARGES

Rates Have Been Boosted and Switch of Territory Complained of

Show people who have dealt lately with the members of the association of local transfer men, complain of over charges and what they say are unjust methods of doing business. All truck hauls from point to point in the metropolitan area have been advanced 50 cents or 75 cents since the transfer men pooled the territory.

In addition performers declare they switch baggage from one company to another, the second company adding to the original charge. One case was that of a performer moving from Midland Beach, Staten Island, to another point in Union Hill.

Instead of picking up the baggage and making a straight delivery, the first concern brought the stuff to New York and transferred it to another pool member at charge of \$4 in addition to the first rate of \$8. Owing to a misunderstanding the baggage was not left at the theatre, but was brought to New York with an additional tax of \$6.

One act had to pay \$30 each way for 13 pieces, Manhattan to Columbia Park, Hoboken. On top of that ferry charges of \$3 each way were assessed, although the rate is only \$1.15.

A transfer man in the association runs a stable and storage place on the west side. It is charged that he will not deliver baggage or animals to a transfer man not a member. The association now holds practically all the active transfer concerns doing business in Times square. One concern held out for a time, but joined.

PERCENTAGE TABS

Percentage tabs are again being rushed in as a substitute for vaudeville in many of the independent stands.

Several stock burlesque producers have gone in for the tab racket this summer.

The producers in most cases just obligate themselves to keep the show moving, with the performers taking a gamble on the gross.

Musical tabs ran in the money on the independent stands last summer but are not doing nearly as well now.

Batchelor Booking for Productions and Foreign

Walter Batchelor, Inc., has been incorporated at \$10,000 to function in general bookings, the former picture house agent going in for production and foreign bookings extensively. Batchelor will not specialize in pictures, as in the past. He will have Jimmy Doyle (Doyle and Dixon) associated in his Bond building headquarters.

Batchelor was last with Max Hart and before that of Batchelor & Kemp, picture house bookers, coming over from the Universal where he was in the theatre department.

As regards productions, Batchelor is going after a unique field in grooming \$250 to \$350 specialty women, figuring that with everybody concentrating on "names" and stars, this important outlet has been neglected.

SIGNED COAST PEOPLE

Walter Meyers of Walter & Edwin Meyers, picture house agents returned this week following a month's stay in California.

Meyers went scouting for new material on the west coast and has signed a number of people for the picture houses.

An English-produced miniature revue with 20 people will open on the Loew picture house circuit during August.

It will call for a salary list of between \$3,500 and \$4,000 weekly. The show will be staged by Albert DeCourville, who came over here with "The Merry Whirl," now at the Imperial, New York.

The William Morris office booked it with Loew's. The turn is expected to run around 30 minutes.

In the cast will be a mixture of English and native players, with its scenes inserted by DeCourville.

DeCourville has presented two of his English revues in New York. He has made several revue productions in England.

DeCourville's will be the first foreign produced revue in an American picture theatre and the first stage ensemble in a film house with a salary list of \$3,500 or over weekly, besides cost of production.

PANTAGES ACTS SUBSTITUTING FOR "ASS'N"

West Coast, Inc., Changing Bills at Ocean Park, Calif.

Los Angeles, July 27.

West Coast Theatres, Inc., will substitute Pantages-booked bills for the Orpheum Circuit's Chicago Association's acts for the last four days of the week at Ocean City, probably starting Aug. 11.

The Association's bookings will be altogether discarded.

Ocean City has been on the Association's coast's "death trail" route. It is the first of the reported switches by West Coast from Orpheum vaudeville. West Coast operates over 130 theatres in California.

Sun-Keeney 'Franchises' Limits Number of Agents

During the week-end the Sun-Keeney offices "officially" inaugurated the new booking franchise regime with the New York booking hereafter to be regulated similarly to that of the other vaudeville circuits.

Just how the Sun-Keeney plan will work is problematical as most all of the Sun circuit bookings are out of the Springfield office.

Heretofore agents were privileged to submit names of acts for probable Sun dates but under the new order only those "franchised" will be granted the booking privileges.

This booking will not affect the tabs to any appreciable extent as Gus Sun does most all of that booking through his home office.

A number of independent agents who have not obtained floor privileges are lamenting the new condition but are accepting it as one of usual signs that times change even in independent booking circles.

HORN OUT OF WILTON'S

Jack Horn is no longer connected with Alf Wilton, Inc.

Horn was in charge of the band and orchestra bookings for Wilton. He left Saturday and may continue in business on his own.

Wally Gluck will succeed Horn in charge of Wilton's band and orchestra department.

Horn has opened booking offices for himself at 1560 Broadway, the same building where Wilton is located. Horn will specialize in band bookings for "name" attractions.

INSIDE STUFF

ON VAUDEVILLE

Actors on Broadway after reading last week in Variety of the Orpheum circuit's net salary paid to acts on its time as 58 per cent in comparison to the standard salary, said the net salary as printed was too high. The amount of the average net salary of a \$400 act was \$232, with "cuts" (in salary), commission and transportation deducted.

Wardrobe, lay offs, royalty and hotel bills were just as proper deductions, the actors claimed. Especially wardrobe, according to them. Such an act as mentioned (two-act, man and woman) the actors said, had to have wardrobe, especially the woman, with the chances a gown worn by a woman over 18 weeks of Orpheum travel in the west with four weeks' of lay offs would wear itself out. Again upon the actress' return the fashions might have changed calling for another gown in the east.

Stage equipment, drops or drapes, etc., might be called for by the turn it was claimed, also perhaps a property man to be carried while if playing a skit or sketch an author's royalty would be another necessary expense.

It was insisted that the four weeks' lay off should be properly included for an average weekly net since it requires 18 weeks to play the 14 with a consequent net weekly of around \$210 out of a \$400 salary.

If wardrobe, equipment, royalty and hotel bills were also deducted, figured the actors, the people in the two-act might realize for their actual net profit weekly perhaps \$40 each.

Frank Tinney has wound up the first season of his comeback to the local stage. "Vanities" closed Saturday. Tinney probably will go on the road with the Carroll show in the fall.

When Tinney got jammed with his wife, courts, newspapers and booze—and Imogene Wilson—he was with the "Music Box Revue" at \$1,000 a week. To get back and in "Vanities" he accepted \$450 a week. Tinney was receiving the same amount when the show ended its run. Whether notoriety and women are worth the difference only an expert on the subject such as Tinney and some others could tell. Besides loss of prestige, standing and other things.

No sermon, editorial or extended comment needs go with this—the facts speak ever so loudly all alone.

Torrid weather is particularly hard on Jack Donohue because of the exceptional length of his dances in "Sunny" at the New Amsterdam. Perspiration is visible in damp spots around the knees of the gray suit he wears in the ship scene. After rubbing at the spots one night last week, Donohue remarked: "If these hot nights continue, I'm going to wear one sock."

Sam "Cut" Kahl, of the Orpheum circuit's Chicago end, is said to be practicing diplomacy after being told he was too gruff, abrupt and forward in speech and actions; that if he ever expected to attain a position on the Orpheum's Board of Directors he is seeking, he will have to be more

diplomatic with not so many people walking around the streets kidding or talking about him.

Lately he has been dining the Orpheums directors and visiting stockholders.

In explaining with gusto his "straight from the shoulder" former tactics, the champ cutter alleged he is a square shooter, while a second later, forgetting he was trying to impress a friend with his honesty, sincerity and fair play, Kahl told a story how that he had just "gotten even" with someone by telling Marcus Heiman, while dining the president, all about the falling of the absent party.

Last week was the 25th anniversary of their stage appearance for Eugene and Willie Howard, currently in "Scandals." July 21, 1901, the brothers appeared first as a team at the 116th Street Museum, a small theatre long since torn down. Willie did imitations centering around Sam Bernard and his Dutch dialect, while Eugene did straight singing. In the 25 years Eugene and Willie have appeared together except for the two seasons Willie appeared as the star of "Sky High" and Eugene acted as his manager.

Income tax in Great Britain does not distinguish between the native or alien. Notices to forward income tax statements are issued once yearly in England. In between an alien may enter and leave the country without receiving notice of income tax. Frequently the British authorities make inquiries about an alien long after the visitor has left. A professional might play for six months or longer without notice by the tax collectors.

In making up an income tax for England deductions are liberal. An American professional could enter as deductible commissions paid both an English and American agent or manager. Also fares, taxi charges to or from the theatre, telegrams, advertising, royalty, postage, cartage or almost anything that might be figured as part of the performer's performing expense.

(This explanation repeated through requests for clarity on the English income tax as it affects Americans over there.)

Lou Holtz is the owner of 'Yandis Court at 241-247 West 43rd street. Mr. Holtz bought the property for \$540,000 through his attorney, Al Berman. Holtz also owns some apartment houses uptown and on the record should be well off, since he is not married.

The Loew Circuit now has 44 theatres either under construction or alteration.

A number of the independent house managers are squawking about obscenity, vulgarity and "rawness" in the dialog and material used by some of the acts recently booked. These managers declare that the acts, hoping to make a more instantaneous impression, slip in the "raw stuff."

Loew acts now playing Dallas have been getting a break on their way to Chicago, by playing Oklahoma City, Tulsa and Little Rock for the Interstate.

50c 'Grind Show' at Keith's Hip

(Continued from page 23)

drawn of late from former Palace patronage.

Another theatre susceptible of effect from the Hip's new policy if the latter can show any box office power after the novelty of a policy change there once more wears off is Moss' Broadway, at Broadway and 41st street, another of the K-A continuous pop vaudeville theatres.

Tom Gorman has been reappointed manager of the K-A Hip. Mr. Gorman is a circusman with the surmise his instructions are to "freak the Hip." Gorman was at the Hippodrome shortly after it opened. He left it after the first K-A season to join a circus.

Back to Dime Museum

From accounts Gorman will select the pictures the Hip will play, without much of a first run field to choose from, if intending to compete with the first run Broadway film houses with 60c. tops. It is said Gorman may go after the cheap independent pictures to support the vaudeville, depending up the "freaking" portion and the number of acts, either six or eight.

"Toyland" in the cellar will be given the v. k. K-A "air." It may be replaced by hot dog stands, with other concessions usually found on a carnival lot.

Should the continuous policy also fall under the K-A management the report is that Keith-Albee may try a dime museum exhibition as the

finale, claiming for the Hip that it is the largest dime museum in the world. If that attempt also succumbs, Albee, who owns the property, may thereafter view it only as a really prospect.

Provided the B. F. Keith Hippodrome revert to a dime museum the Keith-Albee Circuit will be where it was started over 35 years ago by B. F. Keith in a dime museum in Boston.

ILL AND INJURED

Evelyn Laaker, after being confined for many weeks with a fractured ankle, is out.

Josephine Knecht is convalescing from a severe illness.

Albert C. Fuller, general press representative for "Castles in the Air," Olympic, Chicago, is at the Washington Park hospital, Chicago, where he has undergone operations for appendicitis and tonsillitis.

Johnnie Walker, screen actor, was injured when an automobile in which he was riding was struck by a street car in Hollywood. Walker suffered a wrenched neck and minor bruises.

Lillian Watson (Princeton and Watson) who went to Hunter, N. Y. in hope of benefitting her health, is reported considerably improved. Princeton and Watson expect to resume in September.

Nick Long, Jr., sprained his ankle during the evening performance of "Kitty's Kisses" at the Playhouse last Wednesday. The show discontinued for the balance of the week, resuming Monday with Long again in action.

Houses Opening

Court, Somerville, N. J., reopens Aug. 6 with five acts the last half supplied by Fally Markus.

The Freeport, Freeport, L. I., has switched back to John Robbins from Fally Markus. It shifted to Markus several weeks ago. Robbins also retains bookings of the Halsey and DeKalb, Brooklyn, reported as passing to Small-Straussberg through the latter deal having been called off.

The Court, Sannville, N. J., reopens Aug. 2 with vaude. booked by Fally Markus.

The unnamed vaudeville house in Portchester, N. Y., seating 2,000, opens Sept. 1 with Fally-Markus booked acts.

The Hudson, Union City, dark for the summer, reopens some time in August.

Michigan Vaudeville Managers Association Ltd.

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DETROIT, MICH.
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THE DANCING GIRL

BEAUTY, PERSONALITY AND ARTISTRY

AS LIGHT AS A FEATHER, AS GRACEFUL AS A SWALLOW

Follow the Swallow to KEITH'S PALACE, WEEK OF AUGUST 2

THIS WEEK (JULY 26), NEW BRIGHTON, BRIGHTON BEACH

Direction ROSE and CURTIS

Thanks to HARRY WARD

"Names" as Ballroom Attractions

(Continued from page 25)

tures and trophies and other bric-a-brac makes the scene vivid. Perhaps the most beautiful and realistic scene is a sky effect. An actual feeling of being outdoors is felt. Numerous pigeons are perched on top of the castle walls, while the tips of tall poplar trees in the background are visible.

7,000 Floor Capacity

The dance floor has an area of about 15,000 square feet, and a capacity for approximately 7,000 people. It is made of easy and smooth wood, the slabs of which run around in a circle instead of the usual up and down grain. This little idea makes it easier on the dancer, who is always gliding along with the grain. An artistically decorated stage, above the orchestra pit, is provided for the feature attractions and shows.

Husagh & Hill, with the assistance of John Ebersson, of 6 North Michigan avenue, were the architects. Marshall Fields did the furnishing. Interior decorating by Plowman & Gabriel, 308 North Michigan.

Admission of 75c and \$1.25 week days; \$1 and \$2 Saturday and Sunday.

Oriole Orchestra

The Oriole Orchestra, headed by Dan Russo and Ted Fiorito, is the ace band, highly featured here.

Stationed for many moons in the Edgewater-Beach Hotel nearby, the men are familiar with their crowd and know through experience just what is wanted. Long dances and short intermissions are the order. Though this may be somewhat of a strain for the musicians, they are going at it with that pep and enthusiasm that founded their reputation years ago at the Edgewater.

Perfect acoustics in the ballroom conduct the music without distortion to the farthest reaches. The musical qualities of this band are recognized and envied throughout the country; the only suggestions which might be voiced should be taken from the patronage angle.

A survey of the crowd showed that the youngsters are in the majority here as they are in all ballrooms. Somewhat awed by the grandeur, they are more reserved than is customary and a trifle hesitant in asking unescorted young women for a dance. As this unfamiliarity wears off, however, and the younger set adopts the ballroom as its own particular rendezvous, the orchestra would be wise in adding a little more of the warmer harmony for the kids.

Sights Worth Price

As an unusual angle quite a few mamas and papas were seen to pay admission to the ballroom for no other evident reason than to loiter about, listen to the music and take in the sights.

Strict regulations on dancing. Attendants walk slowly among the couples, quickly and quietly stopping any "off-side" strutting. One of these attendants, a grim sort of fellow with a pugilistic haircut, should be softened in appearance.

For refreshments between dances, a fountain just off the dance floor is moderate in its prices. Orangeade for 25c. shows its price average.

A balconade refectory, command-

ing a view of the dancers and interior has taken a cabaret menu as its cost standard. Doing a good business in spite of this.

Directly behind the orchestra is a large stage whereon entertainment is presented now and then during the evening. Marion and Randall, crack dance team, with real showmanship in their work, did three pleasing numbers. The duo shows a versatile ranging of numbers to suit every taste. A Spanish bit fitting in perfectly with the surroundings drew heavy applause. Their ballroom number was excellent. Other acts seen were the Cadets, two snappy boy harmonizers, and a chap in a "rifle dance."

"Names" in Ballrooms

The management intends to present stage numbers regularly, using "names." Phil Baker, for instance, of "Artists and Models," was out two nights last week with his specialties. This "name" entertainment in ballrooms opens a new and expansive field to professionals. Undoubtedly it is a good thing.

Between dances when there are no stage activities, a quartet of Latin guitar and vocal serenaders promenade slowly among the loungers.

The enormous overhead of this ballroom should be easily taken care of when business hits its right level. Percentage on investments, carrying charges, depreciation, plus the cost of the band, help, advertising and lights will run to a large sum.

The Aragon will be open every evening but Monday, when it is at the disposal of anyone for private rental. A. L. Anderson, former editor of the "Kiwanis Magazine," is the manager.

Fowler-Tamara Vaude Act

Addison Fowler and Florenz Tamara, who left the "Scandals" Saturday because of dissatisfaction with their spot in the revue, open at Keith's Palace, New York, Aug. 2. M. S. Bentham booked the dancers, who will have Dave Bernie's band in support.

The act is asking \$2,000 for the metropolitan Keith houses.

Fowler and Tamara are set for Sept. 12 at the Kit-Cat, London, going over for \$950 in addition to transportation. Bentham has them further slated for Cannes, Monte Carlo, and at the Champs Elysees, Paris.

Welsh Miners Turn Down Show Offer; \$60 Enough

An instance of mundane contentment was evidenced last week in the Silver Slipper (cabaret), New York, when a group of Scranton, Pa., miners were regaling themselves on a vacation. The miners, of Welsh heritage, evidenced a robustness and beauty in their impromptu singing that prompted a picture house booker present to offer the quartet a nice contract.

The Welsh-American miners refused, stating that the Welsh are a musical people naturally, and that they sing for the love of it. Besides, their union guarantees them a \$60 weekly income from the mines!

DANCERS IN EUROPE

Paris, July 15.

Jack Edwards has been resting in Paris for the past three weeks but is booked to dance at the Casino, Deauville, for the big season.

Dora Duby finishes in the Casino de Paris revue next Sunday, after eight months without a break at this house. She opens for three weeks at the Excelsior, Lido (Italy), July 25, to be followed by Deauville and Biarritz.

Earl Leslie, now producing the new summer revue at the Moulin Rouge, with Yvonne George, will drop out of the present show about Aug. 15 for a rest, after seven months in Mistinguett's revue.

Harry Pileer has returned to Paris and will start rehearsals for the new Palace revue, in which he is to be featured.

Dolly Sisters will dance at the Kursaal, Ostend (Belgium), in August, and probably accept an offer for Vienna (Austria) in September.

The appearance of Dorothy Brown in the revue at the Theatre de l'Avenue has been favorably received by the Paris critics.

A troupe of Albertina Rasch's girls is booked to dance at the Champs Elysees music hall for October. Another troupe from the same school will be found in the summer revue at the Moulin Rouge, produced by Earl Leslie.

Zoiga and his partner will dance at the Kit Cat and Piccadilly, London, debuting Aug. 15.

BANDS WITH LOEW'S

Jan Garber and his Victor orchestra have been routed on the Loew circuit. William Morris set the band.

Johnny Hyde, of the Morris agency, has also set Vincent Lopez's Brunswick record makers for a Loew tour.

Vaudeville is evidencing renewed interest in "name" bands, particularly if of recording reputation.

Roger Wolfe Kahn is also being negotiated for by Loew's.

Wilton's Sketch and Play

Charles Sugah-Turner, who has written a number of things for vaudeville and who authored "Lily of the Alley," which the Alf. Wilton office will produce with a legitimate actress featured, has also turned over a four-act play, "The Chameleon," to Wilton.

NEW ACTS

Fully a half-dozen big acts are either in rehearsal or will be placed there within the fortnight by J. G. Mannes.

Gavriloff's "Ballet Moderne," which had a brief run at the Princess, New York, is being condensed for vaudeville and will be sponsored by George Choo.

Howard Kyle, returning to vaudeville in "The Bandit Prince." Support will include Leslie Adams, Marie Bates and Mildred Lief.

Bert Capman, new act, called King Cole Revue.

Houses Closing

The Steinway, Astoria, L. I., closed for four weeks last week to undergo considerable renovation. The house is one of the Small-Strausberg chain playing split week vaudeville and splitting with Republic, Brooklyn. Fally Markus books both houses.

Eddie Cantor Thrown from Horse While Film Making

Los Angeles, July 27.

Eddie Cantor was painfully injured when thrown from a horse and dragged by a rope attached to the saddle, during the filming of some riding pictures in the mountainous country adjacent to Hollywood.

Fortunately for the comedian, his injuries will not prove serious and there will be no interruption of his picture-making in "Kid Boots."

MARRIAGES

John J. Dillon to Madeleine Donnelly, July 22, at Ozone Park, L. I. The bridegroom is a well-known company manager. Miss Donnelly is secretary to E. L. Erlanger.

Donald Ogden Stewart, humorist and scenario writer, to Beatrice Ames (non-professional), in Santa Barbara, Cal., July 24.

Albert Moore, son of Pearl Ethler of the Burton Garrett Players, Racine, Wis., leading man with the Robert Sherman stock company, Chicago, to Catherine Pamela Robinson of Allston, Mass. She was a member of the Waddell Players when Mr. Moore was playing leads with the organization. The wedding, just announced, occurred April 26.

Naomi Johnson, former show girl, and John Murinelly Cirne, foreign delegate to Sesquicentennial in Philadelphia, July 21 in New York.

Priscilla J. Mitchell, daughter of stage director, and Roger Pryor, son of Arthur Pryor, bandmaster, at Municipal Building, New York, July 22.

Madeleine Donnelly and John J. Dillon, theatrical manager, at Mary Gate of Heaven Church, Ozone Park, L. I., July 22.

Edward Sutherland, director, and Louise Brooks, film actress, at Municipal Building, New York, July 21.

Estelle Purrrington, secretary to Harry Arthur of North American Theatres, to Tracey Ryan, billboard man, in Los Angeles, July 18.

Wilton Webb Welch, Variety circulation manager at Los Angeles, to Mary Lucille Jones, dancer, at Whittier, Cal., July 24.

Bert Roach, screen actor, to Gladys Johnstone, at Los Angeles, July 23.

Fred Beers, formerly casting director at Warner Brothers' studio, to Joy Lee, dancer, in northern California, July 20.

Winifred Wellington, of last season's "Show Off" cast, to Harry Lee Grice, a Baltimore interior decorator, at Elkton, Md., July 17, according to an announcement from the home of the bridegroom's parents. Miss Wellington, in private life, was Winifred H. Smith, of Newton Centre, Mass.

Frances Marton, stage and screen actress, to Robert Miles, Jr., picture actor, in Hollywood, July 27.

BIRTHS

To Mr. and Mrs. Harry Gittleston, at the Good Samaritan hospital, Los Angeles, July 22, son. The father is a member of Gittleston Brothers, Los Angeles theatre ticket brokers.

To Mr. and Mrs. Joseph Reubenstein, at Los Angeles, July 20, daughter. The father is with the Co-Operative Film Exchange there.

COLORED N.V.A. SCHEME LOOKS COMPLETE 'BUST'

Too Many 'Angles' from White N. V. A. Promoters and Spielers

From indications the proposed colored N. V. A. branch has collapsed. All the steam pumped up by the N. V. A. spielers and subsequent talk have died away. Belief is there will be no further effort to put the thing across.

It is claimed by many of the colored professionals that those who shouted the loudest for the N. V. A. branch were not worrying about work as the K-A offices seemed to be taking pretty good care of them. Furthermore, the suggestion made from the N. V. A. who should make the best president and all that sort of thing did not sound hurrah guns with the colored rank and file. They believed executives should be chosen by the personal ballot of the colored members and not by direct orders from the heads of the white N. V. A., who appoint their own officers of that downtown society.

There appears little inclination by the majority of Negro professionals to be stamped into an N. V. A. branch dominated head and tail by the same iron-handed clique that runs the white club.

Also an opinion exists among the older colored heads that there is no need for a colored N. V. A. and such a club branch as proposed by the white vaude leaders would prove too expensive a proposition; that while it might start off with salvos three cheers for Mr. Albee and Allah be praised, it wouldn't be long until there would be curses, jeers and who'd get us work, etc.

Mgrs. Combat St'ge Hands Demand with Ultimatum

Minneapolis, July 27.

Managers of some of the theatres closed this summer declare they will not reopen the coming season unless the local stage hands not only recede from their demands for wage increases, but also grant the concessions asked by the managers.

Managers have flatly refused the request of the stage hands for an average increase of \$7 per week from the present scale of from \$53 to \$60 a week. In counter claim, the managers have demanded a reduction of from one to two men in the size of the stage crews in nearly every house.

Although the ultimatum reached the stage hands several weeks ago, no reply has been forthcoming.

ROSA ROSALIE

AND COMPANY

In Character of Songs in Many Languages

LOEW CIRCUIT

Direction, Irving Cooper

Many thanks to Loney Haskell

AT LIBERTY

JAPANESE JIU JITSU ACT

FOR MUSICAL PRODUCTIONS OR BURLESQUE

A STANDARD BIG TIME ACT

Write K. YAMA

674 SOUTH STATE ST., CHICAGO, ILL.

JERRY SMITH AND MARIE HART

Marie Says:—"Everything Is Hotsy Totsy"

Direction—SOL TUREK

TREMENDOUS SUCCESS IN ENGLAND

STEWART and OLIVE

in "DANCES OLD AND NEW"

Opened at the London Coliseum, June 7th, and Were Immediately Booked Over the Stoll, Moss and Gulliver Tours for 16 Weeks.

WHAT THE PRESS SAID:

"THE STAGE"

"Stewart and Olive, a youthful pair of hoofers from America, made a very favorable impression. They are skilful dancers, the male partner scoring with some capably performed steps that are marked by originality as well as skill."

"THE PERFORMER"

"Stewart and Olive close with a dancing act of merit. The lady is a dainty dancer, and the male partner deserves the adjective wonderful."

"THE ENCORE"

"Stewart and Olive have proved my contention that in every form of artistic endeavor there is no limit. They find something new to do in dancing. This is a real achievement. Stewart is a dancing genius comparable with anything I have seen. Their act was a huge success."

"TIMES-ECHO" (Bristol)

"Footwork extraordinary is that of Stewart and Olive. Stewart can have few if any equals in his line at present on the music hall stage."

SAILING SEPTEMBER 21st TO OPEN ON THE ORPHEUM CIRCUIT

"You Can't Go Wrong With"

The Chicago

THAT'S WHY I

by WALTER DONALDSON

The Smashing Hit

**A
FEIST
HIT!**

HELLO ALC

by L. WOLFE GILBERT

The Fox Trot

I'm Walking Around

by LEWIS and YOUNG and

That Nifty

**A
FEIST
HIT!**

WHERE'D YOU GE

by WALTER D

That Russian 'Charles-berg'

KATINKA

**A
FEIST
HIT!**

by BENNE RUSSELL and HENRY TOBIAS

*"You Can't Go Wrong
With Any 'FEIST' Song"*

711 Seventh Avenue

LEO FEL

SAN FRANCISCO
Pantages Theatre Bldg.
BOSTON
131 Tremont St.

CINCINNATI
707-8 Lyric Theatre Bldg.
TORONTO
193 Yonge St.

PHILADELPHIA
1228 Market St.
DETROIT
1020 Randolph St.

In Any FEIST Song!

Sensation!

LOVE YOU



and PAUL ASH

Waian Novelty Hit!

HA" (How Are You?)

and ABEL BAER

Ballad Hit!

d In Circles!



FRED PHILLIPS

Novelty!

T THOSE EYES

DONALDSON

The 2nd Biggest Hit In Europe

BARCELONA



by GUS KAHN and TOLCHARD EVANS

ST, Inc.

New York

KANSAS CITY
Gayety Theatre Bldg.
LOS ANGELES
417 West Fifth St.

CHICAGO
167 No. Clark St.
MINNEAPOLIS
433 Loeb Arcade

LONDON, W. C. 2, ENGLAND
138 Charing Cross Rd.
AUSTRALIA, MELBOURNE
276 Collins St.

*Dance
Orchestrations*

50¢

FROM YOUR DEALER
OR DIRECT!

PRESENTATIONS—BILLS

THIS WEEK (July 26)

NEXT WEEK (August 2)

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 (G) 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 of July 26

Coliseum
 Serlany Tr
 Lillian Burgess
 Bert Erroll
 Renee & Godfrey
 Yvonne Arnaud
 Arthur Asquith
 Houston Sla
 Layton & Jstone
 Noras Blancy

Hackney Empire
 Ernie Wayne
 Barry Lupino
 Pierce & Roslyn
 Rich & Galvin
 Osborne & Carney
 Ethel Hook
 Patti Loftus

Chiswick Empire
 A C Astor
 Carr & Parr
 Kenneth McRae
 Renee Rol
 Talbot O'Farrell
 Shanti W. Derettes
 Harry Weldon
 Tossie O'Shea

Grand, Birmingham
 Win'g Ways (rev)
Liverpool Empire
 Ivy Grant
 C Hardwicke Co
 Gillie Potter
 Rich Hayes
 Robert Chisholm
 & Kemmys

Ardwick Empire
 10 Loonies
 Haywood & Hay
 Frank Maura
 Lena Brown
 Billy O'Connor
 Kenna Bros
 Wilson Hallett

Empire Chatham
 Top Hole (rev)

Lolcester Palace
 Alf's Button (rev)

Manchester Hippodrome
 Splinters (rev)

Nottingham Empire
 Smile Awhile (rev)

Birmingham Emp.
 Fast Steppers (rev)

Grand, Birmingham
 Win'g Ways (rev)
Liverpool Empire
 Ivy Grant
 C Hardwicke Co
 Gillie Potter
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 Wilson Hallett

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 Top Hole (rev)

Lolcester Palace
 Alf's Button (rev)

Manchester Hippodrome
 Splinters (rev)

Nottingham Empire
 Smile Awhile (rev)

Birmingham Emp.
 Fast Steppers (rev)

PROVINCIAL BILLS

Bristol Hippodrome
 Australian Boys
 R W Willey
 Ivy Grant
 C Hardwicke Co
 Gillie Potter
 Rich Hayes
 Robert Chisholm
 & Kemmys

Ardwick Empire
 10 Loonies
 Haywood & Hay
 Frank Maura
 Lena Brown
 Billy O'Connor
 Kenna Bros
 Wilson Hallett

Empire Chatham
 Top Hole (rev)

Lolcester Palace
 Alf's Button (rev)

Manchester Hippodrome
 Splinters (rev)

Nottingham Empire
 Smile Awhile (rev)

Birmingham Emp.
 Fast Steppers (rev)

PICTURE THEATRES

NEW YORK CITY
Capitol (25)
 Vianita Maslova
 Bayard Rautin
 Pavia Reiser
 Roland Gerard
 "Waltz Dream"

Colony (24)
 3 Melody Girls
 Brown & Sedano
 "Plastic Age"

Rialto (25)
 Caesar Noel
 Glenn Eilyn

Grand, Birmingham
 Win'g Ways (rev)
Liverpool Empire
 Ivy Grant
 C Hardwicke Co
 Gillie Potter
 Rich Hayes
 Robert Chisholm
 & Kemmys

Ardwick Empire
 10 Loonies
 Haywood & Hay
 Frank Maura
 Lena Brown
 Billy O'Connor
 Kenna Bros
 Wilson Hallett

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 Top Hole (rev)

Lolcester Palace
 Alf's Button (rev)

Manchester Hippodrome
 Splinters (rev)

Nottingham Empire
 Smile Awhile (rev)

Birmingham Emp.
 Fast Steppers (rev)

OFFICIAL DENTIST TO THE N. Y. A.
DR. JULIAN SIEGEL
 1560 Broadway, New York
 Bet. 46th and 47th Sts.

This Week:
 Mrs. Ed. Leonard; Miss Margaret Blesser

MAURICE CASS
 "Variety"

Rivoli (21)
 Helen York
 Norahne Froiles
 "You Never Know"

Strand (25)
 Allan Prior
 "The Klemova"
 Strand Ballet
 "Son of Sheik"

BROOKLYN
Strand (25)
 Bernardo de Pace
 Cilequot Eskimos
 "Men of Steel"

CHICAGO
Capitol (25)
 Short & Boys
 5 Charleston Girls
 4 Forbes
 6 Maxwell
 James Swengler
 James Downey
 "Greater Glory"

Chicago (25)
 Circus Wh.
 Dolano Del
 6 Hissans

School's Out
 John Perkins
 Ruth Etting
 O'Neil Sisters
 Frank Hamilton
 Eddie Prince
 Frank Jundich
 "The Rascals"
 Sam Kaufman
 "Show Off"

Stratford (25)
 Ted Leary
 Danny Graham
 "Ransom's Folly"

Tivoli (25)
 Spanish Nights
 "Padlocked"

Uptown (25)
 Charleston Rev.
 Milton Watson
 "Ella Cinders"

BALTIMORE
Garden (25)
 Dolly Kramer Bd
 Gully & Jeanny
 Fenwick Sla
 Sherry Mithews & B
 Billy Gilbert
 "Man in Saddle"

Hippodrome (25)
 Major Rev
 Honey 3
 Meekhan & Shannon
 Frank Shields
 Maloney & Robins
 Miller & Bowman
 "Shipwrecked"

Bivoli (25)
 Benny & Western
 "Ella Cinders"

BOSTON
Loew's State (26)
 Summertime Rev.
 "White Sister"

Metropolitan (25)
 Dolan & Gale
 Lillian Price
 "Palm Beach Girl"

Des Moines (25)
 Cervenka Orch
 Stuart Watson
 "Great Deception"

**CAN USE
 TALENTED
 INGENUES
 AND
 JUVENILES
 FOR
 Musical Comedy**

SEE
**THOS. E. JACKSON
 ALF T. WILTON**
 INCORPORATED
 1560 Broadway Bryant 2027-8

BUFFALO, N. Y.
Buffalo (25)
 Cupid's Holiday
 Ringo & Westel
 "Padlocked"

Sidewalks of N.Y.
 "Mantrap"

Lafayette Sq. (26)
 Knick Knacks
 Southern Romance
 Neapolitan 3
 4 Eccentric Feet
 Wilson Aubrey 3
 "Shackles of Silk"

Theodore & Enrico
 "Garden of Roses"

Shen's Hipp (25)
 G Edwards Rev
 Paul Specht Orch
 "Palm Beach Girl"

"Good & Naughty"

CHICAGO, ILL.
Virginia
 2d half (29-31)
 Baby Dot Johnson
 "Boy Friend"

CLEVELAND
Allen (25)
 Frances White
 P. Spitalny Bd.
 "Padlocked"

COLUMBUS, O.
Grand (24)
 Betty Terry
 "Masked Bride"

DAVENPORT, IA.
Capitol (25)
 Alaska 3
 Nancy Fair Co.
 Mitchell Bros

DECATUR, ILL.
Bijou
 2d half (29-31)
 Stine 3
 Musical Harvey
 Musical Delphines
 "Trip to Chicago"

DES MOINES, IA.
Capitol (25)
 Dance Dreams

George Riley
 Chilton & Thomas
 Eleanor Terry
 J. & J. Trigg
 "Old Song"

DURQUE, IA.
Majestic (25)
 Flo Schlosser
 L. A. Flagg
 "Brown of H'vard"

INDIANAPOLIS
Circle (25)
 Calif. Nightingales
JOLIET, ILL.
Rialto
 2d half (29-31)
 Blue Slickers
 Lomas Co.
 "Greater Glory"

LOS ANGELES
Boulevard
 2d half (28-31)
 Gene Morgan Bd.
 F. & M. "Vod-Bits"
 Charley Hoff
 "Kiki"

Cartlay Circle
 (Indef.)
 Carl Elinor Bd.
 Laughlin's "Volga"
 "Volga Boatman"

MYRTON, ILL.
Myrtone (Indef.)
 Grauman Prelude

Ted Doner
 Bobby Thompson
 "Lovey Mary"

Metropolitan (25)
 Ed Peabody Bd.
 Brian McDonald
 Talking to Moon
 Bigger T. Barnums
 Met. Girls
 "Mantrap"

Million Dollar
 (Indef.)
 Bakaleinikoff Bd.
 "Algeria"
 "Son of Sheik"

MILWAUKEE
Alhambra (25)
 Olaf
 Jack Schroeter
 "Hero of Big Snow"

Wisconsin (25)
 Gilda Gray
 Royal Samoans
 "Aloma"

Newark, N. J.
Bradford (24)
 Lane & Traverser
 Reed & Duthier
 Prince Haddi Budo
 "Puppets"

Des Moines (25)
 Cervenka Orch
 Stuart Watson
 "Great Deception"

JACK L. LIPSHUTZ
TAILOR
 908 Walnut St. SATURDAY

DETROIT
Adams (25)
 Morrey Brennan
 "The Trap"

Capitol (25)
 Loves Enchantment
 "Poker Faces"

Fox Wash'ton (25)
 Stuart Scotch Rev.
 Lella Shaw Co.
 Dave Manley
 Dorothy Nelson Co.
 Murray Bros.
 "Sweet Adeline"

Madison (25)
 Texas Com. 4
 "Pals First"

State (25)
 Russ Morgan

MONTREAL
Capitol (25)
 Cantor Rosenblatt
 "Miss Nobody"

Mosque (24)
 Clark's Hawaiians
 "Aloma"

OMAHA
Rialto (24)
 Klark & Jacobs
PHILADELPHIA
Fay's (26)
 Eglar 2 & W.
 Foster & Semon
 Carl & Inez
 Walsh Road & W.
 Val St. Jeanne
 "Hard Boiled"

Fox (25)
 Locust Sisters
 Jacques Manovitch
 Andre & Rudac
 "Paris"

Stanley (25)
 Met Chorus
 Emily Day

LOEW CIRCUIT
NEW YORK CITY
American
 1st half (2-4)
 Hain Cotton
 Athlon
 Evans & Pearl
 Edna Torrence Co.
 C R 4
 Brooks & Powers
 Al Golem
 (One to fill)

2d half (5-8)
 Al Libby Co.
 Vale & Gray
 J. & F. Bogart
 Gerber Gallies
 Alice Lawlor & Co.
 Tillyou & Rogers
 Kamura Japs
 (One to fill)

Avenue B
 1st half (2-4)
 Ford & Price
 Harry Coleman Co.
 The Worths
 (Two to fill)

2d half (5-8)
 Dixie 4
 W & McPlan Rev
 (Three to fill)

Boulevard
 1st half (2-4)
 C. & E. Frabell
 Hilton & Chestlegh
 Savoy & Mann
 Sid Lewis
 Modern Rev.

2d half (5-8)
 Max & Gang
 C 8
 McDevitt, K'ly & Q
 Sandy Shaw
 L. Marshall Rev.

Delancey St.
 1st half (2-4)
 Julia First Co.
 Earl & Baskette
 Gormley & Caffrey
 Going Straight
 J. & F. Bogart
 Evelyn Phillips Co.

2d half (5-8)
 C. & E. Frabell
 Mary Danis
 Maxton & Shaw
 Nelson & O'Neill
 Modern Rev.
 (One to fill)

Greeley Sq.
 1st half (2-4)
 Claude DuCar Co.
 Helen Moretti
 Baker & Gray

Buffalo (25)
 Cupid's Holiday
 Ringo & Westel
 "Padlocked"

Sidewalks of N.Y.
 "Mantrap"

Lafayette Sq. (26)
 Knick Knacks
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JOLIET, ILL.
Rialto
 2d half (29-31)
 Blue Slickers
 Lomas Co.
 "Greater Glory"

LOS ANGELES
Boulevard
 2d half (28-31)
 Gene Morgan Bd.
 F. & M. "Vod-Bits"
 Charley Hoff
 "Kiki"

Cartlay Circle
 (Indef.)
 Carl Elinor Bd.
 Laughlin's "Volga"
 "Volga Boatman"

MYRTON, ILL.
Myrtone (Indef.)
 Grauman Prelude

London, Can.
Loew's
 1st half (3-4)
 J. & C. McMahon
 Austin & Delaney
 Night in Buenos A.
 2d half (5-8)
 Barbara & Dog
 3 White Kuhns
 Anderson Sy. Circus

MEMPHIS, TENN.
Loew's (2)
 Braminos
 Uls & Clark
 Fred LaReine Co.
 Wilton & Weber
 Vaudeville Ltd.

MONTREAL
Loew's (2)
 The Skatelles
 Peronne & Oliver
 Yates & Carson
 Johnny's Car
 Bobby Henshaw
 Pitter Patter Rev.

NEWARK, N. J.
State (2)
 Redford & Wallace
 Jerome & Ryan
 Sam Liebert Co.
 Collins & Peterson
 G. & P. Magley

NEW ORLEANS
Crescent (2)
 Bohn & Bohn
 Mays, Burt & Flan
 Mason & Cole
 Bobby Van Horn
 Rose & Moon Rev.

NORFOLK, VA.
State (2)
 Strobel & Mertens
 Mardo & Wynn
 Smith Hart Co.
 Moore & Mitchell
 Miller Girls Rev.

PALISADES PK.
Loew's (2)
 Radtke's Bears
 Villi Valaska
 Casting Campbells

TORONTO
Yonge St. (23)
 3 Blanks
 Boardman & R'land
 Apples
 Willis & Robbins
 Little Jim

BUFFALO, N. Y.
State (2)
 Alvin & Kenny
 Hazel Crosby Co.
 Nilson & Warden
 Milo
 Masterpieces

CLEVELAND
State (2)
 France & LaPell
 Fania, Ross & Dur.

CHICAGO
Rialto (2)
 Dallas 3
 Ross & Edwards
 Louise Gloom Co.
 F. & T. Sabini
 Carson & Kane Rev.

ATLANTA, GA.
Loew's (2)
 Eric Phillips 3
 C. & G. Morati

Rubloff
 "Boy Friend"

SALT LAKE CITY
Empress (26)
 Moss & Manning Sla
 Kimball Orch
 "Black Pirate"

WASHINGTON, D. C.
Metropolitan (31)
 Bernardo de Pace
 Breckin Sym.
 "Ella Cinders"

Rialto (25)
 Miss Washington
 Maryland Coll.
 Guterson Sym.
 "Footloose Widows"

WATERLOO, IA.
Plaza (25)
 Juanita & Cansino
 Eddie Stewart
 "Dance Madness"

WINNIPEG
Capitol (25)
 Ruth Glanville

**SUITS FOR THE SUMMER IN
 EXCLUSIVE MATERIALS**

BEN ROCKE
 1632 B'way, at 60th St., N. Y. City

Jack Janis & Co.
 Angel & Fuller
 Sid Hall & Band
 3.
DALLAS, TEX.
Melba (2)
 Deford 3
 Cooper & Berman
 Clay Crouch Co.
 Amoros & Janet
 Movie Masque

PANTAGES CIRCUIT
TORONTO, CAN.
Pantages (31)
 Onsie & Linko
 White & Claire
 Rhapodians
 Vox & Walters
 Cantor Rosenblatt

HAMILTON, CAN.
Pantages (31)
 Little Pixpat
 Winfield & Jean
 Raymond & Wilbert
 Herbert Ashley Co
 Marie McQuarrie Co.

NIAG. FALLS, N.Y.
Pantages (1)
 Billy Carmen
 Burnum
 Judy St.
 3 Danubes
 (One to fill)

DETROIT, MICH.
Regent (1)
 Breakaway Barlwa
 Emperors of Song
 Douglas Charles Co
 Ray Wylie Co
 Johannes Josephson

DETROIT, MICH.
Miles (1)

Brooklyn
Fulton
 1st half (2-4)
 Kitamura Japs
 Fleke & Lloyd
 Alla & Pullman
 Roscoe Alla Bd.
 (One to fill)

2d half (5-8)
 Claude DuCar Co.
 Helen Moretti
 Baker & Gray

CHICAGO, ILL.
Pantages
 Dancing Franks
 Ted Lyle
 Dainty Marie
 Welsh & Norton
 Felovis

V'COUVER, B. C.
Pantages (1)
 4 Clovery Girls
 Winfield & Jean
 Cosmopolitan Rev
 Davey Jamieson
 Happy Harrison Clr

BEL'HAM, WASH.
Pantages (1-2)
 (Same Bill plays
 Everett)

TACOMA, WASH.
Pantages (1)
 Van Horn & Inez
 Jimmy Reynolds
 Spanish Follies
 Henry Regal Co
 LaVeon & Cross

PORTLAND, ORE.
Pantages (1)
 Elison & Majorie
 Warner & Corbett
 Parison 3
 Robert Reilly Co
 Exposition 4
 Armand & Perez

SAN FRANCISCO
Pantages
 Casson Bros & M
 Jack DeSylvia Rev
 Mack & Stanton
 Heras & Wallace
 (One to fill)

LOS ANGELES
Pantages (1)
 The Ralstons
 Hall & Wilbur
 Mitze & Dancers
 Lane & Harper
 3 Whirlwinds

SAN DIEGO, CAL.
Pantages (1)
 Aussie & Czee
 Melva Sla

TOLEDO, O.
Pantages (1)
 Manning & Glass
 Mary Reilly
 McKim & Wallace
 Morley & Anger
 (One to fill)

INDIANAPOLIS
Pantages (1)
 Veta & Hurl Falls
 Emmet of Mara
 Jolly Juniors
 6 Panthes
 (One to fill)

LOVE BUNGALOW
 Ben Smith
 Dolly Kay
 Masetto & Lewis Co

L. BEACH, CAL.
Hoyle (1)
 Florence Seeley Co
 O'Donnell & McK
 Russian Singers
 Sidney Styne Co
 Uyenno Japs

SALT LAKE CITY
Pantages (1)
 LaDora & Beckman
 Melroy Sla
 Jack Sidney
 E'way Flares
 Barrett & Cunneen
 5 Lamps

OMAHA, NEB.
Pantages (1)
 The Scrantons
 Harry Holman Co
 Nat Nazarro Co
 Nellie Jay & Birds

KANS. CITY, MO.
Pantages (1)
 Camille 3
 Dancing Dorans
 Frank F Jones
 Harry Gribbon
 Chappelle & Stin'te
 Jimmy Glidea

MEMPHIS, TENN.
Pantages (1)
 Cliff Jordan
 Marcell Sla
 Finley Hill 3
 Dancing Some
 Burt Gordon
 Casting Stars

**"DOING UNTO"
 'ACTORS & ACTRESSES'**
 as "THEY WOULD
 be DONE" by
 "Yours truly"
MARK J. LEDDY
 226 W. 47th St. Suite 901

INTERSTATE CIRCUIT
BIRMINGHAM, ALA.
Majestic (2)
 Chevalier Bros.
 Carney & Jean
 Sun Flower Girl
 Frank Hunter
 Hollywood Revels

DALLAS, TEX.
Majestic (2)
 Corinne & Himber
 F. & O. Walters
 Scanlon Dennon S.
 Tyler Mason
 H. Stoddard Bd.

FT. WORTH, TEX.
Majestic (2)
 Morton Jewell Co.
 3 Senators
 Jack Norton
 Jimmy Savo
 Harmonia

HOUSTON, TEX.
Majestic (2)
 Robertas & Deagan
 East & Dumke
 Harry Hayden Co.
 Reed & LaVere
 Alexander & Santos

LITTLE ROCK
Majestic
 1st half (2-4)
 Eddie Dennis
 Peppito
 Herrons & Fia
 Parisiennes
 2d half (5-8)
 Mariette's Marion
 Pauline Saxon

NEW ORLEANS
Majestic (2)
 Betancourt & Girls
 Haynes Lechman K.
 Stutz & Bingham
 Joe Termini
 Earl Lindsay Rev.
 Anderson & Evi

OKLAHOMA CITY
Orpheum
 1st half (2-4)
 Barlow & Drule
 Wright & Dietrich
 Ideal

2d half (5-8)
 Hong Kong Follies
 Bill Utah
 Diehl Sla & McD.
 Hope Vernon
 Zernain Farrar Co.

SAN ANTONIO
Majestic (2)
 Fitch's Minstrels

TULSA, OKLA.
Orpheum
 1st half (2-4)
 Hong Kong Follies
 Diehl Sla & McD.
 Bill Utah
 Hope Vernon
 Zernain Farrar Co.

MINNEAPOLIS
7th St. (25)
 Meyers & Nolan
 Williams Midgate
 Van de Velde Tr.
 Nelson Catland
 Trianon Rev.
 Clark & Donnelly
 (1)

Maur. Samuels Co.
 Swift & Gibson
 Trill 3
 2 Daveys
 Lloyd & Brice
 Col. Jack George
 Boyd & King

ROCKFORD, ILL.
Palace
 2d half (28-31)

WESTERN VAUDEVILLE
CHICAGO
American
 2d half (28-31)
 Ned Haverly
 (three to fill)

1st half (1-3)
 Ronita Co.
 Wright Douglas &
 K.

Howard 2
 (one to fill)

2d half (4-7)
 Norman & Lance
 Reo Norvo
 (two to fill)

Englewood
 2d half (28-31)
 E. & N. Murray
 (two to fill)

1st half (1-4)
 Ned Haverly
 Reo Norvo
 (one to fill)

2d half (4-7)
 Howard 2
 Ronita Co.

CHICAGO, ILL.
Pantages
 Dancing Franks
 Ted Lyle
 Dainty Marie
 Welsh & Norton
 Felovis

V'COUVER, B. C.
Pantages (1)
 4 Clovery Girls
 Winfield & Jean
 Cosmopolitan Rev
 Davey Jamieson
 Happy Harrison Clr

BEL'HAM, WASH.
Pantages (1-2)
 (Same Bill plays
 Everett)

TACOMA, WASH.
Pantages (1)
 Van Horn & Inez
 Jimmy Reynolds
 Spanish Follies
 Henry Regal Co
 LaVeon & Cross

PORTLAND, ORE.
Pantages (1)
 Elison & Majorie
 Warner & Corbett
 Parison 3
 Robert Reilly Co
 Exposition 4
 Armand & Perez

SAN FRANCISCO
Pantages
 Casson Bros & M
 Jack DeSylvia Rev
 Mack & Stanton
 Heras & Wallace
 (One to fill)

LOS ANGELES
Pantages (1)
 The Ralstons
 Hall & Wilbur
 Mitze & Dancers
 Lane & Harper
 3 Whirlwinds

SAN DIEGO, CAL.
Pantages (1)
 Aussie & Czee
 Melva Sla

TOLEDO, O.
Pantages (1)
 Manning & Glass
 Mary Reilly
 McKim & Wallace
 Morley & Anger
 (One to fill)

INDIANAPOLIS
Pantages (1)
 Veta & Hurl Falls
 Emmet of Mara
 Jolly Juniors
 6 Panthes
 (One to fill)

CHICAGO

Alphabetical Routes

With this issue commences an alphabetical list of names contained in the Bills Next Week pages. This affords a double system of ascertaining routes; those on bills and through the alphabetical order the individual's engagement for the current or following week. Names alphabetically include those playing in picture, vaudeville or picture and vaudeville theatres.

Amac, Broadway, New York (26)
 Adler, Weil & H., Keith's, Boston (26)
 Arakis Japs, Palace, New York (26)
 Ayer & Wilson, Palace, Bridgeport (29-1)
 Ameta, Regent, New York (29-1); Albee, Brooklyn (2)
 Atherton, Lottie, Riverside, New York (26)
 Adams, Bobby, Strand, Norwich (29-1)
 Abby, Sis, 3, Albee, Brooklyn (3)
 Angel Brothers, Palace, Cleveland (26)
 Alexander Co., A. Earle, Philadelphia (26); Keith's, Syracuse (5-8)
 Adrift, Tilyou, Coney Island (29-1)
 All Wrong, Harris, Pittsburgh (26)
 Ann, W & M, Imperial, Montreal (29-1)
 Alexander, George C, Palace, Springfield, Mass. (29-1)
 Anderson & Pony, Poll, Worcester (29-1)
 Ash, Paul, Oriental, Chicago (25)
 Amasar, Vera, Senate, Chicago (25)
 Alaska 3, Capitol, Davenport (25)
 Allard, Jimmy, Palace, Rockford (1-3)
 Allen & Canfield, Palace, Chicago (25)
 Avery, Gilbert, Orpheum, Des Moines (29-31)
 Alton, Amelia, Orpheum, Milwaukee (25)
 Avel, Nick, Orpheum, Oakland (25)
 Abbott, Billy, Earle, Washington (1)
 Anderson, Judith, Keith's, Washington (25)
 Arthur & Peggy, Capitol, Windsor (1-3)
 Ash, Paul, Oriental, Chicago (25)
 Alaska 3, Capitol, Davenport (25)
 Amasar, Vera, Senate, Chicago (25)
 Alexander & Santos, Majestic, Houston, Tex. (2)
 Anderson & Evel, Majestic, New Orleans (2)
 Athlone, American, New York (2-4)
 Arnaut Bros, Metropolitan, Brooklyn (2)
 Alvin & Kenny, State, Buffalo (2)
 Angel & Fuller, State, Cleveland (2)
 Ambrose & Janet, Melba, Dallas (2)
 Austin & Delaney, Loew's, London, Can. (2-4)
 Anderson Sync Circus, Loew's, London, Can. (5-8)
 Apples, Yonge St, Toronto (2)
 Alis & Pullman, Fulton, Brooklyn (2-4); Orpheum, Brooklyn (5-8)
 Andrea & Rudac, Fox, Philadelphia (25)
 Alis Bd, Roscoe, Fulton, Brooklyn (2-4); Orpheum, Brooklyn (5-8)
 Ashley, Herbert, Co, Pantages, Hamilton, Can (31)
 Armand & Perez, Pantages, Portland, Ore (1)
 Aussie & Czec, Pantages, San Diego, Cal (1)

B

Brown, Eddy, Coliseum, New York (29-1)
 Bruch, Lucy, 81st Street, New York (26)
 Brown & Rogers, Hamilton, New York (29-1)
 Beck, E & M, 125th Street, New York (29-1)
 Blum 3, Keith's Boston (26)
 Ballentine, Lucille, N Brighton, Coney Island (26); Palace, New York (2)
 Bernard & Kellar, Keith's, Louisville (29-1); Palace, Cincinnati (2)
 Bann & Leonard, Empire, North Adams, Mass (29-1)
 Burt & Rosedale, Romona Park, Grand Rapids (29-1); 105th Street, Cleveland (2)
 Beauchamp 6, Keith's, Ottawa (29-1)
 Barber Simons, Keith's, Ottawa (29-1)
 Bekefi, Theo, Palace, Cleveland (26)
 Blythe, Betty, Palace, Cleveland (2)
 Bond & Leon, Regent, Paterson, N J (29-1)
 Bristol & Boll, Keith, Dayton (29-1)
 Barry, Holland, Earle, Philadelphia (26)
 By the Sea, Orpheum, Brooklyn (29-1)
 Burns & Bushill, Earle, Philadelphia (26)
 Brown, J E, Brighton, Coney Island (26)
 Brown Derby Orch, Columbia, Far Rockaway (29-1)
 Barber & Jackson, Hippodrome, Youngstown (29-1); Keith, Philadelphia (2)
 Buds & Blossoms, Davis, Pittsburgh (26)
 Baker & Gray, Proctor's Albany (29-1)
 Bernard & Marcelle, Colonial, Allentown, Pa (29-1)
 Berle, Milton, Colonial, Allentown, Pa (29-1)
 Briants, The, Globe, Atlantic City (26)
 Baker, Belle, Globe, Atlantic City (26)
 Bernard & Koller, Keith's, Louisville, Ky (29-1)
 Bach, Helen, LeRoy, Portsmouth, O (29-1)
 Blingham & Meyers, Imperial, Montreal (29-1)
 Bond, Raymond, Imperial, Montreal (29-1)
 Budd, Ruth, Gordon's Scollay Square, Boston (26)

Bollinger, Bob, Gordon's Washington Street, Boston (26)
 Burk & Durkin, Proctor's, Newark, N J (29-1)
 Becauers 6, Keith's, Syracuse (5-8)
 Bernard, Nita, Gaiety, Utica (29-1)
 Burns & West, Keith's, Toledo, O (29-1); Capitol, Windsor, Can (2-4)
 Bennett & Fletcher, Capitol, Trenton, N J (29-1)
 Brown Minstrels, Harding, Chicago (25)
 Bell & Coates, Metropolitan, Los Angeles (23)
 Bakaleinikoff, Bd, Million Dollar, Los Angeles (Indef)
 Budo, Prince Haddi, Branford, Newark, N J (24)
 Breskin, Sym, Metropolitan, Washington (31)
 Boyd & King, Majestic, Milwaukee (25)
 Berrens & Fifi, Riviera, Chicago (25)
 Bryson & Jones, Orpheum, Denver (25)
 Boyce & Della, Orpheum, Des Moines (28-31); Orpheum, Sioux City (1-3); Orpheum, St. Paul (4-7)
 Brice, Fanny, Orpheum, Los Angeles (25)
 Broadhurst, George, Orpheum, Milwaukee (25)
 Brooks & Ross, Orpheum, Minneapolis (25)
 Badd, Parker, Proctor's, Newark, N J (2)
 Bungalow Love, Olympia, New Bedford, Mass (29-1)
 Bowers, Walters, Earle, Washington (25)
 Banjoland, Grand Riviera, Detroit (1)
 Browne & Lavelle, Grand Riviera, Detroit (1)
 Beth Mayo, Palace, Indianapolis (28-31); LaSalle Gardens, Detroit (4-7)
 Bayes & Speck, Palace, Indianapolis (1-3)
 Brunettes, Cycling, Majestic, Milwaukee (2-5)
 Berrens & Fifi, Majestic, Little Rock, Ark. (2-4)
 Barlow & Drule, Orpheum, Oklahoma City (2-4)
 Betancourt & Girl, Majestic, New Orleans (2)
 Brooks & Powers, American, New York (2-4); Delancey St, New York (5-8)
 Bogart, J & F, American, New York (5-8)
 Blanks, 3, Yonge St, Toronto (2)
 Baskette, Delancey St, New York (2-4)
 Baker & Gray, Greeley Sq, New York (2-4)
 Bronson & Gordon, National, New York (2-4); Gates, Brooklyn (5-8)
 Barnett & Thomas, National, New York (5-8)
 Berlin vs. Lutz, Victoria (2-4); Gates, Brooklyn (5-8)
 Barbarina & Dog, Loew's, London, Can. (5-8)
 Breminos, Loew's, Memphis (2)
 Bohn & Bohn, Crescent, New Orleans (2)
 Boardman & Rowland, Yonge St, Toronto (2)
 Beasley 2, Loew's, Washington, D. C. (2)
 Broadway Whirl, Willard, Woodhaven (5-8)
 Brown & Sedano, Colony, New York (24)
 Brennan, Morrey, Adams, Detroit (25)
 Braun, Maurice, Stanley, Philadelphia (25)
 Brown, Tom, Minstrels, Harding, Chicago (25)
 Bernard de Pace, Strand, Brooklyn (25)
 Bailey & Barnum, Grand Central, St Louis (24)
 Blue Slickers, Rialto, Joliet, Ill. (29-31)
 Burnam, Strand, Niagara Falls, N Y (1)
 Breakaway Barlowes, Regent, Detroit, Mich (1)
 Barrett & Cunneen, Pantages, Salt Lake City (1)

C

Clark & Donnelly, 7th St, Minneapolis (25); Orpheum, St Paul (1-3)
 Cunningham & Bennett, Orpheum, St Paul (1-3); Palace, Rockford, Ill (4-7)
 Clark, Hughie, Diversey, Chicago (25)
 Cady, J, Orpheum, Des Moines (28-31); Columbia, Davenport, Ia (1-3)
 Carroll, Harry, Hill Street, Los Angeles (25)
 Chaney & Fox, Orpheum, Los Angeles (25)
 Codee, Ann, Orpheum, Oakland, Cal (25)
 Currier & McWilliams, Orpheum, St Paul (1-3)
 Chatterton, Ruth, Orpheum, San Francisco (25)
 Catland, Nelson, 7th Street, Minneapolis (25); Orpheum, Des Moines (1-3); Orpheum, Sioux City (4-7)
 Craddock & Shadney, Mystic, Malden, Mass (29-1)
 Carroll, F, Colonial, Newport, R I (29-1)
 Chandler, Anna, Earle, Washington (1)

Casey & Warren, Keith's, Washington (1)
 Chicago Cadets, Grand Riviera, Detroit (25)
 Cast, F, Grand Riviera, Detroit (25)
 Cook & Oatman, Grand Riviera, Detroit (1)
 Courting Days, La Salle Gardens, Detroit (1-3); Capitol, Windsor, Can (4-7)
 Conrad, Eddie, Colonial, Lancaster, Pa (29-1)
 Clark, Wilfred, Keith's, Portland, Me (26)
 Clark, Ruth, Temple, Detroit (26)
 Cronin & Hart, Keith's, Louisville, Ky (5-8)
 Clifford, Jack, Proctor's, Schenectady, N Y (29-1); Palace, N Y (2)
 Country Club Girls, Capitol, Shumokin (20-1)
 Colonial 6, Boston, Boston (26)
 Carr, Eddie, Proctor's, Newark, N J (29-1)
 Creedon & Davis, Boston, Boston (26)
 Cameron & Cameron, Scollay Sq, Boston (26)
 Carlton & Bellew, Scollay Sq, Boston (26)
 Crawford & Norwood, Poll, Wilkes-Barre (29-1)
 Cook's Tour, Poll, Wilkes-Barre, Pa. (29-1)
 Clasper, Edith, Keith's Syracuse (29-1)
 Coyne & French, Keith's Syracuse (2-4)
 Clark & O'Neill, Palace, Cincinnati (26)
 Carlo, Vincent, Capitol, Trenton, N J (29-1)
 Craven, Auriole, McVicker's, Chicago (25)
 Carroll, Elsie, Senate, Chicago (25)
 Chilton & Thomas, State, Detroit (25)
 California Nighthawks, Circle, Indianapolis (25)
 Canisino, Juanita, Plaza, Waterloo (25)
 Cahill & Wells, Keith, Louisville, Ky (29-1); Majestic, Chicago (2)
 Coleman, Claudia, Broadway, New York (26)
 Curtin & Wilson, 125th St, New York (29-1)
 Cole, Judson, Palace, New York (26)
 Classic Revue, State, New Brunswick, N J (29-1)
 Canisino, D & M, Palace, New Haven (29-1)
 Cuby & Smith, Riverside, N Y (26)
 Cronin & Garcia, Strand, Norwich, Ct (29-1)
 Cole, Snyder, 105th St, Cleveland (26)
 Collins & Madeline, Palace, Cleveland (24)
 Carino, Adalia, Keith's, Philadelphia (2)
 College Widows 3, Palace, Lockport, N Y (29-1)
 Collins & Seeley, Temple, Detroit (2)
 Carr, Eddie, Keith, Philadelphia (2)
 Campbell, Craig, Keith, Philadelphia (2)
 Chase & Collins, Romano Park, Grand Rapids (29-1)
 Caruso Isle, Proctor's, Albany, (29-1)
 Coogan & Casey, Globe, Atlantic City (26)
 Carpenter, Jean, Orpheum, Huntington, W Va (29-1)
 Chadwick, Ida May, Keith's, Boston (26)
 Clark, Eddie, Oxford, Plainfield, N J (29-1)
 Charleston Girls, 5, Capitol, Chicago (25)
 California Nighthawks, Circle, Indianapolis (25)
 Canisino, Juanita, Rev, Plaza, Waterloo (25)
 Craven, Auriole, McVickers, Chicago (25)
 Carroll, Elsie, Senate, Chicago (25)
 Chevalier Bros, Majestic, Birmingham, Ala (2)
 Carney & Jean, Majestic, Birmingham, Ala (2)
 C R 4, American, New York (2-4); Boulevard, New York (5-8)
 Corinne & Himber, Majestic, Dallas, Tex. (2-4)
 Coleman, Harry Co, Avenue B, New York (2-4); Fulton, Brooklyn (5-8)
 Casting Campbells, Loew's, Palisades, N. J. (2)
 Chandon 3, Orpheum, Brooklyn (2-4); Willard, Woodhaven (5-8)
 Curtis, Julia, State, New York (2)
 Colonial 6, Palace, Brooklyn (2-4)
 Carson & Kane Rev, Rialto, Chicago (2)
 Coulter & Rose, Loew's, Atlanta (2)
 Cardiff & Wales, Bijou, Birmingham, Ala (2)
 Crosby, Hazel Co, State, Buffalo (2)
 Cooper & Berman, Melba, Dallas (2)
 Crouch, Cay Co, Melba, Dallas (2)
 Collins & Peterson, State, Newark, N. J. (2)
 Carl & Inez, Fay's, Philadelphia (25)
 Carey, Ellsworth & M, Fay's, Providence (25)
 Cass, Maurice, Rialto, New York (25)
 Collins Co, Billy, Fay's, Providence (25)
 Chilton & Thomas, State, Detroit (25)
 Clequot Eskimos, Strand, Brooklyn (25)
 Cervenko Orch, Des Moines, Des Moines (25)
 Carmen, Billy, Strand, Niagara Falls, N Y (1)
 Charles, Douglas, Regent, Detroit, Mich (1)
 Casting Stars, Pantages, Memphis, Tenn (1)
 Cloverly Girls 4, Pantages, Vancouver, B C (1)
 Cosmopolitan Rev, Pantages, Vancouver, B C (1)
 Carson Bros & M, Pantages, San Francisco (1)

Camille, 3, Pantages, Kansas City, Mo (1)
 Chappelle & Stinnetta, Pantages, Kansas City, Mo (1)
 D
 Dance Dreams, Capitol, Des Moines, Ia (25)
 Dance of Joy Rev, Missouri, St Louis (24)
 Donner, Ted, Loew's State, Los Angeles (23)
 Davis & McCoy, Majestic, Chicago (1)
 Dance Tours, Majestic, Milwaukee (1)
 DeVelto Van Tr, Orpheum, St Paul (28-31)
 Derrickson & Brown, Palace, South Bend, Ind (28-31)
 Dance Flashes, State-Lake, Chicago (25); Palace, So Bend, Ind (1-3)
 Demarest & Collette, State-Lake, Chicago (25)
 Dare, Danny, Orpheum, Minneapolis (25); Columbia, Davenport, Ia (4-7)
 Dooley, Joe, Orpheum, Los Angeles (25)
 De Sarto, Pablo, Orpheum, Milwaukee (25)
 Davis & Darnell, Orpheum, Milwaukee (25)
 Del Ort, Golden Gate, San Francisco (25)
 Dobson, F, Golden Gate, San Francisco (25)
 Dean, Jerry, Brockton, Brockton, Mass (29-1)
 Del Credo & Arlington, Brockton, Brockton, Mass (29-1)
 Donnelly, Jack, Olympia, New Bedford, Mass (29-1)
 De Onzo, Thelma, Olympia, New Bedford, Mass (29-1)
 Daniels & Walters, Palace, Indianapolis (1-3)
 Deaton, Capitol, Windsor, Can (4-7)
 Dillon & Parker, Keith's, Boston (2)
 Deiler, Joe, Palace, New Haven (29-1)
 Dwyer & Lee, Capitol, New London (29-1)
 Delf, Harry, Riverside, New York (26)
 Donohue & LaSalle, Albee, Brooklyn (26)
 Dreamland, Orpheum, Brooklyn (29-1)
 Day & Maxine, Orpheum, Brooklyn (29-1)
 Dooley Co, Keith's, Philadelphia (26)
 Deno, Rochell & D, Keith's, Elizabeth, N J (29-1)
 Doyle & McDonald, Davis, Pittsburgh (26)
 Delroy & Lawrence, State, Jersey City (29-1)
 Deagan, Arthur, State, Jersey City (29-1)
 Daly Bros, Keith's, Pittsfield, Mass (29-1)
 Demarest & Doll, Keith's, Atlantic City (26)
 Diaz Sis, Oxford, Plainfield, N J (29-1)
 Daley, Pat, Imperial, Montreal (29-1)
 Devere, John, Proctor's, Schenectady, N Y (29-1)
 Darcy, Joe, Keith's, Wildwood, N J (29-1)
 Dale & Delane, Poll, Worcester, Mass (29-1)
 Downey, James, Capitol, Chicago (25)
 Dawn & Lawton, Proctor's, Yonkers, N Y (29-1)
 Delano, Dell, Chicago, Chicago (25)
 D'Amore, Franklyn, Chicago, Chicago (25)
 Denno, Scanlon, Majestic, Dallas, Tex (2)
 Dennis, Eddie, Majestic, Little Rock, Ark (2-4)
 Debell & Vine, Orpheum, Oklahoma City (2-4)
 Diehl Sis & McD, Orpheum, Tulsa, Okla (2-4); Oklahoma City (5-8)
 Donahue & La Salle, Orpheum, Tulsa, Okla (5-8)
 Dixie 4, Avenue B, New York (5-8)
 Danis, Mary, Victoria, Brooklyn (2-4); Delancey St, New York (5-8)
 De Car, Claude Co, Greeley Sq, New York (2-4); Fulton, Brooklyn (5-8)
 Darrell, Emily, Orpheum, Brooklyn (2-4); Victoria, Brooklyn (5-8)
 DuVal & Symonds, Palace, Brooklyn (2-4)
 Dallas 3, Rialto, Chicago (2)
 DeFord 3, Melba, Dallas (2)
 Dolan & Gale, Metropolitan, Boston (25)
 Deonzo Co, Thelma, Fay's, Providence (25)
 Dav, Emily, Stanley, Philadelphia (25)
 Downey, James, Capitol, Chicago (25)
 Dell, Delano, Chicago, Chicago (25)
 D'Amore, Franklyn, Chicago, Chicago (25)
 Delphinous, Musical, Bijou, Decatur, Ill (29-31)
 Dealy Sis, Strand, Niagara Falls, N Y (1)
 Danubes 3, Strand, Niagara Falls, N Y (1)
 DuVilly Gaby Co, Miles, Detroit, Mich (1)
 Dancing Some, Pantages, Memphis, Tenn (1)
 Dancing Franks, Pantages, Chicago (1)
 Dainty Marie, Pantages, Chicago (1)
 DeSylvia, Jack, Pantages, San Francisco (1)
 Dancing Dorans, Pantages, Kansas City, Mo (1)
 E
 Esmond & Grant, Keith's, Washington (25)
 Evelyn & Daisy, Broadway, New York (26)
 Empire 4, 125th St, New York (29-1)
 English Rocketts, Davis, Pittsburgh (26)
 Evel & Del, Palace, Cincinnati (26); Romona Park, Grand Rapids (2-8)

Eisler, Olga, Prospect, Brooklyn (29-1)
 Empire City 4, Harris, Pittsburgh (27); Romona Park, Grand Rapids (2-4)
 Eckert & Holland, Keith's, Portland, Me (26)
 El Cleve, Regent, Beaver Falls, Pa (29-1)
 Evans & Carter, LeRoy, Portsmouth, O (29-1)
 Emery Girls, Palace, Waterbury (29-1)
 Evans, E, Gordon's Washington St, Boston (26)
 Englin, Maureen, Capitol, Trenton, N J (29-1)
 Eiting, Ruth, Oriental, Chicago (25)
 Egan, B, Palace, South Bend (1-3)
 Eral & Elsa, Orpheum, Denver (25)
 Evers, Frank, Majestic, Milwaukee (1)
 Emerson & Baldwin Orpheum, Los Angeles (25)
 Emmett, Eugene, Federal, Salem, Mass (29-1)
 East & Dumke, Majestic, Houston, Tex (2)
 Evans & Pearl, American, New York (2-4)
 Earl & Baskette, Willard, Woodhaven (5-8)
 Eillyn, Glenn, Rialto, New York (25)
 Eclar, 3, & W, Fays, Philadelphia (25)
 Eitting, Ruth, Oriental, Chicago (25)
 Emperors of Song, Regent, Detroit, Mich (1)
 Eileen & Marjorie, Pantages, Portland, Ore (1)
 Exposition 4, Pantages, Portland, Ore (1)
 F
 Flemings, The, Orpheum, Oakland, Cal (25)
 Fashionette, Bowdoin, Boston (24)
 Furman, Phil, LaSalle Garden, Detroit (29-1); Palace, Indianapolis (4-7)
 Fields, Billy, Capitol, Windsor, Can (28-31)
 Franklin & Royce, 51st St, New York (26)
 Ford & Cunningham, Keith's, Boston (26)
 Flirtations, Palace, Bridgeport (29-1); Riverside, New York (2)
 Fisher, John, Regent, New York (29-1)
 Fay, Elliot & K, Keith's, Louisville (29-1); Palace, Cincinnati (2)
 Footsteps, 105th St, Cleveland (26)
 Follies 4, Royal, New York (29-1)
 Fox, Harry, Albee, Brooklyn (26)
 Farnell & Florence, Keith's, Philadelphia (26)
 Foley & LaTour, Columbia, Far Rockaway (29-1)
 Fay, Frank, Globe, Atlantic City (2)
 Fantino Sis, Colonial, Lancaster, Pa (29-1)
 Flaherty & Stoning, Hippodrome, Baltimore (26)
 Ford & Price, Poll, Wilkes-Barre, Pa (29-1)
 Foster & Peggy, Chicago, Chicago (25)
 Forbes 4, Capitol, Chicago (25)
 Five Charleston Girls, Capitol, Chicago (25)
 Five Maxellos, Capitol, Chicago (25)
 Fair Nancy, Capitol, Davenport, Ia (25)
 Five Bracks, Mainstreet, Kansas City (25); Orpheum, Sioux City (1-3); Orpheum, St Paul (4-7)
 Four Thespians, Majestic, Milwaukee (25)
 Farrar, Zermain Co, Orpheum, Tulsa, Okla (2-4); Orpheum, Oklahoma City (5-8)
 Fitch Minstrels, Majestic, San Antonio, Tex (2)
 Flanders & Butler, Orpheum, Tulsa, Okla (5-8)
 Fleeson & Mary Jane, Metropolitan, Brooklyn (2)
 Ford & Price, Avenue B, New York (2-4)
 Frabell, C & T, Boulevard, New York (2-4)
 First, Julius Co, Delancey St, New York (2-4); National, New York (5-8)
 Frabell, C & E, Delancey St, New York (5-8)
 Fiske & Lloyd, Fulton, Brooklyn (2-4)
 Fehl, Walter Co, Fulton, Brooklyn (5-8)
 Fisher, Muriel, Bijou, Birmingham (2)
 Furman & Evans, Orpheum, Boston (2)
 France & La Pel, State, Cleveland (2)
 Francis, Ross & Du Ross, State, Cleveland (2)
 Forbes 4, Capitol, Chicago (25)
 Foster & Peggy, Chicago, Chicago (25)
 Fair, Nancy & Co, Capitol, Davenport (25)
 Foster & Semon, Fay's, Philadelphia (25)
 Flagg, L A, Majestic, Dubuque, Ia (25)
 Felovis, Pantages, Chicago (1)
 Fein & Tennyson, Pantages, Vancouver, B C (1)
 Follies DeLuxe, Pantages, Bellingham, Wash (21-1); Pantages, Everett (2-3)

G

Givot, Geo, Senate, Chicago (25)
 Graham, Danny, Stratford, Chicago (25)
 Griffan, Edith, Metropolitan, Los Angeles (23)
 Guterson, Sym, Rialto, Washington (25)
 Ghanville, Ruth, Capitol, Winnipeg (25)
 Gardner, Grant, Majestic, Chicago (25)
 George, Jack, 7th St, Minneapolis (1)
 Gordon, Paul, Riviera, Chicago (25)
 Gould, Venita, Orpheum, Denver (25)

- Gordon Dogs, Orpheum, Minneapolis (25)
 Gilbert & Avery, Orpheum, Sioux City (1-3)
 Goldie, Jack, Palace, Ft Wayne, Ind (1-3)
 Green, Gladys, 58th St, New York (29-1)
 Grace & Turner, Franklin, New York (29-1)
 Gordon & Rice, Franklin, New York (29-1)
 Gress, C & E, Hamilton, New York (29-1)
 Gypsy, Idyll, 125th St, New York (29-1)
 Gosler & Lushy, Capitol, New London, Ct (29-1)
 Glason, Billy, Avon, Poughkeepsie (29-1); Riverside, New York (2)
 Gilfoyle & Lang, Albee, Brooklyn (26)
 Glen, Gene, Keith's, Dayton (29-1); Hippodrome, Youngstown (2-4)
 Glion, Momi, Keith's, Elizabeth, N. J. (29-1)
 Goshire & Miller, Keith's, Elizabeth, N. J. (29-1)
 Gaffney & Walton, Rialto, Glen Falls, N. Y. (29-1)
 Gaye, H. Ramona Park, Grand Rapids (29-1)
 Gypsy Camp, Harris, Pittsburgh (26)
 Glitaro, Colonial, Allentown, Pa (29-1)
 Gibney, Hanlon, Sheridan Sq, Pittsburgh (26)
 Gray & Eldridge, Keith's, Pittsfield, Mass (26)
 George, Bob, Imperial, Montreal (29-1); Keith's, Syracuse (5-8)
 Genaro, Glris, Capitol, Shamokin, Pa (29-1)
 Gallin, Stanley, Poli, Worcester, Mass (29-1)
 Griffin, John, McVicker's, Chicago (25)
 Gerber, Galeties, Willard, Woodhaven, L I (2-4); American, New York (5-8)
 Gormley & Caffrey, Delancey St, New York (2-4); Greeley Sq, New York (5-8)
 Going Straight, Delancey St, New York (2-4); Palace, Brooklyn (5-8)
 Gary & Baldi, Lincoln Sq, New York (5-8)
 Golem, Al, Orpheum, Brooklyn (5-8)
 Gloom, Louise, Co, Rialto, Chicago (2)
 Guerard, Roland, Capitol, New York (25)
 Glatville, Ruth, Capitol, Winnipeg (25)
 Griffin, John, McVickers, Chicago (25)
 Graham, Danny, Stratford, Chicago (25)
 Givot, George, Senate, Chicago (25)
 Gordon, Burt, Pantages, Memphis, Tenn (1)
 Gribbon, Harry, Pantages, Kansas City, Mo (1)
 Glidea, Jimmy, Pantages, Kansas City, Mo (1)
H
 Hall, Al K, Coliseum, New York (29-1)
 Hashi & Osei, Fordham, New York (29-1)
 Huber, Fisle, State, New Brunswick, N. J. (29-1)
 Hamilton & Green, State, New Brunswick, N. J. (29-1)
 Hayakawa, Sessue, Palace, New York (26)
 Harris, Marion, Palace, New York (26)
 Havel, A & M, Palace, New York (26)
 Hill & Margie, Poli, Bridgeport (29-1)
 Hanneford, Geo, Hippodrome, Youngstown (29-1); Palace, Cincinnati (2)
 Hughes Co, Keith's, Toledo, O (29-1); Riverside, New York (2)
 Hyman & Mann, Palace, Cleveland (26)
 Harvey, Emma, Earle, Philadelphia (26)
 Harris & Hooley, Temple, Detroit (26)
 Hall & Dexter, Keith's, Elizabeth, N. J. (29-1)
 Hughes & Glris, Majestic, Elmira, N. Y. (29-1)
 Hart & LeRoy, Davis, Pittsburgh (26)
 Healy, T & B, Keith's, Akron (26)
 Hicksville 4, Palace, Lockport, N. Y. (29-1)
 High Jinks, Avon, Poughkeepsie (29-1)
 Hughes, Frank, Proctor's, Mt Vernon, N. Y. (29-1)
 Hamilton, Dixie, Proctor's, Mt Vernon, N. Y. (29-1)
 Hufford, Nick, Poli, Scranton, Pa (29-1)
 Hillbloom, Maurie, Stratford, Chicago (25)
 Hyland Sis, Stratford, Chicago (25)
 Hoff, Charley, Boulevard, Los Angeles (28-31)
 Hinkel, Ted, Forum, Los Angeles (Indef)
 Haverly, Ned, American, Chicago (28-31); Englewood, Chicago (4-7)
 Hickey & Hart, Majestic, Milwaukee (25)
 Hawkins, Lew, Majestic, Milwaukee (1)
 Hines, Harry, Diversey, Chicago (25)
 Hanlon, Bert, Palace, Chicago (25)
 Harrington Sis, State-Lake, Chicago (25)
 Holmes, Harry, State-Lake, Chicago (25); Orpheum, St Paul (28-31)
 Howard, J. E, Columbia, Davenport, Ia (28-31)
 Hollingsworth & Crawford, Orpheum, Denver (25)
 Hollis Sis, Orpheum, Des Moines (28-31); Orpheum, St Paul (4-7)
- Heming, Violet, Orpheum, Minneapolis (25)
 Heckman Kiddies, Orpheum, Oakland, Cal (25)
 Hyson & Harris, Orpheum, Oakland, Cal (25)
 Harrington & Green, Orpheum, San Francisco (25)
 Heyns, The, Brockton, Brockton, Mass (29-1)
 Harworth Co, Earle, Washington (1)
 Hotel Willard Orch, Keith's, Washington (25)
 Handers & Mills, Keith's, Washington (25)
 Higgle, Will, Grand Riviera, Detroit (1)
 Harns & Claire, Palace, Indianapolis (1-3)
 Hunter, Frank, Majestic, Birmingham, Ala (2)
 Harmonia, Majestic, Ft Worth, Tex (29-1)
 Hollywood Revels, Majestic, Birmingham, Ala (2)
 Hayden, Harry, Co, Majestic, Houston, Tex (2)
 Haines, Nat C, Majestic, Little Rock, Ark (5-8)
 Hong Kong Folies, Orpheum, Tulsa, Okla (2-4); Orpheum, Oklahoma City (5-8)
 Hazel, Cotter, American, New York (2-4)
 Hilton & Chesleigh, Boulevard, New York (2-4)
 Herman Bros, 3, Gates, Brooklyn (2-4); Lincoln Sq, New York (5-8)
 Humby, J & A, National, New York (2-4); Orpheum, Brooklyn (5-8)
 Hori 2, Metropolitan, Brooklyn (2)
 Hayward & Cantor, Palace, Brooklyn (5-8)
 Hall, Sid, & Band, State, Cleveland (2)
 Henshaw, Bobby, Loew's, Montreal (2)
 Hilbloom, Maurie, Band, Stratford, Chicago
 Hasans, 6 Chicago, Chicago (25)
 Hamilton, Frank, Oriental, Chicago (25)
 Hyland Sis, Stratford, Chicago (25)
 Harvey, Morton, Bijou, Decatur, Ill (29-31)
 Hafter & Paul, Miles, Detroit, Mich (1)
 Hill, Finley, 3, Pantages, Memphis, Tenn (1)
 Harrison, Happy Cir, Pantages, Vancouver, B C (1)
 Hanson, P & P, Pantages, Bellingham, Wash (31-1); Pantages, Everett (2-3)
 Hill, Eddie, Pantages, Bellingham, Wash (31-1); Pantages, Everett (2-3)
 Heras & Wallace, Pantages, San Francisco (1)
 Hall & Wilbur, Pantages, Los Angeles (1)
 Holman, Harry, Pantages, Omaha, Neb (1)
I
 Ivy, Mile, State, Jersey City (29-1)
 Ivor & Silla, Keith's, Portland, Me (25)
 Irwin, Chas, Columbia, Davenport (28-31); Orpheum, Des Moines Ia (1-3)
 Irwin, Flo, Orpheum, Denver (25); Columbia, Davenport (1-3); Orpheum, Des Moines (4-7)
 English & Wilson, St Louis, St Louis (25)
 Ideal, Orpheum, Oklahoma City (2-4)
J
 Joyce, Jean, Proctor's, Newark (29-1)
 Johnson, Great, Keith's, Philadelphia (26)
 Joyner & Foster, Prospect, Brooklyn (29-1)
 Jackson Tr, Tillyou, Coney Island (29-1)
 Johnson & Baker, Davis, Pittsburgh (2)
 Janis, Ed, Ramona Pk, Grand Rapids (2-4); Keith's, Toledo (5-8)
 Jones & Rae, Harris, Pittsburgh (26)
 Janet of France, Capitol, Hartford (29-1)
 Jennie, Keith's, Atlantic City (26); Proctor's, Newark (2)
 Johnson & Johnson, Palace, Lockport, N. Y. (29-1)
 Ja on & Harrison, Regent, Beaver Falls, Pa (29-1)
 Jerome & Evelyn, Gordon's Scollay Sq, Boston (26)
 Judnich, Frank, Oriental, Chicago (25)
 Jenks & Ann, Diversey, Chicago (25)
 Jerome & Gray, Orpheum, San Francisco (25)
 Jason, Adele, Olympia, New Bedford, Mass (29-1)
 Jewells, Leonora, Federal, Salem, Mass (29-1)
 Jeffries & Sharkey, Earle, Washington (25)
 Joyce, Jack, Keith's, Washington (25)
 John & Glris, Palace, Indianapolis (28-31); La Salle Gardens, Detroit (4-7)
 Juentros Troupe, Palace, Ft Wayne Ind (1-3)
 Jewell, Morton Co, Majestic, Ft Worth, Tex (2)
 Just a Pal, Bijou, Birmingham (2)
 Janis, Jack & Co, State, Cleveland (2)
 Johnny's Car, Loew's, Montreal (2)
 Jerome & Ryan, State, Newark, N. J. (2)
 Judnich, Frank, Oriental, Chicago (25)
 Johnson, Baby Dot, Virginia, Champlain, Ill (29-31)
 Juanita & Cansino, Plaza, Waterloo, Ia (25)
 Joeftson, Johannes, Regent, Detroit, Mich (1)
- Jolly Juniors, Pantages, Indianapolis (1)
 Jordan CHZ, Pantages, Memphis, Tenn (1)
 Jamieson, Davey, Pantages, Vancouver, B C (1)
 Juggling McBanns, Pantages, Bellingham, Wash (31-1); Pantages, Everett (2-3)
 Jay Nellie, Pantages, Omaha, Neb (1)
 Jones, Frank P, Pantages, Kansas City, Mo (1)
K
 Karter's Komedians, Grand Riviera, Detroit (1)
 Kress, Rose, Capitol, Windsor, Can (28-31)
 Kinso & Beatty, Broadway, New York (26)
 Klein Bros, Franklin, New York (29-1)
 Kramer & Boyle, Palace, New York (26); New Brighton, Coney Island (2)
 Kono San, Regent, New York (29-1)
 Kidal & Sis, Capitol, New London (29-1)
 Kirkland, Paul, Riverside, New York (26)
 King, Bobby, Palace, Cincinnati (26); Keith's, Toledo (2-4); Ramona Pk, Grand Rapids (5-8)
 Kimball & Gorman, Earle, Philadelphia (26)
 Kraits & Lamont, Orpheum, Brooklyn (29-1)
 Keo Takl Yaki, New Brighton, Coney Island (26)
 Kennedy & Martin, Davis, Pittsburgh (26)
 Kemper & Bayard, Keith's, Atlantic City (26)
 Kharum, Keith's, Portland Me (26)
 Klutzing's Entertainers, Regent, Beaver Falls, Pa (29-1)
 Kavanaugh, Stan, Proctor's, Newark (29-1)
 Kaufman, S, Oriental, Chicago (25)
 Kahn, Art, Senate, Chicago (25)
 Klark & Jacobs, Rialto, Omaha, Neb (24)
 Kafka, Stanley & M, Majestic, Chicago (25)
 Knedland, Jack, Mystic, Malden, Mass (29-1)
 Keller & Leyland, Earle, Washington (1)
 Klark & Jacobs, Rialto, Omaha (25)
 Kaufman, Sam, Oriental, Chicago (25)
 Kahn, Art, Senate, Chicago (25)
 Klemova, Mile, Strand, New York (25)
 Kitamura Japs, Fulton, Brooklyn (2-4); American, New York (5-8)
 Kelson & O'Neill, Delancey St, New York (5-8)
 Keley, Julia, Gates, Brooklyn (2-4); Willard, Woodhaven (5-8)
 Kennedy, Jas, Co, Gates, Brooklyn (5-8)
 Kimball Orch, Empress, Salt Lake (26)
 Kay, Dolly, Pantages, San Diego, Cal (1)
L
 Levan, Putnam & B, Broadway, New York (26)
 Lee & Cranston, 58th St, New York (29-1)
 Lonesome Manor, 125th St, New York (29-1)
 Lillie, Carrie, 125th St, New York (29-1)
 Love, Millie, Poli's, Bridgeport (29-1)
 Lynch & May, Bellevue, Niagara Falls, N. Y. (29-1)
 Lone Star 4, Bellevue, Niagara Falls, N. Y. (29-1)
 LaVall & Sis, Riverside, New York (26); Keith's, Philadelphia (2)
 Lawler Sis, Empire, North Adams, Mass (29-1)
 Loyal, Sylvia, Riverside, New York (2)
 Lamont, H & L, Greenpoint, Brooklyn (29-1)
 Levy, Bert, Tillyou, Coney Island (29-1)
 Lewis & Ames, Majestic, Elmira, N. Y. (29-1)
 LaTour, Geo, Sheridan Sq, Pittsburgh (26)
 Light, Ben, Orpheum, Huntington, W Va (29-1)
 Leonore & Wilson, Keith's, Pittsburgh, Mass (29-1)
 Lape, Tom, Capitol, Lancaster, Pa (29-1)
 Lester, Noel, Imperial, Montreal (29-1)
 LeClair, John, Proctor's, Schenectady (29-1)
 Lee Myra, Poli's, Scranton, Pa (29-1)
 Laddie & Garden, Boston, Boston (26)
 LoVan & Davis, Poli's, Wilkes-Barre, Pa (29-1)
 Lind, Homer, La Salle Gardens, Detroit (28-31); Keith's, Syracuse (2-4)
 Latell, Alfred, Chicago, Chicago (25)
 Libonatti, Jess, Senate, Chicago (25)
 Leary, Ted, Stratford, Chicago (25)
 Lane & Travers, Bradford, Newark (24)
 Lang, Sunde, Majestic, Chicago (25); Columbia, Davenport (1-3); Orpheum, Des Moines (4-7)
 Lloyd & Brice, Majestic, Milwaukee (25); 7th St, Minneapolis (1)
 LeVere, Florrie, Diversey, Chicago (25)
 Lynn, Carr, Riviera, Chicago (25)
 Livingston, A & E, Columbia, Davenport (28-31)
 Lapan & Bastedo, Columbia, Davenport (4-7)
 Lester, Columbia, Davenport (4-7)
 LeGrohs, Orpheum, Los Angeles (25)
 LeMaire & Ralsfen, Orpheum, Los Angeles (26)
- Larimer & Hudson, Orpheum, Milwaukee (25)
 Long Tack Sam, Orpheum, Milwaukee (25)
 LaSalle, Bob, St Louis, St Louis (25)
 Ledova Orch, Orpheum, San Francisco (25)
 London, Paris, New York, Keith's, Washington (1)
 LeFleur & Fortia, Keith's, Washington (1)
 London, Louis, Grand Riviera, Detroit (25)
 Lavier, Jack, Palace, Indianapolis (28-31)
 Leary Ted, Stratford, Chicago (25)
 Latell, Alfred, Chicago, Chicago (25)
 Libonatti, Jess, Senate, Chicago (25)
 Lehman, Haynes, Majestic, New Orleans, La (2)
 Lindsay, Earl, Rev, Majestic, New Orleans, La (2)
 Les Gellis, Orpheum, Tulsa, Okla (5-8)
 Libby, Al Co, American, New York (5-8)
 Lawlor, Alice Co, American, New York (5-8)
 Lewis, Sid, Boulevard, New York (2-4); National, New York (5-8)
 Lancaster & Leeming, State, New York (2)
 Longfields, 3, Victoria, Brooklyn (5-8)
 Lumars, The, Orpheum, Boston (2)
 La Rein, Fred, Co, Loew's, Memphis (2)
 Liebert, Sam, Co, State, Newark (2)
 Little Jim, Yonge St, Toronto (3)
 Leo, Louis, Loew's, Washington, D C (2)
 Longfield, 3, Willard, Woodhaven, L I (2-4)
 Locust St, Fox, Philadelphia (25)
 La Rue, Grace, Aldine, Pittsburgh (25)
 Leary Ted, Stratford, Chicago (25)
 Loew's Co, Rialto, Joliet, Ill (29-31)
 Little Lipifax, Pantages, Hamilton, Can (31)
 Lawton, Miles, Detroit, Mich (1)
 Leslie, Ted, Pantages, Chicago (1)
 LaVeen & Cross, Pantages, Tacoma, Wash (1)
 Lane & Harper, Pantages, Los Angeles (1)
 Love Bungalow, Pantages, San Diego, Cal (1)
 LaDora & Beckman, Pantages, Salt Lake City (1)
 Lamy's 5, Pantages, Salt Lake City (1)
M
 Morgan, Gene, Boulevard, Los Angeles (28-31)
 Maryland Cole, Rialto, Washington (31)
 Murray, E & N, Englewood, Chicago (28-31)
 Kansas City (1)
 Meyers & Nolan, 7th St, Minn (25)
 Marr & Evans, Palace, South Bend, Ind (1-3); Palace, Rockford, Ill (4-7)
 MacKeller, Helen, Palace, Chicago (25)
 Maxine & Bobby, Riviera, Chicago (25)
 Marlin, Jack, Hill St, Los Angeles (25)
 McKee, Margaret, Golden Gate, San Francisco (25)
 Morton, Fred, Bowdin Sq, Boston (26)
 Mason, Harry L, New Brockton, Brockton, Mass (29-1)
 Morton & Meyers, Central Sq, Cambridge, Mass (29-1)
 Miller & Bradford, Mystic, Malden, Mass (29-1)
 Mall, Paul, Olympia, New Bedford, Mass (29-1)
 Morris, Will, Keith's, Washington (25)
 Miller & Mack, Keith's, Washington (25)
 Mosher, 3, Capitol, Windsor, Can (1-3)
 Moore, Geo, Capitol, Windsor, Can (4-7)
 Marlon & Ford, Majestic, Harrisburg, Pa (29-1)
 Mack & Manus, Palace, Ashtabula, O (29-1)
 Morton, Geo, Palace, Ashtabula, O (29-1)
 Marconi, J, Majestic, Harrisburg, Pa (29-1)
 Morruay & Murray, Capitol, Hartford, Conn (29-1)
 Matinee Idols, Capitol, Hartford, Conn (29-1)
 Mayon's Birds, Globe, Atlantic City (26)
 Moran, Jimmy, Co, Oxford, Plainfield, N. J. (29-1)
 Michon Bros, Palace, Lockport, N. Y. (29-1)
 Morgan & Sheldon, Palace, Lockport, N. Y. (29-1)
 Mower, Millicent, Keith's, Portland, Me (26)
 Mehan & Shannon, Hippodrome, Baltimore (26)
 Major Revue, Hippodrome, Baltimore (26)
 Masked Athlete, Avon, Poughkeepsie (29-1); Riverside, New York (2)
 Mayo & Bobbe, Proctor's, Mt Vernon, N. Y. (29-1)
 Moore & Freed, Lyric, Birmingham, Ala (26)
 Morris & Baldwin, Proctor's, Newark (29-1)
 Monroe & Grant, Palace, Waterbury, Conn (29-1)
 McCall Keller Co, Gordon's Scollay Sq, Boston (25)
 Mayo, Louise, Keith's, Syracuse, N. Y. (29-1)
 Moran & Warner, Poli's, Worcester (29-1)
 Mahon Scott Revue, Keith's, Toledo (5-8)
- Morton & Mayo, McVicker's, Chicago (25)
 Manuel, 58th St, New York (29-1)
 Melody 6, Fordham, New York (28-1)
 Mulroy McNece & R, Palace, New York (26)
 Meehan's Dogs, Keith's, Boston (26)
 Miller, Jean, Poli's, Bridgeport (29-1)
 Mayo & Lynn, Riverside, New York (26)
 McConnell, Lulu, Riverside, New York (26)
 May & Kilduff, Palace, Cincinnati (26)
 Mayon & Scott, Keith's, Dayton (29-1); Ramona Pk, Grand Rapids (2-4)
 Moore, Patti, Co, Albee, Brooklyn (26)
 Marston & Manley, Earle, Philadelphia (26)
 Mitchell, Dave, Greenpoint, Brooklyn (29-1)
 McLaughlin & Evans, Temple, Detroit (26); Davis, Pittsburgh (2)
 Martinet & Crow, Brighton, Coney Island (26)
 Malinda & Dade, Brighton, Coney Island (26); Keith's, Philadelphia (2)
 Moss & Frye, Keith's, Philadelphia (26)
 Morton, Lillian, Brighton, Coney Island (2)
 Mayhew, Stella, Keith's, Philadelphia (2)
 Meyers & Sterling, Rialto, Glens Falls, N. Y. (29-1)
 Mills & Shea, Ramona Pk, Grand Rapids (29-1)
 Maslova, Viasta, Capitol, New York (25)
 Melody Girls, 3, Colony, New York (24)
 Manley, Dave, Fox-Washington, Detroit (25)
 Murray Bros, Fox-Washington, Detroit (25)
 Morgan, Russ, State, Detroit (25)
 McDonald, Brian, Aldine, Pittsburgh (25)
 Manovitch, Jacques, Fox, Philadelphia (25)
 Mason, Tyler, Majestic, Dallas, Tex (2)
 Mariette's Marionettes, Majestic, Little Rock, Ark (5-8)
 Married Life, Loew's, Atlanta (2)
 Modern Rev, Boulevard, New York (2-4); Delancey St, New York (5-8)
 Max & Gang, Boulevard, New York (5-8); Victoria, Brooklyn (2-4)
 McDewitt, Kelly & Q, Orpheum, Brooklyn (5-8); Boulevard, New York (5-8)
 Marshall Rev, Lee, Lincoln Sq, New York (2-4); Boulevard, New York (5-8)
 Modern Rev, Delancey St, New York (5-8)
 Moretti, Helen, Greeley Sq, New York (2-4); Lincoln Sq, New York (5-8)
 Mayo & Mayo, Lincoln Sq, New York (2-4)
 Mason & Shaw, Lincoln Sq, New York (2-4)
 May & December, Victoria, Brooklyn (5-8); Gates, Brooklyn (2-4)
 Morati, C & C, Loew's, Atlanta (2)
 Milo, State, Buffalo (2)
 Movie Masque, Melba, Dallas (2)
 McMahon, J & C, Loew's, London, Can (2-4)
 Mays, Burt & F, Crescent, New Orleans (2)
 Mason & Cole, Crescent, New Orleans (2)
 Mardo & Wynn, State, Norfolk (2)
 Moore & Mitchell, State, Norfolk (2)
 Miller Girls Rev, State, Norfolk (2)
 Morton & Mayo, McVickers, Omaha (25)
 Maxellos 5, Capitol, Chicago (25)
 Masterpieces, State, Buffalo (2)
 Moss & Manning Sis, Empress, Salt Lake (26)
 Mitchell Bros, Capitol, Davenport (1)
 McQuarrie, Marie, Pantages, Hamilton, Can (31)
 Manning & Glass, Rivoli, Toledo, O (1)
 McCormick & Wallace, Rivoli, Toledo, O (1)
 Morley & Anger, Rivoli, Toledo, O (1)
 Marcell Sis, Pantages, Memphis, Tenn (1)
 Mack & Stanton, Pantages, San Francisco (1)
 Mitale & Dancers, Pantages, Los Angeles (1)
 Melia Sis, Pantages, San Diego, Cal (1)
 Mazette & Lewis, Pantages, San Diego, Cal (1)
 Melroy Sis, Pantages, Salt Lake City (1)
N
 Nile, Grace, State, New Brunswick, N. J. (29-1)
 Nevo & Knox, Albee, Brooklyn (26); Keith's, Philadelphia (2)
 Nevada, Lloyd, Temple, Detroit (26); Keith's, Syracuse (2-4)
 Napp, Shillett & D, Columbia, Far Rockaway (29-1)
 Norworth, Jack, Columbia, Far Rockaway (29-1)
 Nora Jane & K, Colonial, Allentown, Pa (29-1)
 Norworth, Ned, Harris, Pittsburgh (26)
 Nestor's Darling, Keith's, Toledo (29-1); Keith's, Louisville (5-8)
 Nicholas, Howard, Keith's, Syracuse (29-1)
 Norman & Lance, American, Chicago (4-7)
 Nicola Co, Orpheum, San Francisco (25)
 Norton, Jack, Majestic, Ft Worth, Tex (2)
 Norton & Brower, Orpheum, Boston (2)

Nilson, State, Buffalo (2)
 Night in Buenos Aires, Loew's, London, Can (2-4)
 Norton, Dixie & S, Palace, Brooklyn (2-4)
 Nesi, Caesar, Rialto, New York (25)
 Nelson, Dorothy, Fox-Washington, Detroit (25)
 Nazarro, Nat, Pantages, Omaha, Neb (1)
 O
 Osaka Boy, 58th St, New York (29-1)
 Oliver & Olsen, Keith's, Boston (26)
 Odiva & Seals, 105th St, Cleveland (2); Palace, South Bend (28-31)
 Orlova, Leda, Keith's, Ottawa, Can (29-1)
 Oxford 3, Keith's, Louisville (29-1); Keith's, Dayton (2-4)
 Opra, Withers, Earle, Philadelphia (26)
 Oliver & Crangle, Palace, Springfield, Mass (29-1)
 One Summer Day, Gaiety, Utica, N Y (29-1)
 O'Neil Sis, Oriental, Chicago (25)
 Olsen & Johnson, State Lake, Chicago (25)
 Olcott, Chas, Orpheum, San Francisco (25)
 O'Neil Sis, Oriental, Chicago (25)
 Ossie & Linko, Pantages, Toronto, Can (31)
 O'Mara Emmet, Pantages, Indianapolis (1)
 Olga & Mishka, Pantages, Bellingham, Wash (31-1); Pantages, Everett (31-1)
 O'Donnell & McKenn, Hoyt, Long Beach, Cal (1)
 P
 Perkins, Johnny, Oriental, Chicago (25)
 Prince, Eddie, Oriental, Chicago (25)
 Pace, Bernardo, Metropolitan, Washington (31)
 Frichard & Tatiam, Columbia, Davenport (1-3); Palace, South Bend (4-7)
 Piler & Douglas, State Lake, Chicago (25)
 Partl, Mitchell, Olympic, Lynn, Mass (29-1)
 Peters & Miller, Mystic, Malden, Mass (29-1)
 Purple Prince, Earle, Washington (25)
 Pearson Bros, Keith's, Washington (1)
 Palmer & Houston, Capitol, Willimantic, Conn (29-1)
 Pantheon Singers, Palace, Indianapolis (1-3); Palace, Fort Wayne, Ind (4-7)
 Pompadour Ballet, Broadway, New York (26); Keith's, Washington (2)
 Pike, Raymond Coliseum, New York (29-1)
 Papine, Lyle, Franklin, New York (29-1)
 Premier Revue, Proctor's, Newark (29-1)
 Padula, Margaret, Palace, New Haven (29-1)
 Phillips, Jean, Regent, New York (29-1)
 Patty Co, Keith's, Akron (29-1); 105th St, Cleveland (2)
 Pepino & Paul, Majestic, Butler, Pa (29-1)
 Patrice & Sullivan, Keith's, Ottawa (29-1)
 Price, Geo, New Brighton, Coney Island (26); Globe, Atlantic City (2)
 Patricola, Columbia, Far Rockaway (29-1)
 Ponyland Rev, Keith's, Plattsburgh (29-1)
 Perez & Marguerite, Keith's, Louisville (29-1)
 Pollack, R, Keith's, Louisville (29-1)
 Paris & Peru, LeRoy, Portsmouth, O (29-1)
 Parito, Lyric, Birmingham (26)
 Parisiennes, Lyric, Birmingham (26)
 Palermos' Dogs, Palace, Springfield, Mass (29-1)
 Pisano, General, Palace, Waterbury, Conn (29-1)
 Purl, Billy Co, Keith's, Syracuse (29-1)
 Parker, Bobby & P, Proctor's, Yonkers (29-1)
 Pirate Cruise, Capitol, Trenton (29-1)
 Paley Orch, Harding, Chicago (25)
 Perkins, Johnny, Oriental, Chicago (25)
 Prince, Eddie, Oriental, Chicago (25)
 Pepito, Majestic, Little Rock, Ark (2-4)
 Parisiennes, Majestic, Little Rock, Ark (2-4)
 Phillips, Evelyn, Delancey St, New York (2-4); Greeley Sq, New York (5-8)
 Pickford, The, National, New York (2-4)
 Pisano & Landauer, Palace, Brooklyn (5-8)
 Phillips, Eric 3, Loew's, Atlanta (2)
 Perfect Day, Orpheum, Boston (2)
 Peronne & Oliver, Loew's, Montreal (2)
 Pitter Patter Rev, Loew's, Montreal (2)
 Primrose 4, Loew's, Washington, D C (2)
 Prior, Allan, Strand, New York (25)
 Price, Lillian, Metropolitan, Boston (25)
 Penny, Reed & B, Fay's, Providence (25)
 Pashes 6, Pantages, Indianapolis (1)
 Potter & Gamble, Pantages, Bellingham, Wash (31-1); Pantages, Everett (31-1)
 Parisian 3, Pantages, Portland, Ore (1)
 Pantages Dancing Co, Pantages, Omaha, Neb (1)
 R
 Racine & Ray, 81st St, New York (26)

Ray & Akers, 81st St, New York (26)
 Rodero & Maley, 58th St, New York (29-1)
 Roth, Lillian, Keith's, Boston (26)
 Ramsey's Canaries, Palace, Bridgeport (29-1)
 Ryan, Dick, Capitol, New London (29-1)
 Rich, Joe, 105th St, Cleveland (26); Hippodrome, Youngstown (2-4)
 Rubini & Rosa, Ramona Pk, Grand Rapids (29-1); Albee, Bklyn (2)
 Rhyne & Reason, Albee, Bklyn (2)
 Rolling Their Own, Keith's, Toledo (29-1); Keith's, Dayton (2-4); Keith's, Louisville (5-8)
 Runaway 4, Earle, Philadelphia (26)
 Ross, P & E, Keith's, Philadelphia (26)
 Rock & Blossom, Majestic, Elmira (29-1)
 Reilly & Doran, Davis, Pittsburgh (26)
 Royal, Morris, Ramona Pk, Grand Rapids (29-1)
 Rollins Minstrels, Capitol, Hartford (29-1)
 Roberts & Velle, Globe, Atlantic City (26)
 Rita Boys, Sheridan Sq, Pittsburgh (26)
 Rialto, Mary, Keith's, Pittsfield, Mass (29-1)
 Ricardo, Irene, Globe, Atlantic City (2)
 Rivoli Caesar, Orpheum, Huntington, W Va (29-1)
 Rapp, Harry, Boston, Boston (26)
 Robey & Gould, Capitol, Shamokin, Pa (29-1)
 Rucker, Virginia, Boston, Boston (26)
 Reilly Kids, Palace, Waterbury, Conn (29-1)
 Ryan Sis, Keith's, Wildwood, N J (29-1)
 Robinson & Pierce, Gordon's Washington St, Boston (26)
 Ross & Hayes, Gaiety, Utica, N Y (29-1)
 Rickard & Gray, Proctor's, Yonkers (29-1)
 Ruby 3, Hippodrome, Youngstown (29-1)
 Ray, Phyllis, Oriental, Chicago (25)
 Rose, Flo, Senate, Chicago (25)
 Riley, Geo, State, Detroit (25)
 Reed & Duthier, Branford, Newark (24)
 Rosita, American, Chicago (28-31); Englewood, Chicago (4-7)
 Redfield, Katherine, Diversey, Chicago (25)
 Roberts Sis, Orpheum, St Paul (28-31); Orpheum, Des Moines (1-3); Columbia, Davenport (4-7)
 Rial, F & D, Orpheum, Des Moines (28-31); Orpheum, St Paul (1-3); Orpheum, Sioux City (4-7)
 Rich & Adair, Golden Gate, San Francisco (25)
 Rose & Dell, Central Sq, Cambridge, Mass (29-1)
 Roberts & Driscoll, Colonial, Newport, R I (29-1)
 Reaves & Wells, Federal, Salem, Mass (29-1)
 Russ, J & Marconi, Earle Washington (1)
 Rogers, Roy, Earle, Washington (1)
 Reckless, Frank, Keith's, Washington (25)
 Robettas & Deegan, Majestic, Houston, Tex (2)
 Reed & La Vere, Majestic, Houston, Tex (2)
 Ratke's Bears, Loew's, Palisades, N J (2)
 Rozellas, 2, Gates, Brooklyn (2-4); National, New York (5-8)
 Romaine 3, Orpheum, Brooklyn (2-4); Fulton, Brooklyn (5-8)
 Raymond & Caverly, Fulton, Brooklyn (5-8)
 Ross & Edwards, Rialto, Chicago (2)
 Ractor & Cooper, Orpheum, Boston (2)
 Redford & Wallace, State, Newark, N J (2)
 Rose & Moon Rev, Crescent, New Orleans (2)
 Rae, Phyllis, Oriental, Chicago (25)
 Rose, Flo, Senate, Chicago (25)
 Riley, George, State, Detroit (25)
 Rauth, Bayard, Capitol, New York (25)
 Reiser, Pavla, Capitol, New York (25)
 Rosenblatt, Cantor, Capitol, Montreal (25)
 Rodemich Bd, Grand Central, St Louis (24)
 Rubinoff, State, St Louis (24)
 Russian Singers, Hoyt, Long Beach, Cal (1)
 Rhapodians, Pantages, Toronto, Can (31)
 Rosenblatt, Cantor, Pantages, Toronto, Can (31)
 Raymond & Wilbert, Pantages, Hamilton, Can (31)
 Reilly, Mary, Rivoli, Toledo, O (1)
 Reynolds, Jimmy, Pantages, Tacoma, Wash (1)
 Regal, Henry, Pantages, Tacoma, Can (1)
 Reilly, Robert, Pantages, Portland, Ore (1)
 Ralston, The, Pantages, Los Angeles (1)
 S
 Shelve Adams Rev, Coliseum, New York (29-1)
 Schooler Girls, 81st St, New York (26)
 Singer Sis, Fordham, New York (29-1)
 Smith, Willie, Palace, New Haven (29-1)
 Singer Boys, Palace Bridgeport (29-1)
 Skelly, Hal, Palace, Chicago (25)
 Swift, Tom, Regent, New York (29-1)
 Sager & Midgley, Regent, New York (29-1)
 Speak Easy Rev, Poll's, Bridgeport (29-1)
 Shattuck & Ward, Palace, Cincinnati (2)
 Stanley & Atreem, Strand, Norwalk, Conn (29-1)

Suburban Nights, Keith's, Akron (29-1); 105th St, Cleveland (2)
 Sanderson Rev, 105th St, Cleveland (2)
 Shaw & Lee, Albee, Bklyn (26); Proctor's, Newark (2)
 Sully & Mack, Keith's, Ottawa (29-1)
 Sales, Chic, Palace, Cleveland (26)
 Sulta, Keith's, Dayton (29-1); Hippodrome, Youngstown (5-8)
 Smythe, Wm, Keith's, Dayton (29-1)
 Storey & James, Orpheum, Bklyn (29-1)
 Shone & Squires, Keith's, Philadelphia (26)
 Seed & Austin, New Brighton, Coney Island (2)
 Stanton & Dolores, Keith's, Philadelphia (26)
 Stanley & Birnes, New Brighton, Coney Island (2)
 Smilletta Sis, Keith's, Philadelphia (26)
 Servany Co, Keith's, Akron (29-1)
 Selbini & Albert, Majestic, Harrisburg (29-1)
 Schenck & Son, Globe, Atlantic City (26)
 Schaeffer & Elliott, Sheridan Sq, Pittsburgh (26)
 Swan & Koubas, Orpheum, Huntington, W Va (29-1)
 Santley & Sawyer, Rivera, Chicago (25); Globe, Atlantic City (2)
 Seebacks, The Keith's, Atlantic City (26)
 Sun Tong Lin Co, Keith's, Atlantic City (26)
 Shields, Frank, Hippodrome, Baltimore (26)
 Saxon, Pauline, Lyric, Birmingham (26)
 Shields & Delaney, Proctor's, Schenectady (29-1)
 Stamm, Orville, Proctor's, Newark (29-1)
 Sargent Lowe, State, Washington, Pa (29-1)
 Shaw & Sis, Gaiety, Utica (29-1)
 Sully, Wm, Hippodrome, Youngstown (29-1)
 Seabury & Irving, Hippodrome, Youngstown (5-8)
 Short Boys, Capitol, Chicago (25)
 Swengler, Jamies, Capitol, Chicago (25)
 Six Hassans, Chicago, Chicago (25)
 School's Out Oriental, Chicago (25)
 Swift & Gibson, Majestic, Chicago (25); 7th St, Minneapolis (1)
 Samuels, Maurice, Majestic, Milwaukee (25); 7th St, Minneapolis (1)
 Stars of Tomorrow, Palace, So Bend (29-1)
 Seabury, Wm, Palace, Chicago (25)
 Stanley, Stan, State-Lake, Chicago (25)
 Sorratos Six, State-Lake, Chicago (25); Palace, Indianapolis (1-3)
 Snodgrass, Harry, Tower's, Chicago (25)
 Stars of Other Days, Columbia, Davenport (28-31)
 Silvers, Frank, Orpheum, Minneapolis (25)
 Siamese Twins, St Louis, St Louis (25)
 Sharples, Wally, Golden Gate, San Francisco (25)
 Smith & Bagley, Bowdoin, Boston (26)
 Spangler & Hull, Olympic, Lynn (29-1)
 Short, Al, & Boys, Capitol, Chicago (25)
 Swengler, James, Capitol, Chicago (25)
 Sun Flower Girl, Majestic, Birmingham (2)
 Stoddard Band, Majestic, Dallas, Tex (2)
 Saxon, Pauline, Majestic, Little Rock, Ark (5-8)
 Stutz & Bingham, Majestic, New Orleans, La (2)
 Senators, 3, Majestic, Fort Worth, Tex (2)
 Say & Mann, Boulevard, New York (2-4); National, New York (5-8)
 Shaw, Sandy, Orpheum, Brooklyn (2-4); Boulevard, New York (5-8)
 Saxton & Farrell, Greeley Square, New York (2-4); Orpheum (5-8)
 Secrets of 1926, State, New York (2)
 Sherman & Ryan, Metropolitan, Brooklyn (2)
 Sabini, F & T, Rialto, Chicago (2)
 Silvers, 3, Bijou, Birmingham (2)
 Skatelles, The, Loew's, Montreal (2)
 Strobel & Mertens, State, Norfolk, Va (2)
 Smith-Hart Co, State, Norfolk, Va (2)
 Speak E Z Rev, Loew's, Washington (2)
 St Jeanne, Val, Fay's, Philadelphia (25)
 Shaw, Leila, Fox-Washington, Detroit (25)
 Seashore Frolics, Rivoli, New York (24)
 Stylish Steppers, Fay's, Providence (25)
 Splitalny Bd, Allen, Cleveland (25)
 Stuart's Scotch Rev, Fox-Washington, Detroit (25)
 Stine, 3, Bijou, Decatur, Ill (29-31)
 Schlosser, Flo, Majestic, Dubuque, Ia (25)
 Stewart, Eddie, Plaza, Waterloo, Ia (25)
 Sinclair, Frank, Milk, Detroit, Mich (1)
 Spanish Follies, Pantages, Tacoma, Wash (1)
 Smith, Ben, Pantages, San Diego, Cal (1)
 Seeley, Florence, Hoyt, Long Beach, Cal (1)
 Stene, Sidney, Hoyt, Long Beach, Cal (1)
 Sidney, Jack, Pantages, Salt Lake City (1)
 Scrantons, The, Pantages, Omaha, Neb (1)
 T
 Tisen Paul, Hamilton, New York (2-1)

Templeton Bros, Palace, New York (26)
 Thornton, James, Palace, New York (26)
 Travers E & L, Palace, New Haven (29-1)
 Tepelli, Alice, Palace, New York (2)
 Towers & Darrell, Poll's, Bridgeport (29-1)
 Three Golfers, Palace, Cincinnati (26); Keith's, Louisville (2-4); Keith's, Dayton (5-8)
 Thompson & Kemp, Empire, North Adams, Mass (29-1)
 Thurston, Harry, Temple, Detroit (26); Palace, Cincinnati (2)
 Three Vagrants, 105th St, Cleveland (26)
 Traps, Keith's, Ocean City (29-1)
 Togo, Keith's, Ottawa (29-1)
 Two Blossoms, Keith's, Louisville (2-4); Keith's, Dayton (5-8)
 Taylor, A & H, Keith's, Philadelphia (26)
 Tramp, Tramp, Tramp, New Brighton, Coney Island (26); Globe, Atlantic City (2)
 Top & Bottom, Majestic, Elmira, N Y (29-1)
 3 Good Knights, Majestic, Harrisburg, Pa (29-1)
 Tempest & Dickinson, Harris, Pittsburgh (26)
 Tumbling Clowns, Capitol, Hartford (29-1)
 Tarrell & Kemp, Orpheum, Huntington, W Va (29-1)
 Tills & La Rue, Colonial, Lancaster, Pa (29-1)
 Three Mockennas, Proctor's, Newark (29-1)
 Tillyou & Rogers, Gordon's Washington St, Boston (26)
 Terry, Eleanor, State, Detroit (25)
 Triggs, J & J, State, Detroit (25)
 Thompson, Bobby, State, Los Angeles (23)
 Travato, Majestic, Chicago (25)
 Trianon Revue, 7th St, Minneapolis (25); Majestic, Chicago (1)
 Teelack & Deane, Columbia, Davenport, Ia (28-31); Majestic, Milwaukee (1)
 Trinnell Trio, 7th St, Minneapolis (1)
 Two Daveys, Orpheum, St Paul (28-31); 7th St, Minneapolis (1)
 Tilton, Corinne, Hill St, Los Angeles (25)
 Trado Duo, St Louis, St Louis (25)
 Texas 4, Orpheum, St Paul (28-31)
 Three Abbey Sis, Proctor's, Newark (2)
 Trix, Helen, Keith's, Washington (1)
 Two Sternards, La Salle Gardens, Detroit (1-3)
 Termini, Joe, Majestic, New Orleans (2)
 Torrence, Edna, Co, American, New York (2-4)
 Tillyou & Rogers, Victoria, Brooklyn (2-4); American, New York (5-8)
 Temple 4, Greeley Sq, New York (5-8); Willard, Woodhaven (2-4)
 Toki, Keo & Yoki, National, New York (2-4); Gates, Brooklyn (5-8)
 Tip Tops 6, State, New York (2)
 Tracey & Elwood, State, New York (2)
 Terry, Betty, Grand, Columbus (24)
 Texas Com 4, Madison, Detroit (25)
 Terry, Eleanor, State, Detroit (25)
 Talking to Moon, State, Detroit (25)
 Trigg, J & J, State, Detroit (25)
 U
 Utah, Bill, Mainstreet, Kansas City (25); Orpheum, Tulsa, Okla (2-4); Orpheum, Oklahoma City, Okla (58)
 Uls & Clark, Loew's, Memphis (2)
 Uyeno Japs, Hoyt, Long Beach, Cal (1)
 V
 Vernon, Hope, Orpheum, Tulsa, Okla (2-4); Orpheum, Oklahoma City, Okla (5-8)
 Vale & Gray, American, New York (5-8)
 Valli, Valeska, Loew's, Palisades, N J (2)
 Vivian, Ann Co, Lincoln Sq, New York (2-4); Gates, Brooklyn (5-8)
 Vaudeville, Ltd, Loew's, Memphis (2)
 Van Horn, B, Crescent, New Orleans (2)
 Variety, Capitol, New London (29-1)
 Valley, Jutta, Temple, Detroit (2)
 Verka, N & G, Hippodrome, Baltimore (26)
 Vale & Gray, Gordon's Washington St, Boston (26)
 Valerio, Don, Palace, Rockford, Ill (29-31)
 Valle & Zardo, Orpheum, Los Angeles (25)
 Volga Boatman Co, Earle, Washington (25)
 Victoria & Dupree, Grand Riviera, Detroit (25)
 Van Cello & Mary, Keith's, Boston (26)
 Vera, Post, Palace, Bridgeport (29-1)
 Vox & Walters, Pantages, Toronto, Can (31)
 Veronica & Hurl Falls, Pantages, Indianapolis (1)
 Van Horn & Inez, Pantages, Tacoma, Wash (1)
 W
 Wallace & May, 5th Ave, New York (29-1)
 White, Theima, 58th St, New York (29-1)
 Ward & Diamond, Franklin, New York (29-1)
 Walsh Sis, Keith's, Louisville (29-1); Palace, Cincinnati (2)
 Warren, Pauline, Empire, North Adams (29-1)
 Wells, Toby, Keith's, Dayton (29-1)
 Ware, Helen, Temple, Detroit (26)
 Webb's Entertainers, State-Lake, Chicago (25); Temple, Detroit (2)

Warren & O'Brien, Temple, Detroit (26)
 Winnie & Dolly, New Brighton, Coney Island (26); Globe, Atlantic City (2)
 Weston & Elaine, Tillyou, Coney Island (29-1)
 Wilbur & Glille, Rialto, Glens Falls, N Y (29-1)
 Weeping Willows, Majestic, Harrisburg (29-1)
 Waters, Dorothy, Feeley's, Hazleton, Pa (29-1)
 Ward & Hart, Keith's, Plattsburgh, N Y (29-1)
 Winton Bros, Keith's, Portland, Me (26)
 Willie Bros, Poll's, Scranton, Pa (29-1)
 Weston & Luckie, Boston, Boston (26)
 Wiser, Al, Palace, Waterbury 29-1)
 Walker, Buddy, Palace, Springfield, Mass (29-1)
 Waters, Jean, Poll's, Worcester, Mass (29-1)
 Winchell & Briscoe, Proctor's, Yonkers (29-1)
 Wheeler & Potter, Capitol, Trenton (29-1)
 Williams, Ralph, McVicker's, Chicago (25)
 Wells & Winthrop, Senate, Chicago (25)
 Watson, Milton, Upton, Chicago (25)
 Wright, Douglas, American, Chicago (1-3)
 Whirl of Lyric, Mainstreet, Kansas City (1)
 Weber, Bernard, Mainstreet, Kansas City (1)
 Williams' Midgets, 7th St, Minneapolis (25); Majestic, Milwaukee (1)
 Wilson, Chas, Palace, So Bend (29-31)
 Walters & Walters, Orpheum, Minneapolis (25)
 Waldron, Billy, Colonial, Newport, R I (29-1)
 Wilfred & May, Capitol, Willimantic, Conn (29-1)
 Ware, Wally, Capitol, Willimantic, Conn (29-1)
 Weston, Gates & K, La Salle Gardens, Detroit (1-3)
 Walter, F & O, Majestic, Birmingham, Ala (2)
 Wright & Dietrich, Orpheum, Oklahoma City, Okla (2-4)
 Wilson, Chas, Orpheum, Tulsa, Okla (5-8)
 Worths, The, Ave B, New York (2-4)
 Willis & McPharlan, Ave B, New York (5-8)
 Wong Nee, Willard, Woodhaven, L I (2-4); Greeley Sq, New York (5-8)
 Wright & Dale, Lincoln Sq, New York (5-8)
 Walzer Boys, Metropolitan, Brooklyn (2)
 Wilson & Kepple, Palace, Brooklyn (2-4)
 Watkin's Circus, Palace, Brooklyn (5-8)
 Worths, The, Palace, Brooklyn (5-8)
 Wilson, A & L, Bijou, Birmingham (2)
 White Kuhns, Loew's, London, Can (5-8)
 Wilton & Weber, Loew's, Memphis (2)
 Wells & Robbins, Yonge St, Toronto (2)
 Ward, Will Co, Loew's, Washington (2)
 Williams, Ralph, McVickers, Chicago (25)
 Watson, Milton, Uptown, Chicago (25)
 Wells & Winthrop, Senate, Chicago (25)
 White, Frances, Allen, Cleveland (25)
 Walsh, Read & W, Fay's, Philadelphia (25)
 Watson, Stuart, Des Moines, Des Moines (25)
 White & Claire, Pantages, Toronto, Can (31)
 Wingfield & Jean, Pantages, Hamilton, Can (31)
 Wylic, Ray, Regent, Detroit, Mich (1)
 Welsh & Norton, Pantages, Chicago (1)
 Warner & Corbett, Pantages, Portland, Ore (1)
 Whirlwinds, 3, Pantages, Los Angeles (1)
 Y
 Yoeling, Paul, Keith's, Boston (26)
 Youth & Beauty, Palace, Cincinnati (26)
 Yeoman, Geo, Empire, North Adams, Mass (29-1)
 Young, Margaret, Hippodrome, Youngstown (29-1); Davis, Pittsburgh (2)
 Yamanotto 2, Palace, So Bend, Ind (29-31)
 Youngers, The, Orpheum, San Francisco (25)
 Yoshi Co, Bowdoin, Boston (26)
 Yates & Carson, Loew's, Montreal (2)
 York, Helen, Rivoli, New York (24)
 Yale Collegians, Grand, Pittsburgh (26)
 Z
 Ziegler, The, Albee, Brooklyn (26)
 Zoeller, Mary, Davis, Pittsburgh (26)
 Zelaya, Orpheum, Denver (25); Majestic, Chicago (1)
 Zermaine & Farrar, Mainstreet, Kansas City (25)
 Zeppilli, Alice, Keith's, Washington (25)
 Zee, Al, Loew's, Atlanta (2)
 "Peaches," the new musical by Louis Simon, Bide Dudley and Al Von Tilzer scheduled to go into rehearsal last week was set back because of the heat wave. Lawrence Weber is sponsoring.

BILLS NEXT WEEK

(Continued from page 30)

1st half (1-3)
Courtney Days
West Gates & K.
2d half (4-7)
Jahn & B. Girls
Margo Beth Co.
(One to fill)
FT. WAYNE, IND.
Palace
1st half (1-3)
Jack Goude Rev.
Juniton Tr.
(Two to fill)
2d half (4-7)
Daves & Speck
Puncheon Sing
(Two to fill)
INDIANAPOLIS
Palace
2d half (28-31)
Jahn & B. Girls
Jack Taylor
Margo Beth Co.
(Two to fill)
ORPHEUM CIRCUIT
CHICAGO
Diversity (25)
Harry Hines
Jenks & Ann
Florie Le Vere
Katherine Redfield
Hughie Clark Co.
Palace (25)
William Seabury
Allen & Canfield
Pablo de Sarto
Amelia Allen Co.
Larimer & Hudson
Davis & Darnell
Long Tack Sam
Geo. Broadhurst
MINNEAPOLIS
Orpheum (25)
Gordon Dogs
Walters & Walters
F. Silvers Orch.
Dance Flashes
Harrington Sis
Pilsner & Douglas
Webb's Ent.
Demarest & Collette
Madine & Bobby
& Boratows
Harry Holmes
(1)
Texas 4
Herb Paye Co
Cath Redfield Co
Walter Wilson
(Others to fill)
Tower (35)
Florie La Vere
Katherine Redfield
Harry Snodgrass
DAYTON, OH.
Columbia
2d half (28-31)
Stars of Other Days
J. E. Howard Rev.
G. & E. Livingston
Charles Irwin
Twelack & Deane
1st half (1-3)
J. Cody & Bro.
Sandy Lange Co.
Flo Irwin Co.
Pritchard & Tatham
(One to fill)
2d half (4-7)
Lapan & Blastedo
Danny Dare Co.
Roberts Sisters
Lester
(One to fill)
DENVER
Orpheum (25)
Zelaya
Elsa Ernst Bl.
Bryson & Jones
Flo Irwin Co.
4 Karrys
Hawthornth &
Crawford
Venita Gould
DES MOINES
Orpheum
2d half (28-31)
F. & D. Rial
Gilbert Avery Rev.

81st St. (26)
Franklin & Royce
Lucy Bruch
Racine & Ray
Ray & Akers
D. Scholter Girls
5th Ave.
2d half (29-1)
Wallace & May
(Others to fill)
58th St.
2d half (29-1)
Osaka Boys
Manuel
Gladys Green
Rodero & Maley
Thelma White Co
Lee & Cranston
Fordham
2d half (29-1)
Hathi & Osh
Singer Sis
Melody 6
(Three to fill)
Franklin
2d half (29-1)
Grace M. Turner
Ward & Diamond
Lyle Rapine Co
Gordon & Rice
Klein Bros
(One to fill)
Hamilton
2d half (29-1)
C. & E. Gress
Brown & Rogers
Paul Tien Co
(Three to fill)
125th St.
2d half (29-1)
Lonesome Manor
Uppsy Idyll
Empire Com 4
Carrie Little
Curtin & Wilson
E. & M. Beck
Palace (26)
Muller McNece & R.
Judson Cole
Templeton Bros
James Thornton
Seasue Hayakawa
Marion Harris
A. & M. Havel
Kramer & Boyle
Tan Arakio Japs
(2)
Alice Tepell
Lucille Ballentine
Jack Clifford
(Others to fill)
Regent
2d half (29-1)
Kono San
Tom Swift
Sager Midgely Co
John I. Fisher
Jean Phillips Co
Riverside (26)
Lottie Atherton
Paul Kirkland
Mayo & Lynn
O'Connor & McKee
Cuby & Smith
Lulu McConnell Co
Harry Dell
H. LaVall Sis
(3)
Sylvia Loyal
Billy Gleson
Masked Athlete
Fred Hughes Co

Foley & LaTour
Jack Norworth Co
Patricia
Brown Derby Orch
(One to fill)
AKRON, O.
Keith's
2d half (29-1)
Patty Co
Rhys Morgan
Suburban Nights
Servany 2 & Pirties
T & B Healy
ALBANY, N. Y.
Proctor's
2d half (29-1)
DeWitt & Bow'n
Baker & Gray
Caruso Isle
(Two to fill)
ALLENTOWN, PA.
Colonial
2d half (29-1)
Gintaro
Hernandez & Marcell
Rhyme & Reason
Milton Berie
Nora Jane & K
ASHTABULA, O.
Palace
2d half (29-1)
Mack & Manus
Geo Morton
Homer Lind Rev
(Two to fill)
ATLANTIC CITY
Globe (26)
Schenck Four
Dotson
Robert & Velle
Coogan & Casey
Brianta
Belle Baker
Maynon Birds
2
Winnie & Dolly
Tramp Tramp Tr
Judson Cole
Frank Fay
Irene Ricardo
Georgie Price
Santley & Sawyer
(One to fill)
Keith's (26)
The Seabacks
Kemper & Bayard
Jeanie
Demarest & Doll
Sun Fong Lin Co
BALTIMORE
Hippodrome (26)
Frank Shields
Flaherty & Stoning
Meehan & Shannon
N. & O. Verga
Major Rev
BETTER FALLS, PA.
Regent
2d half (29-1)
Jason & Harrison
El Cleave
Klutings Ent
(Two to fill)
BIRMINGHAM, ALA.
Lyrie (26)
Sylvia Saxon
Papito
Moore & Freed
Parisienne
(One to fill)

BUTLER, PA.
Majestic
2d half (29-1)
Pepino & Paul
(Others to fill)
CAMBRIDGE
Central Sq.
2d half (29-1)
Norton & Meyers
Rose & Bell
(Three to fill)
CHARLTON, W. VA.
Kearse
2d half (29-1)
10 English Rockets
(Others to fill)
CINCINNATI, O.
Palace (26)
Courtney Days
Evel & Del
Bobby King
May & Kidult
Bernard & Kellar
Youth & Beauty
3 Golphers
Harry Thurston
Clark & O'Neil
Walsh Sis
Geo Hanneford Co
Fay Elliot K
Shattuck & Ward
CLEVELAND
108th St. (26)
Joe Rich Pals
2 Vagrants
Footstep
Cole & Snyder
(One to fill)
2
Patty Co
Marion & Ford
Juva Marconi Co
HARTFORD, CT.
Capitol
2d half (29-1)
Tumbling Clowns
Mimi Hollins
Janet of France
Murray & Murray
Matinee Idols
HAZELTON, PA.
Feley's
2d half (29-1)
Dorothy Waters
(Others to fill)
HUNTSVILLE, VA.
Orpheum
2d half (29-1)
Terrell & Kemp
Kouba Swan Rev
Jean Carpenter
Casar Rev
Sea Light Rev
JESSE CITY
State
2d half (29-1)
Delroy & Lawrence
Arthur Deagon
Mile Ivy Rev
(Three to fill)
LANCASTER, PA.
Colonial
2d half (29-1)
Fantino Sis Co
Tom Lane
Eddie Conrad Co
Tillis & LaRue Co
(Two to fill)

Jean Joyce
(Three to fill)
NEW HAVEN, CT.
Palace
2d half (29-1)
E. L. Travers
Willie Smith
Margit Padula
Joe Deller
Casino Dobbin & M
NEW LONDON, CT.
Capitol
2d half (29-1)
Kidal & Sis
Dick Ryan
Gusler & Luby
Dwyer & Lee
Variety 6
NEWPORT, R. I.
Colonial
2d half (29-1)
Bully Waldron Co.
F. Carroll Boys
Roberts & Driscoll
NIAGARA FALLS
Bellevue
2d half (29-1)
Anita Loria
Lynch & May
Lone Star 4
Miss Dumb Bell
(Two to fill)
N. ADAMS, MASS.
Empire
2d half (29-1)
Thompson & Kemp
Lawlor Sis
Geo Yoman & L
Bann & Leonard
Pauline Wania Rev
NORWICH, CT.
Strand
2d half (29-1)
Cronin & Garcia
Bobby Adams
Stanley & Ailee
(Two to fill)
OCEAN CITY, N. J.
Keith's
2d half (29-1)
Traps
Ray & Harrison
Fletcher Mann Co
(Two to fill)
OTTAWA, CAN.
Keith's
2d half (29-1)
6 Beaucoures
Sully & Mack
Harber Simms
Togo
Patrice & Sullivan
Leda Orlova
PATERSON, N. J.
Regent
2d half (29-1)
Bond & Leon
PHILADELPHIA
Earle (26)
Kimball & Gorman
Marion & Manley
A. Alexander Co
Emma Harvey
Withers Ory
Runaway 4
Holland Barry Co

Le Fleur & Portia
(Others to fill)
WASHINGTON, PA.
State
2d half (29-1)
Lowe Sargent Rev
(Others to fill)
WATERBURY, CT.
Palace
2d half (29-1)
Monroe & Grant
Emory Girls
Al Wiser Co
Rilly Kids
General Hsano Co
W.L.K.'S-BARK, PA.
Poli's
2d half (29-1)
Ford & Price
Levan & Doris
Crawford & Norw'd
Cooks Tour
(One to fill)
WILDWOOD, N. J.
Keith's
2d half (29-1)
Kokin & Galletti
Ryan Sis
Joe Durey
(Two to fill)
WILLIAMTIC, CT.
Capitol
2d half (29-1)
Palmer & Huston
(Three to fill)
Winifred & May
Wally Ware
Poli
2d half (29-1)
Stanley Gallini Co
Dale & Delane
Anderson & Pony
Moran & Warner
Jean Waters Co
YONKERS, N. Y.
Proctor's
2d half (29-1)
Dawn & Lawton
Winchill & Hilscoe
Parker Bobb & P
Rickard & Gray
(One to fill)
YOUNGSTOWN, O.
Hippodrome
2d half (29-1)
Ruby 3
Vnn Sully
Margaret Young
Harber & Jackson
George Hanneford
1st half (2-4)
Gene Greene
Joe Rich Pals
(Three to fill)
2d half (5-8)
Seabury & Irving
Sultan
(Three to fill)

HERMINE SHONE
INCORPORATED
BOOKING EVERYWHERE
Picture Houses — Productions
1560 BROADWAY, NEW YORK
Suite 906 Bryant 3995

Helen MacKellar
Hert Hanlon
Hal Skelly
Biviera (25)
Maxine & Bobby
Paul Gordon
Bantley & Sawyer
Carr Lynn
Borrens & Fifi
State-Lake (25)
Olson & Johnson
Stan Stanley
Dance Flashes
Harrington Sis
Pilsner & Douglas
Webb's Ent.
Demarest & Collette
Madine & Bobby
& Boratows
Harry Holmes
(1)
Texas 4
Herb Paye Co
Cath Redfield Co
Walter Wilson
(Others to fill)
Tower (35)
Florie La Vere
Katherine Redfield
Harry Snodgrass
DAYTON, OH.
Columbia
2d half (28-31)
Stars of Other Days
J. E. Howard Rev.
G. & E. Livingston
Charles Irwin
Twelack & Deane
1st half (1-3)
J. Cody & Bro.
Sandy Lange Co.
Flo Irwin Co.
Pritchard & Tatham
(One to fill)
2d half (4-7)
Lapan & Blastedo
Danny Dare Co.
Roberts Sisters
Lester
(One to fill)
DENVER
Orpheum (25)
Zelaya
Elsa Ernst Bl.
Bryson & Jones
Flo Irwin Co.
4 Karrys
Hawthornth &
Crawford
Venita Gould
DES MOINES
Orpheum
2d half (28-31)
F. & D. Rial
Gilbert Avery Rev.

2d half (29-1)
Lonesome Manor
Uppsy Idyll
Empire Com 4
Carrie Little
Curtin & Wilson
E. & M. Beck
Palace (26)
Muller McNece & R.
Judson Cole
Templeton Bros
James Thornton
Seasue Hayakawa
Marion Harris
A. & M. Havel
Kramer & Boyle
Tan Arakio Japs
(2)
Alice Tepell
Lucille Ballentine
Jack Clifford
(Others to fill)
Regent
2d half (29-1)
Kono San
Tom Swift
Sager Midgely Co
John I. Fisher
Jean Phillips Co
Riverside (26)
Lottie Atherton
Paul Kirkland
Mayo & Lynn
O'Connor & McKee
Cuby & Smith
Lulu McConnell Co
Harry Dell
H. LaVall Sis
(3)
Sylvia Loyal
Billy Gleson
Masked Athlete
Fred Hughes Co

MAX HART
Books Picture Houses
1560 Broadway New York

Surburban Nights
Burt & Rosedale
Odvia & Seals
E Sanderson Rev
Palace (26)
Angel Bros
Chic Sale
Hyman & Mann
Theo Beckett Co
Madeline Collins
(One to fill)
(2)
Betty Biviera
(Others to fill)
DAYTON, O.
Keith's
2d half (29-1)
Sultan
Wm Smythe
Mayon & Scott
Gene Green
2d half (5-8)
Nestors Darling
Oxford 2
Rolling Their Own
Cronin & Hart
(Two to fill)
LYNN, MASS.
Olympia
2d half (29-1)
Gauld Griffin Co.
Michael Part Co.
Spangler & Hull
(Two to fill)
MALDEN, MASS.
Myrtle
2d half (29-1)
Craddock & Shadine
Jack Kineland Co.
Peters & Miller
Miller & Bradford
(One to fill)
MONTREAL
Imperial
2d half (29-1)
Bingham & Meyers
Raymond Bond
Pat Daley
Noel Lester
W. & M. Ann
Bob George
MT. VERNON, N. Y.
Proctor's
2d half (29-1)
Mayo & Bobbe
Dixie Hamilton
(Others to fill)
NEWARK, N. J.
Proctor's
2d half (29-1)
Stan Kavanagh
Morris & Baldwin
Mr. & Mrs O Stamm
Keith's (26)
Great Johnson
P. & E. Rose
Allen Taylor & H
Shone & Squires
Farnell & Florence
Adali Coreno
Burns & Churchill
J. Dooley Co
Moss & Frye
Stanton & Dolores
(2)
Nemo & Knox
Rial & Harrison
Smilets Sis
Eddie Carr Co
Stella Mayben
Malinda & Dade
Harber & Jackson
H. LaVall & Sis
Craig Campbell
Nixon 3
2d half (29-1)
Gerardine Miller
Bernard & Ann
Jeffrey & Sharkey
Margit Hegedus
6 Honey Boys
PITTSBURGH, PA.
Davis (26)
Mary Zoller Co
Doyle & McDonald
Hart & Lester
Rilly & Doran
Kennedy & Martin
Buds & Blossoms
(2)
Margaret Young
Johnson & Baker
English Rocketts
McLaughlin & Evans
(Two to fill)
Harris (26)
Empire Com 4
Jones & Hays
Gypsy Camp
Tempest & Dick'son
All Wrong
Ned Norworth Co
Sheridan Sq. (26)
George LaTour
Schaeffer & Elliot
Rita & Boys
Marion Gibney
Hanson Bros Co
PITTSBURGH, PA.
Keith's
2d half (29-1)
Gray & Eldridge
Mary Rialto
Leonard & Wilson
Daly Bros
(One to fill)
PLAINFIELD, N. J.
Oxford
2d half (29-1)
Jimmy Morgan Co
Eddie Clark
Dias Sis
(Two to fill)

LOCKPORT, N. Y.
Palace
2d half (29-1)
Michon Bros
Johnson & Johnson
Morgan & Sheldon
Hickville Com 4
8 Col Widows
LOUISVILLE, KY.
Keith's
2d half (29-1)
Fay Elliott & K
Walsh Sis
Cahill & Wells
Bernard & Keller
Peres & Marguerite
R. Pollock Orch
(Two to fill)
1 Golphers
2 Blossoms
(Others to fill)
2d half (5-8)
Nestors Darling
Oxford 2
Rolling Their Own
Cronin & Hart
(Two to fill)
LYNN, MASS.
Olympia
2d half (29-1)
Gauld Griffin Co.
Michael Part Co.
Spangler & Hull
(Two to fill)
MALDEN, MASS.
Myrtle
2d half (29-1)
Craddock & Shadine
Jack Kineland Co.
Peters & Miller
Miller & Bradford
(One to fill)
MONTREAL
Imperial
2d half (29-1)
Bingham & Meyers
Raymond Bond
Pat Daley
Noel Lester
W. & M. Ann
Bob George
MT. VERNON, N. Y.
Proctor's
2d half (29-1)
Mayo & Bobbe
Dixie Hamilton
(Others to fill)
NEWARK, N. J.
Proctor's
2d half (29-1)
Stan Kavanagh
Morris & Baldwin
Mr. & Mrs O Stamm

Le Fleur & Portia
(Others to fill)
WASHINGTON, PA.
State
2d half (29-1)
Lowe Sargent Rev
(Others to fill)
WATERBURY, CT.
Palace
2d half (29-1)
Monroe & Grant
Emory Girls
Al Wiser Co
Rilly Kids
General Hsano Co
W.L.K.'S-BARK, PA.
Poli's
2d half (29-1)
Ford & Price
Levan & Doris
Crawford & Norw'd
Cooks Tour
(One to fill)
WILDWOOD, N. J.
Keith's
2d half (29-1)
Kokin & Galletti
Ryan Sis
Joe Durey
(Two to fill)
WILLIAMTIC, CT.
Capitol
2d half (29-1)
Palmer & Huston
(Three to fill)
Winifred & May
Wally Ware
Poli
2d half (29-1)
Stanley Gallini Co
Dale & Delane
Anderson & Pony
Moran & Warner
Jean Waters Co
YONKERS, N. Y.
Proctor's
2d half (29-1)
Dawn & Lawton
Winchill & Hilscoe
Parker Bobb & P
Rickard & Gray
(One to fill)
YOUNGSTOWN, O.
Hippodrome
2d half (29-1)
Ruby 3
Vnn Sully
Margaret Young
Harber & Jackson
George Hanneford
1st half (2-4)
Gene Greene
Joe Rich Pals
(Three to fill)
2d half (5-8)
Seabury & Irving
Sultan
(Three to fill)

LADIES OF THE
ENSEMBLE
By ROSE ADAIRE
Rella Harrison has left "Cocoa-nuts" for her home in Brookline, Mass., for a vacation.
Ann Wood and Ann Garrison have joined the Silver Slipper floor show.
Helen Leslie and Gertrude Crouch, doing a sister act, are finishing up next week.
Mary Warren feels badly because she was ritzed by her second husband's fourth wife.
Sybil Bursk has been spending week-ends in Atlantic City.
Anita Banton had a tea party. Just the girl friends present.
Lee Stockton left the Strand Roof Revue to join the floor show at the Shelbourne Hotel, Brighton. She has also signed a contract to do a series of pictures with the Plaza Film Corporation. What a worker.

WATCH FOR US
Wm. H. FARRELL and CHADWICK
Comedy, Piano and Songs
Keith-Albee, Rose & Curtis
Independent, Arthur J. Morwitz

Hollins Sisters
Boyle & Della Co.
(One to fill)
1st half (1-3)
Nelson Catland
Jos. Howard Rev.
Charles Irwin
Roberts Sisters
(One to fill)
2d half (4-7)
Flo Irwin Co.
Sandy Lange Co.
J. Cody & Bro.
(Two to fill)
LOS ANGELES
Hill St. (26)
Corinne Tilton
Jack Merline Co.
Harry Carroll
(Two to fill)
Harrington & Green
Jerome & Grey
SIOUX CITY
Orpheum
2d half (28-31)
Cunningham &
Hennon & Reue
(Others to fill)
1st half (1-3)
Gilbert & Avery Rev.
5 Bracks
Hollins Sisters
Boyle & Della Co.
(One to fill)
McWilliams
2d half (4-7)
F. & D. Rial
Jos. Howard Rev.
Nelson Catland
Harry Holmes Co.
(One to fill)

CANTOR & BRANDELL present
CALM and GALE
TOURING ORPHEUM CIRCUIT

2d half (29-1)
Dreamland
Day & Maxine
Storey & James
Krafft & La Mont.
By the Sea
(One to fill)
Prospect
2d half (29-1)
Joyner & Foster
Olga Kiser Co
(Others to fill)
CONY ISLAND
New Brighton (20)
Martinet & Crow
Hollins & Hinde
Seed & Austin
Joe E. Brown & S
L. Ballantyne Co
Tramp Tramp Tr
George Trice
Winnie & Dolly
(2)
Kramer & Boyle
Stanley & Birnes
Lillian Morton
(Others to fill)
Tilroy
2d half (29-1)
Jackson Co
Kee Taki Y
Hobby King
Wagon & Claire
Adrift
(One to fill)
FAR ROCKAWAY
Columbia
2d half (29-1)
Shelvey Adams Rev
(Two to fill)
Napp Shillitt D

BILLY GLASON
Keith-Albee Circuit

GLNS FAL'S, N. Y.
Rialto
2d half (29-1)
Gaffney Walton
Meyers & Sterling
Wilbur & Gilrie
(Two to fill)
GRAND RAPIDS
Ramona Park
2d half (29-1)
Rubini & Rosa
Mills & Shea
Chase & Collins
H. Gaye Co
Burt & Rosedale
Rorys
(One to fill)
1st half (2-4)
Ed Jania
Empire City 4
Mahon Scott Rev
2d half (5-8)
Errel & Del
Bobby King
Harris & Evans
(Three to fill)
HARRISBURG, PA.
Majestic
2d half (28-1)
Seibin & Albert
3 Good Knights
Weeping Willow

2d half (29-1)
Sultan
Wm Smythe
Mayon & Scott
Gene Green
2d half (5-8)
Nestors Darling
Oxford 2
Rolling Their Own
Cronin & Hart
(Two to fill)
LYNN, MASS.
Olympia
2d half (29-1)
Gauld Griffin Co.
Michael Part Co.
Spangler & Hull
(Two to fill)
MALDEN, MASS.
Myrtle
2d half (29-1)
Craddock & Shadine
Jack Kineland Co.
Peters & Miller
Miller & Bradford
(One to fill)
MONTREAL
Imperial
2d half (29-1)
Bingham & Meyers
Raymond Bond
Pat Daley
Noel Lester
W. & M. Ann
Bob George
MT. VERNON, N. Y.
Proctor's
2d half (29-1)
Mayo & Bobbe
Dixie Hamilton
(Others to fill)
NEWARK, N. J.
Proctor's
2d half (29-1)
Stan Kavanagh
Morris & Baldwin
Mr. & Mrs O Stamm

2d half (29-1)
Sultan
Wm Smythe
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(Others to fill)
NEWARK, N. J.
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2d half (29-1)
Stan Kavanagh
Morris & Baldwin
Mr. & Mrs O Stamm

Mickey Lee and Virginia Meyers standing a great deal. Reason, horseback riding.
The girls in the Strand Roof Revue have nicknamed Dolly DeSerres Baby Peggy. They say Baby Peggy is a miniature.
Donna Rickard has taken a bungalow at Gerritsen Beach and the bungalow has taken Donna's purse.
Trixie Warren and Mae Whitney have been doing a sister act. Kit Cat Club, London, may be the next stop after the completion of a picture house tour.
Rubye Stevens and Mae Clark are thoroughly enjoying their engagement in Atlantic City. They are quite conspicuous on the beach because of their attractive outfits and looks. Diana Hunt is also having a rollicking chair time.
Polly Luce has been posing for a number of beauty advertisements.
Evelyn Ruh ("The Girl Friend") has been posing for "Antics of Arabella."

Keith-Albee Circuit
NEW YORK
Broadway (26)
Amac
Levan Putnam & B
King & Healy
Brown & Day
Pompador Hall
Claudia Coleman
Harrington & Green
Jerome & Grey
SIOUX CITY
Orpheum
2d half (28-31)
Cunningham &
Hennon & Reue
(Others to fill)
1st half (1-3)
Gilbert & Avery Rev.
5 Bracks
Hollins Sisters
Boyle & Della Co.
(One to fill)
McWilliams
2d half (4-7)
F. & D. Rial
Jos. Howard Rev.
Nelson Catland
Harry Holmes Co.
(One to fill)

2d half (29-1)
Dreamland
Day & Maxine
Storey & James
Krafft & La Mont.
By the Sea
(One to fill)
Prospect
2d half (29-1)
Joyner & Foster
Olga Kiser Co
(Others to fill)
CONY ISLAND
New Brighton (20)
Martinet & Crow
Hollins & Hinde
Seed & Austin
Joe E. Brown & S
L. Ballantyne Co
Tramp Tramp Tr
George Trice
Winnie & Dolly
(2)
Kramer & Boyle
Stanley & Birnes
Lillian Morton
(Others to fill)
Tilroy
2d half (29-1)
Jackson Co
Kee Taki Y
Hobby King
Wagon & Claire
Adrift
(One to fill)
FAR ROCKAWAY
Columbia
2d half (29-1)
Shelvey Adams Rev
(Two to fill)
Napp Shillitt D

GLNS FAL'S, N. Y.
Rialto
2d half (29-1)
Gaffney Walton
Meyers & Sterling
Wilbur & Gilrie
(Two to fill)
GRAND RAPIDS
Ramona Park
2d half (29-1)
Rubini & Rosa
Mills & Shea
Chase & Collins
H. Gaye Co
Burt & Rosedale
Rorys
(One to fill)
1st half (2-4)
Ed Jania
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Mahon Scott Rev
2d half (5-8)
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Bobby King
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(Three to fill)
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Majestic
2d half (28-1)
Seibin & Albert
3 Good Knights
Weeping Willow

2d half (29-1)
Sultan
Wm Smythe
Mayon & Scott
Gene Green
2d half (5-8)
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Oxford 2
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Cronin & Hart
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2d half (29-1)
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Michael Part Co.
Spangler & Hull
(Two to fill)
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Peters & Miller
Miller & Bradford
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Raymond Bond
Pat Daley
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W. & M. Ann
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Mayo & Bobbe
Dixie Hamilton
(Others to fill)
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Donna Rickard has taken a bungalow at Gerritsen Beach and the bungalow has taken Donna's purse.
Trixie Warren and Mae Whitney have been doing a sister act. Kit Cat Club, London, may be the next stop after the completion of a picture house tour.
Rubye Stevens and Mae Clark are thoroughly enjoying their engagement in Atlantic City. They are quite conspicuous on the beach because of their attractive outfits and looks. Diana Hunt is also having a rollicking chair time.
Polly Luce has been posing for a number of beauty advertisements.
Evelyn Ruh ("The Girl Friend") has been posing for "Antics of Arabella."

Carl C. Nelson, employed at Culver City film studio, was arrested on a charge of assaulting E. O. Fox, of Venice, with intent to kill. According to the complaint, Nelson had been given a home by Fox, who came home on July 7 to find Mrs. Nelson struggling with the studio employee. After an argument, Nelson shot at Fox. It is alleged. The bullet went with

CHELSEA DENIED LICENSE MAY GO TO COURT

**N. Y.'s Commissioner Said No
—Previous Conviction
as an Obstacle**

The future of the Chelsea (former Miners 8th Avenue) as a stock burlesque stand next season seems dubious.

All hopes of its present operators resuming with stock burlesque seemed shot when Commissioner of Licenses Quigley denied the theatre's application for a renewal of license.

Refusal to grant renewal was partly based upon local opposition of church and civic societies, also arrest and conviction some months ago on a charge of permitting an indecent performance.

In a final effort to have the renewal granted Sigmund Solomon agreed to withdraw from active management and turn the house over to new lessees. This failed to work with the Commissioner of Licenses claiming the transfer amounted to little more than a subterfuge.

Solomon and his associates claimed they would sue out a writ of mandamus against the Commissioner of Licenses. The latter was in no way disturbed through the threat claiming that he had been advised by the Corporation Counsel's office that the previous conviction of itself was sufficient to withhold renewal.

The only avenue remaining open to the Chelsea group, according to legal authority, would be to have the previous conviction set aside on appeal. At the time of conviction it was announced that the defendants would appeal but no such action was taken.

In the case of the arrest, 11 performers were fined \$100 each, but Solomon, manager of the house, was exonerated when established he had not been in the house when the raiding squad swooped down. Solomon has since raised the contention that if the house were responsible at that time then he should have been convicted. It is upon the latter premise Solomon and his associates may sue out the mandamus writ.

ENGAGEMENTS

The Ike Weber Booking office has placed the following artists with the Columbia Burlesque attractions named:

"Around the World Revue"—Ed Hutchison, producer. Marie Bergman and Ed McKenna, Mildred Cecil, Pauline Dee.

"Broadway Brevities"—Ed. E. Daley, producer. Ethel Albertini, Mike Sacks.

"Rarin' To Go"—Ed. E. Daley, producer. Lou Newman.

"Kosher Kitty Kelly"—Robert Campbell, producer. Jack Figaro and Helen Deland, Irene Leary.

"Mercenary Mary"—Robert Campbell, producer. Dick Sheppard, Steiger and Saltes, John J. Owens.

Jack Reid's Black and White Co. Capt. Ray's Seals, Scott and Dunn.

Jack Singer's Co.—Dippy Diers and Flo Bennett.

Harry Diehl's Co.—Diamond and Wallman, Eddie Russell.

"Not Tonight, Josephine"—Ed Hutchison, producer. John Mackie, John G. Jermon's "I. B. Hamp".

Larry Clifford, Lowell Gordon, Leon Abramson, Solga Sable.

Nick Elliot will manage the Grand Street, New York, when the house reopens with stock burlesque next month.

Cain & Davenport's roster for next season's "Dancing Around" (Columbia), includes Frank Wakefield, Erin Johnson, Bob Greer, Ray Mapes, Abe Seher, Vinnie Phillips, Ruth Mayer, Paul Reno, Bert Ibberson, Jeanne and Jarvis, Cherie and Models.

Lou Talbot has completed the cast for "White Cargo" which he will operate over the Columbia Burlesque circuit. Joseph Forte, Robert Burns, William Elliott, Harry Bernard, William Marble, Tom Jones, Denny Mullen, Frank Loudon and Christine Cooper.

Will Kraemer, vaude whistler, as straight man for "Sliding" Billy Watson's Columbia show.

Joe Catalano's line-up for "Bright Eyes" (Mutual), has Harry Levine, Dolly Davies, Joe Moss, Chick Hunter, Gus Flaig, Edna Sears, Kitty Starr, Moss and Levere, Daly Twins.

George W. Rife's "New York to Paris" (Columbia), will have Evelyn Ramsey, Gene Shuler, George Russell, Florence Phillips, Four McCannas, Diamond and Wallman, Anna Mae Berkley, Gaby Delores, Myles Bell.

NO BURLESQUE IN MIL. FOR 1ST TIME IN MONTHS

**New Shows Opening in August
—Empress Closed by
Heat**

Milwaukee, July 27.

Milwaukee, for the first time in months, is without burlesque. The stretch of hot weather caused the Empress to abandon its summer policy and while it was only originally intended that the house remain open until Aug. 1, the notice went up effective Sunday night. A baseball scoreboard runs in the house for matinees and the house will go to the builders for alterations when the team returns to Milwaukee, Aug. 5.

The burlesque season is scheduled to open Aug. 28.

A new company will replace the present. Of the troupe now at the house, Bud Purcell, straight and producer is going to Missouri for a rest. He may return here. Bill Gordon, Hebrew comic, joins Frank Damsel for the Mutual; Florence Drake, soubret, goes to Dane's St. Louis Liberty; Texas Reede, soubret, joins LaMont's Mutual show; Percy Lohr, comic, also goes to the Mutual; Teresina, dancer, is to travel the same wheel and Marian FaVera, soubret, is the lone member of the cast signed to return next season. The new cast has not been made public. Of the chorus, thus far but two, Lillian Russell and Fritzie Dort, are ordered to report for rehearsals Aug. 17.

The Gayety, Fox, and Krause House which went into pictures early in the summer and was to reopen Aug. 8 has been notified from New York not to open until the 14. This means a shift in policy. Jack LaMont and His Gang, who were to open here, go to Minneapolis instead. Carrie Fennell and her Red Headed Blondes, the other Fox and Krause show, will open here.

Charles Grow will be manager of this troupe; Gus Arnold will produce and manage the LaMont show. Jimmy Stanton, now with the Saxe enterprises here, is staging the numbers for the LaMont show which started rehearsals Monday together with the Fennell show.

BOZO CONTROVERSY

Whether working in unison or separately, Barney Gerard and Sam Scribner seemingly attempted to start a type controversy this week over the Bozo Snyder matter.

Mr. Gerard saying he was in Maine sent a letter concerning the Snyder affair and his departure from the Columbia Burlesque wheel. His letter was dated from Naples, Me., July 24. It was received yesterday (Tuesday) by messenger at Variety's office.

Previously to its receipt a copy of a letter written by Sam A. Scribner to Gerard mentioning Gerard's letter of July 22 was received by messenger by Variety, with a notation saying it was understood by Mr. Scribner Mr. Gerard had written Variety a letter for publication.

Neither letter has been printed.

If Messrs. Gerard and Scribner do not want to go to court over a contract they should not believe they can fight it out in Variety. They can advertise it out, however.

A letter was printed from Mr. Scribner a couple of weeks ago outlining the plans, policy and shows for the new season on the Columbia wheel. Variety was assured by Walter K. Hill, publicity agent for Columbia Burlesque, that Mr. Scribner had not duplicated that letter to any paper.

But Mr. Scribner or someone else did, to the exact wording, with the Scribner letters not standing so well around here henceforth, for free publicity.

CORSE PAYTON AS TALBOT'S 'GORILLA'

In the cast of Lew Talbot's "The Gorilla" as one of the attractions on the Columbia burlesque wheel next season, will be Corse Payton in the title role.

Others are Brad Sutton, Sylvia Cullison, Curbow, Hayes, Dan Quinlan, Walter Asher, George Kinnear, Frank Miller, Ray Hamilton, W. Riano, John Cunningham.

Equity Unchanged Over Columbia Burlesque Shows

Despite rumors Equity had relented on a previous decision regarding employment of its members in the various legit production to rotate over the Columbia Circuit next season another announcement was made at Equity last week notifying its membership that they could not accept such employment.

The shows involved are Lou Talbot's "White Cargo," "The Gorilla," "Mercenary Mary" and "Kosher Kitty Kelly." Talbot took the matter up with Equity before casting his shows.

After being unable to come to satisfactory arrangements because of the required Sunday performances in towns prohibited by Equity he agreed not to employ any of the organization's members. The latter two shows have sent out calls to various casters. The casters inquired of Equity as to its attitude.

N. Y. Stocks Paying \$35 Weekly for Choristers

Burlesque stocks operating in New York are taking the cream of chorus talent through having raised the weekly stipend for choristers from \$30 to \$35 next season.

The tilt is attracting girls generally preferring the wheel shows to the stationary engagements but who seemingly have suffered change of heart.

With the Minskys operating three stocks next season and the Blinderman interests which have the New 125th Street-listed for four, these stocks using an average of 24 girls with each company will provide work for many choristers exclusive of the Mutual and Columbia Circuits.

The rotary stock idea with shows and girls moving as reported for both Minskys and Blinderman has also made the stock engagements attractive to choristers since the moving around abrogates the former grind of continual rehearsals and two performances daily besides which previously obtained in the stock field.

Solly Fields' Stocks

Solly Fields will operate two stock burlesque houses the coming season.

He has engaged Frank Finney, comedian; Harry Seymour; Lew Louis; Martin Lee, juvenile; Sylvia Pearl, ingenue; and Frances Cronnell, straight.

AT LIBERTY "CHARLES"

The King of Hypnotists Open for engagement 1928-29 for burlesque or vaudeville Novel—comedy—sensational feature act. Will pack your theatre. Write offer. Can join on wire any place
PROF. BLOOMFIELD
Box 110, Edgewater, Colorado

TO PRODUCERS, AND MANAGERS OF THEATRES—TAKE NOTICE:

I HOLD A CONTRACT WITH

TOMMY "BOZO" SNYDER

**WHICH REQUIRES HIM TO RENDER HIS
EXCLUSIVE SERVICES TO ME OR UNDER
MY DIRECTION UNTIL JUNE 30, 1928.**

**He Cannot Lawfully Appear in Any Theatre or Show
Without My Written Consent.**

**All Parties Entering Into an Agreement With or Per-
mitting Him to Appear in Disregard of My Rights Will
Make Themselves Liable to Injunction and Damages.**

BARNEY GERARD.

House, Grossman & Vorhaus,
Attorneys.

Some Baby' on T.O.B.A.

Harry J. Wolcher has superceded Jack Goldberg's claim on the proposed colored revival of "Some Baby," having made necessary arrangements to take over the piece. Wolcher is rounding up a cast and will route the show over the T. O. B. A. Circuit. He will also sponsor "Fair Play" with cast of whites. The latter piece was tried out last spring at the Hudson, Union City, N. J., under the title of "The Claim."

ENGAGES RECORD ARTISTS

Chicago, July 27.

Jimmy Cooper, burlesque manager, came to Chicago and contracted for "Butter Beans" and "Susie," two colored recording artists with the Okeh Co.

"Frosty" Closed

Chicago, July 27.

"Frosty" closed Saturday at the Adelphi. Equity paid salaries from the bond money posted.

MUST BE YOUNG!

CHORUS GIRLS

SALARY \$35

40 Weeks or More in New York

Apply Monday, August 9th, 1 P. M. Sharp

NATIONAL WINTER GARDEN
Houston Street and Second Avenue, New York

EVE ADDAMS' RING OF RICH CULTISTS

Investigation Into Surrounding Circumstances and Com- panions in Village

Arrest and conviction of Evelyn Addams, former proprietress of Eve's Tea Room, Greenwich Village, may lead to a further investigation by District Attorney Joab Banton in ferreting out a supposed ring of wealthy women cultists known to be operating in that section.

Banton and the police believe the Addams woman was being financed as a procuress for this ring and will make a concerted effort to land the higher-ups. The assumption is based upon report of the probation officer which investigated the convicted woman's record after conviction.

The report revealed that Miss Addams' living apartment on Washington Square cost \$250 a month in addition to the \$200 monthly rental for the Tea Room. The latter was a soft-drink place with no cover charge and 50c a throw for beverages. A check-up on receipts during the several months the place was in operation showed a gross weekly intake of from \$60 to \$75, hardly adequate to meet rental expenses of both places.

It was ascertained that Miss Addams had no other recorded income than from the tea room. Prior to that she had been selling "The Quill" and other magazines in various tea rooms of the Village and had been so financially low often proprietors of places staked her to small sums.

Resorts for "Temperamentals"

Miss Addams had been around the Village for two years as a magazine vendor. Shortly before launching the tea room venture she had effected masculine attire and became a regular at the various resorts catering to "temperamentals" until a police drive chased most out of the district. Eve then opened her own place on Macdougall street and practically gave the tip-off on what kind of a joint it was through placing the main entrance with a sign which read "Men are admitted but not welcome."

Simultaneously with the opening of Eve's place the big parade of close-cropped women in mannish attire was on again in the Village. In most cases the mannish ladies were accompanied by girls of tender years and some not so tender. When things were dull Eve would occasionally grab an armful of magazines and make a round of other places, rounding up unattached females and inviting them over to her tea room. With a good crowd in the door would be locked promptly at 1 a. m., but the mob in was allowed to remain.

Policewoman Margaret Leonard of the "Flapper Squad," assigned to investigate, made the arrest in the Addams case. At the trial in Special Sessions, New York, Miss Addams was sentenced to a disorderly conduct charge to six months in the workhouse and a similar term for distributing the book, with both running concurrently, and a recommendation that she be deported back to Poland as an undesirable when liberated.

Refuses to Talk

After conviction Miss Addams is reported as having been questioned by members of District Attorney Banton's staff as to who were financing her, but she refused to volunteer information. Several other attempts have been made to question her since commitment to the workhouse, but she has refused to talk.

Reports around the Village are to the effect that she has stood pat throughout the proceedings upon promise to be taken care of liberally by the others involved.

On the day of sentencing some one had seemingly assured a coterie of her disciples that she would be liberated on a reasonable doubt certificate. A gala celebration had been set at the tea room to welcome back their "martyr." Evelyn did not show. She dined at Blackwell's Island instead.

A detailed cop was on hand to see that the celebration to the absent honor guest was kept within bounds of decency and he has been ever since at the Macdougall street tea room for the same purpose.

Evelyn Nesbit Story Proving What?

Five years ago, when Evelyn Nesbit-Thaw was down and out, having been dispossessed by the Shuberts, who owned the building near Times square, in which she conducted a tea room and where she lived, the former beauty attempted suicide with morphine; but, being an addict, the overdose only sickened her. She was moved to the quarters of her loyal colored maid, who was supporting her for the time. Word reached a newspaperman who had known her long and well. He at once sent a woman reporter with a \$100 bill. Miss Nesbit, who did not expect to recover, sent him word that if he would give her another \$100, she would sell him the inside story of her life with many theretofore unpublished facts and photos.

Received \$1,000 When Broke

The friend said that if she would do that it was worth more and sent her an additional \$900 and a signed contract. The girl reporter worked with her several days and came away with the "copy," some of it in Miss Nesbit's own hand.

Since then, through many ups and downs, Miss Nesbit again came into the limelight and received an offer from a rival syndicate for the story of her life. The matter she had sold on her supposed death bed had not been yet published.

The syndicate that originally bought it recently announced publication. Miss Nesbit immediately sent a telegram threatening injunction and damage suits on the ground that her first story was not authorized or authentic, and that its publication interfered with her livelihood. The syndicate is proceeding to publish it, regardless.

'ROUND THE SQUARE

Causing Travelers Annoyance and Money

Obliging Elsie Janis to deliver the jewels brought back with her from the other side as possibly dutiable, as decreed by the customs men, is not unusual on the New York docks of late. It seems that a measure adopted by Congress or a Treasury Department ruling which has received no publicity to warn American citizens going abroad, is to the effect that gems, though declared when leaving the U. S. but reset on the other side, are dutiable as newly purchased jewelry on foreign shores when returning home.

This secret measure has embarrassed several returned travelers and mostly women. One woman had had her collection of gems, all family heirlooms, reset in modern style in Paris. They had been separately declared going out. She was obliged to pay the imposed duty of \$19,000 upon arriving in New York, besides receiving publicity as a suspected smuggler. Asking the authorities why they did not make known the ruling, which is intended as a home trade protection, the customs people had no answer. Foreign jewelers are reported "lipping off" the American customs, receiving 25 per cent of the penalty collected for becoming informers.

Apple-on-the-Bean; Mother-in-Law Said So

"Not rum, Apples has been the downfall of man since the time of Adam and Eve," quoted Charlie White, assistant district attorney in West Side when Magistrate George W. Simpson held Edward Carey, 40, stagehand, 111 West 89th street, in \$500 bail for examination tomorrow (Thursday) on the charge of disorderly conduct.

Carey was arrested on the complaint of his mother-in-law, Mrs. Moxey Fitzpatrick, 223 West 106th street who charged the stagehand with "beaning" her with an artificial apple that had reposed among some other imitation fruit on her dresser.

"Your honor," said Mrs. Fitzpatrick, "Carey took aim after he picked up the fruit and said, 'here is the way Babe Ruth shoots them.' He let go my nice artificial apple." The apple fell in pieces on the floor. Carey then fled from the apartment, she said.

Carey denied the charge. He said he has been married for a year. Recently he got a night job at a theatre. His wife objected and spends most of her time with her mother. "I went to the apartment to appeal to my wife to return when my mother-in-law beat me across the back with a coat hanger." It was then that "Charley" White began to quote.

Little Girl Accused Author, John Hanson, of Pinching

Accused of having pinched 12-year-old Mildred Hylton, while seated beside her mother in the Capitol theatre, John Hanson, 42, author, 18 West 25th street, was arrested on a charge of disorderly conduct and held in \$500 bail for further examination.

The girl had been in the theatre but a short time, she said, when Hanson took a seat beside her and asked to look at her program. The girl handed it to him and a few minutes later she said he pinched her on the hip. She told her mother and then changed her seat.

At the conclusion of the performance mother and daughter followed Hanson to the street and called Traffic Policeman Dunn and caused Hanson's arrest.

Hanson denied he had touched the girl and said a mistake had been made. At his request the case was adjourned until he could engage counsel.

Noisy Texan Artist Talked Herself Right Into Court

Mrs. Estelle Lewis, 28, 189 Waverly place, pen and ink sketch artist, who told the police she was a first cousin of Mary Pickford, spoke out of turn early the other morning. As a result she was arrested on a charge of disorderly conduct.

Mrs. Lewis said she had gone to a restaurant at 230 West 48th street with a prominent attorney. She said he fell asleep and when she tried to arouse him some of the employees tried to prevent her from doing so and spirited him away.

Discovering he had gone she rushed into the street and encountered Policeman John Crehan, West 47th street station. In a loud tone of voice she demanded that Crehan find her escort. Crehan told her he did not know where to look for him. The artist said she would not cease talking in a loud voice and that she would not go away until she found her attorney friend.

After Crehan had tried for some time to quiet her and she refused to be peaceful, he arrested her. In court Mrs. Lewis said she had come from Texas and that she always spoke in a loud voice. She was sorry for creating such a fuss and assured Magistrate Oberwager it would not reoccur. Mrs. Lewis was then released on a suspended sentence.

Chauffeur Discharged on Car Theft Charge

Thomas Comerford, 19, chauffeur, 165 Morningside avenue, was freed in West Side Court on the charge of grand larceny. Comerford was arrested by Detectives Thomas Hampson and Paddy McDonough of the West 100th street station after he is alleged to have attempted to steal the auto of Thomas Shaw, 27, 530 Riverside drive, "assistant director of motion pictures," at 729 7th avenue, and who said he formerly worked for Pathe.

SCRIBES' CLUB TO MOVE

The Newspaper Club, which has occupied rooms on the third floor of the Rush building, 130 West 42d street, has appointed a committee to go out house hunting. The club is three years old and its lease terminates in April, 1927.

The club pays \$600 a month for its present quarters and hopes to get a building on a rental basis within the limits of its revenues.

BROWN SEEKS PAROLE

Frederick Brown, advertising man employed on "Broadway Brevities" and convicted on fraud with its publisher, Stephen C. Clow, is preparing an appeal for parole from the federal prison in Atlanta.

Brown has written to a score or so people around Times Square, asking them to supply him with letters with which to support his plea. He has served something more than a year of his three-year term.

Crap Game Raided, 70 Prisoners—All Freed

A spectacular crap game raid was made by Inspector John Bolan and a squad of his men on the third floor of Texas Guinan's old club, 117 West 48th street. Seventy tired, countless business men who fled to the roof were "bagged" and taken to the West 47th Street police station.

They were all bailed out after two hours work by the lieutenant. The raid was made shortly after 2 a. m. Several large card tables were seized.

Several shots were fired by the detectives when the "players" fled and hid on the roof. The "coppers" raced up the fire escapes after their quarry and "pegged" a couple of shots over the heads of the fleeing men.

Sam Bloom, 58, salesman, 117 West 118th street and Phil O'Brien, 40, salesman, 450 West 50th streets, were charged with keeping and maintaining the place for gambling. Others were charged with disorderly conduct.

All were arraigned in West Side Court before Magistrate Charles A. Oberwager. The court remarked he believed many before him were "standees." A few forgot their identity.

Detectives Pat Kenneally and Tom Weppier told the court of the great noise made by the prisoners. They were unable to identify any particular one and all were freed. O'Brien failed to appear when the case was called and his bail was temporarily forfeited. Later he rushed into court and the forfeiture was rescinded. He also was discharged.

Emily Zenke Failed to Remember Mid-Wife

Emily Zenke, 22, dancer, of 122 Union avenue, Fort Lee, N. J., collapsed on the witness stand in West Side Court as Assistant District Attorney Charles White sought to gain from her the story of an alleged illegal operation recently performed on her. Several times she was assisted from the stand to recover her composure.

Arrested, charged with performing the illegal operation, was Mrs. Elizabeth Hardt, midwife, of 101 West 87th street. The latter was arrested at her home by Detectives Edward Schnaible and Bill Barrett of the West 100th street station. They arrested the midwife May 20. She denied the charge.

The dancer hovered between life and death for several days in the Metropolitan Hospital. Septicemia, the detectives stated, developed. When Miss Zenke was able to tell her story, the detectives aver that she charged Mrs. Hardt with performing the operation at the latter's apartment on March 31.

Couldn't Identify

Miss Zenke was made a prisoner at the hospital charged with submitting to the operation. When well enough she was brought to court. In court the dancer, who is tall and good looking, refused to identify Mrs. Hardt as the one who performed the operation. Miss Zenke said she couldn't recall.

Mr. White vainly endeavored to learn from the dancer who was responsible for the operation. Mrs. Hardt did not take the witness stand.

The court was compelled to discharge the dancer and Mrs. Hardt, the latter represented by former Congressman Thomas Jefferson Ryan.

'GRIPE' LOCAL TO ST. LOUIS

St. Louis, July 27.
Local colleagues now include "gripe" in their lexicon of slang. Anything or anyone that displeases is now a "gripe."
Hake is defined as being "all gripped up."

IRVING MILLS ARRESTED AS CARD GAME CHEATER

Realty Operator Inveigled at Mills' Flat—Wanted to Sell Real Estate

Charging that he was swindled out of \$285 by several card sharps, Raymond Knapp, wealthy realtor, of 36 West 59th street, appeared in West Side Court against Irving Mills, 33, who stated that he was a contractor and who claimed to have done some newspaper work. Mills through his attorney was granted an adjournment for hearing on a future date. Bail was furnished.

Mills gave his address as 1 West 67th street which is said to be the Des Artistes apartments. He was arrested by detectives William McConachie and Vincent O'Donnell of the West 68th street station. The charge preferred against Mills is grand larceny. He was visibly affected by his arrest and told reporters that he would be ruined if his friends learned of his trouble.

Knapp told reporters that after he believed he had been swindled he stopped payment on a check for several hundred dollars he had paid over in the game. Two other men figured in the crowd, Knapp said. They are being sought for by the sleuths, averred Knapp.

"Money Men" From Fla.

The realtor was in his office one morning when he alleges Mills entered and stated that he had several wealthy men from "Coral Gables" that had a "ton of jack" and wanted to purchase real estate. Knapp told Mills that he had some fine propositions. Later that day, Knapp received a phone call and was told to come to Mills' apartment the next day to negotiate with the "money men" from Coral Gables.

Knapp hastened to Mills' apartment. There he met two men besides Mills. There was no talk of buying real estate, said Knapp. Someone suggested a friendly game of "Hazzard" which he stated is similar to "Banker and Broker." It was not long before Knapp found himself in a "hole" for \$285, cash.

Knapp ran out of currency and soon found himself owing the trio several hundred more. Having no cash he made out the check. "Mind you," said Knapp, "it was my first game of cards." After the game was over and not a word about buying real estate, Knapp left.

The next morning Knapp met a friend whom he told about his friend from Coral Gables and the game. His friend asked a description of the trio. Knapp was enlightened as to their identity, he said, by his friend.

Knapp stopped payment on the check and raced to the police station to tell O'Donnell and McConachie he has been swindled.

Hence the arrest of Mills. The other two men from Coral Gables have not been found.

The Irving Mills in this case is not Mills, songwriter and music publisher, connected with Jack Mills, Inc., and a brother of the head of the firm.

"MASHING" DISPUTE

"I'm tired of being annoyed by mashers," Miss Violet Cherrier, 36, who stated that she played roles in pictures for First National, is quoted as saying when causing the arrest of Henry Brandt, 38, jeweler, 101 West 61st street, on the charge of disorderly conduct. Brandt was arraigned in West Side Court before Magistrate George W. Simpson and held in bail of \$1,000 for examination tomorrow (Thursday).

Miss Cherrier was diffident when talking to newspapermen. She emphatically declared that she sought no publicity. Through the patrolman, Frank Benes, of the West 47th street station, the story came out. The bluecoat arrested Brandt on the woman's complaint.

Benes said that Miss Cherrier told him she had been followed to her home by Brandt on five different occasions. She alighted from a 5th avenue bus near the Great Northern Hotel. Brandt, she alleged, began to follow her. When he got near her, Benes said, she told him she struck the jeweler with her handbag and then caused his arrest. Brandt denied the charge. He said that he was taking a stroll and Miss Cherrier must have been mistaken. He denied ever following the woman on former occasions.

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15 YEARS AGO

(From "Clipper" and Variety)

The Road Managers' Association was formed by the managers of the Empire Circuit or Western Burlesque Wheel, opposition to the present Columbia circuit. William B. Watson, Henry Dixon and Barney Gerard (Gerard was an ally of the Miners) formed a committee appointed to report the organization to President James J. Butler and Secretary James E. Fennessy of the Empire Circuit.

The summer show at the Columbia was Gordon & North's "The Merry Whirl." It did \$7,000 the week before, considered phenomenal.

Henry Miller was making arrangements for a stock company to be housed in the Garrick, the first organization of the kind since the breaking up of Charles Frohman's Empire stock.

"Small time" vaudeville had developed to such an extent that directors of the many independent circuits saw the necessity of a central control. Marcus Loew admitted that overtures had been made to him to handle outlying time of this class.

An international congress in Paris, attended by representatives of all the performers' bodies, laid plans to form a "World Court of Artists' Associations, which would give protection to creators of material against pirates."

The leading boulevardiers of show business moved from 42nd street and Broadway to the Dunlop, on the boardwalk, Atlantic City. In the cabaret show there were Frank Morrell, Johnny Nestor, Jeanette Lee and the Primrose Four. Truly Shattuck was engaged for the following week.

The Charles Frohman office in engaging players made inquiry into their experience in the picture studios. Henry Dixey had done a film of "David Garrick" the summer before. When he played Hartford in a Frohman play, a Nickelodeon across the way put out a banner, "Why Pay \$2 to see Henry E. Dixey, when he shows here for a nickel?"

Rose LaHarte returned to the prima donna role, at the Hippodrome after an absence of three years.

Willie Cohen, burlesque comedian, and Joe Woods, booking agent, were the official butt of Broadway practical jokers.

The first public exhibition of Kinetacolor pictures of the Coronation of King George were a smash. It was predicted that the film industry would thereafter have to take into account the natural color technique.

50 YEARS AGO

(From "Clipper")

Organized baseball had its first scandal. Robert Mathews of the Mutuals (Brooklyn) received a tip in Chicago that he could make some money by communicating with one F. H. Seibert, a New York "broker." He suspected something and laid the matter before Manager Cammeyer, being instructed to go through with the deal. He did, receiving a letter of detailed information. He was to wire by code tipping the plotters whether to buy pools on the Mutuals or their opponents. Every game Mathews "delivered" was to be paid for at \$200 a game. The whole matter was turned over to the newspapers.

Betting on every conceivable form of event was prevalent. Cornell cleaned up all races in the Intercollegiate regatta on Lake Saratoga, beating Harvard, Columbia, Prince-

Dog-Day Dramatic Phobia

About this time every year, when some theatres are available, comes the flood of dramatic mongrels, premature pups and literary litter appropriate to the dog days, and Broadway is the dog they're tried on.

Then come forth the brain-brats of amateurs, outsiders and laymen who have felt the call of the most complicated and expert of all the arts, playwrighting. Every shoe clerk and bond salesman, those who wouldn't attempt to run a Ford or fix a bathtub without learning how, tear in to write plays.

These are usually of two sorts—the ones who say "I could write a better play than that one with one hand in the dark, and it's a hit," and the ones who say, "I've got the angle; I know what the people want."

That "Abie's Irish Rose," White's "Scandals" and "Sunny" are all on one block, and as similar to one another as the Brooklyn Bridge, Peggy Hopkins and a Millet landscape, doesn't mean a thing to them; they don't see that it's quality, merit, "the goods" that count, and not the subject, the treatment or any other of the hooks on which the short-sighted see hung the great accomplishments, whereupon they overlook the material and think it's the hooks that count.

Playwrighting is one of the most profitable professions in the world. Nothing is profitable that cannot withstand intensive competition. Yet the untrained and uninspired, often failures at their own narrow and simple callings, throw their hats across the footlights to outdo the geniuses of this rarified and specialized calling at their own "racket."

The same applies to many of the "producers" and backers, often sharpshooters who see in the quick and limitless returns of the stage a get-rich-suddenly opening. "So and so did so and so, and look at what he made."

"Sex" is a hit; "Worse Than Evil," just as dirty and loose and vile. Lived one night and wasn't even hissed—it was laughed at. "Artists and Models," and "Vanities," sexy revues with pretty and naked girls, made fortunes, while "Bunk," on the same formula, died standing in its tracks. These instances could be recited indefinitely. They prove without much speculation that the world will take anything if it is good and nothing if it isn't—at least where the merchandise is intangible, unsubstantial and designed to stir the mind or the spirit.

George Bernard Shaw, J. M. Barrie, Shakespeare, Oscar Wilde, Ibsen, Hauptmann, even Eugene O'Neill, never knew a failure. Some of their works are better than others, but all are good because a great writer cannot write a bad play. If he has nothing else, he has technique, he knows how. No man has ever lived who could always anticipate what would please or "take," but many have learned how to construct and express thoughts that must find a common human denominator.

That now and then these fumble-fingered egotists hit an accidental money-maker is rather dangerous than happy, for there are just enough such chance pot-shots to arm the pack of sandlot amateurs with an argument to hook a backer or rook a sucker.

ton, Wesleyan. French pools (Mutuels) were sold to all comers at the Turf Exchange. Winning \$5 tickets on the Varsity race paid \$10.81; freshmen, \$11.42; and on the single sculls, \$8.48.

Herrmann, magician, appeared in court to take out his naturalization papers. Upon being asked for the \$5 fee, he said he was broke, then lifted the bill from behind the court clerk's ear.

Besides the regular league games, there were all kinds of inter-city and sectional contests. San Francisco had sent a team all the way across the Continent playing towns en route.

After two years of nagging by Stuart Robson, Bret Harte had written his first play, "Two men of Sandy Bar," produced at Hooley's Chicago, where it was hailed as an enormous success. Kate Claxton played Miss Mary opposite Robson's creation of the character of Col. Cupepper Starbottle, a classic of American humor.

Jennie Yeamans played Topsy in a revival of "Uncle Tom's Cabin" at the Arch Street, Philadelphia.

William H. Crane was engaged for the forthcoming season at Niblo's Garden, New York.

The Bowery, New York, opened for a single week during the summer for Robert Fraser's Pantomime troupe, doing a "trick pantomime" entitled "Hush-a-Bye-Baby."

The bill for the week at Tony Pastor's theatre included: Ned Wambold, colored comedian; Mile. Emoclew, trapeze artist; Parker Sisters, sketch; John Gilbert, song and dance; Edna Markey, operatic singer; Charles Diamond, songs; Little Todd, acrobat; Tierney and Harry Cronin and Sadie Phillips and Deshon.

Purses on the grand circuit of trotting meetings totaled \$175,000, or \$25,000 for each meeting.

Castle Garden (now New York Aquarium) suffered from a fire that all but destroyed it, the damage being estimated at \$45,000. The famous building had been put up as a fort after the Revolutionary War. It was entirely separated by water from Manhattan and a draw bridge was the only means of entrance. After the War of 1812 it was abandoned as a fort and was turned into an amusement place, first a sort of picnic grounds with

an amusement hall. Later it became the city's leading opera house. It was here that Jenny Lind was introduced to America by P. T. Barnum. The Immigration authorities afterwards took it over and were using it when it burned.

None of the daily papers gave much prominence to sports, while "The Clipper" devoted between three and four pages to baseball alone. Much of this space was taken up with box scores, seeking to cover the League games of an entire week. The box scores were identical with those now in use, showing in detail runs, hits (designated "B" at the top of the column of figures), assists, put outs and errors. In the standing of the clubs (they used the "across and up-and-down" box form) notice is given of "drawn games," but the percentage rating is not shown.

An impressive crowd of 300 fans gathered at the Union Grounds, Brooklyn, to watch a baseball game between the Harvard University nine and a local club called the Chelseas. The Chelseas had beaten Yale and did the same for Harvard, 8 to 5.

NOTES

Eddie Foy staged his 12th annual benefit for St. Joseph's Parochial School, New Rochelle, N. Y., Friday night. The affair was held this year at Knights of Columbus Hall. Mr. Foy, for the first time since the benefits were started, did not appear, though the rest of the family did.

Mike Selwyn is again acting as manager of the Selwyn and Times square theatres. Both houses are dark but the Selwyn is due to reopen Monday when "The Blonde Sinner" moves there from the Cort.

Fire in the Mars and Halberston theatre, Bridgewater, S. D., July 18 destroyed that building and eight large business places in the vicinity, with a total loss of \$150,000. Half the loss covered by insurance. The fire started at 3 o'clock in the afternoon.

Frederic McKay is vacationing at his home in Provincetown, Mass. He is a Little Theatre executive up there during the summer.

Ed Davidow and his wife have returned to New York. The agent had been abroad two months.

RIGHT OFF THE DESK

By NELLIE REVELL

A few years ago while I was lying in a human reconstruction camp, writing my column with my pad on my chest and had to scratch for copy to fill the column I used to think that if I could only get out and go motoring I'd pick up so much to write about that I would never be at a loss. Now I've just had two weeks of splendid automobiling but I am in the position of the musical critic who used to write for the "World."

He went to review the opening of the season at the Metropolitan opera house and returned to the office early, with just a few sticks of copy. In answer to the city editor's comment on the short review he said:

"There wasn't much to write about. A fire broke out at the end of the first act and everybody went home."

That's the fix I'm in. So much has happened that I haven't any story to write. I can't see the forest for the trees.

Applause may come and applause may go but I doubt if Jas. Thornton will ever again hear such an ovation as was accorded to him at the Palace Monday afternoon. It brought a curtain speech, one that was not forced and that drew tears from the same audience that only a few minutes before had been howling with laughter at his gags. And the talk ended with one of the theatrical bon mots of the season.

In a small, slow, dramatic voice, Jim thanked them for the reception and told them what it meant to be allowed to come back. He realized he had been a bad boy he said but promised to make up for it. And the welcome they had given him made his old heart warm. Two years longer, he hoped, he would be able to play for them. He said he meant to save his money so when he was too old to work he could retire to the country and buy himself a nice, quiet little—Speakeasy.

The plan to move Molly Fuller to a sanitarium has been temporarily abandoned as she is running a temperature. Molly remains at St. Elizabeth hospital. But she recognizes no one, not even Lelia Romer, who worked in Molly's company and whose devotion to her has been inspiring, or "her chocolate drop" as she called Ruby, her faithful colored maid. Both go to the hospital every day and sit with her for several hours though she has not spoken consciously to either for weeks. Often Molly sleeps for 12 hours at a time.

Nor has the rest of the theatrical world let her slip from mind. Letters of sympathy come from all over the country and the tragedy of it is that she cannot know how everyone is praying and rooting for her. Blanche Merrill is so anxious to know how she gets along that she has made arrangements with the hospital to wire her collect every day Molly's condition.

Outside of her sadness concerning Molly's illness, probably the happiest person on Times square last week was this same little Ruby. For she has been permanently installed backstage at the Palace theatre as the utility dresser, whose services are available for all the performers. It seems like old times, for in the days of the earlier Orpheum Ruby was as much of a fixture backstage as Johnny Hall, the stage manager.

There are only two things worse than a "yes-man." They are either two "yes-men" or one "yes-but." Have you a little "yes-but" in your home? If so, you will be far happier just to lock the door on the outside while he is on the inside and go and hunt yourself a new home. For the "yes-but" is the world's greatest thief of enthusiasm, the worst stumbling block to progress and the enemy of all attempts to please.

If he is given a wonderful route, he says of it afterward, "Yes, it was a fine route but what terrible billing they gave me all the way along." If he has a good spot on the bill, he speaks of it as "Yes, they spotted me all right but the dressing room I had was awful." If he finds the audience responsive, he reports on it: "Yes, the audience was good, but they completely failed to get my best gag." If he gets a good notice, "Yes the notice was good but they misspelled my name."

No matter how near perfection a thing is, the "Yes-But" always manages to find the flaw, ruining his own fun and that of everyone with him. The only things he sees about a beautiful sunset are the clouds upon the horizon; the most important part of life to him is its disappointments and not its joys. The "But" overshadows the "Yes" in his scheme of existence.

The Florida real estate people have taken so much ragging about their circus type of advertising that they have become a little bit shame-faced about it. I know at least one whose conscience is now soothed. In a beautifully-printed folder, he found the announcement of a resort subdivision in New York State, which read as though it has been written by a poet. It sounded so wonderful that he decided to drive out there and find out what the Easterners could do so wonderful that it deserved such publicity. And I was fortunate enough to be one of the party that went with him.

The folder had dwelt on the sparkling lake upon the property, the quaint rural scenery, the exclusive restrictions, and the gorgeous waterfront lots. But what we found at the end of a fifty-mile drive was a lake that would have been mistaken for a puddle if it hadn't been labeled "lake." It shouldn't have been called a proposed lake. As for waterfront, there wasn't any even in the bathroom of the only house on the property. Moreover there wasn't any water from the waterfront to drink. Much to our surprise we learned that upon this very exclusive highly restricted development was secreted a well and it was a case of still waters running high even if they didn't run deep.

One of the advantages, according to the advertisement, was the accessibility of the place to New York City. It was accessible—about as much so as David Belasco is to a stage aspirant or Arthur Brisbane to a cub reporter. To get there comfortably one would have to be either an aviator, or a bird.

After all that ride to find out "how the Easterners do things," my real estate friend found out after three minute conversation that the "high pressure" salesman who showed us the place had just come up here from Florida.

A few days ago I had an inquiry as to what had become of the vaudeville team of Melville and Stetson, one of the most famous sister acts of their day. I am glad to pass the information along. Both have retired and are well and happy. Evvie Stetson is Mrs. Sam Gumpertz whose husband is prominent among the controlling interests at Coney Island. Jennie Melville, sister of Mr. Gumpertz, is residing with them.

"Are you quite sure that the bottle you wrote about contained milk?" queried an anonymous reader in commenting on my statement last week that I could look from my window and see a milk bottle on the Claridge hotel window sill. No, I'm not so sure. It isn't always possible to know just what the bottles at our own hotel contain much less the ones over there.

ERLANGER AND SHUBERTS HAVE EYE ON WEST COAST "GRAVY"

Examine Possibilities of Productions There to Save Travel Costs—Show Could Play 4 to 6 Months on Pacific Slope Alone—Casts Available Locally

Los Angeles, July 27.

That A. L. Erlanger and the Shuberts are contemplating the launching of production activities on the West Coast with headquarters in Los Angeles, is the report in well informed circles.

It says the two producing companies have reached a point where it has been deemed inadvisable to send numerous road shows to the Pacific Coast, owing to railroad costs and the necessity for layoffs en route.

At the termination of the eight week's engagement of "Tip Toes," at the Mason, that house will be available and although A. L. Erlanger's local representative has not been advised of any contemplated plan to this effect, it is understood the Mason will be utilized as a production theatre.

It is said the Eastern producers figure that if West Coast producers can make a success with new plays or with established successes, there is no reason why they should not participate in the "gravy." Both have tons of scenery stored in their Eastern warehouses, which could be shipped here, via Panama Canal, at a nominal cost. Three or four leading players could be imported from the East and the balance of the cast selected locally, as there are any number of legitimate players available.

With Los Angeles established as a long run stand and with San Francisco good for from two to four weeks or more with established shows, productions would have no difficulty in running from four to six months at a time on the Coast alone, showmen say. While Los Angeles engagements of these proposed productions would be in the nature of stock runs, there is no doubt among those familiar with the situation that the launching of road shows for the entire Pacific Coast and inter-mountain territory is perfectly feasible and sure to materialize in the near future.

Advices from New York are to the effect that the Shuberts plan to send only two or three shows to the Coast this season. At the Erlanger headquarters here, it is said no bookings have been set for the Biltmore, following the "Ben Hur" engagement, which opens August 2, as the picture is in for an indefinite run.

San Francisco, July 27.

J. J. Shubert has arrived on the coast and probably will reach San Francisco this week. In a letter to Homer Curran he announced that he intended looking over the Coast field with an eye to making some future productions here.

Curran went to Los Angeles last week to confer with him.

H.C. Blaney Coast Broker For Big Play Companies

Los Angeles, July 27.

Henry Clay Blaney has opened a play brokerage office in Hollywood. He has been appointed western representative of the Century Play Co. and the American Play Co. of New York. The Blaney office is also handling the representation of the Standard Play Co., which controls all rights to the old Blaney plays.

In addition to licensing the production of the plays by western stock, tent and little theatre groups, Blaney will negotiate for the sale of picture rights to the material controlled by his office. It is said that about 90 percent of all plays produced are available for stock now through Blaney's joint representation of the three play companies.

SELWYN'S ADVANCE CASTING

Edgar Selwyn has set his cast for Charles Richman's comedy, "A Proud Woman," three months in advance of production, with the premiere set for October.

Cast includes Margaret Wycherly, Elizabeth Risdon, Anne Morrison, Herbert Yost, Ralph Morgan.

Why Go Abroad?

A well-known beauty returned from an eight months' trip to Europe, having responded to a cablegram from a dramatic agent that he could spot her advantageously in a new Broadway production.

Her trip abroad was devoted principally to voice culture at Milan, Italy. She was flabbergasted when the agent explained that the role he had in mind was that of a deaf and dumb girl.

WIDOWS SUE R. R. CO.; \$225,000 FOR DEATHS

Mrs. Doris K. Bond Asks \$150,000 — Mrs. Mora W. Brackett's Claim, \$75,000

Albany, N. Y., July 27.

The Schenectady Railway company has been named defendant in two suits for \$225,000, as a result of the deaths of Harry A. Bond and Edward Brackett, owner and member, respectively, of the Harry Bond Stock company at Schenectady.

The men were killed when a Schenectady trolley car hit an automobile in which they were riding May 23, last. The suits are brought by Doris K. Bond and Mora W. Brackett, widows of the two men.

The former seeks damages of \$150,000, and the latter asks \$75,000.

Dress Up 'Bare Facts'

"Bare Facts" is no longer bare! Kathleen Kirkwood, director of the Triangle, Greenwich Village, where the revue is spotted and co-producer of the piece with Murray Phillips, assumed role of censor and dressed up the girls after the premiere performance.

Miss Kirkwood admits the change was made to avoid police interference. She couldn't be talked out of her stand, despite "The French Model," spotted a few blocks away, getting its little business on the strip features.

Gladys James, comedienne, who returned and went in the show Saturday, withdrew again Tuesday with Roberta Pierre taking over "Nice Girl" permanently and Nina Navarre now doing "Third From the End in the Chorus," the two numbers originally allotted to Miss James.

The chorus, now comprising eight girls, will be doubled during the week.

Despite heat that hit the uptown theatres, the revue has drawn good attendance and is accredited the best money getter the downtown house has had.

'GHOST TRAIN' COMPANY

"The Ghost Train," an English comedy mystery play to be produced here by A. H. Woods in association with Arch Selwyn, will start rehearsals next week.

In the cast are Eric Blore, Robert Rendell, Walter Wilson, Gavin Muir, Gypsy O'Brien, Arthur Barry, Henry Mowbray, Isabel Elton (original London cast), Gladys Polliott.

Selwyn Lease Off?

The proposed deal whereby George White would take over the Selwyn theatre under a five-year rental may be off.

Leasing conditions were arranged, but a last minute hitch happened when White and Arch Selwyn failed to agree between themselves.

NOT ENTIRE MASS. TOWN HELD \$52 IN CASH

But Entire Staff of Boston 'Post' Finally Dug it Up, to Rescue Helen Ford

Weymouth, Mass., July 27.

Helen Ford, of "Dearest Enemy," in Boston, was arrested in Weymouth early Sunday morning charged with driving an automobile without a license. When stopped by Patrolman William Dwyer, of the Weymouth police, Miss Ford only had her New York license, although driving a car registered in Massachusetts.

The arrest occurred in the wee morning hours. For a time it looked as if Helen would be obliged to spend the day in the hoosegow in this village, as cash bail of \$50 and \$2 for the ball commissioner was demanded by the Weymouth police. Her husband, George Ford, with her, only had a check, which wouldn't do, the police said.

After raking their brains for the name of some Weymouth friend who might have the cash they finally thought of Louis Whitcomb, former Boston newspaperman and now connected with the Edison radio broadcasting station, WEEL, Boston, who lives in Weymouth. Louis, too, tendered a check, but no use, not acceptable as bail. Cash only.

Whitcomb hurried around the town awakening several prominent citizens from their slumbers, calling them to the aid of Miss Ford. But all lacked ready cash.

Finally Louis happened to think of former newspaper friends on the Boston "Post" and quickly got in touch with them. The various members of the city staff clubbed together and \$52 was raised in show time. The "Post's" chauffeur, Dan Gaines, was pressed into service. He and Eddie Dunn, city editor, carried the money to Miss Ford, after which she was released. Dunn and Gaines then motored back to Boston with Ford and his wife accompanying them.

In Quincy court today the actress failed to appear. Upon being advised she was unable to do so, Judge Albert E. Avery continued the case until Friday.

"SHANGHAI'S" CLOSURE

Reopens at Chanin's Labor Day—Heat Affects Star

A. H. Woods decided to close "The Shanghai Gesture" at the Shubert this Saturday (July 31), following the double fainting spell experienced by Florence Reed during the warm evenings.

The "Shanghai" play will reopen Labor Day at Chanin's 46th Street. "The Merry Whirl" moves to the Shubert next Monday, from its present abode, Imperial.

Marie Saxon Featured in Clark-McCullough Show

Marie Saxon has been engaged for Philip Goodman's "The Fly-By Knights" and is to be featured with that musical comedy, starring Clark and McCullough.

Miss Saxon's name went into lights on Broadway for the first time last season when featured in "Merry Merry" at the Vanderbilt.

"The Fly-By Knights" was written by Guy Bolton, Bert Kalmar and Harry Ruby the latter couple also doing the numbers. The show is listed to open at the Lyric, New York, about Sept. 20. Its first try-out date is at Werba's Brooklyn, Aug. 30.

'Henry Behave' on Roof

Gustav Blum, Inc., has a year's lease on the Bayes (roof) theatre, New York. It will be the production center of Blum's theatrical enterprises.

The Lawrence Langner comedy tried out by the Theatre Guild under the original title of "A Fine Suburban Lot" comes into the Bayes Aug. 23 as "Henry Behave," marking John Cumberland's return to the stage in the stellar role.

Blum will have C. Throsby Young, Walton Butterfield and Henry C. Forbes associated with him in the new play.

Yellenti is doing the settings and Gladys Lloyd and Jack Edwards are cast for important roles in support of Cumberland.

POLICE AT PROF. MIDNIGHT MAT. 'FRENCH MODEL'—RIOT STARTED

Show People in Audience Wanted to Rearrange Semi-Nude Poses on Stage—Chorus Girls Thought Show Had Been Raided

Shippy's Protection

While in Long Branch and Asbury Park last week where his new play broke in, Sam Shipman, the author, appeared around the towns in white duck.

Strange garb for Sammy. He explained by stating that so many shows die in those "dog" centers Sammy concluded that whatever happened to his show, he wouldn't appear to be in mourning.

FAVERSHAM'S "CHRIST" CONTRARY TO DIRECTION

Actor Leaves Role in Religious Spectacle at Hollywood—Amateurish Director

Los Angeles, July 27.

William Faversham left the role of Christ in the Hollywood Pilgrimage Play after a sharp controversy with the management of the annual religious spectacle. Faversham was accused of making his role too vigorous and of having given a different interpretation and dialog to the part.

Reginald Pole, who had directed the play before, and who played Judas several years ago, succeeded Faversham.

The veteran actor replied to the charges against him by stating that he was giving a true interpretation of the character of Christ, who, he declares, was a virile, dominating man. He also charged that instead of being provided with a donkey to ride down the steep mountain-side, part of the outdoor set, he was told to mount a wild and vicious mule.

"It was an outrageous spectacle," he said. "A bucking mule, fighting two men, while I, in the role of the Saviour, was to ride him like a cowboy at a rodeo."

Mr. Faversham also said that (Miss) Neely Dickson directed the play, in an amateurish manner, and had to confer with Helen Jerome Eddy, who played Mary.

BOND MONEY HANDY

Chicago, July 27.

Equity took the precaution to have a bond posted by owners of "The City Chap" at the Harris theatre and "Frosty" at the Adelphi. Business was so bad last week both companies were paid from the bond money.

Bickford Threw Murphy And Into the Hospital

While playing "No More Women," the Sam Shipman drama at Asbury Park, last half last week and on Friday night, Charles Bickford, in tossing Tim Murphy about during a bit of business, threw Murphy over his shoulder and over a lounge.

Mr. Murphy's leg was fractured and he is now in a hospital down there.

The Shipman play, produced by Schwab & Mandel may reopen the Ambassador, New York, Aug. 4.

PLAYERS IN "JUST LIFE"

Joseph Oppenheim, lessee of the Lyric, New York, has taken over the production of "Just Life," tried this season with Amelia Bingham as star. When it starts out again it will have Marjorie Rambeau as star.

Oppenheim returned from Europe last week. Among those thus far signed by him are Vivian Tobin, Elaine Evans, Richard Gordon and James Boothell.

A press stunt employed to enhance the coffers of "The French Model" at the Grove Street, Greenwich Village, last Friday morning proved a boomerang that wound up in a near riot.

The stunt promoted was a professional "matinee" at midnight, with uptown performers admitted upon their cards and a lay public anxious to mingle with the pros in the audience at \$2.50 a minge.

A good crowd was in, with most gazing the performance until it reached that portion where the first "stripped" tableaux was flashed. Several voluntary directors in the audience took exception to the postures of the semi-nudes and proceeded to the stage to rearrange the poses.

The girls in the group thought a raiding squad had swooped down upon the performance and a "pinch" inevitable, set up a howl that resounded at Charles street station, a few blocks north, and then the panic was on.

When the police reservists arrived, Jerry White, member of "Cocoanuts," emerged with a badly lacerated hand through having fallen through a window in a hasty exit from the lunge of Alessandro Baccari, author-producer and chief male player of the "Model." The latter was being pried with restoratives after having stopped one on the chin while in pursuit of White. White was removed to St. Vincent's Hospital, where his wounds were dressed, and he made off before Baccari could lodge a contemplated disorderly conduct charge against him.

Girls Resigned

The group of girls that White and several others are said to have decended upon disappeared. Several phoned in resignations during the afternoon. Being non-Equity and working on a co-operative arrangement, they were privileged to withdraw at any time.

When the police arrived most of the fracas had quieted down.

"The French Model" has been playing the diminutive Grove Street on a flat rental for the past six or seven weeks. Although scaled at \$2.50, it has been liberally papered with a tax of 50 cents per seat on all courtesies. Some of the invited actors were nixed for the 50c. tax.

Whittling under heat and box office rolls, Baccari struck upon the idea of the midnight professional performance, figuring a publicity break that would help later.

The boomerang was double-barrelled, since it apprised the coppers who had previously passed it up as to what was going on within. As an unlicensed playhouse, it will get attention ament sales at the door, which allegedly have been made, according to many questioned by the police after the rumpus.

Jack Haskell Becoming Film House Producer

Chicago, July 27.

Jack Haskell, the number stager of New York who has put on several of the more elaborate musicals on Broadway within the past two years, is said to be under a term contract to produce presentations for the Marx Brothers, picture house owners of this city with a circuit of four theatres.

The largest and latest of the Marx' houses will be the Granada in this city. Haskell will make his headquarters there when starting under his contract in about two months.

The Granada has also engaged Ben Meroff and his band for the stage shows, with Meroff acting as master of ceremonies.

"MISS DETROIT" REVUE

Detroit, July 27.

Bobby Connolly, who staged the numbers in Lemaire's "Affairs," has been commissioned to do a revue to be called "Miss Detroit," to be produced here and backed by local capital.

B. C. Whitney of the New Detroit opera house, where the show will open Labor Day, is promoting.

HEAT SENDS B'WAY GROSSES LOW; LULU BELLE, OUTSTANDING, \$14,000

"Abie's Irish Rose" at Lowest Figure in Over 4 Years, \$5,500—Shows Hanging on to \$3,000 Weekly Grosses

New York was not alone with its heat wave last week. Scorching temperatures in key cities of the country, and even abroad.

It sent Broadway grosses to a new low level. Several sudden withdrawals and more for this week. Next week will see 28 attractions, the number of plays dropping under \$0 for the first time.

Half the current shows can hardly be rated as survivors. They are just hanging on, with grosses around \$3,000. Two or three were under that figure. One got less than \$1,000, but is still open.

Interest is turning to new production, but, like last summer, the managers are proceeding slowly. Several independently produced attractions braved the summer going by opening within the last two weeks, but none clicked.

An exception may be "Americana," a revue which opened promisingly at the tiny Belmont Monday.

"The Blonde Sinner" will move from the Cort to the Selwyn next week, though the pace was less than \$3,000 last week. "Pyramids" at the Cohan and "Honest Liars" at the Harris were estimated under that figure also.

\$6,000 Musical Drops

Drops of \$6,000 were noted among the musical attractions last week, with the dramas going off \$2,500 and more. "Scandals" easily held its place at the top, continuing at capacity and the gross around \$40,000; "Sunny" dropped to \$33,000, regarded as excellent for an attraction nearing its 52nd week. Ziegfeld's "Revue" and "Great Temptations" were estimated about \$25,000 or under.

"Cocoanuts" slipped down to \$12,500, the approximate gross for "Vagabond King." Balance of the musicals got less than \$10,000, applying to "The Merry World," \$5.50 show, others being "The Girl Friend," "Iolanthe," "Garriek Gaieties" and "Kitty's Kisses."

The dramatic list sagged badly. The only attraction to draw real money was "Lulu Belle," over \$14,000. "The Shanghai Gesture" skidded under \$10,000 for the first time and will discontinue temporarily Saturday, resuming Labor Day at Chanin's.

"Abie" dropped to \$5,500, the run leader's lowest gross since the first weeks at the Fulton. "Sex," with several types of cut rates, approximated \$6,000; but all the others were under \$5,000.

Closings

"Kongo" closed at the Biltmore and "Love-In-A-Mist" stopped at the Gaity last week. Both were to have shut down a week previously but took a further chance. "Is Zat So" ends a run of more than a year and a half on Saturday. One new show is promised for next week in "Nic Nax," a revue, at the Cort.

"The Merry World" will move from the Imperial to the Shubert, although that revue has failed to draw and its continuance is only explainable in that players are under contracts which have not expired.

Clara Lipman Mann Will Return to Stage with Louis

Clara Lipman Mann is returning to the stage next season after years of retirement in support of her husband, Louis Mann, in "United Enemies," a comedy by Samuel Shipman and Nell Twomey. Mrs. Mann's last appearance was five years ago when she jumped into the cast of "Nature's Nobleman" in support of Mann. She had retired from active stage work and collaborated with Samuel Shipman one of her husband's previous starring successes, "Elevating a Husband."

McINTYRE AND HEATH SOUTH

McIntyre and Heath, in a composite "Greenwich Village Follies" next season will play southern territory.

4 SHOWS OUT

Two attractions quit Broadway last week without notice and another pair will go out this week.

"Is Zat So?" will end a run of 83 weeks at Chanin's 46th Street Saturday. The comedy was a sensation during its first season. After opening at the 39th Street, the show was moved to the much larger Chanin's and averaged over \$22,000 weekly through the winter.

"IS ZAT SO?"

Opened Jan. 5, 1925. Unheralded, this farce received excellent notices. Mantle ("News") termed it "a hit," while other reviewers, mostly second-string men, were enthusiastic. Some notices raved over the Americanisms included in its slang.

Variety (Ibex) said "it is not anticipated that 'Is Zat So?' will be a comedy riot, but it will score a success."

"Kongo" closed at the Biltmore Saturday after 17 weeks. As a spring entrant it rated well, averaging better than \$9,000.

"KONGO"

Opened March 30. Coleman ("Mirror") credited it with being a thrill show, and "The Times" labeled it "fair to middlin' melodrama." Other notices were sharply divided.

Variety (Ibex) declared that despite its late entry into local competition had good chance to make money.

"The Shanghai Gesture" will close temporarily Saturday, the A. H. Woods drama now being in its 26th week. It is due to resume at Chanin's Labor Day. The show drew sensationally the first four months, grossing over \$25,000 weekly. Business slipped when hot weather arrived, but the show is expected to come back in the fall.

"Love in a Mist" stopped Saturday at the Gaity. After having announced its closing two weeks ago, the management forced the engagement another week and lost more money.

Collapses at Premiere, Author Plays His Part

At the first performance of "The Stolen Lady," at the Playhouse, Mamaroneck, N. Y., late last week, Edouard Durand, who played the role of Louis, collapsed after his first entrance, overcome by the heat and the excitement of a premiere. The curtain was rung down while medical assistance was given, and the play was resumed with the author, Crane Wilbur, playing the part.

Durand was taken to the Portchester hospital.

"Lady Luck" People

Walter Brooks will stage the new Charles K. Gordon musical, "Lady Luck" by William Carey Duncan and Irving Caesar; score by Harold Orlob and Stephen Jones. The cast includes Emma Haig, Billy Gaston, Olin Howland and Jack Hazzard.

FLAVIN "SERVICE" RELEASING

"Service For Two," by Martin Flavin, went into rehearsal this week under direction of B. Iden Payne, sponsored by A. L. Erlanger. It gets under way at Werba's, Brooklyn, N. Y., Aug. 23, coming to the Gaity, New York, a week later. Cast includes Margot Kelly, Florence Fair, Grace Griswold, Hugh Wakefield, Lida Kane, Ross Hertz.

IN KING TUT DAYS

"The Jewel Tree," Egyptian comedy by Garret Chutfield Pier, will reach production next season under direction of Reeva Greenwood. The action is set in the King Tut era.

STAGE HANDS UNION CLOSES WALKER STOCK

Indianapolis Union's Demands Too Expensive—Ran Five Weeks in Dayton

Dayton, O., July 27.

The proposed ten weeks' season of the Stuart Walker stock at the Victory came to an abrupt close Sunday after having produced five plays in as many weeks.

An argument with the Indianapolis stage hands had to do with a ruling making it necessary to send three men with each complete set of scenery built and used in Indianapolis and then transferred here for use in a repetition of a play. Union headquarters, according to Walker, also demanded a scenic artist be kept here at full pay for the purpose of retouching the scenery.

Members of the local union tried to aid Walker, but arbitration at the Indianapolis end proved futile. Rather than menace the future of the Indianapolis company, understood to be doing business, the local company closed.

George Meeker, leading man, is to play a week in Cincinnati in "Maid Errant," a new production, and then leave for a rest at his home in New York.

Other members, including George Allison, Paul Wright (son of Harold Bell Wright, the novelist), Katherine Francis, John Storey and Wesley McKee, will be divided among the Cincinnati and Indianapolis companies. Alexander Dean, stage director, returns to Indianapolis, while Edgar Henning, stage manager, returns to New York.

NANCY GIBBS NOW

Fritzi Scheff Not Opening With "Nic Nax"

George Mooser's "Nic Nax" show opens next Monday (Aug. 2) at the Cort, New York. It will have Nancy Gibbs in the lead, instead of Fritzi Scheff, first announced to head the cast.

Others of the principals are Fred Santley, Roger Grey, Riggs and Witchie, John Cherry, Tom Cowan, Nat Nazarro, Irene Olsen, Helen Wehrle.

Russell Brice Saved from Drowning by 18-Year-old

Milwaukee, July 27.

Russell Brice, 25, who came to the city following an engagement with a Canadian stock, was rescued from drowning in the Milwaukee river by Kirby Raab, 18, son of Mrs. Helen H. Raab, sponsor of concerts here.

The two were at a party given by Ruth Fischer, owner of a theatrical and commercial beauty shop.

Brice, in a bathing suit, was riding a surf board when he lost his balance and fell into the river. When he failed to come up, Raab jumped in, fully clad, and pulled Brice, then unconscious, to the shore.

"Washington Heights" Opening

"Washington Heights" (Fain Productions, Inc.) will open at the Rialto, Hoboken, N. J. Aug. 5.

SHOWS IN REHEARSAL AND WHERE

"Cynthia" (Clark Ross) Unity Hall.

"Service For Two" (A. L. Erlanger) Frolie.

"Washington Heights" (Fain Productions, Inc.) Unity Hall.

"Nic-Nax" (George Mooser) Cort.

"The Imaginative Girl" (Edgar Selwyn) Times Square.

"Gentlemen Prefer Blondes" No. 2 (Edgar Selwyn) Selwyn.

"Vanities" (Earl Carroll) Wallack's.

"Cradle Snatchers" No. 2 (Sam H. Harris) Music Box.

"Scandals" (road) (George Wintz) Unity Hall.

"A Regular Girl" (Charles K. Gordon) Broadhurst.

"She Couldn't Say No" (Risken Brothers) Bijou.

"Americans All" (P. McCoy) Hudson.

Singular 'Coincidence'

In "Americana," at the Belmont, New York, credited to J. P. McEvoy, is a sketch titled: "Hollywood"; in "Affairs," at the Woods, Chicago, is practically the same sketch, credited to Ballard Macdonald.

Many of the lines are parallel, the general situation, with minor variations, is duplicated, and the gag-line (a yell in both) is identical.

The effeminate leading-man, unable to please the director (in each case a burlesque on Cecil De Mille), is called down because he doesn't make hot enough love to the girl, and answers to the director: "I can't—it's YOU I love!"

"Enemy" Pays Off in Boston From Bond

Last week's heat wave hit the business of "Dearest Enemy" so hard in Boston that salaries were not paid.

The management informed Equity by telegraph and requested the company be paid out of the fund deposited as a guarantee for salaries.

A bond for about \$8,000 was filed with Equity when the show was produced, and it was figured that sum would cover about three weeks' salaries because of a reduction in operating expense during the summer.

It was expected the money would be collected from a bonding company and forwarded to Boston today.

HELEN MACKELLAR'S PLAY

"She Couldn't Say No" Benj. Kaye's First Complete Piece

The Risken Brothers, who sponsored Helen Mackellar in "The Mud Turtle" last season, are making ready another, "She Couldn't Say No," farce by Benjamin Kaye.

This will be Kaye's first full length play to reach production although he has contributed skits to this and last season's "Garriek Gaieties."

Wilkes Changing Stocks; Another Salary Suit

Los Angeles, July 27.

Reorganization of the Wilkes stocks in Denver and Salt Lake City was announced from the local offices of the Wilkes Theatres, Inc. Ben Erway will be leading man at the Salt Lake house, with Ferdinand Munier as director. Fanchon Everhardt and Margaret Wesner will leave here to join the company.

At Denver George Barnes will be leading man, Helene Millard leading woman and Lois Austin will play second leads.

Lou Archer, comedian in "Nancy," the musical that closed in San Francisco a month ago, is the latest member of the company to sue Tom Wilkes for wages. Archer entered a claim with Deputy State Labor Commissioner C. F. Lowy, charging that Wilkes owes him two weeks salary at the rate of \$400 a week. The "Nancy" case, scheduled for hearing July 20, was postponed until July 30.

\$750,000 46th St. Theatre

The West 46th Street Corporation has been formed to promote the erection of a \$750,000 theatre and hotel on the site at 235-241 W. 46th street, New York. The corporation is headed by Isadore Zimmer, real estate operator, of 285 Madison avenue.

The theatre and hotel will replace an old brownstone building, being torn down. Construction plans are being drawn and will be ready in about three weeks. Thomas L. Lamb is the architect.

The theatre will house legitimate productions.

'STILL DANCING,' NOT FOR N.Y.

The plan to present C. B. Cochran's revue, "Still Dancing," in New York is off. It was intended to bring over the original company, but a number of the leads had various excuses for not leaving London, and Cochran refused to send the attraction over otherwise.

The English manager's current London attraction is called "Cochran's Revue."

NOT UNUSUAL INCIDENT IN A MORRISSEY SHOW

Performer Tells from Stage Private Grievances to Audience

Los Angeles, July 27.

Will Morrissey's Revue came near not giving a show at the Majestic last night. The curtain was long delayed.

Once the performance started Morrissey made an appearance on the stage during a dance number and announced that as a result of failure on the part of Michael Corper, lessee of the theatre and reputed partner in the show, to pay Morrissey and his wife, Midgie Miller, monies due them for two weeks past, there would be no performance. Morrissey added that those who wanted a refund could visit the box office.

Corper at this juncture appeared with a policeman, who insisted on Morrissey continuing with the performance. The comic took a swing at Corper. He missed the manager by inches, but Midgie Miller, Morrissey's tiner better half, took better aim and landed on Corper's back.

Eddie Small, of the Hollywood Booking Office, rushed to the stage and told Morrissey he was for him, that he would give him \$1,000 if he would proceed with the show. Morrissey told Small that if he thought that was the right thing to do, he would continue playing. So the performance finished.

The real fight is between Morrissey and Corper. The comic says that Corper has been trying to steal the show away from him and that there have been profits weekly; neither he nor Midgie had received sums due them, although Morrissey claims that Corper had charged them off on the weekly statements.

Morrissey also says that Corper is trying to lure the chorus girls away to a musical show which he will produce shortly.

After everything was cussed and discussed, Morrissey agreed to play for two more weeks and then take the troupe to San Francisco.

N. Y. "Castles" Co.

Chicago, July 27.

"Castles in the Air" company now at the Olympic, is preparing to close its long run. The No. 2 company replaces it Aug. 1.

Max Hirsch, treasurer at the Olympic, will take over the management of the present company and work the show to Boston. Al Beckerman, present manager and personal representative of James W. Elliott, producer of "Castles," will leave for New York to arrange for the opening of the show at the Selwyn, N. Y., Sept. 6.

The New York cast will include Roy Cropper, Donald Brian, Virginia O'Brien, Martha Lorber, George Weller, Dorothy Wilkins, John Early, Walter Law, Harry Buchanan, Benedict McQuarry, Yvonne Marvin.

C. K. Gordon Reinstated

Charles K. Gordon will be reinstated in the Managers' Protective Association.

Gordon was suspended from the M. P. A. last spring because of delayed payment of claims against one of his productions.

RAY MONT'S TRIO OF PLAYS

Ray Mont Productions, Inc., has a list of three productions.

"One of the Boys" is now casting, and goes into rehearsal next week, opening at Paterson, N. J., Aug. 28. The others are "Scrambled Eggs," farce, and "Artificial Marriages," comedy.

WOLHEIM IN "GATE" SHOW

Louis Wolheim has been engaged for the lead in "Crashing the Gates."

He will be featured in the play, due on Broadway Sept. 27. It was tried out by Philip Goodman last spring.

MAKING COPY EASY

Its usual illustrated souvenir program in colors has been issued by the Follies Bergere revue, Paris.

One has arrived in New York, making copying the more easy of Parisian undressing.

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.

Classification of attraction, house capacity and top price of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

"Abie's Irish Rose," Republic (219th week) (C-901-\$2.20). Record July heat again walloped Broadway; last week's trade sagged badly again and continues to shrink; "Abie" rated under \$5,500, lowest figure yet recorded for run leader; should pick up soon.

"Americana," Belmont (1st week) (R-515-\$3.85). Intimate revue spotted in small theatre; produced by Richard Herndon; opened Monday.

"A Night in Paris," 44th Street (29th week) (R-1,323-\$5.50). Second edition of Shubert revue that ran 27 weeks on the Century Roof renamed "Casino de Paris," where it abruptly closed; same cast opened Monday.

"At Mrs. Bea's," Guild (14th week) (C-914-\$2.75). Down to \$5,000 or slightly less last week; Theatre Guild claims it is satisfactory and intends running English comedy to start of new subscription season in October.

"Cradle Snatchers," Music Box (47th week) (C-1,000-\$3.30). Set to open in Chicago in September and expectant of continuing here until ready for road; off last week like field; with estimated takings bit better than \$6,000.

"Garriek Gaieties," Garrick (12th week) (R-537-\$3.80). Not up to mark of last summer's revue of similar name; business eased off, heat counting against it, but co-operative show; perhaps \$6,000.

"Craig's Wife," Morosco (42d week) (D-893-\$3.30). Prize winner approaching end of run, but said to be bettering even break even with heat impost, house and show pooling; around \$5,000.

"Great God Brown," Klaw (27th week) (D-800-\$2.75). About through; last week's pace about \$3,000; little chance of this drama bettering pace much.

"Honest Liars," Sam H. Harris (2d week) (C-1,043-\$2.75). One of two new shows which came in against heat wave last week; perhaps not true line on this one for first week, but business weak; estimated under \$3,000.

"Iolanthe," Plymouth (15th week) (O-1,042-\$3.30). Management confident revival will jump back to paying basis with weather anywhere near normal; dropped to around \$8,500 last week.

"Is Zat So?" Chamin's 46th Street (83d week) (C-1,413-\$8.85). Final week; long run comedy tried to last through summer, but draw was over some time ago; under \$3,000.

"Kongo," Biltmore (CD-1,000-\$3.30). Stopped Saturday; scheduled to close week previous and got singled by heat; under \$3,500; played 17 weeks.

"Kitty's Kisses," Playhouse (13th week) (M-879-\$3.30). Closed Thursday when Nick Long, Jr., sprained ankle; resumed Monday, but management taking chances with taking loss in light of bad theatre weather; pace eased down to \$6,000 or less.

"Laff That Off," Wallack's (40th week) (C-770-\$3.30). One of those low gross attractions that can get along somehow; listed as closing last week, but management withdrew notice; \$3,000.

"Love in a Mist," Gaiety (C-808-\$3.30). Dropped out Saturday, after management announced indefinite continuance; decided to close two weeks ago; lost money by hanging on; dropped under \$4,000.

"Lulu Belle," Belasco (25th week) (D-1,000-\$3.35). Holds firm leadership of non-musicals and has best chance of continuing well into next season; last week claimed over \$14,000, regarded excellent for this time of year.

"One Man's Woman," 49th Street (10th week) (D-969-\$3.30). One of small gross shows operating at low cost and able to better even break, although weekly takings down around \$3,000.

"Pyramids," Cohan (2d week) (D-1,111-\$3.30). Came in last week and after opening night drew little even with cut-rating; estimated not bettering \$3,000.

"Scandals," Apollo (7th week) (R-1,168-\$5.50). Hot weather made little difference, though brokers had to hustle to get rid of allotments on worst nights; rated over \$40,000, highest gross on Broadway.

"Sex," Daly's 63d Street (14th week) (D-1,173-\$3.30). Reported using variety of cut rates, generally necessary for this location; still claimed to be making money; about \$6,500.

"Sunny," New Amsterdam (45th week) (M-1,762-\$5.50). Getting strong play from out-of-town

visitors, and though not now leading list, holding to real summer business for show in 11th month; estimated at \$33,000.

"The Blonde Sinner," Cort (3d week) (F-1,406-\$5.50). New farce with some music has gotten little money; not over \$2,500, but moves to Selwyn, with "Nic Nax," revue, succeeding in next week.

"The Cocoanuts," Lyric (34th week) (M-1,406-\$5.50). Running on seven-performance basis, Saturday matinees out; dropped again like others, with gross about \$12,500; another month or so contemplated.

"The Girl Friend," Vanderbilt (21st week) (M-771-\$3.85). Stand-out number in score credited with keeping intimate musical going to fair business; last week estimated at \$7,500, heat hurting considerably.

"The Great Temptations," Winter Garden (11th week) (R-1,498-\$5.50). Revue last week estimated not over \$25,000.

"The House of Usher," 49th Street (11th week) (D-708-\$3.30). How some attractions get by is mystifying; here takings hardly cover house expenses; not over \$1,000, and probably less; management determined to wait for better weather.

"The Merry World," Imperial (8th week) (R-1,446-\$5.50). Revue appears to have no chance; never drew paying business and probably taking loss for past month; not over \$9,000 last week. Top scale \$5.50.

"The Shanghai Gesture," Shubert (26th week) (D-1,395-\$3.85). Heat got to strong dramatic attraction again last week when takings dropped under \$10,000 for first time; will close Saturday but due to resume Labor Day at Chamin's.

"The Vagabond King," Casino (43d week) (O-1,447-\$5.50). One of last season's good things, but heat victim; last week estimated bit over \$12,000 again, drop being heavy, as with other run attractions.

"What Every Woman Knows," Bijou (16th week) (C-605-\$3.30). Barrie revival stood up through spring surprisingly; off materially of late, but engagement still indefinite; last week slipped under \$5,000.

"Ziegfeld's Revue," Globe (R-1,416-\$5.50). One of four leading musicals; show doing well, but not capacity; around \$25,000 last week.

Outside Times Square "Grand Street Follies," Neighborhood Playhouse; "The French Model," Grove Street; "Bare Facts of 1926," Triangle.

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L. A. Grosses

Los Angeles, July 27. At the Morosco for the first week of "Cheaper to Marry" the gross ran to \$5,400.

All local summer legit records have been taken by the Duncan Sisters in "Topsy and Eva." In their seventh (last) week the show did \$21,000, with two or three more weeks to remain here. (Reported elsewhere Duncan's signing to make picture version of show with United Artists, to start in about eight weeks.)

At the Biltmore in its fifth week "Rain" got \$16,000. One more week to linger around.

Morrissey's Revue at the Majestic in fifth week did \$7,500. Its closing, twice thought to have occurred, is now indefinite, despite troubles of every nature for Morrissey, with members of the company and otherwise.

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ONE DOWN; TWO TO GO

"Shucks" closed last Wednesday after a 10-day tryout tour. The piece will be revised and sent out again the latter part of next month, according to the present plan.

When this is set Martin Flavin, author, will sail for London to supervise production of his "Children of the Moon" to be launched there by Jack De Leon. Then he'll be back later to attend the premiere of still another "Service for Two" which A. L. Erlanger is sponsoring.

ROSE PERFECT IN LIGHTS

Rose Perfect has been placed under a five-year contract by George White. The songstress' name went up in lights, displacing Fowler & Tamara when the dancers gave in their notice.

"TIP TOES" CUT DOWN FOR 'FRISCO PROFITS

Cut from \$3 to \$2.50 Stimulates Trade—Business Picks Up Gradually

San Francisco, July 27. The legitimate theatres enjoyed a decided general pickup in business last week.

The most notable feature is the success attending both of Henry Duffy's husies, at the Alcazar, Louis John Bartels in "The Show-Off" finished the third week to a better gross than the second, scoring Owens and Miss Mayo, with the one can stay for some weeks to come. At the President, "Love 'Em and Leave 'Em" also gained, marking up \$9,200. It is now in its sixth week and climbing steadily in receipts.

"Tip Toes," at the Curran, cut its prices from \$3 top to \$2.50 and did \$11,000.

Pauline Frederick in "Lucky Sam McCarver," at the Wilkes in the second week, was only fair at \$10,000. The buyers just don't seem to want this play.

Margaret Anglin and Blanche Bates in "Candida," at the Columbia, held a fair pace, with the takings satisfactory at \$10,000.

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2 PHILLY OPENINGS

"Bubbling Over" at Garrick Next Week

Philadelphia, July 27. With heat waves and typical Philadelphia humidity sending the crowds down to the Jersey coast resorts, and the Sesqui failing to bring the expected hordes of visitors to this city for any length of time, all plans of theatre men have gone into the discard.

The Chestnut Street Opera House has been the only house to remain open, continuously, through the hot weather. Its attraction, "Queen High" looks set until late in August or later.

It looks likely now, unless there is a sudden turn in the tide of business, this is the final week for the Hedgerow's occupancy.

The Garrick will reopen Monday with the new Edward Royce musical comedy, "Bubbling Over," reported to be backed by local interests. Cecil Lean and Cleo Mayfield are in it.

The Walnut reopens Aug. 9 with a musical comedy called "August," with Eddie Garvie, Jack Whiting, of a socially prominent local family, and Shaw and Lee in the cast.

As yet, the new season's bookings are shrouded in mystery. Indications are for a great many try-outs, most of them musical, in September, October and November.

Estimates for Last Week "Queen High" (Chestnut, 16th week). Terrific hot weather, took a tumble, failing to touch \$13,000. Considered highly satisfactory under adverse conditions.

"Ten Nights in a Barroom" (Broad). Old "melo" revived by Hedgerow Players first half of week. "Mr. Dim Passes By" latter half. "In a Garden" with Ann Harding did virtually nothing last week.

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SHOWS OPENING

"A Regular Girl," musical, being sponsored by Charles K. Gordon went into rehearsal this week under direction of Walter Brooks. The cast is headed by Jack Hazard and Irene Delroy.

"Spick and Spanish" Tryout "Spick and Spanish," the new farce by Clare Kummer, will be given a stock trial in Milwaukee next month.

The piece will be reproduced as a legit vehicle in autumn by Booth, Gleason & Truex.

MUSICAL "SIS HOPKINS"

"Sis Hopkins," the musicalized version of the old rural play that made Rose Meville famous, goes into rehearsal next week, with Busby Bertale directing and Charles Tarr musical director.

Mary Ann Dentler, now leading woman of the Poll stock, Hartford, who appeared on Broadway in "Aloma of the South Seas," will be starred.

James Thatcher is reported interested.

"PIRATES" NEXT BY AMES

Winthrop Ames has switched plans about the successor to "Iolanthe" production at the Plymouth. Instead of "The Gondoliers" his Gilbert and Sullivan company will play "Pirates of Penzance."

LOOP'S RECORD HEAT KILLED OFF GROSSES AND CLOSED SHOWS

Only LeMaire's "Affairs" Held Up Through Advance Sale, \$27,000—"City Chap" and "Home Towners" Call Quits—Sunday Night Cooler and Better

Playshop's Plays

The Playshop, an organization dedicated to the American playwright, which was promoted last season by Sanford E. Stanton, is scheduled to have a very active second season, according to the present plans.

There will be three companies of last season's success, "Not Herbert," sent on tour by the organization, which also plans to secure a larger theatre than the 52d Street for its New York home.

At least four and probably six new plays will be presented next season. The first new production is to be "Henry's Harem," by Arthur Stern, which is to open on Sept. 13. This is to be followed by "The White Collie," by David Sturgis, due in New York on Oct. 11.

Instead of making a new production every three weeks the plans call for running each show at least four weeks, and in the event of it developing the earmarks of a popular success moving it to a larger house.

REFORM "BLONDE SINNER"

Moves From Cort to Times Sq. After Changes in Cast

"The Blonde Sinner" will shift from the Cort to the Times Square next week.

General reorganization of the show's personnel will be made before the shift. Edwin G. O'Connor who assisted Leon De Costa in staging "Kosher Kitty Kelly" has been called in to re-stage the show.

Cliff Heckinger withdraws from the cast this week to begin rehearsals with "Cynthia," the Stoddard-Gourney musical show which Clark Ross is sponsoring and which gets under way at the Walnut, Phila., Aug. 9.

J. La Penna Pushed Into Producing; Now in Strong

James La Penna, who broke into the role of theatrical producer last season with "Sweetheart Time," is deserting his other business activities and in the future will devote his entire time to producing.

He has secured two scripts from Harry B. Smith, one entitled "The Cake Eater," and the other "The Gyp," which he is to put into production this fall.

At present he is organizing his "Sweetheart Time" company which will be headed by Stanley Ridges and Shirley Vernon and practically the entire New York cast intact and the company will reopen in Philadelphia on Sept. 6.

La Penna came into the theatrical business through the promotion of Rufus LeMaire, who originally produced "Sweetheart Time."

After a short time La Penna bought out his interest taking over the show and ran it through the season at the Imperial, New York, developing the attraction into something of a hit.

La Penna's success in achieving this has led him to dispose of the other business interests that he held and to devote his time altogether to show business in the future. He has opened offices outside of the theatrical district on Broadway below 34th street.

FROM ONE ACT TO FOUR

Los Angeles, July 27. Florence Pierce Reed, former dramatic editor of the "Express," actress and playwright, left here for the New York production of her four-act play, "The Devil's Tattoo," which will open the season for Daniel P. Conway. Betty Pierce and Arthur Hohl, both of last season's "White Cargo" cast, will play the leading roles. "The Devil's Tattoo" was done at the Writers' Club here last year as a one-act. The third act of the present version was used. Alice Brady used the playlet in vaudeville.

Chicago, July 27.

Costing \$4,000 in gross on the week in two spots and closing two theatres with performances Saturday, the record heat wave last week slowed up the local legit situation to the lowest mark of the year.

The Wednesday matinee, despite the terrific heat, furnished a strange sight at nearly all of the theatres when high gross figures were checked, particularly at the Woods and the Playhouse.

"The City Chap" (Harris) went down in a heap on the second week of the independent ownership. Little better than \$8,000 caused a quick closing for this figure, with the gross of the previous week, gave the attraction about \$15,500 for total gross on the fortnight engagement after the switch from the Woods. The Harris will remain dark until September.

"Frosty" never had a chance at the Adelphi, another theatre now dark. The heat also took the last hope out of the summer run of "The Home Towners," at the Four Cohans. That attraction closes this week-end.

LeMaire's "Affairs" was saved from a noticeable slump by the advance sale, resulting from the early sell-out of the premiere week. As the calendar now stacks up, the Woods attraction will be first in demand because of its solid popularity.

"Gentlemen Prefer Blondes" slipped to \$11,000. "Black Velvet" is doing an exceptionally good business for the summer season at the Playhouse, with indications of setting for a long run.

The Lake Michigan breeze got busy Sunday night, driving improved business into the legit houses, better than for any Sunday night since early June.

Estimates for Last Week "Black Velvet" (Playhouse, 4th week). Every appearance of, setting for run. About \$9,000, exceptional.

"If I Was Rich" (Cort, 2d week; 10 weeks at La Salle). Change of houses didn't improve draw. \$5,000.

LeMaire's "Affairs" (Woods, 3d week). Big advance sale kept gross up to \$27,000. Moderate weather will keep close to capacity.

"Gentlemen Prefer Blondes" (Selwyn, 13th week). Figures to come back after slip to \$11,000.

"Castles in Air" (Olympic, 36th week). Suffered with all others, with gross marked off around \$18,000. Last week of New York company, with principals who are to go to Boston finishing out the Chicago run.

"The Home Towners" (Four Cohans, 12th and final week). Gross of \$6,000 caused quick decision to end engagement.

"Artists and Models" (Apollo, 12th week). Only relief coming from window sale. Hotel call superseded by LeMaire's "Affairs." \$14,000.

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Fund's \$1,000,000 Drive

A national drive for \$1,000,000 for the Actors' Fund will start Dec. 19, next, at a dinner to Daniel Frohman, the fund's president, at the Hotel Biltmore, New York. It will be the occasion of the conclusion of Mr. Frohman's 44th year as president of the fund.

An announcement states that Big Bill Edwards will be the honorary chairman of the drive's special campaign committee, with headquarters at the Biltmore.

"PARTNERS" CAST

Los Angeles, July 27. The cast for "Partners Again," in which Alexander Carr will be starred, under the direction of Arthur Freed, is complete with the exception of the role of Potash.

It includes Edward D. Cassidy, Harry Von Meter, Victor Rodman, Agnes Akers, George Guhl, with Harry Shutan as stage manager and Burdell Jacobs as assistant.

The play opens at the Orange Grove in August.

McCarver's Run Cut

San Francisco, July 27. The engagement of Pauline Frederick in "Lucky Sam McCarver," at the Wilkes theatre, originally announced for four weeks, has been cut to three. She will then shelve this opus and put on a revival of "Madame X" for two weeks.

WINTZ' ROAD SHOWS OF 'SCANDALS'—MUSIC BOX

Reproducing 3 Broadway Musicals for Smaller Stands This Season

Dayton, O., July 27.

Rehearsals began yesterday atop the Hotel Gibbons for the road production of the sixth edition of White's "Scandals" under the direction of George E. Wintz.

Nearly 75 people are registered at the Gibbons for the production, with several more to come, according to Wintz. Rehearsals are held in this city because Mrs. Wintz is a native of this city and her parents live here, says Wintz.

The company is scheduled to start Aug. 9 at Wilmington, Del. It has been booked for 40 weeks, Wintz says.

Freddie Lightner will again head the cast. Others are Ernie Devoe, Leore Dietrich, De Torgos dancing

team, Amos Harper, Leeland Sisters, Jenny Lind and the Filipino String orchestra.

Wintz also purchased the last "Music Box Revue" and will open

it at Louisville Aug. 27.

The seventh edition of "Scandals" has been acquired by Wintz and will probably open in Indianapolis Sept. 20.

PLAYS OUT OF TOWN

BLACK VELVET

Chicago, July 24.

M. J. Nicholas presents Frank Keenan in an American play by Willard Robertson. Produced and staged under the direction of Mr. Keenan at the Playhouse, Chicago. General John William Darr, Frank Keenan; Patricia Harper, Leona Hogarth; Cleo, Margaret Keenan; Alice Darr, Helen Kingsted; John William Darr, Jr., Arthur Albertson; The Peddler, Louis La Bey; Mr. Harper, Frank Sylvester; Joe Lancaster, Peter Bentley; Calhoun Darr, Claude Cooper; Yeller Richmond, Leonard Doyle; Charlie Ware, Parker Fennelly; Smith, Charles Slattery.

The entire action of the play takes place in the rose arbor of the Darr plantation in the "yellow pine" belt of the South. Willard Robertson, author of "Black Velvet," is clever in his writings. Here he has taken a perplexing problem, picked its heart out and replaced it without bothering the problem. His work might be used as a lesson to the host of writers who blunderingly let the problem get the best of them.

General John William Darr, aged southern planter, is employed as a softening reflector to mirror the action.

Alice Darr, granddaughter, has as her guest Patricia Harper, northern girl, whose father is present through plans to construct a lumber mill on the general's property. During the time previous to the opening of the story Patricia Harper and John William Darr 3d, grandson of the general, have fallen in love. Young Darr is also interested in the lumber project.

The aged southerner's massive property is teeming with Negroes, paying no rent and lazily existing, still considering themselves in a way as the plantation owner's property. The General also regards them as such.

Results of the Civil War have not altered the General's conception of black and white social status. To him a Negro is still a white man's property, ignorant and unable to care for himself. He regards with intense animosity the growing independence of the blacks and the re-

laxing of the white man's superior power through "northern propaganda." The increasing number of "yeller niggers," mute evidence of the intermingling of two colors, fills him with an understanding horror.

The foreboding tragedy, bared early in the story, is the grandson's secret association with Cleo, a mulatto servant on the plantation. Upon his engagement to the northern girl young Darr attempts to shake off the Cleo's attraction.

As plans for the lumber mill's construction go on news reaches Harper and the General that a northern labor agent has worked the General's Negroes into a frenzied horde of independents, suddenly impressed with their own freedom and fascinated by the agent's promises of fortunes to be had North. The Negroes are unaware the jobs to which they are to be taken will last about six weeks.

Through Calhoun "Darr," an ex-slave, the General finds also that dope is being sold to the blacks by a pack peddler.

Faced with the loss of the Negroes and the failure of the lumber mill to be operated with this Negro labor, the General orders Joe Lancaster to take drastic action. The labor agent is brought before him, refuses to give up his plans, and is driven away at the point of a gun. He tries to continue his work and is killed by Lancaster before the Negroes.

Yeller Richmond, former sweetheart of Cleo, has just returned from an eastern jail, bragging among his people of an association with a white woman. He discovers Cleo has become cold toward him and learns of her clandestine romance with the General's grandson.

Crazed with dope, Yeller attacks the white youth in the presence of the General. He is tracked down by the youth and sheriff and hanged in the center of "nigger town." During the hunt Cleo hears the bloodhounds and learns from the General that Yeller Richmond is being tracked. Her dormant devotion for the yellow man awakens. Shrieking with rage and fear she admits to the General that his grandson has used her.

Shooting of the labor agent and the hanging of Yeller Richmond quell the Negroes' riotous exodus, and Mr. Harper returns to the plantation. The shaken General tells him of young Darr's disgrace and suggests that the engagement to Harper's daughter be broken.

Harper, Northerner, sees nothing particularly bad in young Darr's action and states that as far as he is concerned the marriage will take place. He also has in mind the success of the lumber mill in which he stakes his future.

This is beyond the General's comprehension. Impressed with the honor of the name of Darr, affected by Miss Harper's resemblance to his wife at their marriage and filled with heart-rending grief, he sits alone in the rose arbor after asking that his grandson be sent to him. He places a rifle on the table before him, ready to kill young Darr.

Death overtakes him as he waits for his grandson's arrival.

Old Calhoun "Darr," faithful ex-slave, enters and finds his "master" dead. His body droops.

"I see all alone," he says.

Frank Keenan as the old general performs brilliantly. Excellent comedy spots are handled by Jimmie Rosen as Sampson, the General's colored body servant. Harper, as played by Frank Sylvester, is probably what the story calls for, but it becomes out of line at times. Commendable roles are played throughout, although the Southern accent angle affords some trouble. Patricia Harper, the northern girl, seemed more southern at times than the General's granddaughter.

Margaret Keenan as Cleo, the mulatress, is consistent.

With Keenan's tremendous popularity here and the quality of "Black Velvet," the show should have a run. In its fourth week now. Hal.

THE STOLEN LADY

Mamaroneck, N. Y., July 22.

John Golden, in association with Samuel Wallach. A comedy in three acts by Crane Wilbur, with Leo Carrillo featured.

Walters, P. Gatenby Bell; Louis, Edouard Durand; Station Porter, Paul Jones; Augustine, Rosa Lys; Miguel Ramon, Leo Carrillo; Tony Hathaway, Thurston Hall; Claire Delorme, Suzanne Cabet; Miss Torrance, Antoinette Rochie; Maria Carreggio, Rodolfo Badaloni; Pablo Gonzalez, Pauline Moore; Padre Enrique, Harry Foreman; Colonel Virgilio Hernandez Barroo, Edward G. Robinson.

Capt. Penniman, U. S. A., Edward Pawley; Rebels, Peons, Mexican Soldiers, etc.

"The Stolen Lady," by Crane Wilbur, exhibits the old stamping

grounds of the bandit sheik, his carrying off the fair lady by force, Mexican warfare, the arrival of the United States Cavalry, and the capitulation of the lady—all headed for Hollywood, yet pretty effective and entertaining on the stage, too.

Leo Carrillo is featured and broke in here in what turned out to be a freak performance in terrific heat. Two minutes after the curtain was up Edouard Durand, who played Louis, fainted and the curtain had to be lowered. It came up again with Crane Wilbur, author, substituting.

Play opens in the sitting room of Tony Hathaway's private car, about to leave for Mexico. As his guest is Claire Delorme, famous vamp of the movies, a sort of Pola Negri. Between this charming couple comes the romantic figure of Miguel Ramon, who declares he loves Claire. She laughs. Miguel says he will make her love him.

When the train reaches Mexico Ramon's bandits hold it up at his orders and carry the entire party off to the mountains. There he politely but firmly makes love to Claire. He saves her life when a jealous woman of his household places a rattlesnake in her bed. Still Claire claims to hate him and informs him she is going to marry Tony.

The Mexican and U. S. armies together make war on Ramon, who finally is forced to surrender. The colonel of the Mexican forces is an old friend of Ramon's. He offers him the choice between accepting a government post and telling the names of his bandit allies or prompt shooting. Ramon chooses the shooting. They are about to dispatch him when Claire runs in to declare

(Continued on page 44)

DOROTHY WHITMORE

Prima Donna

of

"BLOSSOM TIME"
"ROSIE O'REILY"
"NO, NO, NANETTE"
"BE YOURSELF"

and now

"The Merry World"

Imperial, New York, Indef.

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FRED AND ADELE 'ASTAIRE
IN
"LADY BE GOOD"
AT THE
EMPIRE THEATRE
LONDON, ENG.

PLAYS OUT OF TOWN

(Continued from page 42)

her love for him and vamp the colonel away from his duty.

It's all pretty much in the style of the times when Mexico was naughty around the border. It is as good as Mr. Wilbur has yet turned out, however, and seemed to register at least on a very sympathetic Mamaronneck audience.

In the last act Wilbur has rather obviously borrowed material from Bernard Shaw's "The Devil's Disciple," the scene between Dick and General Burgoyne, in which they are extremely polite and solicitous about the execution.

A good deal of smoothing must be done with the playing. Carrillo is colorful and suave as Ramon, but he must do much more with him to make the character worthy of his playing.

Suzanne Caubet was pretty and cute as Claire. Since she is really French and had a French role, she did it nicely, but rattled around in the shoes of the dramatic moments. Crane Wilbur did an extremely clever job with his impromptu playing, carrying off the role without a hitch or use of a script.

Edward G. Robinson (loaned by the Theatre Guild) was decidedly entertaining as Colonel Barroso, while the rest of the cast is well measured. With additional work and much speeding up of the pace this blood-and-thunder should be able to stay long enough in New York for the picture people to scramble over it.

Pratt.

'Desire' Case Off on Coast

Los Angeles, July 27.

The criminal action instituted against the cast of "Desire Under the Elms" on the charge of giving an indecent performance has been stricken from the calendar in Municipal court.

It is unlikely to ever be restored.

PLAYS ON BROADWAY

AMERICANA

Richard Herndon presents satirical revue by J. P. McEvoy, music by Con Conrad and Henry Souvaine with incidental numbers by George Gershwin, Philip Charig, Ira Herschwin, Morrie Ryskind; scenery designed by John Held, Jr.; production staged by Allan Dinehart; dances and ensembles by Larry Coballer.

PRINCIPALS: Lew Brice, Roy Atwell, Dorothy Deeder, Edna Fulling, Isabel Mason, Gay Nell, Elizabeth Morgan, Maryon Dale, Evelyn Bennett, Betty Compton, Tom Burton, Edgar Gardiner, Charles Butterworth, M. Charles Lalazal, Arthur Lipson, Tom Burton, Arline Gardiner, Fred Weeks, Tim O'Connor, Van-American Quartet, Harriet Burke, George Ingram, Wayne Kohne, Lillian Ring, Lehman Byck, Joyce Booth, Grace Mead, Roberta Bellinger.

If this revue were at the Garrick or the Grand Street, or even at the Greenwich Village, it would be generally acclaimed as a sparkling scintillation of esoteric satire. Being on 48th street, heralded by a "commercial" management, it will most likely be regarded as just a revue.

Not since Ziegfeld's first "Follies," in 1910, has there been a musicalized and girlified show that really set out to and really got to the dignity of being a true satire. That was the original character of the "revue." It has since been corrupted and detoured into channels of skin-showing and flesh-selling, song-staging and dance-mongering. When a modern revue does travesty current life at all, it usually burlesques it. "Americana" is a "Hudibras" with legs and melodies; it is more than that—it is that rare thing on the stage, just what a show calls itself; it is "Americana."

"Americana," for those who don't yet know, is the title of a column in the "American Mercury," a monthly symposium of the expressions and manifestations of our national psychology, pathology and psychiatry as exemplified by prohibition, rotarians, Babbitts, fun-

damentalists, exhorters, reformers, Kluxers and other latter-day blessings. Edited by H. L. Mencken, it is the most biting and least vitriolic of expositions.

In J. P. McEvoy we have a sub-Mencken and a super-Lardner; a medium twist the copper-plate cartoon and a Nast and the gross hokum of a Bud Fisher. McEvoy has the lowdown on his neighbors. He showed that in the years of homely commentary through "The Pottery."

In "Americana" he has created a swift, delightful run of joshing at the ludicrous obvious in our national characteristics of the moment, seldom vindictive and usually amusing. Its danger as a show lies in its unusual cleverness, dangerously subtle at times for the morose perception and circumscribed sense of humor of that monster, "the average theatregoer."

Only those who can see through the McEvoy allusions, lampoons and caricatures will regard "Americana" as great. To those who depend on the usual optical and aural refreshments of a girl-show, it will be just a minor dish, for it can scarcely compete with the big spectacles of Broadway on terms of cuticle, canvas and cast.

What girls there are, are lovely. They work in chorus at times, but each is a principal. Recruited mostly from the night clubs, they reveal unexpected qualities of talent. The upper players scarcely hold as high an average.

Lew Brice, featured, has so little to do that any judgment of his results in view of his position in the billing would be unfair. What he does is quite admirable. He is a polished light comedian of versatility and an easy manner, and he dances supremely well, though little. He should either be given more prominence in the action or less on

the billboards. Roy Atwell, who shares the topline with him, and who was not long ago an outstanding comedian, acted principally as announcer, and was rather flat on the job; in a couple of skits, in character, he was more at home. Atwell is the last player who should have been chosen as a front-curtain man, dealing directly with the audience.

The individual hit of the performance went to Evelyn Bennett, an entrancingly clever young comedienne, not facially pretty, but having a radiant charms of personality that caught the first-nighters en masse. She dances well and can sing a bit, and will go far.

Charles Butterworth, a sad-faced jester, scored, doing especially excellent work in a broadly executed and devastating comic-strip version of a literary speech. Betty Compton, a flashy little brunet beauty, turned blonde to play Ophelia to Brice's Hamlet, came through with amazing legitimate unctious to cap her uncanny feminine attractiveness. Edna Fulling, one of the several peaches who made the Fifth Avenue Club a delight and who are together again here, danced like down and looked like sugar. Ditto for Dorothy Deeder.

John Held's scenery is deliciously Heldish. Some of it doesn't look as though he had one it, but most of it is evidence that no one else on earth could have done it. Nowhere is it magnificent, and nowhere is it rococo, either. Some of the "sets" are but fragments, but they usually tell a lot and tell it as well as McEvoy's crisp and two-edged lines tell the rest—to those who have eyes and ears for that sort of thing.

McEvoy plays with so many of our foibles that they cannot be enumerated here. In short skits and longer scenes, he giggles and snickers at our bragging, pompous self-satisfaction; our affections, our manners, our ambitions, our little-finger-extending "refinements," our "liberty," our prosperity—our theatre, our literature, our heroes, our lows, our morals and moralities, our millionaires and our dubs.

He wipes the stage up with us and makes us like it, for he makes a clean, workmanly and complete job of it. McEvoy has the vision, the imagination and the expression of the born satirist. This reporter ventures the opinion that he will be quoted when Eugene O'Neill, who does with a smear what McEvoy does with a dab, will have been forgotten.

The tunes are plentiful and some are memorable. "Blowing the Blues Away" (Charig-Gershwin), "Dreaming" (Souvaine-McEvoy), "Why D'ya Roll Those Eyes" (Charig-Ryskind) and "Thanks A'wful" (Conrad-Young-Lewis) all have a chance to be sellers.

At \$5 top, in the little Belmont, "Americana" can make a fortune—if enough people rise to it.

In no event is it likely to be a quick failure.

Some of the principal skits were in Ziegfeld's ill-fated "Comic Supplement," by McEvoy, and if the populace takes the rest of this like it took those parts of it then, with all the Ziegfeld selling-points added, the future will not be so rosy.

This reviewer ventures a frightened guess that "Americana" has

too much charm, wit, youth and entertainment to be dropped like a hot potato or pushed aside like a cold one, even by Manhattan; and that it will survive for a respectable stay, even though it is good.

Loit.

THE BLONDE SINNER

Farce with music in three acts by Leon De Costa. Book staged by Edwin Vail; numbers by Ralph Riggs. Presented by Nauticomedes at the Cort, July 14. George Hemmingworth.....Ralph Bunker Betty Hemmingworth.....Enid Markey Flash Pinkney.....Ruth Stevens Adonis Mulberry.....Cliff Hocking Jack Connelly.....Harold De Becker Alfred Bird.....Russell Morrison Ida.....Marjorie Gatenon Mike Reilly.....Matt Hanley Alexander Homer.....Frank Kingston James Manton.....Howard St. John Charleston Maid.....Margo Lane

Just another of those verbal "chop sueys" is the latest by Leon De Costa. He characterizes it on the program as a smart farce comedy.

The title bears as much importance as does the plot and its construction, which meant nothing to those who sat through the premiere on a sultry night.

Seemed as though the high spot was in the pit where the Hugo Frey Troubadours, under the direction of Irwin Abrams, furnishes the musical relief between acts, as well as the interpolated numbers, of which there were several. Rather lucky number, but not enough to save this one when a \$3.30 tariff is exacted.

The story is that of a young couple who go to a sea shore resort and figure the summer overhead can be taken care of by housing additional lodgers. No trouble to get them. Two couples; one a woman and fiancé who wanted to get married, while the other were a woman seeking evidence for a divorce and a detective.

Slamming doors, many attempts to establish mystery, with the "wife" of the "beautiful but blonde and dumb" type eventually being accused of being a little sinner and the woman in the case when the wife wanted a divorce.

Enid Markey gave a remarkable performance in the title role. She seemed to stand head and shoulders over the rest of the troupe. Marjorie Gatenon had a difficult part; rather hard for her to make impressive, due to lines and situations. Ruth Stevens did a little better. Ralph Bunker, in an endeavor to do an Ernest Truex, was out of focus, while none of the other men had anything to do or did anything which would warrant more than passing attention.

"Don't You Cheat" and "Lips" were two musical numbers which stood out but not sufficiently to carry this show, probably tarrying for a mighty brief spell.

Ung.

Julia Sanderson Heading Loop's 'Queen High'

Julia Sanderson and Frank Crummit will head a special company of "Queen High," to be presented in Chicago by Schwab & Mandel. The Loop production is due to open there in September, with the original company, now in Philadelphia, due in New York at the Ambassador at about the same time.

LAST CURTAIN CALL

of the

I. MILLER
Semi-Annual
SALE

All Sale Shoes NOW



To cap the climax of the most wonderful slipper values of the season--values that have received the unstinted applause of thousands of women--all shoes in the Sale, formerly selling up to \$18.50 a pair, have been finally reduced to the one price of \$7.85!

The performance is not quite over. Sizes are depleted, of course, but nearly every size is here in many smart models. Come!

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THE DRAMATIC HIT

Pulitzer Prize Play

CRAIG'S WIFE

By GEORGE KELLY

with CHRYSTAL HERNE

ZIEGFELD REVUE

GLORIFYING THE

AMERICAN GIRL

"BEST MUSICAL COMEDY REVUE

ZIEGFELD EVER PRODUCED"

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Mats. Wed. & Sat., 2:30

LEW FIELDS' NEW MUSICAL COMEDY HIT

"THE GIRL

FRIEND"

PLYMOUTH Thea., W. 45 St. Eves. 8:30

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POPULAR MATINEE THURSDAY

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PLAYHOUSE 48 St. E. of B'way. Eves. 8:30

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Summer Musical Delight!

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If You Don't
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SALE OF WEA F TO WJZ COSTS A. T. & T. \$500,000 ANNUALLY

Tel. & Tel. Board Finds "Show Business" Incompatible with Dignified Commerce—Radio Advertising Field Growing in Revenue—Benefit to

That the Radio Corporation of America (Station WJZ) has purchased station WEA F from the American Telephone & Telegraph Co. means that WEA F, estimated to have a conservative \$500,000 annual income from its commercial advertising broadcasts, is giving up a lucrative and ever-increasing field because of a whim on the part of the board of directors of the A. T. & T.

The "Inside" revolves about this directorate which, from the start, never took kindly to broadcasting as part of the American Telephone & Telegraph Co.'s activities. The A. T. & T. has nothing directly to benefit in fostering broadcasting excepting through subsidiary interests in the way of essential parts which would be marketed regardless because of a licensing arrangement with the Radio Corp. of America.

This latter concern, in turn, because of its actual manufacture of radio receiving apparatus, is vitally concerned in radio broadcasting as a means for propaganda, having only gone into its commercial possibilities since January 1.

The A. T. & T. was forced into broadcasting on the scientific excuse that its business was that of voice transmission. Radio qualifies them in that direction, but the amusement end of broadcasting was

another thing and the directors deemed the overhead unessential, although the decision to give up the station at this late date is the more surprising when it could have been accomplished before WEA F had undergone no less than three different installations of as many new transmission apparatus.

\$1,500 Nightly
At the present schedule of charging \$600 per hour for radio time, with the rate decreasing to \$480 for the network of stations, the mathematical inclined can figure an average charge of \$500 per hour. Taking the hours between 8 and 11 p. m. as the "money" periods, it means \$1,500 a night, or \$9,000 weekly, or \$450,000 annually, a conservative estimate of the station's income. This does not count that of the networks, commissions for bookings, etc.

WJZ, located at 33 West 42d street, New York, the R. C. A. station, has been delving into commercial broadcasting on a different system of turning over the "time" to anybody with the wherewithal for whatever use they cared to make of it, regardless.

WEA F has had a stricter system in force through careful censorship and editing of all that goes out via the ether. Not only does WEA F sell its "time" but facilities as well, that taking in the talent and an-

nouncers, all of whom stand a radio advertiser a pretty penny with every broadcasting.

WEA F and WJZ will be continued as separate entities when WJZ takes control after Jan. 1, 1927. Meantime, the Broadcasting Corp. of America, a recently formed unit to take over the physical administration of WEA F, is continuing signing contracts for new advertisers, entertainers, et al.

It is believed that the decision to give up WEA F as an A. T. & T. enterprise was an economical move. No matter what the income might be, there was no hope of making up the deficit of the initial experimental expense which even an affluent corporation like the American Telephone & Telegraph Co. takes into consideration.

With the new deal and transfer of WEA F to WJZ will probably come the old WEA F staff, an efficient and capable organization which has earned the general goodwill of every artist that has broadcast therefrom.

15 Per Cent Commish
Possibly one grievance as regards WEA F that still exists revolves about the position of Harold Ross, who is in charge of "outside" bookings at 195 Broadway, the A. T. & T. headquarters. Ross, on behalf of talent that he books for clubs, theatres and other engagements, demands 15 per cent commission from the attraction which, if it's a "commercial" feature, is limited in its dealings with other agents.

Desirable bookings are necessarily far between because the net always takes into consideration that 15 per cent commission. This also puts too heavy a charge on the attraction for those interested, performers contending they could do better in negotiating themselves or through a 5 or 10 per cent agent without the worry about the 15 per cent commission.

Meyer Davis Released; Not Reckless Driver

Washington, July 27.
At the termination of the preliminary hearing held last night in Hyattsville, Md., the Justice of the Peace presiding refused to sustain the charge of reckless driving against Meyer Davis, cafe owner and orchestra leader.

This action automatically frees Davis from the additional charge of manslaughter, both charges being made following the death of Bernard B. Booker as the result of an automobile accident on the Washington-Baltimore Pike June 1. The musician submitted to arrest but at the same time demanded an immediate hearing to present his version of the accident. This was granted and he was released on \$3,000 bail.

The death of Mr. Booker, a Philadelphia attorney associated with Davis in the operation of Willow Grove Park in that city, followed Davis' attempt by a quick swerve to the left to avoid striking another machine.

The swerve threw Booker against the half open window of the machine, he being a passenger along with Marlan Northrup, who was also injured, though slightly, in the Davis car.

Davis' attorneys, Morris Simon, Wm. H. Leahy and J. Wilson Ryan, centered their cross examination on the testimony of the several witnesses to the effect that Davis was going at a "terrific speed" ranging from 35 to 50 miles an hour.

The Justice of the Peace ruled that no one can judge the speed of a car from a distance and, citing the Maryland laws, released the orchestra leader.

State's Attorney Bowie noted an appeal to the decision stating that he would attempt to secure an indictment under the charges before the Grand Jury.

Mr. Davis was not called upon to testify.

Marjorie Pidgeon Married

"The Girl in White" on the radio, Marjorie E. Pidgeon, was married Sunday, July 25, to Frank Xavier Wardman, of New York, by the Rev. Leon R. Land at the Community Church on Park avenue.

Mrs. Wardman became popular on the radio as "The Girl in White" through being the Home Economics expert for the Brooklyn Gas Company. Her parents are Mr. and Mrs. Edward Everett Pidgeon, with her father, Eddie Pidgeon, one of the best known of newspaper men and dramatic critics. Her mother, Mrs. Hope Leslie Pidgeon, was matron of honor.

INSIDE STUFF

On Music

Musical Opposition at Saratoga

There will be stiff competition at Saratoga, N. Y., during the racing season next month when Vincent Lopez and Paul Specht will be the opposing band attractions. Specht has been spotted by Alf. T. Wilton, through Jack Horn, at Riley's-on-the-Lake for the August racing season, and John and Christo are opening a new room for Vincent Lopez.

Merion Talley, Victor Favorite

A new problem in show business is presenting itself via the Orthophonic Victrola which, because of its unusual amplification, makes possible the performance of a recording before a large audience. Accordingly, a number of the lesser picture theatres are advertising Orthophonic reproductions of the Victor's world famous recording artists, with Marlon Talley a popular feature.

The young soprano's recordings are being extensively plugged in the neighborhood film theatres, with the Victrola reproduction constituting part of the performance, akin to a Phonofilm or a presentation in its manner of presentation and exploitation.

"Clean" Scoring the Thing

The general consensus is that the classic arrangements and the ultra-fussy symphonic dance arrangements are a thing of the past. Excellent for stage presentation but for the accepted standard currently in dance music, the simple "clean" scoring is the thing.

Specht's Exclusive Assignment

Paul Specht is exclusive staff musical director of the Kit-Cat Club and Piccadilly hotel, London. Specht is also booking attractions into London, having signed for Fowler and Tamara and Mildred Melrose.

Charles K. Harris Satisfied—Says He's Class A

Charles K. Harris states that the only reclassification by the American Society of Composers, Authors and Publishers has been in his favor. As a writer he has been raised from the "F" class into "B," which means a larger royalty dividend.

Harris states he is a Class "A" publisher, as well as a member of the Board of Governors and secretary of the A. S. C. A. P. and that he has no intention of appealing to Washington, D. C., for any grievances anent mistreatment by the American Society, as reported.

Phil Charig Clicks

Phil Charig who for a number of years has been fostered by Ben Bernie as a composing prodigy has finally come through with his contributions to the "Americana" score which premiered Monday night. Harms had Charig, who is under 25, under exclusive contract and was sounding out the youthful tunesmith with occasional contributions to musical comedies. Charig, with Morrie Ryskind, has clicked with the hit song of "Americana."

Radio's as Music Salesman Being Now Demonstrated by Waterson

SESQUI'S ONLY STATION

Philadelphia, July 27.

The Universal Broadcasting Co., operating station WCAU, in considerable litigation with the Sesqui-Centennial Exposition authorities, has completed erection of its studio on the exposition grounds.

This makes WCAU the only broadcasting station having its own building within the grounds.

WCAU is a commercial radio station which precipitated the city of Philadelphia's attempt to enjoin them from using municipal property on the exposition grounds for such purposes.

"TAPS" ON HIS OWN

Leaving Joseph B. Franklin—Re-opening in Fall

"Taps," formerly band and orchestra manager for Leo Feist, Inc., who left the music house to associate with Joseph B. Franklin in the caret and orchestra booking business, leaves the Franklin affiliation this week to embark on his own.

"Taps" plans to produce extensively in the fall and is temporarily headquartered with Shapiro-Bernstein, until opening new offices next month.

"Taps," who is Jan Garber's personal representative, booked the Garber orchestra for a Loew tour in association with William Morris, opening Aug. 20 at the State, St. Louis, at \$3,000 weekly.

"Taps" has also spotted the Melody Sextet, under Earl J. Carpenter's direction, for a tour of the metropolitan Keith houses, opening at the Hamilton.

Paul B. Klugh Joins Zenith Radio Corp.

Paul B. Klugh, secretary of the Broadcasters Association, and who has actively directed all radio legislation, both regulatory and copyright, has been elected vice-president of the Zenith Radio Corporation of Chicago.

This is the Eugene McDonald station which was first to jump wave lengths, which jumping, Congressman Sol Bloom charged, was solely to force through legislation. The Congressman at that time unearthed the connection of Klugh with the station, a fact that has been kept quiet.

That there is something to radio as a sounding board is being evidenced by Henry Waterson, Inc., these days, the firm holding a strong catalog in "Lonesome and Sorry," "Animal Crackers," "Her Beaus Are Only Rainbows," "Ting-a-Ling," etc.

A system of a fortnight's concentrated radio is in effect and if the songs do not bring a reaction in calls for sales, they are thrown into the music wastebasket. If the song has merit the calls, no matter how small, will tell that through the dealers.

Radio as a barometer for song material seems to be well accepted. Next season will find radio utilized extensively. One radio performance reaches a vaster audience than a hundred individual excursions to dance-halls, cafes, etc.

Even in these "dog days" the Waterson catalog is selling briskly. It is generally conceded that at the height of the season, Waterson would be cleaning up with his present assortment of material. Benny Davis' "Lonesome and Sorry" is a big seller; "Animal Crackers" and "Ting-a-Ling," disparaged at first by some of the Waterson executives, asserted themselves solely through the radio.

DON WARNER

And His
ORCHESTRA
'That Band From the South'
AT THE
BON TON BALLROOM
Venice, Calif.

PERSONNEL

REEDS
HOWARD DARNELL
WILLARD REDMAN
LESLIE DELINES

DRUM
ROY SWANSON
RUEL OLIVER
CHICK HOWARD

DRUM
ELMER RUGGLES
BASS-TECH. DIR.
A. A. ROCKWELL

HANJO
C. J. WHELAN
PIANO
DON WARNER

"Keep Your Eye on This Gang"

LEADING ORCHESTRAS

JO ASTORIA

and his

HOTEL ANTILLIA ORCHESTRA
Coral Gables, Fla.

ACE BRIGODE

and His 14 Virginians

Swiss Gardens, Cincinnati
Personal Management: Joe Friedman

Katz & His Kittens

Are You Ready Kittens?
"Me-o-e-w"!!! Let's Go
VICTOR RECORDS

HELEN LEWIS

and HER MELODY WEAVERS

Formerly Known as
Helen Lewis and Her Dixie Girls
now at
The Amphitrite Hotel,
Beaufort, North Carolina,
Until Nov. 15th

VINCENT LOPEZ

And His

Casa Lopez Orchestra

New England Concert and
Dance Tours
Direction WM. MORRIS

CHARLEY STRAIGHT

AND HIS
**Brunswick Recording
Orchestra**

Presented by M. C. A
At the MUEHLEBACH HOTEL
KANSAS CITY
June 7-July 18 Inclusive

PAUL WHITEMAN

Concerts in Paris

Direction: WILLIAM MORRIS

DON BESTOR

And His Orchestra
Victor Records

Management:
Music Corp. of America
Chicago, Ill.

EDDIE EDWARDS

The Southerners Orchestra

EDDIE EDWARDS
Formerly Original Dixieland Jazz Band
"SILVER SLIPPER," NEW YORK

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,
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Mgt.: CHARLES SHRIMMAN

EARL J. CARPENTER'S

MELODY SEXTET

Club Deauville, New York
Also Playing Keith Theatres
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
44th Week at
HOTEL PEABODY
The South's Finest
MEMPHIS, TENN.

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

Victor Herbert's Memorial Bust in Central Park

A site for a memorial bust to Victor Herbert has been approved by the city fathers. It will be located in Central Park, in the southeast corner of the concert grounds where many of the famous composer's compositions have been played.

The memorial will be a bronze bust, opposite the bandstand.

Jazzists Desert Village For Summer Resorts

With summer panic on in the Greenwich Village cabarets, the low-priced music combinations in the smaller places are passing up the stuffy tearooms for resort jobs.

Within the past week five such combinations grabbed out of town jobs on short notice and left their employers musicless through the sudden desertion.

Despite the reported low scale given at the resorts, the band boys figure tips and throw money can strike a balance of the difference between out of town and their cabaret salary.

With business traditionally bad every summer in the Village, and sometimes nothing to brag about in season, the deserters are figured smart by those still remaining down there.

Yacht Boys-Brunswick

The Yacht Club Boys have been signed by Brunswick as exclusive record makers. Chic Endor, leader of the novelty quartet, is already "canning" for Vocalion as a soloist. Vocalion is a Brunswick subsidiary. The quartet's contract with Brunswick is for two years.

NEW SINGING QUARTET

A new singing and entertaining dance combination on the order of the Yacht Club Boys has been formed by Marcy Klauber, "Blondy" Clark, Henry R. Cohen (composer of "Canadian Capers") and Si Kahn, guitarist.

Klauber was formerly assistant to Ben Meroff with the Hi-Hatters. Meroff has since connected with the Granada, Chicago, to do a Paul Ash.

The quartet will be known as The Croon-aders.

ART KAHN HURT

Art Kahn, band leader, was seriously injured in an automobile accident.

He is at the Chicago General Hospital.

Ludlow With Witmark

Godfrey Ludlow, WJZ radio favorite and concert violinist, has been signed by Witmark to compose for them exclusively.

Public Votes in Favor of Vaude Over Band

Portland, Ore., July 27.

What looked like a fight to a finish was abruptly halted when a last-minute compromise between the local Musicians' Union and the management of the Oaks Amusement Park was effected, after the entire matter was left open for a public vote. The park, which is located a few miles south of Portland, is considered one of the finest amusement places in the west, offering in addition to the regular park features vaudeville acts as well as little dramatic skits.

The squabble started when the union demanded the immediate installation of a 20-piece band at the regular union wage, to furnish concerts for the patrons instead of the vaudeville. The management, knowing that the expense involved for the band would be out of the question, balked at the demand, stating in no uncertain terms what he thought of the union's desire to run his park.

After much talk pro and con regarding the matter it was decided to appoint a committee, consisting of a representative of the musician's local, one from the management and an uninterested individual, to see if the argument could not be straightened out satisfactorily. With three days of dickering and planning, at which no agreement satisfactory to both parties could be reached, it was decided to put the matter up for a public vote to the patrons. The question to be decided was whether vaudeville or dramatic skits should be discontinued in favor of a 20-piece band?

Ballots were made out by the patrons upon entering the park, with the first day's returns showing that out of 700 votes cast only 12 asked for the band, while the others were entirely satisfied in the present condition.

Vaudeville, furnished by Rube Shaw, local booking agent, continues at the park.

Blind Band for Pictures

George Russell's sightless jazz trio, which opened at Our Club, Greenwich Village, two weeks ago, have been snapped up for a tour of picture houses by Bert Stanley.

The trio were quite an attraction at Joe Woods' Village cabaret, but Woods couldn't match the money offered for the picture dates. The boys are a versatile combination which studies and sets their numbers through rehearsing with victrola records.

Russell also has composed some special numbers unpublished as yet which are featured by the trio.

Can't Play Prison Band Outside of Reformatory

Des Moines, Ia., July 27.

The state board of control has issued orders to J. N. Brumel, warden of the State Reformatory at Anamosa, to refuse future requests for appearances of the prison band outside the institution.

The action resulted from a protest against the scheduled appearance of the band at a picnic at Peosta, Ia.

Music in South America

Harry Kosarin, a pioneer musician in South America, is back in New York for a brief stay on business. Kosarin represents Robbins-Engel, Inc., Shapiro, Bernstein & Co., Inc., Jack Milla, Inc., and other music firms in Brazil and Argentine, getting some revenue for the American music houses which otherwise are slighted by the majority, of pirating publishers in S. A.

Latin-American countries have no reciprocal copyright with the United States, and as a result they help themselves to anything and everything, printing up spurious editions. Kosarin went to Rio de Janeiro in 1917 with the ill-fated Baxter and Villard show. He managed, through impromptu entertainment, to defray expenses back to New York for the stranded choristers.

Kosarin states there are 30,000 English-speaking people in Buenos Ayres, both British and American, and over 15,000 English-speaking residents in Rio de Janeiro. They have nothing but native (Spanish) entertainment at their command, and it is Kosarin's idea to arrange for some American attractions for Argentine and South America.

Sousa's Musical Proposals Opposed by U. S. Leaders

Washington, July 27.

John Phillip Sousa, who led the Marine Band for many years, is now acting in an advisory capacity to the government on the instrumentation and general lineup of the army, navy and marine musical organizations.

The "March King" suggests that the instrumentation of the Juards' Band of Great Britain be followed in this country.

This suggestion, however, does not fit in with the ideas of the present leader of the Marine Band, Capt. Wm. H. Santelman, who is quoted as stating that such instrumentation is all right in war time when the country needs soldiers and martial airs, but not in peace time.

Official Washington now faces the situation of inviting Mr. Sousa to advise them, while, on the other hand, the man charged with the handling of one of the bands doesn't think the Sousa suggestion is so good.

LEONARD'S A. C. PLUM

A prize musical plum handed last year by Vincent Lopez and his original orchestra will be contracted for by Harold Leonard and his Brunswick recording orchestra from the Waldorf-Astoria hotel, New York.

Leonard will play Oct. 13-15 before the Atlantic City Gas Association at Young's Million Dollar Pier. Leonard will augment his orchestra to 23 men for the special engagement.

PONCE'S DAUGHTERS ON DISKS

Ethel and Dorothea Ponce, the 16 and 18-year-old daughters of Phil Ponce, music publisher, are filling recording contracts this and next week.

They resume thereafter in the picture houses under Max Hart's direction.

Revelers Were Imitated But Engaged for London

The Revelers, the American harmony quintet, internationally known via their Victor recordings, open Oct. 2 at the Prince's cafe, London.

The Revelers have been imitated, it is claimed, before in London by the Ambassadors, comprised of Laddie Cliff, Roy Royston, Bobby House and C. B. Hedley, with a pianist, who have aped the American quintet's style of vocalizing from the disks.

This is believed will prove a handicap for the American turn. Besides, Stanley Jones, managing director of the Kit-Cat Club and the Piccadilly restaurant, London, himself a Welshman, has a quintet of Welsh framed to comprise the Piccadilly Revelers and oppose the Prince's cafe attraction.

The Welsh are natural singers and very popular in England.

Percy Athos who produces the Prince's cafe's shows in London returns the end of August to London. He is signing American acts for his restaurant and has so far booked Buddy Doyle and Helen Hoover (Mrs. Doyle).

Don Juielle Still Married

Don Juielle remains a Benedict, despite Mrs. Margaret Juielle's divorce.

Justice Ford in New York Supreme Court has ruled that the statutory evidence against the night club band leader is insufficient and refused to grant a decree of divorce.

Originally Juielle was accused of being with an unnamed woman at the Penn Post hotel, New York. The Juielles were married Aug. 16, 1924, and have no children.

MIROVICH'S WEDDING RUMOR

San Francisco, July 27.

Reports reaching here from New York state that Alfred Mirovitch, Russian-American pianist, and Mrs. Mercedes Olds Rucker, one of the heads of the San Francisco Players' Club, are to be married in October. Mrs. Rucker went to New York recently to obtain plays for the Players' Club.

Following the marriage the couple will sail from New York for a honeymoon trip to the Orient.

ROBINSON'S OWN BAND

J. Russell Robinson, piano accompanist for Marlon Harris at the Palace, New York, this week and songwriter, is organizing his own dance orchestra to open Sept. 12 at the Lyric ballroom, Indianapolis.

Robinson is of the Original Dixieland Jazz Band and a veteran recorder.

MEROFF WITHOUT BAND

When Ben Meroff opens Sept. 3 at the new Granada, Chicago, he will be without his regular band. Meroff's High-Hatters, a standard vaudeville act, will continue alone under Gene Gori's direction. Gori was the violinist with the original band.

WALLY WILDER OUT

Wally Wilder, trombonist and dancer, with B. A. Rolfe's Palais D'Or orchestra, severely injured while dancing at the Palais D'Or June 10 and taken to Franklin Square Hospital, Baltimore, for an operation, has been released. He returns to the orchestra Sept. 1.

Kahn Booking Into Society

Roger Wolfe Kahn opened an orchestra booking office in Newport this week, with Henry Lodge in charge. Lodge is a musician and composer with a wide society acquaintance in Palm Beach and Newport.

The end of September, George D. Lottman, personal representative for Roger Kahn calls for Europe to establish a foreign booking office in Paris in association with Billy Arnold, the American bandman who has been the musical vogue of the French capital since the war.

The Kahn name and connections are figured on for exploitation in society bookings in Paris, Deauville, Cannes, Biarritz, etc.

HERE AND THERE

E. B. Marks will publish the music from "Bare Facts," the revue at the Triangle, Greenwich Village, New York.

George Latcach is now organist at the Branford, Newark, N. J., moving there from Loew's State, Boston.

Paul Yartin has been engaged by Nathaniel Finston as director for Finston's own picture house (Public) unit, "The Sidewalks of New York."

Harry Rosenthal and his orchestra are the featured attraction at Joe Smallwood's Glenwood Lodge, Glen Cove, L. I. In the fall Rosenthal will open a booking office.

MARRIED AT SEA

Paris, July 15.

Helen Robinson, daughter of Mrs. Jennie Robinson of New York, residing here for years, boarded the "Leviathan" at Cherbourg last week, and according to reports released, she was married on board during the Channel voyage to Southampton, to Oreste Munc Piccardi, orchestra conductor of Rome and son of Mrs. Grizzella Piccardi.

HENKEL'S FILM SCORE

Los Angeles, July 27.

Ted Henkel, who has just renewed his contract as musical director at the Forum for another year, leaves this week for Barbara Worth, Nevada, as the guest of Samuel Goldwyn. There he will confer with Director Henry King and outline the musical interpretation for "The Winning of Barbara Worth," which is to have its world premiere at the Forum this fall.

CALIFORNIA RAMBLERS

at their California Ramblers Inn, Palham, N. Y., are still another "name" unit to exploit and feature Robbins-Engel's publications. The band is now being directed by Bobby Davis in Arthur Hand's temporary absence. This popular roadhouse combination records for Columbia exclusively and enjoys a unique reputation among "name" dance bands.

"ONLY YOU AND LONELY ME"
"TRAIL OF DREAMS"
"CAMILLE"
"JIG WALK"

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SILVER BELL
BANJOS
New Catalog—Just Out
THE BACON BANJO CO., INC.
GROTON, CONN.

THE CLICQUOT CLUB ESKIMOS

Direction **HARRY RESER**

Playing **THIS WEEK (July 24), MARK STRAND, Brooklyn, N. Y.**

Despite the CLICQUOT ESKIMOS' furry vestments, we are quite comfortable (thank you!), in "the coolest spot in Brooklyn."

THE CLICQUOT CLUB ESKIMOS are generally conceded to be the **MOST SUCCESSFUL BANJO ENSEMBLE** in America

Featuring **PARAMOUNT BANJOS** Exclusively

Why? Because You Can't Beat the Paramount Tonal Qualities for Recording and Broadcasting

YES!—We Record for COLUMBIA Exclusively

CABARET REVIEWS

PARODY CLUB

(CHICAGO)

Chicago, July 22.

Night clubs are night clubs and the Parody Club is just another one. To attempt to explain from where spots of this sort get their trade would be useless. Be it ever so lowly, there is always someone there.

The Parody Club, managed by Joe Polnitsky and Dave Mason, was formerly, in its happier days, the Tent. That was when Mike Fritzel had it, but Mike never could make it go. It is understood that he practically gave it away.

Great changes have overtaken this place since it became a "Parody" on the Tent. The class of entertainment harmonizes with the surroundings and the crowd here is easily satisfied; it's just what they crave. Red hot mamas and some not so hot, cavort from table to table, trying their hardest to instill a spirit of carefree recklessness into the hearts of the customers.

These girls deserve sympathy. Beginning at midnight, a miniature revue takes place. Nine principals and six girls in line. Hazel Freeman and Tex Arlington take credit for its production.

Miss Arlington, an attractive little person, leads a powder puff number with good form. Slim Greenlow and Phil Murphy, "a couple of the boys," are entertaining both individually and together. Murphy favors sentimental ballads, while "Slim" goes in for nut songs. They harmonize well. Gladys Mintz, dancing feature of the show, is not hard to look upon, and the hula dance she does would even make a South Sea Islander blush. Apparently a clever girl and knows what she's about and what the attending patron wants.

Hazel Mack, who doesn't hamper herself with too much clothes, performs the soubrette role with some snappy songs and dances.

Virginia Sheftall, pleasingly plump, leads most of the chorus numbers. Quite peppy. Bobby Eckart, supposedly a blue singer, and Dorothy Wayne, another dancer, complete the cast.

Clint Wright and his orchestra, seven-piece combination, dispense some loud and brassy music for the

benefit of those who may care to dance to it.

Business was rather bad on this particular night with the few parties there "friends of the house." *Hal.*

WALDORF ROOF

(NEW YORK)

New York, July 22.

The Waldorf-Astoria hotel, for many, many years a conservative institution, seems to have awakened to the possibilities of exploiting its dance music as a business-getter. Probably taking their cue from the Hotel Pennsylvania, and Statler's methods with Lopez and the present George Olsen dance bands, the Waldorf management is exploiting Harold Leonard's Brunswick recording combination in a manner that is surprising in view of their heretofore lackadaisical handling of Joseph Knecht during all of his 18 years' stay at the famous hostelry.

As a result of which Leonard is doing overflow business on the Waldorf-Astoria roof, and is said to be doing the roof business of the metropolis. And that takes in the Penn. McAlpin, Astor, etc.

That radio is a business-getter is undoubtedly true as regards Leonard, who broadcasts thrice weekly from the hotel roof via WJZ. It is again evidenced with Ernie Golden's nightly broadcastings from the McAlpin via WMCA, the hotel's station, which explains the generous time allotment to Golden.

Leonard came into the Waldorf this winter, direct from the Windsor hotel, Montreal, where he has left behind his Red Jackets, another Leonard unit. Leonard went up against the proposition of bucking a flock of already established dance units in the metropolis, and had resorted to radio as a means to assert his instrumental prowess. The results were most surprising and flattering.

Brunswick came across with an exclusive contract because of the radio demands. The numbers of "outside" bookings, solely through radio, were astounding. A forthcoming Atlantic City Gas Association three-day convention in Atlantic City fell to Leonard's lot with a 22-men combination, only through radio. Last year, Lopez was the dance feature at the convention.

All this is prelude to the obvious summation that Leonard must pos-

Poorest Run Roadhouse

Probably the poorest run, conducted or operated road house around New York or anywhere else is a place setting around 200 and which could be "made."

At present it appears to be running without direction. No one is at the front door when a car drives up, and few do; there are but two waiters inclusive of the headwaiter; there are never more than two tables occupied, and the band of five pieces invite their girl friends from the neighborhoods to come in and try out vocally.

The orchestra plays when it pleases without giving thought that it might attract a car from the road, for this roadhouse is right on the road's edge. Contrarily, if any one passing in a car ever heard the kidding music and singing going on inside they would keep right on moving.

It seems incredible that in July at the height of the road season a roadhouse so near New York could be so shiftlessly managed. It's overhead is probably not over \$65 daily, but the chances are that its gross business daily isn't \$30, and that's \$30 more than it deserves.

sess an unusual musical aggregation. Heading 11 men, Leonard plays plenty of violin, his string solos via the ether having been one reason for the band's favorable reaction. He has a faculty for "soulful" syncopation that can't fail.

Combined with obvious youth, and youth's attendant enthusiasm and diligence as regards strict rehearsal schedules, Leonard's syncopation was bound to impress.

Leonard accomplished a few things radically in the physical construction of the W-A roof. The stand was moved around to a more conspicuous corner. Heretofore the sedate Waldorf management deemed the musicians place to be behind the protecting palm foliage or out-of-the-way on a balcony. The more democratic psychology of the step-

pers dancing by the stand and fetching a reactionary smile from the musicians was unknown until Leonard came along. He made the management donate \$25 per hour, or \$75 a week, for the three hours he broadcasts via WJZ, the fees being to the American Society of Composers, Authors and Publishers for the privilege of using their music.

The combination comprises Leonard, violin-conducting; Al Lamb, pianist; Dave Drubeck, saxophonist-arranger; Kenneth Lingo and Harold Smith, reeds; Abe Harris, banjo; Sumner Shaw, bass; Ernest Howard and Ivan Brunel, trumpets; Chick Copeland, trombone; Amos Barton, drums.

Their versions of "Cheritza" and "Trail of Dreams," a couple of corking waltzes, were excellent demonstrations of the "soulful" school of syncopation. Their music is possessed of character and charm, being smooth and melodious and yet "lifting," which is the acme of ultra dansapation.

Leonard is all "set" at the hotel. His radio and record rep in time will mean much in vaudeville and production. *Abel.*

CAFE ALABAM'

(LOS ANGELES)

Los Angeles, July 22.

The first serious attempt in Los Angeles to emulate the New York night club idea in cabaret entertainment has been launched by Abe Lyman at his Cafe Alabam', where Fanchon and Marco have installed a swiftly moving floor show, made up primarily of Way Watts and seven girls, each a specialist, the combination providing a show hard to beat. After months of colored entertainers, Cafe Alabam' has blossomed forth with a white show that is pulling in the customers, and sending them away with a more than satisfied feeling.

Because of the limited capacity and size of the cafe, the entertainment provided by Fanchon and Marco is of the intimate type. Way Watts, aside from his part in the program, acts as announcer and master of ceremonies, and is surrounded by a good-looking and peppy bevy of girls, who sing and dance unusually well.

The girls are Helene Grant, Gracie Lee, Lucinda Beatty, Mildred Owens, Marie Mayo, Poppy Davis and Mertz Boyd. Following an Oriental dance by Miss Lee, Helene Grant sings "I Certainly Could," followed by Watts with a ballad number. Then comes the first ensemble number, with five of the girls dressed in sport outfits doing a col-

Hostesses Fight Landlady; Ordered Back to Chicago

Priscilla Hunt, 18, and her sister, Peggy, 19, 123 West 76th street, received a suspended sentence in West Side court by Magistrate Charles A. Oberwager. The girls, both blondes, Priscilla with long curls and Peggy bobbed, were a crestfallen pair when the court ordered them back to their homes in Chicago. Both promised to return immediately.

The girls are hostesses, they said, in Happyland, on Columbus avenue, which has a large patronage of Filipinos. They were arrested on the complaint of Mrs. Fannie Chinsky, housekeeper of the West 76th street house where the girls stopped. Mrs. Chinsky stated that the girls, with their luggage, were about to leave and owed a week's rent, \$8.

Mrs. Chinsky halted them and then the battle began. Peggy and Mrs. Chinsky fought it out. Priscilla, taller and younger ran for the cops.

Patrolman Walter Donnelly of the West 68th street station arrived. Mrs. Chinsky and Peggy were still at it. The girls preferred a countercharge of disorderly conduct against Mrs. Chinsky.

In court Magistrate Oberwager dismissed the complaint against Mrs. Chinsky after he had heard the testimony. It was during the course of the examination the court learned that the girls were acquainted with some Filipinos. The sisters told the court first that they were here to visit an aunt in Brooklyn.

lege yell, and providing a background for Lee and Grant, the whole being a lively number.

"Animal Crackers," sung by Miss Owens and Miss Mayo, with the other girls supporting, registered.

Chris Schoenberg's orchestra is an added attraction, both for the show proper and for dancing in between. Guy Bickola, banjoist, entertains several times nightly with song numbers, and the orchestra boys also work on the floor with the girls.

Lyman has gone a long way towards providing downtown Los Angeles with a diversified type of night club entertainment, and the gate is increasing daily.

SUCCESSFULLY SUMMERING AT POST LODGE, LARCHMONT, N. Y.
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JOHNNY JOHNSON

And His ORCHESTRA

Have Been RE-ENGAGED by Mr. E. Ray Goetz for a Third Year at the CLUB MIRADOR, New York's Smartest Supper Club

JOHNNY JOHNSON'S PAST PERFORMANCES

Include Club Mirador (1924-25); Post Lodge (1925-26); Embassy Club, Miami, Fla. (1924-25); Sherry's Monday Opera Club (1924); Ross-Fenton Farm 1922-25); Club Montmartre, Palm Beach, Fla. (1924-25); Pelham Heath Inn, N. Y. (1923-24); Hotel Wofford, Miami Beach, Fla. (1926); El Patio Room, Hotel McAlpin, New York (1924).

OTHER JOHNNY JOHNSON ORCHESTRAS

Hotel Adelphia, Philadelphia, Pa., Direction of Joseph Chance; Monmouth Hotel, Spring Lake, N. J., Neil Litt, Director; Beach Point Club, Mamaroneck, N. Y.

Conscientiousness, Plus Personality, Plus Ability, Spell SATISFACTION

The success of Mr. Johnson's present orchestras in rhythmic ensemble singing has created a demand for this type of dansapation and several units are now being coached for fall engagements.

MR. JOHNSON IS PERSONALLY RECORDING FOR WELTE-MIGNON PIANO ROLLS

"Lipstick" in "THE NEW YORKER" throws this bouquet:

"There is no question that the Post Lodge on the Boston Post Road has the nicest crowd anywhere on the road. And the Johnny Johnson Orchestra, direct from the Club Mirador, wears gray suits, grins broadly, sings close harmony, and is at present well in the lead of the Lipstick contest.

Still another from Mr. A. W. Baylitts of the Hotel Adelphia, Philadelphia:

"I feel the necessity of writing you and expressing my appreciation of your interest and co-operation while assisting us in opening the Roof Garden. Frankly, I know of no orchestra that equals yours and I feel very proud in having had you at the Hotel Adelphia.
"If at any time you need a booster, please do not hesitate to call on me for I really cannot express the keen enjoyment I find, not only dancing to, but listening to your excellent music."

JOHNNY JOHNSON, 514 West End Avenue, New York City

Trafalgar 9516

POLITICS UNCOVER ROAD HOUSE 'SELECT' DANCERS

Under Sheriff Got Air Besides —Naked and Semi-Nude Dancers

Milwaukee, July 27. Prices prevalent in Milwaukee county roadhouses of the cheaper order, according to an investigation made by sheriff's deputies following complaints from the frequenters of the Silver Dale roadhouses, are \$5 for nude and \$3 for semi-nude dancers.

The district attorney learned patrons of the places paid \$5 each to watch a girl dance in the nude. She was on only a few minutes, the complaint said. For \$3 a girl with only a girdle danced for about ten minutes.

Sheriff's deputies raided the place and arrested Helen Hayes, 22, the nude dancer, and Marie Fischer, Fargo, N. D., who did the semi-nude steps. Peter Paola, proprietor, and others in the place, were thrown in jail. When taken the Hayes woman had \$300 in one of her stockings, the earnings of two weeks of naked dancing, she said.

Arrest of the roadhouse gang comes close upon revelation by church women here that sheriff's deputies and others of the county service recently gave a party in a Milwaukee summer home in which the feature attraction was a naked dancer. The party cost each man there \$5. The naked dance party, in which a Chicago girl is said to have been the dancer, was followed by the dismissal of Undersheriff Herman Kroening, candidate for sheriff, who was caught in a hotel room with the wife of his backer, a prominent Milwaukee florist.

Kroening was given the "gate" after the hotel room episode and the district attorney is now investigating the naked dance party as well as charges that sheriff's deputies were acting as "fixers" for certain Milwaukee county roadhouses in obtaining licenses.

All of the investigation coming just prior to the election of a new sheriff here.

'Parties' Following Dance Sessions Scored Officially

Des Moines, July 27. H. L. Borton, city dance supervisor, recommends that all public dance halls in the city limits be eliminated in favor of one large pavilion, owned and operated by the city. He said it was almost impossible to keep check on the age of the youngsters who patronize the public dance halls which he said were springing up like mushrooms.

The Borton report claims that dance halls themselves are well conducted under strict supervision, but he points out that the menace from the "parties" which follow and he argues that a city-operated pavilion would centralize social agencies of the city and tend toward curb of these evils.

"The Oaks," Madison's (Wis.) newest recreation center, is open. "The Oaks" is the roadhouse and dancing pavilion, formerly known as the "Green Circle," location on Highway 13, the Oregon road, three miles from Madison.

It is under the direction of "Shorty" Levenick and "Byng" Grapser, new proprietor.



TAVERN

A CHOP HOUSE

OF EXCEPTIONAL MERIT

56-8 WEST 48TH STREET

East of Broadway

Cabaret Girls in Shooting Affray with Men in Apt.

Tenants in the elevator apartment 343 West 55th street, where many theatrical folk are living were awakened by the report of a pistol shot in an apartment on the second floor. Immediately following the angry voices of men and women came from the apartment. Word was telephoned to Detectives Charles Dugan and Henry McCaddin of the West 47th street bureau, who sped to the scene.

They demanded admittance to the apartment by rapping on the door. Everything was silent inside. The message the sleuths received was some one had been murdered. Fearing some one had been slain, the detectives ordered the superintendent of the building to open the door. He did with a pass key.

Inside the apartment (2-G) the detectives found the living room covered with plaster. In the ceiling was a bullet hole. Dugan and McCaddin searched the apartment, finding two women in one bed and three men in another. They were all ordered dressed and taken to the police station, where they gave their names as Peggy English (who told the sleuths she was not the original Peggy English) and Florence Wilson. Peggy is 25 and Flo 22. Both stated that they were entertainers at the Silver Slipper cabaret. Miss English said she worked at the Parody Club and also at the Kentucky.

The men gave their names as Harry Burnbaum, 29, 142 East 24th street, salesman; Max Brocher, 28, salesman, 33 Clara street, Borough Park, Brooklyn, and Jack Rogers, 29, window cleaner, 102 West 74th street. Miss Wilson and the three men were charged with disorderly conduct. Miss English was charged with violation of the Sullivan law.

Peggy English Held

In West Side Court before Magistrate George Simpson Miss Wilson and the three men were discharged for lack of evidence. Miss English was held for Special Sessions. She stated her home was in Rhode Island and told the detectives at the time of her arrest she got the gun in North Carolina.

When the detectives entered the apartment many of the tenants gathered about the door of the apartment. According to Dugan and McCaddin, Miss English admitted the gun was hers when arrested. In court she denied ownership.

Dugan told reporters that Miss English had admitted firing the shot into the ceiling. Miss English stated that the apartment was loaned to her.

Kahn Leaving Road House

Roger Wolfe Kahn and Al Goldman, proprietor of the Castilian Royal on Pelham Parkway, N. Y., have adjusted their contract, with young Kahn's crack band terminating at the roadhouse within three weeks. The original contract ran into September, calling for \$1,750 for the band, a concession for the combination because of Kahn's minimum appearances of twice weekly in person with his orchestra. The band is slated for two weeks at Keith's Palace, New York, in August, with the other metropolitan houses to follow, after which an elaborate booking arrangement is set for the fall.

Goldman was anxious to pay more for the band if the "millionaire maestro" would make four or five nightly appearances, but Kahn's interest in other fields, including the composition of a new musical comedy score for fall production prevented.

George D. Lottman sues Sept 15 for Paris to open an orchestra booking exchange on behalf of Roger Wolfe Kahn.

Green Mill, Cleveland, Burned

Cleveland, July 27. A mysterious fire completely destroyed the Green Mill, exclusive Euclid Village supper club, abandoned since last November when a score or more men and women were taken into custody in a spectacular raid.

Damage to the building was estimated by Fire Chief Charles D. Hallou at between \$75,000 and \$85,000.

The club was to have been reopened in 10 days by George Haradesdy, it was said.

Cecil Cunningham has removed to the Castilian Gardens on the Merrick road with her "Club Ciro Sweeties."

Fawn Gray's Annulment

Baltimore, July 27. Fawn Gray, alleged friend of Harry K. Thaw, is no longer Mrs. Theodore MacFarland. According to an order signed by Judge O'Dunne in Circuit Court she never really was.

The order annuls the marriage, contracted last winter following a night club party in Philadelphia, and an automobile ride.

According to Miss Gray she remembers little about that ride. In fact, she was drunk. It was upon this plea that she entered suit for annulment in Maryland, claiming this state as her home.

Theodore MacFarland was named

in the bill as a Philadelphia newspaper man. Miss Gray in private life was and is Gladys M. Brown.

HAMP'S BAND STICKS

Atlantic City, July 27. Johnny Hamp's band, under Bernie Cummins' direction, remains at the local Ambassador hotel.

No dance team is coming into the hostelry as reported, the Hamp unit being set for the summer.

Callahan's Casino

Ed Callahan, identified with pictures as salesman and in other capacities for fifteen years, has turned boniface. He has the Island Park Casino just north of Long Beach.

PROHIBITION AND MALT

Washington, July 27. What about prohibition? The Bureau of the Census has this to say:

The biennial census of manufacturers for 1925 discloses that the makers of malt increased their output 46.4 per cent.

Total value of the malt for 1925 was \$24,053,000, as compared with \$16,341,000 in 1923, the last preceding census year.

There were 22,038,000 bushels of malt produced, with the 1925 figures on total value when cost of materials and production are deducted giving the 22 manufacturers engaged a net profit of close to \$6,000,000 on the year.

CABARET BILLS

Current Programs in Cabarets and Cities as Below Listed

NEW YORK

Beaux Arts Mons Dario Miles Irene & Nad's Alice Widows Cafe de Paris 36 G Hoffman Gals Jay C. Filppen Guy Sie Ben Selvin Bd Castilian Gardens Helen Leslie Margie Ross Jean Carpenter Les Stevens Orch Castilian Royal Roger Kahn Bd Charm Club Lafs of 1926 Ra Gypsy Byrne Virginia Magee Peggy Timmons Mary O'Rourke Ann Wood Jackie Jackson Grace LaRue Christine Moray Frank Bannister Chateau Shanley Will Oakland Chateau Band Chummy Club Fr & Lew Wallace Irving Bloom Bd Club Alabama Abbie Mitchell Jean Starr Geo McConnan Eddie Green Johna Vigil Adele Williams Al Moore Freddie Wash'gton Ruth Walker Rilda Webb Alma Smith Geo Stamper Billy Sheppard Rita Walker Ethel Johnson Lulu Williams Lillian Powell Hazel Sheppard Club Deauville Melody Six 4 Aces Club Hoberg Lola Taylor Rosalee O'Reilly Club Lido Chick Endor Billy Mann George Walsh Tommy Purcell Davis Aket Orch Connie's Inn Maude Russell Margaret Sims Clinton Taylor Kay Henry Taylor 2 Alto Oates Allie Ross Bd Cotton Club Brown Skin Vamps May Alex Mildred Heldgins Albertina Pickens Mary Stafford Eddie Burke Pearl & Caroline Jazz Syncopators Cosmo Fair Eddie Worth Bd Entertainers Everglades E Lindsay Rev Olive McClure O'Brien Six Kelly & Miles Joe Candulo Bd 55th St Club Rosebud Morse Cassie Shirley Jack Walker Bd Frivolity Billy Arnold Rev Rockwell Terrace Chas Cornell Rev Buck & Therin Ethel Wolfe Artie Williamson Mae Russell Harry Lasau Bd Club Brighton Maxine Lewis Madelyn Killion Edna Sedley Lita Lopez Robt Foster Bd	Bud Kennedy Helen Kane Betty Hyron Nellie Nelson Princess Waneyo Ted & Kath Andrews Jack Denny Bd Hofman Billy Adams Edwards & Duna Clifton Crane Marion Wilkins Artie Eller Bliss Blowers Peterson & Ch'lott Hilda Allison Al Lents Bd McAlpa Hotel Radio Franks Ernie Golden Bd Montmartre Miller & Farrell Larry Stry Bd Moulin Rouge Vaude Acts L Rothchild Bd Pelham Heath Inn Yvette Rugel Al B White Lew Raderman Bd Silver Slipper Don Healy Carlos & Norma Dolores Farris Dolly Sterling Leon & Broderick Cliff O'Rourke Eddie Edwards Bd Strand Roof Vaughn Godf' Rev Estelle Penning Jack Strouse Gladys Slocane Billie Fowler Bd Tommy Guinan's Playground Evelyn Martin Dorothy Deeder Vivian Glenn Peggy O'Neil Estelle LaVelle Dorothy Ramsey Betty Wright Beanie Kademova Ruth Sato (Miss) Bob's De'ker Ann Page Ethel Maye Berth Lewis Van Lowe Mort Downey George Roff Vivian Glenn Texas Guinan's T Guinan Rev Rube Kaser Williams Six Kitty Reilly Al Roth Diana Hunt Dorothy Six Ritchie Craig, Jr Cliff O'Rourke Hope Minor Viola Cunningham Billy Blake Waldorf-Astoria H Leonard Bd White Foodle Club Flame Moore Hazel Hickey Jean Dare Flo Bristol Helen King France La Mont Bert Dagmar Billy O'Connell Bd Woodmansten Inn Benny Davis Dorothy Compert Tot Qualters Jesse Greer Mary Dunkley Margaret Davies The Reddicks Charlotte & Peterson Lou Gold Bd
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CHICAGO

Alamo Larry Vincent Lester Howson & C Dorothy Lane Duval & Dorothy Club Avalon Joe Lewis Frankie Morris Billie Gerber Joy Mills Helen Verges Reed & Duthers Sol Wagner's Orch Ches Pierre Karola Don Quixano Hawaiian 4 Gorman & Thayer E Hoffman Orch College Inn Jack Fine's Rev Maurice Sherman Or Fraser's Inn Harry Vincent Rose & Carroll Grady & Carroll Peggy Burt Hazel Romaine Billy Rankin Merrit Brunies Bd Prokles William Six Lisheron & Girls Morton & Mayo Babe Kane Joy Mills Rose Wynn Ow's Orch Granada Cafe Sid Erdman Jimmie Chester Harry Moon Del Este Yvette Quinn Grace Chester Eddie Van Schaick Ernie Caldwell Or Hollywood Barn Jess Wise Kay Norman Lolla Sid Gold Bee Jane Jean Dane Cone & DePinto Gladys Harvey Carl Lorraine Or Jeffery Tavern Fred Fennan Delores Allen B & J Gordon Nina Smiley Roy Evans Ester Whittington Roulette's Orch Kelly's Stables Ed Goodbar Jimmy Parker Clarence Babcock Specs Kenebrew Stables Bd Kenwood Village Anita Gay Babe Sherman Mary Colburn Al Reynolds De Carlo Orch Light House Cele Davis Beaux Arts Anatole Friedland Norma Gallo Jane Mayo Chic Barrymore Doolay 2 Cyril D'At Virginia D'At Rudy Rogers May Clarke Peggy Gillespie Diana Hunt Jerry Dryden June Pajet Peggy Havens Mary Higgins Alice Ralain Dorothy Sheppard Betty Bauman Silver Slipper Helen Morgan La Mae & Joanne Renee Valerie Boydina Ransom Clara Bauer Flo Sherman Margie Edwards Kitty Raach M & M Humphreys Louise Mack Laudie Six Mae Stannum Billie Stout Joe Venuti Bd	Pansy Maness Joy Harmon Edith Sheldon Virginia Ray Nancy Kaye Harry Pollock Or Edna Warman Jimmie Stieger Buddie Whelan L'house Seren'ers Lincoln Tavern Joyce Hawley Rick & Snyder Bob Heen Johnnie Black Kate Duffy J Crawford Orch Madrid Cafe Johnny Ryan Bobby Pierce Bea & Lea Arloa Springs Anette Blackton Eldridge & Hunter Frank Albert Orch Parody Cafe Slim Greenish Flossie Sturges Virginia Sheftall Phil Murphy Edith Greenwood May Blaney Jackie Hamlin Sarah Theoball Tex Arlington Robbie Marsellus Gladys Mints Clint Wright's Or Remedious Marion & Randall Shirley Malette Vandesa & Ahar Bernard & Henri McConne Dorae Leslie Mike Speciale Or Rainbow Gardens Frank Libuse Bobbie Tremaine Mile Kasimr Jerry Derr Lamb Six 3 Aces Pauline Gaskin Alyce McLaughlin Donna Damerall Rainbo Garden O Southmoor Hotel (Venetian Room) Alfredo & Gladys Ben Pollock Orch Terrace Gardens Frances Willis Schorr Six Leatrice Wood Gus Edwards Orch Valety Fair Thelma Combes Frank Sherman The Jennings Mary Isabel Colbr Irene Serenaders Ire Sisters H Osborne Orch Villa Venice Marked Countess Baroness Erlz Baroness Lirionov Giovanna Fulco White City (Terrace Garden) Renee Rayne Madelon Mackenzie Babe Sherman The Marinos
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DETROIT

Blossom Heath Inn Rose Taylor Bd Book-Cadillac Hotel Jean Odette Bd Granada Park Ray Miller Bd Romona Park Huak O'Hare Bd Greenwich Village Sam Rubin Jack Goldstein Bergstrom Orch Cafe Lafayette Jane Green H Owens Orch Cotton Club Frisco Nick S Mitchell Martha Richie Creole Cutie Rev Tin Can Henry Or Club Alabama Way Watts Lucinda Beatty Shrewsbury River Country Club Sally Fields Evelyn Myers H'wood Dinner Club Savage & Stanley Carolyn LaRuez Effie Burton	Tullier Hotel Seymour Simons Bd Orchid Terrace Johnny Ryan Morau & Morau Mike Morley Jack Douglas Charleston Chaps Pasadena Orch Grace Lee Helene Grant Mertz Boyd Mildred Owens Marie Mayo Poppy Davis Nightingale Cafe Carolynne Snowder Bronze Creole Vps Paul Howard Orch Tom Jacobs Lodge Mae Callahan George Lloyd Carson & Carson Irene McKinney Claire Leslie Dave Shell Orch Thelma Edwards E & M Root Hrennan & Adams Nelle Nelson Dover Club Bd Peggy Ann Burt Mabelle Cedars Geo. McQueen Harry Samuels Bd
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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 Creole Cutie Rev Tin Can Henry Or Club Alabama Way Watts Lucinda Beatty Shrewsbury River Country Club Sally Fields Evelyn Myers H'wood Dinner Club Savage & Stanley Carolyn LaRuez Effie Burton	Tullier Hotel Seymour Simons Bd Orchid Terrace Johnny Ryan Morau & Morau Mike Morley Jack Douglas Charleston Chaps Pasadena Orch Grace Lee Helene Grant Mertz Boyd Mildred Owens Marie Mayo Poppy Davis Nightingale Cafe Carolynne Snowder Bronze Creole Vps Paul Howard Orch Tom Jacobs Lodge Mae Callahan George Lloyd Carson & Carson Irene McKinney Claire Leslie Dave Shell Orch Thelma Edwards E & M Root Hrennan & Adams Nelle Nelson Dover Club Bd Peggy Ann Burt Mabelle Cedars Geo. McQueen Harry Samuels Bd
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RED BANK, N. J.

Shrewsbury River Country Club Sally Fields Evelyn Myers H'wood Dinner Club Savage & Stanley Carolyn LaRuez Effie Burton	Thelma Edwards E & M Root Hrennan & Adams Nelle Nelson Dover Club Bd Peggy Ann Burt Mabelle Cedars Geo. McQueen Harry Samuels Bd
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GALVESTON, TEX.

Shrewsbury River Country Club Sally Fields Evelyn Myers H'wood Dinner Club Savage & Stanley Carolyn LaRuez Effie Burton	Thelma Edwards E & M Root Hrennan & Adams Nelle Nelson Dover Club Bd Peggy Ann Burt Mabelle Cedars Geo. McQueen Harry Samuels Bd
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MIAMI

Shrewsbury River Country Club Sally Fields Evelyn Myers H'wood Dinner Club Savage & Stanley Carolyn LaRuez Effie Burton	Thelma Edwards E & M Root Hrennan & Adams Nelle Nelson Dover Club Bd Peggy Ann Burt Mabelle Cedars Geo. McQueen Harry Samuels Bd
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SEATTLE

Shrewsbury River Country Club Sally Fields Evelyn Myers H'wood Dinner Club Savage & Stanley Carolyn LaRuez Effie Burton	Thelma Edwards E & M Root Hrennan & Adams Nelle Nelson Dover Club Bd Peggy Ann Burt Mabelle Cedars Geo. McQueen Harry Samuels Bd
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VENICE, CAL.

Shrewsbury River Country Club Sally Fields Evelyn Myers H'wood Dinner Club Savage & Stanley Carolyn LaRuez Effie Burton	Thelma Edwards E & M Root Hrennan & Adams Nelle Nelson Dover Club Bd Peggy Ann Burt Mabelle Cedars Geo. McQueen Harry Samuels Bd
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WASHINGTON

Shrewsbury River Country Club Sally Fields Evelyn Myers H'wood Dinner Club Savage & Stanley Carolyn LaRuez Effie Burton	Thelma Edwards E & M Root Hrennan & Adams Nelle Nelson Dover Club Bd Peggy Ann Burt Mabelle Cedars Geo. McQueen Harry Samuels Bd
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'GYP' OUTFITS HAVE KEPT CLEAN CARNIVALS OUT OF GOOD DATES

"Fixing" Most to Do—Colored Adv. Matter and Liberal Promises Have Deceived Auspices

Exaggerated advertising is proving a boomerang for many of the smaller touring carnivals this season, with visiting communities being no longer "bunked" by wild promises preceding each show.

The angle is also affecting the better-class shows with a break for the money following in after a siege of bad shows. The townsfolk are generally fed up on carnivals by the time a good one arrives. Before the word-of-mouth advertising means anything the show is ready to pull out.

Auspices in various towns hoodwinked this season by what they believed more liberal terms from the "gyps" are also out, but wiser. The "gyps" got into many of the good stands with fair auspices tie-ups but when in had nothing to sell but the money wheels. In most cases nothing additional was carried save a few dilapidated rides carried more in the way of props to get by the wheel play under guise of a carnival.

First-class carnivals burdened with traveling expenses and other incidentals could not compete with the percentage terms of the "gyps" and had to pass up many good stands. The "gyps" got in through their propositions looking good on paper.

Traveling Gamblers

New York, New Jersey and Connecticut have been traversed this season with most of the "gyp" outfits through "liberality" in permitting wheels to run full blast. Pennsylvania, and Philadelphia particularly, were an open field in earlier season when carnivals came in unlicensed, but this has since been fixed through passage of legislation calling for licensing, rushed through to protect the Sesqui-Centennial Expo.

Prior to the new legislation carnivals without shows were not required even to register. In the early months the Quaker City was overrun with "bazaars" masquerading as carnivals but in reality nothing more than traveling gambling outfits.

Carnival men with good shows and with reputation for operating on the up-and-up have been unable to get into some good stands which the "gyps" have landed with seeming little difficulty. "Fixing" is reported as having turned the trick, with the illegitimate outfit ready to pay heavily for gambling privileges.

The legitimate traveling outfits renting stands stipulate that concessionaires must gauge their method of play to conform with the laws of communities wherein played, and must adhere to merchandise put-outs and skilled play in towns barring wheels.

Show Hero Hurt

Lyons, Ia., July 27. Jimmie London, a potter with the S. W. Brundage carnival, brother to Jack London, train-master with the show, was the hero here when he risked his life and saved a number of onlookers from serious injury.

The show was unloading and London was sending the heavy wagons down the skidway at the yards when one of the bullrings loosened, sending a wagon unchecked toward a group of people watching the unloading.

London was riding the pole, and, unmindful of his own danger, tugged at it until he swerved the truck into a curb.

Before he could escape, the pole crashed him against the pavement, knocking him unconscious. A compound fracture of the left leg resulted. He was taken to the hospital where he is recuperating.

Ellenville Fair Fire

Albany, N. Y., July 27. Fire destroyed the grandstand, stables and judges' stand on the Ulster County fair ground at Ellenville Sunday. The fair grounds are owned by the Ulster County Agricultural society and the fire will badly hamper the annual exhibition which was scheduled for opening Aug. 24.

Show's Small Jumps

In 18 jumps listed for the Barnum-Ringling Circus up to Aug. 14 the longest haul will be 151 miles, from St. Paul to Duluth. Shortest will be Minneapolis to St. Paul, 10 miles.

Only six of the jumps are over 100 miles, and eight are under 60 miles, with the territory all in the northwest.

Total for the 18 shifts is 1,455 miles.

'America's' Stager Blames Fireworks Co. for Trouble

Boston, July 27. Earl F. Newberry, director general of the spectacle "America," which ended an engagement of two and a half weeks at Braves Field Saturday, was arraigned in the Boston Municipal Court Monday charged with larceny in connection with the uttering of a supposed worthless check.

Miss V. J. Adele Fowle, secretary to Newberry, was also arraigned for the same matter. Both pleaded not guilty and their cases were continued until Friday. Each is at liberty on \$1,000 bail.

Newberry declared that he was not in any way guilty of a larceny charge and that whatever happened between his company and the American Fireworks Company would be a matter for civil action. Newberry said that the criminal action was not at all necessary and that the account on which the charge is brought is one that is in dispute and was in the course of adjustment when he was arrested.

Miss Fowle declared, and Newberry supported her claim, that she had absolutely no connection with the affair simply being in the position of a paid employee.

Newberry was general manager of the spectacle "America," staged at Braves Field for charity under the auspices of the Aleppo Temple, Order of the Mystic Shrine. It is said the spectacle had been in financial difficulties since it left Akron, O., where business was bad. On arrival here the weather was at first too cool and later too hot, with attendance affected.

The Shriners were to receive a portion of the gate receipts, out of which they were to take care of certain charities they are interested in. The best that the Shriners got out of the deal was to break even. "America" was to proceed to Hartford Monday, but because of the difficulty experienced here its appearance was cancelled.

Fans Ass'n Gets Circuses to Play Alexandria, Va.

Washington, July 27. The Circus Fans Association of America, a national group of lovers of the circus, pledged to support the tented outfits in the members' respective communities, and Marshall L. King, wealthy Virginian, are putting Alexandria, Va., on the circus route sheets.

For the first time in the memory of the oldest inhabitants (and some of them are pretty old) a real circus is to play the town tomorrow (July 28). Another is to make the town Aug. 13.

The fans' association from the District, Maryland and Virginia are to attend the first performances tomorrow night of Christy Brothers' outfit, with a dinner before the show at the George Mason Hotel.

The second circus will be John Robinson's.

Rodeo at Miss. Valley Fair

Davenport, Ia., July 27. Mississippi Valley Fair will open for seven days and six nights in Davenport, beginning Aug. 15. The Roosevelt, Elkhorn Ranch, rodeo will be held Aug. 16.

CROMWELLS' BAD FALL; 50 FEET TO RING

At Final R.-B. Performance in Chicago—Maude Cromwell Seriously Hurt

Chicago, July 27.

The Cromwells, trapeze performers with Ringling-Barnum circus, suffered a 50-foot fall when an iron hook from which their perch was suspended snapped. Both were seriously injured.

Maude Cromwell hit the fence around the center ring while her husband dropped into the circle. Mrs. Cromwell may die.

Upon witnessing the accident several women fainted in the large crowd that had gathered for the last Chicago performance of the circus for this season.

Both Cromwells are in St. Luke's hospital.

CARNIVALS

(For current week (July 26) when not otherwise indicated)

Alabama Am. Co., Bridgeport, Ill. Anderson-Strader, Wray, Colo. Carl H. Barlow, Scranton, Pa. Bernhardt Expo., Great Falls, Mont. Bortz Midway Shows, Cassopolis, Mich. Brown & Dyer, Binghamton, N. Y. Campbell Shows, New Holland, O. Central States, Harrisburg, Ky. Coleman Bros., Branford, Conn. Conklin-Garrett, 2-4, Camrose, Alta., Can.; 6-7, Vegreville; 9-11, Lloydminster, Sask. Corey Shows, Johnstown, Pa. A. F. Crounse, Burlington, Vt. C. H. Cudney's, Mexico, Tex. C. B. Dawley, Danaville, N. Y. Deimar Quality, Dumas, Ark. George L. Dobyns, Harrington, Del.

Noble C. Fairly, Maitland, Mo. Gold Medal, Ft. Madison, Ia. Gray Shows, Decatur, Tex.; 3, Sulphur Springs, Tex. Greater Sheeley, Hamilton, Can. Great Western, Johnstown, Pa. Greensburg Am. Co., Winslow, Ariz.

Bill H. Hames, McKinney, Tex.; 2, Dennison, Tex. Heller's Acme, Paterson, N. J. Henke Attr., Vulcan, Mich. Housner & Kelly, Elm Grove, W. Va.

Imperial Expo, Utica, O. Isler Greater, Bedford, Ia.; 2, Leavenworth, Kans. Johnny J. Jones, Regina, Can. Kau's United, Lewiston, Pa. A. K. Kline, Wenatchee, Wash.; 2, Seattle.

Krause Greater, Charleston, S. C. J. L. Landes, Wymore, Neb. M. J. Lapp, Glens Falls, N. Y. Levitt-Brown-Huggins, Vancouver, B. C.; 16, Victoria, B. C. Litts Am. Co., Goiconda, Ill. Harry Lottridge, Prescott, Can. May & Dempsey, Hamilton, O. Metropolitan, Newark, O. Miller's Midway, Westville, Okla. Ralph R. Miller, West Terra Haute, Ind.; 2, Arcadia, Ill. Morris & Castle, Neenah, Wis.; 2, Menominee, Mich.

D. D. Murphy, Kokomo, Ind. Nat. Reles, Harrisburg, Pa. Rice Bros., Mt. Vernon, Ind. Rice & Suick, Havana, Ark.; 2, Charleston, Ark. Royal American, Eau Claire, Wis. Rubin & Cherry, Grand Rapids, Mich.

Walter Savidge, Sturgis, S. D. Schwable Greater, Strong City, Kans. Smith's Greater United, Jersey Shore, Pa.

Snapp Bros., Monmouth, Ill.; 2, Winfield, Ia. Southern Tier, Bolivar, N. Y. Strayer Am. Co., Noblesville, Ind. T. J. Tidwell, Shattuck, Okla. Trade at Home, Madill, Okla. Via-Ken Am. Co., Ardmore, Pa. C. A. Vernon, Ponca City, Okla. Wallace Expo., Fredericktown, Pa. H. B. Webb, Sturgis, Ky. West's World's Wonder, Warren, O.

Wise Shows, Campbellsville, Ky.; 2, Standford, Ky. Wortham's World's Best, Hancock, Mich. Zeldman-Pollie, McKeesport, Pa.; 2, Muncie, Ind.

BROCKTON FAIR OCT. 4

Boyd & Linderman Shows on Its Midway

Brockton Fair at Brockton, Mass., the biggest thing of the kind in the East, is dated for the week of Oct. 4. The midway will be occupied by the Boyd & Linderman shows this year, under an arrangement by which the bookings are arranged independently.

Last year the Brown & Dyer outfit furnished the midway, that being the fourth year since a carnival attraction was brought into the fair grounds.

INSIDE STUFF ON THE OUTSIDE

Carnivals on Picnic Grounds

Several picnic grounds in Northern New Jersey, passe since the demise of the \$1 beer racket, have recently been converted into stationary carnivals with the shade trees and rustic seats the main features and with a few rides and stands operating.

The carnival angle is but a temporary arrangement. Sites have been taken over by realtors for development until the New York-New Jersey bridge starts.

Insurance "Break" for "Freedom"

Through rain "Freedom," the massive spectacle at the Sesqui-Centennial, Philadelphia, staged by R. H. Burnside, has been unable to give over four or five performances since opening July 3. "Freedom" was to alternate with the rodeo at the Sesqui's Stadium.

Guarding against the weather interfering, rain insurance was taken with the insurance policy containing a provision that to win, the Centennial would have to start the rain before eight. Each time "Freedom" has been necessarily postponed through rain, the rain somehow never started until after eight, not much after eight, but long enough to lose any insurance return.

Asbury Park at Last Gets Crowd

The extraordinary heat was a godsend to Asbury Park, which so far has had an indifferent season. By Thursday there were no accommodations available and many returned to the cities giving up the fruitless quest for rooms.

The subsequent jam on the shore road was as bad as or worse than the worst Sunday or holiday crushes.

Luther Fitch's Players Lose Case Before Comm'r

Los Angeles, July 27.

The case brought by Deputy State Labor Commissioner C. F. Lowy against Luther Fitch, owner of Fitch's Hollywood Players, tent show, was dismissed by Municipal Judge Frederickson when he ruled the instrument signed by Fitch was not a note and therefore was not given in lieu of wages to players that worked for him.

Fitch was the target of complaint by a number of actors who worked for him and who did not collect their wages. They presented a paper signed by him in which he acknowledged owing them a total of over \$1,000 in salaries. Judge Frederickson ruled that the paper was not a note but an account statement.

Commissioner Lowy will file a new complaint against Fitch on the matter.

Popularity Contests May Reach Into the Fairs

Popularity contests are being worked overtime with club auspices this season and may be extended to some of the fairs. Regular organizers have been traveling through the small towns, hooking up the contests in conjunction with carnivals and bazaars.

Some of the contests have raised from \$1,500 to \$2,000 for the auspices and given additional impetus to the carnival or bazaar through a local daily tie-up.

Some of the contests are being handled direct. When organizers and promoters are called in the latter generally get 25 percent of the gross.

Devanny Again Resigns

Oreste Devanny is out at Dreamland Park, N. J., again, having resigned last week. He had been general manager of Dreamland but withdrew to launch his own park at Maplewood, N. J., this year. Local opposition was encountered and the park never opened, with Devanny having a \$100,000 suit pending against his opposers.

Devanny returned to Dreamland several weeks ago to operate a 20-act outdoor circus in the stadium. The circus got a fair play, but reports have it that Devanny and the park owners clashed on several ideas of operation.

WOMAN DOES DOUBLE

Honey Family Arrives From Australia for Fair Dates

Honey Family, known in Australian circuses and outdoor shows arrived in New York, headed for fairs in this country and Canada. The act has five women and three men, the women doing most of the heavy work.

One of the girls is reported as doing a double somersault from a spring board, landing in a chair on an 18-foot pedestal. Another girl of the troupe, doubling in a wire act is said to be the first woman to accomplish a somersault on the strand feet to feet. Wirth & Hamid.

Elks Promotion

A new promotion is that for the Elks of Haverstraw, N. Y., July 31 for eight days by Knight Bros., indoor circus operators.

Ogden Theatre Men Couldn't Stop Tent Show

Ogden, Utah, July 27.

Taylor Brothers Amusement Co. was ordered to discontinue entertainments in a tent on Grant avenue by Chief of Police Jonathan Jones. Chief Jones acted under instructions from the city commissioners, whose ground for making the order was that it was within a fire zone.

F. M. Crabill, manager of the show, engaged an attorney and resisted the order.

Theatre men requested the commissioners to revoke the license issued to the tent company on the ground that it was a transient company and did not pay taxes.

An order was issued in the second district court by Judge James Kimball against Ogden City and Chief Jonathan Jones, restraining them from molesting or interfering with the company.

The company was granted a license June 18 to operate a tent theatre here.

Local theatre managers then petitioned the commission to revoke the license, and the commission took action against the company.

SEATTLE'S NEW PARK ON RACE TRACK?

Seattle, July 27.

Edward J. Fisher has purchased 10 acres midway between Seattle and Tacoma, bordering on the new 100-foot paved Pacific highway, and has an option on 80 acres additionally adjoining. It is reported he contemplates an amusement park, something that Seattle is minus. Fisher has been vaudeville booking agent and showman for years.

Another report is that Fisher has in mind putting in a race track in the event that pari-mutuel betting is legalized in Washington by the next legislature. An attempt to permit betting on the ponies by this system will be made at Olympia next January.

Joseph C. Smith has opened a studio for dancing at Dorset Studios, 28 West 47th street, New York.

TIGHTS

Silk Opera Hose and Stockings

Are Our Specialties

QUALITY the BEST and PRICES the LOWEST

Gold and Silver Brocades, Theatrical Jewelry, Bangles, etc. Gold and Silver Trimmings, Wigs, Beards and all Goods Theatrical. Samples upon request.

J. J. WYLE & BROS., Inc. (Successors to Siegelman & Weil)

18-20 East 27th Street New York

SCENERY and DRAPERIES

SCHILL SCENIC STUDIO Columbus, O.

PHILLY'S SESQUI ADMITS \$4,000,000 SET-BACK

Flop's Mismanagement Even Extends to Photographing Privilege—25c Hold Up

Philadelphia, July 27. With the recent announcement from the Sesqui management that a \$4,000,000 deficiency had been registered, the following tale concerning the management of some of the concessions might clear up one of the reasons for the Philly fiasco.

An "official" photographer put over a sweet one when he sold the Sesquites the cute idea that no one but himself be permitted to shoot pictures in the grounds. Not even the press picture lads were permitted to snap shots of the affair until a few days ago, and up to the time this imposition existed, the Sesqui literally lost millions in publicity.

The press may now take photos, but all other photographers (not including Kodak carriers) must cough up 25 cents for every print used. In other words, the only picture service is monopolized by the official photo-graffer.

A concrete example of how it interferes with publicity is best exemplified by Sousa's willingness to pose "all day, if it will help any." Sousa was trying to aid the celebration. An army of newspaper cameramen had posed the great band-master during the terrific hot spell recently and the old man was taking the tedious task good-naturedly. Mr. Official Picture Taker interrupted the proceedings, however, by threatening to smash cameras if they didn't desist. Of course, it scared the press away, and the net result in free publicity could have been bought for less than a postage stamp. And Sousa's embarrassment was great.

Last Sunday every attraction on the grounds was thrown open free to the public, the only fee being the admission of 50 cents, 100,000, they say, frequented the place.

Willow Grove Park in the suburbs attracts more excursionists than does the Sesqui, which is right in the heart of the city. The Willow Grove people claim that on the same Sunday they drew twice as many customers.

Louis Arbuckle, Suicide, After Quarrel with Wife

St. Catharines, Ont., July 27. Louis Arbuckle, 25, of Joliet, Ill., trainman of the Greater Sheesley Shows exhibiting here, took poison in a hotel room occupied by himself and wife last Thursday and died a few hours later in a local hospital. Arbuckle, following an argument with his wife, left the room, returning shortly after with a small vial of poison.

Approaching her, she was heard to scream "Don't touch me" whereupon Arbuckle drank the contents of the bottle remarking, "Well, that settles that," and fell to the floor unconscious.

Investigation failed to reveal the cause of the quarrel.

Memorial to Victims of H.-W. Train Wreck

Chicago, July 27. Five granite elephants now near their trunks above a 200-foot plot of green, dotted with white crosses, in Woodlawn cemetery. They were placed there by men and women of the Showmen's League of America in memory of the 84 performers who died in the Hagenbeck-Wallace wreck near Hammond, Ind., in 1917. The wreck occurred at Ivanhoe, a flag station outside of Hammond, when the circus train was hit by a through express.

It was the worst disaster in circus history.

BEACHES' BREAK

The beaches got a record break during the heat wave last week. Bus lines operating out of New York did a land-office business. Coney Island, Manhattan Beach, South Beach, Midland Beach and the Rockaways were nightly turned into outside sleeping quarters by city visitors, who brought their families down and slept in their bathing suits on the beaches.

If the Bull Hears Toreador's Name!

Albany, N. Y., July 27. Enrique Robles Chiorrito, who says he is Spain's foremost picador, is in Albany as the feature attraction at Mid-City Park.

Chiorrito will engage in combat with the biggest bull in Albany county in true toreadorean style, but minus the sword which is the principal accoutrement of a bull-fighter.

With his bare hands, Chiorrito says, he will twist the bull's tail, poke it in the ribs, torment it and put it to flight.

INDIAN RODEO ON CAREY'S RANCH

Los Angeles, July 27. A typical wild west show and rodeo, given entirely by Navajo Indians, at Harry Carey's ranch, near Saugus, 40 miles from Los Angeles, is proving one of the big attractions for locals and tourists.

The wild west is given every Sunday afternoon and crowds have averaged from 600 to 1,500, with the plan to continue the exhibitions as a permanent feature.

Harry Carey operates his 1,200-acre ranch with the exclusive help of these Navajo Indians, some 75 in number, they being the only members of the tribe living away from their reservation. Each Sunday a different program of stunts in horsemanship and other novelty is presented, with the Indians completely in charge. The only white in the outfit is Billy Link, announcer.

Hoping, riding, both trick and fancy; various races, and ceremonial dances make up the program, with Carey making one personal appearance at the start. A regulation grandstand and bleachers have been erected to provide accommodations for the spectators.

Moveless, Mirrorless, Fireproof Fun House

Details of a new amusement park device called the Mysterious Sensation, just installed at Olenganky Park, Columbus, are supplied by the manufacturer of its material, the American Rolling Mill Co., of Middletown, Ohio.

It is a fun house with no doors, no mirrors, no moving parts and built of rust- and fire-resisting metal. Its dimensions are 54-foot frontage, 54 feet in depth and 40 feet in height, from cement foundation to ridgepole.

Hollis G. Conrad designed the feature and supervised the construction of the first installation. It was necessary to obtain a type of interior sheathing that would be strong and rustless and still flexible enough to give slightly to bodily impact. Ordinary sheet metal was discarded and 26-gauge galvanized steel sheets were used, made from Armco ingot iron. This construction served the purpose and is said to be inexpensive. The sheets are nailed to 2 by 4 joists two feet apart.

The designer dwells upon the fireproof nature of the construction, citing that no damage is done even by the heat of a nearby fire, except for the temporary warping of the structure, a distortion corrected when it cools off, as demonstrated in tests by the Sheet Steel Trade Extension Committee.

WIS. FAIRS

Platteville, Wis., July 27. This year the Badger Fair of Platteville will hold forth Aug. 21-Sept. 3. C. H. Gribble is secretary.

Blake's Prairie society at Bloomington will hold forth earlier this year than formerly, Sept. 3-10. E. A. Garthwaite, secretary.

The Boscobel Driving and Agricultural association will hold their fair Aug. 10-13. Lou Huppenbecker, secretary.

Grant County (Lancaster) will have its fair Sept. 14-17. F. A. Morehouse, secretary.

Green County holds its fair at Monroe, Aug. 17-21. LaFayette County will hold its fair Aug. 24-27. Thomas J. Kirwan, secretary.

Richland County will fair Aug. 17-20. A. Stang, secretary.

BILLBOARD LOSES WILLIAMS AFTER 15 YRS.

Weekly's Advertising Manager Joins Hartman's "Champion"—Latter Sells for 5c

Cincinnati, July 27. Cash Williams, for 15 years advertising manager at this end for "The Billboard," has resigned, to assume a similar position with Hartman's new and exclusively outdoor publication, "The Amusement Champion."

Williams is still another former important member of the staff of "The Billboard," who knew the outdoor show business thoroughly, to leave that paper.

Hartman, former editor of "The Billboard," appears to have attracted to his new sheet the best of outdoor newspapermen "The Billboard" had held.

"The Amusement Champion" is now in its third week. It is going in for only reading matter relating strictly to the outdoor amusement field.

"Champion" retails at 5c, with its subscription price \$2 yearly. Its main publication office is in this city. It announces A. C. Hartman as editor and publisher; Chas. C. Foltz (Blue), associate editor, and C. M. Williams, general advertising manager.

CIRCUS

Ringling-Barnum
July 28, Fond du Lac, Wis.; 29, Madison; 30, Janesville, Wis.; 31, Rockford, Ill.; Aug. 2, Davenport, Ia.; 3, Newton; 4, Des Moines; 5, Fort Dodge; 6, Waterloo; 7, Cedar Rapids; 8, Mason City, Ia.; 10, Albert Lea, Minn.; 11-12, Minneapolis; 13, St. Paul; 14, Duluth, Minn.

Walter L. Main
July 28, Glen Cove, Long Island, N. Y.; 29, Huntington; 30, Port Jefferson; 31, Farmingdale (or Greenport); Aug. 2, Riverhead; 3, Southampton; 4, Sa Harbor; 5, Patchogue; 6, Babylon; 7, Freeport, L. I., N. Y.; 9, Long Branch, N. J.; 10, Somerville; 11, Freehold; 12, Toms River; 13, Woodbury; 14, Cape May; 16, Vineland; 17, Burlington; 18, Lambertville, N. J.; 19, West Chester, Pa.; 20, Havre de Grace; 21, Annapolis, Md.

Gentry Bros.
Aug. 2, Ticonderoga, N. Y.; 3, Rouse's Point, N. Y.; 4, Richford, Vt.; 5, St. Johnsbury, Vt.; 7, Woodville, N. H.; 9, Plymouth; 10, Littleton; 11, Berlin; 12, Groveton; 13, North Conway; 14, Wolfboro; 16, Bristol; 17, Lebanon; 18, Charleston, N. H.

John Robinson
July 28, Wheeling, W. Va.; 29, Cambridge, O.; 30, Columbus, O.; 2, Huntington, W. Va.

Robbins Bros.
July 28, Centerville, Ia.; 29, Leon; 30, Charlton; 31, Knoxville, Ia.

Al. G. Barnes
Aug. 2, Forsyth, Mont.; 3, Glendive, Mont.; 4, Dickinson, N. D.; 5, Bismarck, N. D.

Hagenbeck-Wallace
July 28, Fremont, Neb.; 29, Columbus, Neb.; 30, Hinwatha, Kan.; 31, St. Joseph, Mo.; 2, Topeka, Kan.; 3, Lawrence; 4, Iola; 5, Bartlesville, Okla.; 6, Tulsa; 7, Pawhuska; 9, Wichita, Kan.; 10, Hutchinson; 11, Dodge City; 12, Garden City; 13, Pueblo, Colo.; 14, Colorado Springs, Colo.

Sells-Floto
July 28, Weyburn, Sask., Can.; 29, Moose Jaw; 30, Swift Current; 31, Medicine Hat; Aug. 2, Edmonton; 3, Calgary; 4, Lethbridge; 5, Blairmore, Can.; 6, Cranbrook, B. C.; 7, Fernie; 8, Spokane, Wash.; 10, Wenatchee, Wash.

John Robinson's
July 28, Wheeling, W. Va.; 29, Cambridge, O.; 30, Columbus; 31, Middleport; Aug. 2, Huntington, W. Va.; 3, Logan; 4, Charleston; 5, Beckley; 6, Hinton, W. Va.; 7, Cov-

Milwaukee's 3-Day Pageant
Milwaukee, July 27. Vernon Newcombe, promoter who is staging Milwaukee's first annual "Court of Neptune" pageant, has announced the program for the three-day expo, Aug. 6-8.

Owners of the Auditorium, Barrington, Ill., have announced a new picture theatre on Main street. It will seat 1,000.

Ian Keith has been engaged by Bob Kane for his next production for First National entitled "The Song of the Dragon." Keith will make the picture in the east,

OBITUARY

JOSEPH TRINZ

Joseph Trinz, 53, multi-millionaire theatre owner and chairman of the board of directors of Lubliner & Trinz, Inc., died July 24 at his home, 5052 Ellis avenue, Chicago, Ill., after an attack of pneumonia. Mr. Trinz was one of the best known and beloved of characters in the theatrical world of Chicago. He was known for his liberality and open handed philanthropy.

Recently, Lubliner & Trinz, through the activities of Joseph Trinz, figured in a merger with Balaban & Katz, involving millions of dollars.

Mr. Trinz was always known as an ardent sportsman, having until recently maintained a stable of race horses. He was a resident of Chicago over 35 years. The present chain of Lubliner & Trinz houses amount to 28.

Mr. Trinz was a bachelor. He is survived by two brothers, Samuel and Aaron Trinz, both associated with the deceased in his theatrical

have headed his own act for 20 years. Sie Tahar had been at the Palace before, in January, 1925.

JOE GLASEL

Joe Glasel, about 53, died July 23.

IN LOVING MEMORY of My Darling Wife

INEZ HANLY

Died July 26, 1935

BILL HARDY

He was a bachelor, with a brother and two sisters surviving.

For 30 years the deceased had been connected with the Hurtig & Seamon firm, in their 125th street theatre, where he had risen from stage carpenter to stage manager, the position held when death overtook him.

Mr. Glasel had never been in any employ other than H. & S.

James Flatley, 60, watchman, employed at the Earl Carroll theatre, was found dead seated in a chair near the stage entrance by Chris T. Seale, manager of the house.

Dr. Weinstrob of Bellevue gave the cause of death as heart disease and heat. Flatley had been employed at the theatre for years. He had been apparently in the best of health before found lifeless.

The manager notified his relatives who took charge of the remains.

JOHN LOWE

John Lowe, 74, at one time manager of the Auditorium Company, and prominent in Southern California music circles, died at his home in Highland Park, Los Angeles, July 17. He was connected with

IN LOVING MEMORY of Our Dear Girl,

INEZ HANLY

Passed on July 28th, 1935

MR. AND MRS. WM. HANLY

the Auditorium Company when it controlled the Philharmonic Auditorium in Los Angeles.

In the report of John Flynn's death it was stated he was the composer of "Annie Rooney." The song Flynn wrote was "Sweet Annie Moore."

Mrs. Edith V. Currie died July 18 of heart trouble in Oakland, Cal. Her husband, Will Currie, and sister, Billie De Rex, survive.

CHARLES AVERY BRADFORD
Charles Avery Bradford, 53, picture actor, was found dead at his home in Hollywood, Cal., July 23. Circumstances led police to believe he had committed suicide.

Charles Chase, old time fiddler, was found dead in his home in Greenwich, N. Y., last week. Mr. Chase had taken part in fiddlers' contests in many cities.

The wife of Jules Murry died suddenly July 24 at the Murrys' summer home at Long Branch, N. J. Mr. Murry is the general booker for the Shubert theatres.

The mother of Rubey Cowan, the composer, died July 20 at her home in New York City.

DEATHS ABROAD

Paris, July 15.

Vincente Bartolotti, Italian actor, with Nicodemai troupe in South America, died at Rio de Janeiro.

Jacques Deville (Maurice Fratas), 46, French author.

IN LOVING MEMORY of Our Dear Sister

INEZ HANLY

Passed on July 28th, 1935

EDYTH-DOT-FANNIE

enterprises, and two sisters, Mrs. Sarah Saxe and Mrs. Eleanor Springer.

WILLARD LOUIS

Willard Louis, 40, picture actor, under contract to Warner Brothers, died at his home in Glendale, Cal., July 22 after being ill with typhoid fever and pneumonia for a month. He had been in pictures for 12 years.

The deceased is survived by his widow, Mrs. Maude Louis; 3-year-old daughter, Dorothy, and father and mother. Funeral services were held July 24 in Glendale. Interment was in San Francisco.

Prior to entering pictures Mr. Louis was on the legit stage, playing the starring role in "Seven Days" for three and a half years at the Astor in New York; with Lew Fields in "Hands Up"; in "The Whip," "The Ghost Breaker," "The Gingerbread Man," "Don't Shoot" and "Under Cover." The last picture he appeared in was "The Door Mat."

BILLY RICHMOND

Billy Richmond, 66, native of Crawfordville, Ind., and for many

IN MEMORIAM

LOHAN, Jere J.—memorial mass (ninth anniversary) will be held at the Church of the Blessed Sacrament, 152 W. 114th Street, N. Y., at 10 A. M., Monday, August 2nd.

years touring the country as "Rip Van Winkle" in a production that elder theatregoers acclaimed second only to the Joe Jefferson company, died recently in Portland, Ore. Richmond was at the Soldier's Home, Danville, Ill., until two years ago when he went to the west coast. He was a veteran of the Spanish-American war. Burial was in Portland.

In the news report of the sudden death of Sie Tahar at the Palace, New York, it stated the deceased acrobat had worked his passage to America. It develops Sie Tahar was imported to this country by the Ringling-Barnum circus. Sie Tahar is understood to

40,000 'In the Red'

Chicago, July 27. "The Spirit of 1776," mammoth spectacle on the north side lake front, floundered dismally in the financial ruts.

Two weeks' net of \$80,000 left between \$35,000 and \$40,000 in red ink.

World Service Amusement Company the producer.

"Hush Money" and "The Vortex" are released for stock.

Barnes Must Plead

Los Angeles, July 27.

U. S. Judge W. E. James over-ruled demurrers to five indictments charging Al G. Barnes, circus owner, with perjury in connection with income tax returns filed as an individual and as head of the Al G. Barnes Circus.

Barnes came here from the state of Washington, where his circus is now playing, and will enter pleas on the charges before Judge McCormick, who will try the cases.

VARIETY'S CHICAGO OFFICE

HAL HALPERIN in Charge

State-Lake Theatre Bldg., Suite 520
Phones: Central 0644-4401

CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, State-Lake Theatre Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

Summer being summer and finances insistent, Hal Skelly departed from the Harris Saturday with his "City Chap" and opened at the Palace Sunday matinee with his familiar vaudeville musical comedy sketch, "The Champ." Little Peggy Hope, who helped this affair considerably before, was fortunately in the line-up and aided not a little in getting hearty acclaim. Eunice Sauvain, of Skelly's song and dance turn, with light comedy interspersions, lived up to billing also.

Ibert Hanlon was on the bill documentarily and among the bill literally. Immediately after the first act he assumed a master-of-ceremonies role, as per usual, and proceeded to lengthen the running time with the introductions and by-play. Mr. Hanlon being a clever guy in his way, no one resented his persistent appearances. The sixth spot was allotted to him for his regular monolog.

Elliott Lester's "The Mud Turtle," in condensed version, was utilized by Helen MacKellar for a heavily applauded appearance. This "Turtle" thing is a nifty little playlet dealing with the resentment of a farmer toward the waitress his son brought back as wife after a trip to Minneapolis to sell some wheat for the old man. The reformation of the mean pater by the little waitress with the slumgullion dialect and tendency to wisecrack gives Miss MacKellar the opportunities to strut her stuff. Everybody seemed

to like it. Able supporting cast of four.

Not particularly featured, Doris Canfield, with Eddie Allen as straight, nuttily disported herself into headline honors in fourth position. She has no evident routine, running through a gamut of characterizations, dialects and whatnots in haphazard fashion, but with cleverness enough for several acts. Allen played a restrained and commendable straight.

The William Seabury manner of dance presentation clicked strongly with the Palace crowd. Seabury, doing eccentric and acrobatic stepping with coolness and lack of exertion, looked muchly English in his work. Supported by Mignon Hawkes, Valma Valentine, Esther Lloyd, Wilma Chapman, Viola Goer-

appearing couple and favorably received.

After that, Stone and Leveer, a couple of nut comedians, tried their best to make 'em laugh, and failed. Although some fair specially written songs with good catch-lines, the whole thing is rather monotonous.

Jos. Lopas' Orchestra, Chinese jazz band composed entirely of mandolins, large and small, also failed to arouse enthusiasm. A Hawaiian "hula dancer" and even the "Charleston" is introduced, but still they didn't help.

The Three White Kohns, harmony trio, playing string instruments, added to a bit of clowning and, aided by a woman plant in the audience, got good hand. Good act for that house.

Swift and Gibson Revue, average

Aug. 1. From there it will tour the Copper country, throughout Wisconsin on the Wingfield time.

The Wingfield Circuit will book a "Gentlemen Prefer Blondes" road company in the west, starting in October.

May Valentine will open at Sheboygan, Wis., Sept. 5 in the "Mascot," new production. Walter Rols will be the business manager. The show was booked through the Wingfield office.

Ted Claire closed with "Artists and Models" Sunday. He will open Thursday in Vaudeville with his band act. Jesse Block of Block and Dunlap took Claire's place in the show.

derby pleased and there is talk of another meet soon. Sports and society pages played it up nicely.

The orchestra now at the Butler hotel is composed entirely of men from the University of Washington.

Marie Montana (Ruth Walte) is visiting, preparatory to appearing in concerts in the fall in a western tour. She had been singing in Europe, but lately returning to this country. The young lady is a native of Lewistown, Mont., hence her professional name.

Duffy Players to business fair Hot weather. Diane Esmonde, Helen Styker, Barbara Guernsey and Maurice Franklin new members.

Pantages is putting on something new for local theatres. Plan is to have previews regularly, advertised as a "preview" for press and film executives, with limited number of seats now available for the public.

Seattle has been without higher class burlesque or musical shows for quite some time. The State has pop burlesque advertised as "Whis Bang Babies." Bill Debow and Pennie Elmo featured. Evening admission, 40c.

Alaska roadhouses at Ketchikan are under investigation by federal officers. Liquor selling is the allegation.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

The cities under Correspondence in this issue of Variety are as follows and on pages:

ALBANY	51	NEW ENGLAND	52
BRONX	55	OKLAHOMA CITY	53
BUFFALO	52	OMAHA	55
CHICAGO	51	PORTLAND, ME.	52
CLEVELAND	52	PORTLAND, ORE.	52
LOS ANGELES	54	ROCHESTER	53
MILWAUKEE	55	ST. LOUIS	52
MINNEAPOLIS	53	SAN FRANCISCO	55
NEWARK	53	SEATTLE	51
		WASHINGTON	52

ing and James Clements, with Jack Young probably in the pit. Each of the girls bears marked resemblance to well-known film stars, and the idea was capitalized with costuming and patter by Seabury.

Claude and Clarence Stroud, last seen as just a part of some dance skit or other, are on their own this week in the second spot. The identical appearance of these youngsters makes their routine of steps done in unison all the better, and the crowd warmed up to them. A curtain speech was necessary but somewhat painful.

Leo Klicks' "Enchanted Forest" opened. Internally lighted dancing marionette figures on a dark stage is the foundation of this pleasing novelty. Picture houses should welcome it.

The Dixon Rigg Trio, acrobatic and bicycle number featuring a toe-to-toe catch by the two men, one hanging by his hands and the other jumping from the floor, closed. Made a fine closer.

House pretty well filled, despite tough weather.

Hal.

For a rainy Sunday morning, the first show at the Majestic played to a very fair house in a receptive mood. As for the actors, the weather didn't seem to make them feel any too good; yet, on the whole, the bill had a pretty good assortment of variety and, in the main, proved entertaining.

Bob Capron, the headlining act, appears in a musical comedy sketch, "The Mutual Man." A case of mistaken identity is the idea of the thing. A clever satirical skit with a dash of fairly good song and dance numbers and a great deal of good, wholesome comedy. Capron has some good wheezes and gag lines. Three girls are in the act with him, one of whom, playing the part of a maid, deserves mention. She is a very clever comedienne and good to look at.

Grant Gardner, black-face monologist, comedian and old-timer, has the next-to-closing spot. A fast extemporaneous talker, with lots of ad lib and funny lines, brings plenty of laughs. He also plays the trumpet and cowbells. That all this is hokum, and that Gardner himself knows it, is proven when one reads his billing: "Grant Gardner—'King of Hokum.'" That the people like it is proven when they called him out for several encores. Hit of the show.

Alphonso and Co., manipulators of marionettes, are the openers. A good act and an artistic exhibition, the puppets being almost lifelike.

Conn and Albert, in a boy and girl schoolboy sketch, follow with some usual song and dance routines, chatter, a few attempts at gag pulling, imitations, clowning, etc. Nice

collection of songs and dances, not forgetting the "Charleston," close. Piece of business that has been done to death. Two girl dancers, one male dancer and the customary juvenile who tries to be funny compose the entire "revue." Loop.

The naming of Red Grange in a cross-bill for divorce filed against Mrs. Taylor by Charles H. Taylor, of California, isn't taken seriously here, but is being played up in a light way by the newspapers. Most of the gossips consider it preliminary publicity for the release of the football star's picture.

The Chicago Federation of Labor opened its broadcasting station July 27. On the air every night from 6-10 except Mondays, the usual silent night in Chicago. WCFL will be the call letters.

Harry Rogers is putting out the Toby Wilson-Billy Maine Co. Rehearsals will start about Aug. 15. Milt Schuster is casting.

The New North Center theatre is probably one of the most beautiful and capacious houses in Chicago neighborhood districts. Andrew Karzas, the man who built the Trianon ballroom and more recently the world-famous Aragon, is the owner of this house. It is roomy and comfortable and artistically decorated. Capacity is about 2,850. A cooling plant keeps the house at a delightful temperature.

Although trade wasn't what you could call good Thursday night, it wasn't bad either, considering the neighborhood and the time of the week. Thursday nights are always dull here.

Emil Valesco, house organist, put on another one of those community singing concerts and the audience was not slow in responding. The singing bees are becoming contagious and spreading everywhere. "That's Why I Love You" was featured by Valesco.

Starting off the Pan time vaudeville, recently installed here, were Bayes and Speck, English blackface comedians. They do considerable patterning and gag pulling, on the whole good. The gags were funny, and though some were ancient, they still brought laughs. A few song and dance routines are included, while the two attractive full stage acts carried are assets. Finished with a fast eccentric tap.

Grace Doro, assisted by her 10 fingers and a baby grand, was next with an entertaining pianolog. Miss Doro has a pleasing personality and plays a lot of piano. She used an assortment of numbers ranging from the classic to the popular medleys. Also several good imitations on the keys.

Lydell and Mason, an act old but good, followed. This little skit, full of satire and funny dialog, still causes a riot of laughter, especially so among the elder generation. Interesting character sketch.

Six Bonhairs, performing acrobatic and equilibristic feats, close. Quite a bit of sensational stuff and a good closing act.

George McManus' latest creation, "Jiggs-Margie and Dinty Moore," a companion piece to "Bringing Up Father," opens at Muskegon, Mich.

ALBANY, N. Y.

By HENRY RETONDA

Capitol—"Show-Off (stock)."
Leland—"The Savage."
Strand—"Miss Nobody (26-28);"
"Puppets" (29-31).
Clinton Sq.—"Bachelor Brides."
Grand—Vaude and pictures.

Proctor Players, stock, playing at Proctor's, Troy, have closed and the house will reopen Labor Day with pictures and vaude. The company had been playing on a losing basis, although it was announced the house closed for alterations.

Helen Burke and Stella Phillips will appear at Palais Royal, cabaret, on the outskirts of Albany.

Organs going into Proctor's in Albany, Troy and Schenectady.

Chauncey Olcott and Mrs. Olcott are occupying their estate, Inniscarra, at Saratoga Springs. In poor health when he went to Europe, Mr. Olcott now is reported greatly improved.

The Tent, cabaret under canvas, near Albany, was blown over and fixtures were destroyed by last Thursday's storm.

The stage in the Strand theatre at Ogdensburg, N. Y., will be remodeled to make it possible for the house to play legit attractions.

SEATTLE

By DAVE TREPP

President—"Irene" (musical stock).

Pantages—"Eve's Leaves"; vaude.
Liverty—"Blind Goddess."
Coliseum—"That's My Baby."
Columbia—"Mabel's Room."
Blue Mouse—"Bride of Storm."
Strand—"High Steppers."

The Kline carnival, operated by Kline Brothers, closed a fair week's business here and is now at Kirkland. This show started out of San Bernardino, Cal., in February and has been making towns along the coast states ever since. Business has been slow on the whole, the brothers report.

Hot weather has been cutting in on attendance at public dances. The Lonesome club, an ordinary place, has been getting about the biggest play, while Leschl dance hall, on Lake Washington, has been doing well. Resorts, with swimming concessions, have been getting the biggest play.

Comes Sheriff Starwich with the akase that all patrons at road houses will be arrested if they have liquor on their person or are drinking, and that all the places are going to be raided. This will hit night clubs and night life a hard blow.

The Southwest Washington fair is scheduled for Aug. 23-28 between Centralla and Chehalis.

Seattle and the northwest had the first whippet derby the other day, and 8,000 people paid 50 cents each to see the little dogs race. The

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By HARDIE MEAKIN

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revue. There are 35 semi-professional players, all coached by Father Hurney.

Leneta Lane, leading woman of Steve Cochran's National stock, retired from the company Saturday. Evelyn Nichols, sister of the author, came in to play the lead in "Puppy Love," current.

Jack Golden, leader of Meyer Davis' Le Paradis band, has developed a vocal trio in the combination. Bert Bernath, violin; Tony Morello, banjo, and Jack Powers, sax.

While painting from a scaffold in the Metropolitan, closed for alterations, Henry Haulson fell 60 feet to his death.

Nathan Brusiloff and the Willard Orchestra are at Keith's currently. Meyer Davis unit. Brusiloff is not only styled as a first-class solo violinist but also as quite some entertainer.

Alice Tupman, sister of Spencer Tupman, whose orchestra is a feature of the Mayflower Hotel, is dancing this week at Chevy Chase Lake, still another Davis enterprise.

Irene Juno, organist, is back on the Crandall payroll. In addition to her work at the organ Miss Juno writes on things musically hereabouts for several papers catering to the musicians.

The taking over of the Chevy Chase by the Stanley-Crandall chain brought about a shift in house managers as well as a change or two in the executive offices here.

Nat Glasser, formerly of the York, is now assistant to John J. Payette, general supervisor of the theatres and booker, while the following changes were made in the houses:

R. Wesley Etris, to Chevy Chase; Charles O. Clark, to Home; Daniel A. Reynolds, to the Avenue Grand. Transfer of Harry M. Lohmeyer to the Earle (vaude-picts) was reported last week. Chester Blackwell is continuing at this house as assistant manager.

PORTLAND, ME.

By HAL CRAM

Hiram Abrams is on his first vacation in 15 years, and in an interview with Variety's representative stated that his newly acquired 100-acre farm near Poland Springs, Me., was the reason for it. Mr. Abrams also confirmed reports that he intended to retire in two years.

The Maine-New Hampshire Theatre Co. will start erection of their new theatre at Auburn Sept. 1. The building will cost \$200,000.

Mellie Dunham and Gram are making a tour of the small towns, playing at dances.

Mal Hallett's orchestra drew large attendance at the Old Orchard Pier last week. Eugene's Singing Orchestra is playing at the Palace ballroom.

The Jefferson Players are doing good business.

PORTLAND, ORE.

By SAM H. COHEN

Liberty—"The Wise Guy."
Majestic—"Her Second Chance."
Rivoli—"The Lure of the Wild" and vaude.
People's—"The Pace That Thrills."
Blue Mouse—"The Bride of the Storm."
Heilig—William Street Stock Co.
Pantages—Pan vaudeville.

Marshall Taylor, manager of the Columbia (Universal) has returned to his desk after a lengthy vacation in California.

It seems like a tough battle will be fought between the first-run houses, presenting vaudeville this winter. Orpheum vaudeville opens at the legit Heilig, Aug. 12, while Pantages, Hippodrome, and Rivoli are now going strong with their brands of vaudeville. The new Broadway may use acts also, making the local situation rather complicating.

Cass Baer Hicks, dramatic editor of the morning "Oregonian" for many years, will soon leave the publication to join her husband, who has an executive position with the Southern Pacific Railroad in California.

Charlie Couch, publicity shark for the People's and Majestic, has been given the added duties of caring for the new Hollywood's publicity matter. Couch planned the opening for the house very successfully.

Jimmy Graham, North American construction engineer, will leave soon for Seattle, where he will supervise the erecting of the new Fifth Avenue theatre.

The Saxe Theatre Circuit, Inc., of which Julius Saxe is president, has announced it will add additional houses. The firm at present controls four second-run houses in the heart of the city.

Present plans call for the immediate erection of a \$250,000 playhouse seating over 1,600, located on Foster road, a few miles from the city. The site has already been purchased, and contracts are expected to be let the early part of August.

Universal has closed the Rex, Eugene Ore., for three weeks to do about \$30,000 worth of repairs on the house. The house was recently acquired in the McDonald deal.

NEW ENGLAND

Mystery veils the disappearance of \$1,000 from the box-office of the Ball Square theatre, Somerville, Mass. J. Frank Mixer, manager, told police that the safe, with its contents, was locked in the cage and the door of the office closed after the ticket seller had left for the night.

C. P. Ives, 2d, dramatic editor of the New Haven (Conn.) "Union," is among the incorporators of the newly formed Diamond Film Co. It is proposed to make news reels. The company already has completed a photoplay of the recent sesquicentennial at Fairfield. A series to be titled "A Trip Through Rural Connecticut" also will be filmed.

One of the Arthur Spizzi picture theatre presentation units was featured in the theatre at Norumbega Park, on the Charles river, near Boston, last week. It was "A Spanish Fantasy."

A permit for Sunday shows has been granted the management of the Hyannis theatre, Hyannis, Mass.

The Black and White Club Orchestra of Marlboro, Mass., has been added to the list of orchestras broadcasting from Station WTAG at Worcester, Mass.

CLEVELAND

By C. S. Gregg

Hanna—Dark.
Ohio—"Seventh Heaven," with Ann Forrest and Douglas MacPherson.

Palace—Vaudeville and "Fig Leaves," film.

Keith's East 105th Street—Vaudeville and "Eve's Leaves," film.

Loew's State—Vaudeville and "The Great Deception," film.

Read's Hippodrome—Dark.

Loew's Park and Mall—"Men of the Night," film.

Loew's Allen—"Padlocked," film.

Circle—Screen revivals.

Loew's Stillman—Dark.

Loew's Stillman is dark this week after a successful six weeks' summer policy, which included screen revivals. It will reopen Aug. 1 with "Variety."

The Circle inaugurated screen revival policy. This week's attractions are "The Mark of Zorro," "The White Sister," "A Woman of Paris," "Orphans of the Storm," "Scaramouche" and "The Mollycoddle."

Read's Hippodrome has closed for renovation.

BUFFALO

By SIDNEY BURTON

Majestic—Stock, "Up She Goes."
Buffalo—"Padlocked."
Hipp—"Palm Beach Girl."
Loew's—"Bride of Storm."
Lafayette—"Silken Shackles."

Reports have it that the Majestic will not reopen as a legitimate theatre this fall. The McGarry Stock, in the theatre since April, is said to be negotiating for a season's lease on the house to run until it is torn down next spring. With the opening of the new Statler-Erlanger theatre at least a year off, such an arrangement would leave the legit side of the town entirely to the Shuberts.

Herbert Straub, who recently served three weeks as guest conductor at Shea's Buffalo, has been engaged as permanent conductor at the theatre, replacing Henry Wallace, who returns to the Hippodrome as orchestra director. Straub is a novelty director.

Don Burroughs is replaced by Leo Henning as leading man for the McGarry Players at the Majestic. Burroughs will undergo an operation at the Sisters Hospital here and after a short rest take up a winter stock engagement in the west.

Amendola theatre at Niagara Falls has been taken over by Charles Hyman, of the Cataract-Strand and will be operated under vaudeville-picture policy beginning Sept. 1.

The Cataract, Niagara Falls, formerly a picture house, has been leased by Wm. Carroll and will be operated next season offering road shows and special feature pictures. Carroll formerly operated the International at the Falls under a similar policy.

Shea's Hip (Publix) will undergo a change of policy beginning Aug. 15 when the house will play five acts and a feature picture weekly. Since the opening of the theatre 10 years ago, the house has been operated on a straight picture feature and presentation basis. With the Lafayette deserting the ranks of the picture and vaudeville policy, the Hip and Loew's State are left alone in this field locally for the coming season.

ST. LOUIS

By LOU RUEBEL

Municipal Opera—"Count of Luxembourg."

Garden Theatre—"Garen Varities" (2d week).

St. Louis—Vaudeville, "Silken Shackles."

Grand Opera House—Vaudeville.

Missouri—"Nell Gwyn."

Loew's State—"Boy Friend."

Grand Central—"Winds of Chance."

Lyric Skydome and Capitol—"My Son."

King's and Rivoli—"The Still Alarm."

H. H. Maloney is still house manager at the Missouri.

The opening performance at the Ambassador Aug. 19 is to be an invitation affair. Opening program not announced.

Although Nazimova's name is a

dozen times as big as Constance Bennett's on the lithographs for "My Son," it is the "perfect flapper" who is getting all the bill in the Lyric Skydome's daily ads. No mention of Nazimova anywhere—even in small type.

The annual fall Fashion Pageant follows "Varieties" at the Garden theatre. "Woodland" succeeds "The Count" at the Muny Opera.

The St. Louis "Times" is making its fourth annual selection of "Miss St. Louis" for the Atlantic City pageant at the Coliseum, July 29. According to Larry Wiscox, in charge, more than 400 entries have been received.

The newspaper announcement that the organ for Skouras Brothers' new Ambassador was designed by Stuart Barrie, now at the Grand Central, would indicate Barrie will transfer to the new house.

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MINNEAPOLIS

State—"Mabel's Room."
Strand—"Unknown Soldier."
Lyric—"Born to West."
Aster—"Silver Treasure."
Hennepin—Vaude—Pets.
7th St.—Vaude and Pets.

The city council is considering the appointment of a "10,000 a year man" as manager of the new municipal auditorium. Alderman John Ryan, one of council leaders, says he favors Theodore Hays, general manager for Finkelstein & Ruben, but it is considered unlikely the latter would give up his present position.

"Daily Star," evening, is holding a bathing beauty contest to select a

"Miss Minneapolis" for the national beauty pageant at Atlantic City.

Dick Long's orchestra has left a loop cafe for a few weeks to accept an engagement at the Wigwag dancing pavilion, mile outside the city limits.

OKLAHOMA CITY

Mabel Fore has been appointed cashier for Progress Pictures at Dallas.

Allan Smoth has been appointed assistant manager for Home State Film Co., at Dallas.

Louis Jonte, Universal poster clerk, was injured and his riding companion, Laura Stowers, was killed in an automobile accident near Dallas last week.

R. F. Nims, specialty film salesman at Dallas, has resigned.

E. E. Boothe and J. T. O'Hearn will erect a \$40,000 theatre at Floydada, Tex.

Airdome at Breckenridge, Tex., is open.

Vera Hathorne, Home State Film Co., stenographer, was painfully injured in an automobile accident at Dallas, and is in the hospital.

Lyric opened at Eastland, Tex. Seats 450.

Walter L. Kisenger, projectionist chief at Hippodrome, Fort Worth, Tex., fell from a ladder and had both legs broken. Otherwise severely injured.

Dallas will have three new su-

burban theatres in the near future. First one is now being built by M. S. White at Second and Metropolitan avenues.

Forty Airdome at Mercedes.

Tom H. Boland, manager for Empress theatre at Oklahoma City, has gone to Michigan for a rest, after having had two major operations recently.

E. B. Tull, manager of the Camera, Stillwater, Okla., has added 100 seats.

NEWARK, N. J.

By C. R. AUSTIN

Proctor's Palace—Vaudeville and "The Trap."

Loew's State—Vaudeville and "Her Honor the Governor."

Mosque—"Aloma of the South Seas."

Branford—"Puppets" and vaudeville.

Fox's Terminal—(24), "The Penalty" and "The Lodge in the Wilderness"; (28), "The Blackguard" and "A Fight to the Finish."

Capitol—Tri-weekly change of double features.

Orpheum—Wittman Sisters.

Goodwin—"The Brown Derby."

Joseph Stern announced he will build a neighborhood house between Peshme and Jelliff avenues on Clinton avenue. The site purchased from the City Investment Company is directly opposite Fox's American. The new theatre will seat 3,500. It will cost \$1,500,000 and will have offices and stores.

Another residential house seating 1,500 will be erected by William and David Mates at the corner of South Orange avenue and Fifteenth street.

The Capitol pulled them in amidst the heat for two days by billing "The Road to Mandalay" (second run), with "Outside the Law," thus proving that there are plenty of Lon Chaney fans in Newark. They are trying a similar stunt next week by running "The Sheik" and "Blood and Sand" together.

In connection with the engagement of the "Brown-Skin Models" the Orpheum ran a bathing beauty contest, the first to be held here for colored girls.

The surprising success of the Orpheum calls attention to the fact that it has been secured without any newspaper advertising at all since the first week. The papers in turn do not review the shows nor

give any notices. Yet the house has run the full season profitably and is going through the summer. Publicity is secured through window cards and single sheets which are carried as far as New Brunswick. There is no newspaper in this vicinity devoted to the interests of colored people.

ROCHESTER, N. Y.

By H. D. SANDERSON

Lyceum—"Long Island Love" (stock).

Fay's—Vaude.

Victoria—Vaude.

Eastman—"Ella Cinders" (film).

Regent—"Wilderness Woman" (film).

Piccadilly—"Up in Mabel's Room" (film).

Carnivals will be barred from Rochester for 30 days prior to the Rochester Exposition, Sept. 8, if an ordinance introduced by Edgar F. Edwards, secretary of the exposition, goes through the Common Council this week. There were no objections to the ordinance at a public hearing July 23.

The Gayety reopens Labor Day, playing Columbia circuit attractions.

A. B. Coffman, of Chicago, chairman of the Allied Trades Association, has been in Rochester arranging for the national motorcycle rally to be held here Aug. 13-15. The national championship hill climb will be a feature.

Concessionaires along the lake front enjoyed the heat wave. Every resort reported its biggest week of the season.

"Daredevil Oliver," high diver,

heads the free act list for the firemen's carnival, Fairport, N. Y., Aug. 10-14.

The Timanous Amusement Company, Inc., has been granted a charter to sell, buy, deal in, manage, operate and control amusement devices of all kinds. Headquarters of the company is at Greece, a suburb, and the capital stock (\$1,000) is held by George and Edna Wiedman and Michael O'Laughlin, all of Greece.

"Why Work?" by Samuel Golding and Nathan Lublin is scheduled next on list for Wallace & Martina. "Pyramids," also by Golding.

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LOS ANGELES

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A good bill at the Orpheum last week as far as talent was concerned, but poor routing of acts. Taylor Holmes was featured and introduced the surrounding acts from the audience in regulation master-of-ceremonies style.

Dollie and Billie, sister team, opened. Neat costumes and nice songs with several well-routined dances thrown in. The comic member of the team garnered several laughs with a breakaway costume.

Ward and Van followed in an act in one that started off with guffaws and toned down to classic music. Ward played a wheezy violin to Van's straight harp. They started off with "Humoresque," with many interpolations by Ward. Laughs galore with clowning of the Marx Brothers' variety.

Mile Marguerite and Frank Gill next, in songs and dances. Full-stage used, with snappy numbers composing their act. Marguerite did an impression of Racquel Meier's "Violet Song" that was smooth and well received. Jole Ray, formerly a song plugger here, tenored his way to good hands in solo numbers. Dance impressions of various nationalities made a wallop finish. Went over big.

Frank De Voe, repeating after four weeks, had a new routine of songs, with Eddie Willis at the piano. Comedy and musical numbers scored well.

Donald Kerr and Elsie Weston, with Dorothy Sierre, classic dancer, closed first half. Two other men in act which opened in "one" and then went into a full stage set. Kerr and Weston did everything from patter, songs and juggling, to some exceptional dancing with Kerr outstanding for his hoofing. Thin thread of plot held act together. A fast dance finale closed.

Chaney and Fox, also dancers, opened second half, with Lulu Winters, Mary Jane Wright, Patsy Brooks and Catherine White aiding the couple. The turn showed some clever hoofing of the semi-classic nature. Plenty of snap and well liked.

Taylor Holmes followed, opening with a song and going into his monolog. Character studies of a

humorous nature were enough to bring him his share of the evening's "appreciation." Wound up with serious recitation of "Boots," which stopped the show.

The Little Johns, with a rhinestone drape setting, juggled while balancing on circular globes. All props and costumes were studded with the jewels. The girl interpolated a dance number. Novel closer.

Georges Carpentier outstanding at the Pantagues last week. Full houses every performance. Because of his appearance the rest of the bill was jumbled around with a not too satisfying result.

Uyeno's Japs, ordinarily closing act and a good one, opened the five-act bill. Six Orientals in an acrobatic casting and tumbling turn. Good scenery, flashy material and finished performance gave bill running start.

O'Donnell and McKenna, singing and hoofing, two men, one straight and the other playing a goof character. Some good laughs and several neat numbers.

In three spot, the Russian Master Singers scored. Russian scene scrim used up to finale, with the four men in the quartet dressed in different costumes for each number. Operatic selection opened, with men dressed in choir costumes. Second was Spanish number, with Juanita La Bard dancing a castanet folk dance. Another dance had Miss La Bard on her toes, with wooden soldier by the quartet closing. Effective scenic and lighting effects boosted act up to production merit. Got across beautifully, with audience yelling for more. 15 minutes.

Dolly Kay found herself in a real tough spot. Coming after these four singers, the phonograph artist also had to contend with the fact that she just preceded Carpentier. With everyone figuring that they had heard some good music right before, and all eager to see the French fighter, Miss Kay had to do some tall trouncing. She did. With Phil Phillips, capable pianist, she gave them five pop numbers that they liked real well.

Carpentier closed the show. An announcer came out in "one" and introduced the fighter to wild applause. Jack Curley, his manager, also introduced. The fighter did a minute of shadow boxing, some callisthenics, and then boxed three rounds with Johnny Urban, young light-heavy. Full stage with regulation ring in center and French bunting draping stage in cyc fashion. Act lasted about five minutes and snappy, with the exception of the waits between rounds. Carpentier looked a matinee idol and was dressed in blue silk tights.

Show worth money, although under 50 minutes. They came to see the fighter and went away satisfied. Picture, "Fate of a Flirt."

When "Ben Hur" opens at the Columbia, San Francisco, Labor Day, Tom Hodgman will be in charge, handling press and counting up. The Los Angeles show, opening at the Biltmore Aug. 2, is being handled by Fred Zweifel.

Willard Jensen, actor, filed a complaint with Deputy State Labor Commissioner C. F. Lowy, alleging that the De Forest Famous Players, at the Marquis, neighborhood house, owed him \$60, part payment on two weeks' work at \$40 a week.

Chester Conklin and his wife have left here for four weeks in Alaska.

The jury hearing the case of William Graham, charged with arson in connection with the dynamiting of the Brooklyn, local picture house, several weeks ago, visited the scene of the explosion during the

hearing of the case. Graham, who ran a confectionery store in the same building, is being tried before Judge Keetch.

Morocco (stock) will produce "Ladies of the Evening," "Love 'Em and Leave 'Em," "Seventh Heaven," and "Dancing Mothers" during the fall season.

Pauline Frederick, Edward Wokes, Frank Elliott, Eugene Borden, Blanche Fisher, John Merkyl, Olaf Hytten, Paul Fix, Howard Nugent, Rupert Drum, Claire du Brey, Katherine Lang, Harry Vejar, Ed Russell, Clark Gable and Edward Letter are in the cast of "Madam X," rehearsing here before going to the Wilkes, San Francisco.

Stan Laurel, film actor, filed suit against Joe Rock, producer, for an accounting and a share of the profits from 12 screen comedies he made for Rock in 1924. Laurel said he had a contract with Rock, under which he was to receive \$800 for each picture and 15 per cent of the profits. He says Rock received large profits from the film and asked for a receiver to take charge of the receipts, which, he stated, are still coming in.

Hollywood police and telephone company officials are observing the actions of a man said to have threatened Ethel Shannon, screen actress, by intimidating letters and phone calls. Messages over the phone come between midnight and dawn, Miss Shannon said, and at first were ignored, but when their character became serious and menacing, she informed officials and later supplied them with the name of a man she suspects.

Miss Shannon is divorced from Robert James Cary, Jr.

J. S. Tinling, assistant to Raoul Walsh, directing "What Price Glory" for Fox in the hills west of Hollywood, was summoned into police court on a charge of disturbing the peace in connection with explosions of powder during battle scenes.

Residents of Westwood, suburb of Hollywood, entered the complaint, maintaining that their nights were made hideous by the setting off of giant powder by the film company. The case was taken under advisement.

Walter Weens has been signed by Will Morrissey for his proposed new revue.

Jeanne Eagels in "Rain" will close at the Biltmore July 31 and play a return in San Francisco.

Catherine Bennett, Montague Shaw and Charles A. Stevenson added to "The Green Hat," opening at El Capitan early in August.

Pauline Frederick will open at a local theatre in "Madame X" Aug. 16.

Coast production of "Tip Toes" will begin its local engagement at the Mason Aug. 16.

Screen version of "Up in Mabel's Room" opening at the Figueroa July 30.

Norman Rieman, vaudeville agent, has opened offices in Hollywood, where he will book attractions for picture houses.

Los Angeles Theatre Organists' Club presented a recital program at the new Elks Temple here. Organists from a number of local picture and vaudeville houses were present to play for the Elks and their guests.

Mrs. Adolphe Menjou was ordered to appear before Deputy State Labor Commissioner C. F. Lowy and answer charges made by Betty Reynolds, miniature portrait painter, that she owes Miss Reynolds \$350 for painting two pictures. Miss Reynolds claimed that she was engaged by the film star's wife to paint two pictures, one at \$100 and another at \$250. When they were completed, she says that Mrs. Menjou accepted them, but has never paid for the work.

Jerome Wilson and his wife, professionally known as Agnes Pat McKenna, are collaborating on the adaptation of "Four Feathers," Richard Barthelmess's next starring vehicle for Inspiration.

"The Marriage Clause," Universal picture, will follow "So This Is Paris" at the Forum.

A coast production of "The Vortex" will open at El Capitan in November with Martha Hedman heading the cast. Edward D. Smith, lesser of the house, will produce.

Gladys Heaney, who played in "Charm" at the Egan under the name of Lorraine Arthur, resumed her own name and was cast for the

feminine lead in "White Collars," which resumed at the Egan July 26.

Greater Movie Season, as advocated by the Will Hays organization, will not be participated in by West Coast Theatres, Inc., but the latter organization will have its own special movie season, continuing from Aug. 20 to Sept. 2.

Decision to conduct their own movie season campaign was reached at a meeting of the West Coast circuit's managers held here and participated in by the heads of the major houses as well as representatives of the affiliated circuits. The campaign will be along dignified lines, with no ballyhoo parade or movie ball, but instead will be constituted primarily of high pressure exploitation and increased advertising and publicity.

All West Coast houses will participate.

Jack Warner leaves today for New York to attend the world premiere of "Don Juan," Aug. 6. He will also attend to matters in connection with the tryout of Vitaphone on the Pacific coast during the engagement of "Don Juan" at Grauman's Egyptian next month.

Scott Sidney will be loaned to Universal by Christie to direct the picture starring Jean Hersholt, which follows "The Cat and Canary."

Joe Bonomo, strong man of pictures, who recently opened a tour of Ass'n vaudeville here, is being groomed for a 10 weeks' engagement at the Hippodrome, New York. Harry Weber, vqd agent, is framing a show around Bonomo, and will book the combination out of California over the Orpheum time as far as Chicago, with a few stands between there and New York to break jumps. The outfit expects to open at the Hippodrome about Oct. 1.

Joe Bonner, film actor, is in Angelus Hospital with a fractured leg sustained while working on a picture.

The Chapultepec (pictures), at Corona, Cal., will open July 29. J. J. Cruz owns the house, which will be managed by Herbert Water.

Dana Hays has been appointed publicity and exploitation man for the All Star Exchange here.

Gilbert Hunline is now the sole owner of the Palomar (pictures), Oceanside, having bought out his partner, A. J. Clark.

The New Arbor, picture house, sold by A. H. Bahns to I. Christenson.

The Buckeye, picture theatre at Buckeye, Cal., has been opened by Louis Quirzo, owner. The house seats 300.

The Glassell, new picture house in South Pasadena, opens July 30. Seating capacity will be 750.

Baker and Calvert will break ground for a new film house at Lompoc, Cal., Aug. 1. The theatre, a 700-seater, will be completed about Dec. 1.

William Wall, formerly film salesman for the local F. B. O. exchange, was appointed manager for the Los Angeles Progress Film exchange.

W. G. Seib, formerly head booker for the local Pathe exchange, has been appointed assistant to Frank Harris, western sales manager for Pathe. Ray Haskell was placed in charge of the poster department, while C. A. Driscoll, former M.-G.-M. film salesman at Salt Lake City, was made assistant booker for the same firm.

The Dayton, pictures, was sold by E. V. Comstock to Adolph Thealar.

Alexander Oumansky has engaged Mile. Simone and Mme. Maxime, dancers from the Paris Grand Opera, for his fall concert tour.

The Hy-Lo Amusement Syndi-

cate, a new firm, purchased the Willowbrook picture house at Willowbrook, Cal., from M. E. Sebastian.

Jack Laughlin has put in rehearsal a pretentious prolog to be staged in conjunction with the photoplay "Bardelys, the Magnificent," which has its premiere at Carthay Circle Aug. 12. 100 actors will take part in the stage presentation.

Alexander Carr, in association with Arthur Freed, will present "Partners Again" at the Orange Grove, the first week in August.

Hollywood police arrested Jack Fischell, well known in film circles, on a Wright act charge and confiscated a large quantity of liquor found in his home. Arresting officers alleged that Fischell is one of the prominent bootleggers to the "infant industry."

Dimitri Buchowetski, Russian director, arrived back from Europe to work at the M-G-M studio about two months ahead of schedule.

Two members of the Famous Players-Lasky studio publicity staff have left to join other companies. Francis Perrett and Lew Garvey resigned. Perrett to handle press matter on the Colleen Moore unit at First National and Garvey to join the publicity staff at F. B. O.

Robert White, 19, died July 23 at the White Memorial hospital of pneumonia. He was captain of ushers at the Metropolitan.

Senator Francis Murphy is convalescing at the West Shore Country Club, North White Lake, N. Y., following his discharge from a hospital after an auto accident while driving from Philadelphia. Among the guests at the club are Joe Browning, Lew Clayton, Murray and Allen, Elsie White, Flochie Campbell, Jack Linder, Murray Ritter, Miller and Peterson, Cy Browning, Mrs. Tyler-Mason, and Eddie Jackson.

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Rahn Paul
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Wright Geo.
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Wynne Ray
Waters Dorothy
White Bob
West Rosalie
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Young & Ernest
Yates Bob

BRONX, N. Y. C.

The Boston Road theatre, built by Leo Brecher, and opened last fall, has passed to the control of Al Suchman. It found the going hard, with opposition keen from Crescent and Loew's Freeman, both nearby.
A picture house to seat in excess of 2,500 is to be built at 232d street and Broadway by J. C. Naples.
Joe D'Arcy, blackface single, is again at Silver Beach Camp this summer, located in this borough. D'Arcy, who is one of the officials of the encampment, stages the entertainment at the place in between engagements.

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SAN FRANCISCO

By WALTER A. RIVERS
Nat Holt, manager of the Granada here, has resigned to become an active partner in the Wigwam theatre, residential picture and vaudeville house. According to report Holt has bought in with the present owners and under an iron-clad agreement giving him a 50 per cent interest and full managerial authority. He will assume his new duties Aug. 1.

Lewis Stone, a major in the Citizens' Military Training Camp at Del Monte (Cal.), stepped out of the picture star's limelight last week when his detachment acted as extras in a film featuring Charles Ray.

A. M. Bowles, general manager of the West Coast theatres, who recently won a golf championship among the theatre and exchange managers in Los Angeles, came up here on a business trip last week. In showing the local boys how he did it, wangled out a drive that beat his championship record. In the Los Angeles contest Bowles made a 316-yard drive, said to be a record down that way.

MILWAUKEE

Palace—Vaudeville.
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Majestic—Vaudeville.
Alhambra—"Hero of the Big Snows."
Wisconsin—"Alona of the South Seas."
Merrill—"Paris."
Strand—"The Far Cry."
Garden—"Eve's Leaves."

With the Davidson and Empress closing last Sunday, Milwaukee is now without a legit or burlesque house. The Gayety, burlesque, re-opens Aug. 14.

Gilda Gray is drawing crowds to the Wisconsin.

The Davidson will show the "Big Parade" late in August.

OMAHA

By ARCHIE J. BAILEY

The Cleman-Walsh players will close at the Brandeis Aug. 1. The stock reopens here Sept. 7.

The Empress has reopened with a combined policy of pictures and musical stock.

Baby Dodo Reid, 11-year-old niece of the late Wallace Reid, is appearing in vaudeville and picture houses in Nebraska after a special order of the governor set aside the child labor law for her. The girl is a memory marvel. She played a week at the World here and now is doing the other cities.

Sunday concert bookings of the 125th Street, New York, this week shifted from A. & B. Dow to Jack Linder. The house operates with stock burlesque during the week.

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"BOUNCING" CHECK

(Continued from page 1)

missal would follow if the girls flirted with Old Sol. They really agreed to work for a cut in wages, too, because they could "spend the season at the seashore."

Yet, Moss instructed them, that if they went on the sands attired in one-piece, they would have to have "Beaux Arts" embroidered on the suits. The girls got around the gag by dolling up in bathing suits covered by fancy shawls. Whoever heard of a chorus girl getting her bathing suit wet, anyway?

Ruby Stevens and May Clarke, Anatole Friedland features, have been signed for the original "Tip-Toes," which opens soon in Chi.

Gus Edwards is dickering with New Yorkers with a view to present his "Ritz-Carlton Nights" revue in the cinemas or the big time houses.

Francis and La Penna

Francis Renault's place is still brooding and Francis is searching for a buyer. James La Penna, whose big heart and big pocketbook has done much to earn the tag "Gives-a-break La Penna," hasn't been here for two weeks. Renault tried to communicate with the spender, whose New York address is very sub-rosa.

Buddy Doyle and Mrs. Doyle are summering here. Buddy departs soon to open in London Sept. 1. He will follow "Whispering Smith." Doyle is of the Jolson-Cantor school of warblers.

They are telling a gag on Jackie Taylor. Jackie has an orchestra. His last appearance was in "Capt. Jinks." He is a tiny chap, of fairly good looks and slicks his hair. He likes girls, too. Which is the chief reason why Jackie is so particular about his appearance on and off.

At a dress rehearsal of that musical piece, Taylor was told to attire himself in his petty officer uniform. He knickered on stage and snickered, but no one knew what troubled him. During the rehearsal at a tense moment he ordered his crew to cease playing.

"What's the matter, now?" shout-

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ed the producer.
"This doesn't fit?" shrieked Taylor, hysterically.

Not one paper in Philadelphia is carrying the "beauty contest" gag for the annual pageant. The Willow Grove "News," the organ for the Philly amusement park, of which Marc Lachman is editor, is handling the stunt. The "paper" is a throw-away and claims 200,000 circulation since carrying the feature. Lachman was formerly exploiter for several of the grade A New York night places.

Depressing Sights

Your correspondent has observed nearly 100 restaurants here displaying "For Sale" signs. Depressing. Rained again Sunday before noon. Beach, however, catered to the excursionists, who make the trip from New York and other cities for \$3.75 round trip on the Penny.

"The Countess Maritza" show at one of the piers is playing to anemic attendances. The management claims that there isn't a cut salary in the troupe, and that the Shuberts are accepting \$5,000 deficit weekly preparing the operetta Odette Myrtil, Jack Hassell and Harry K. Morton and Zella Russell are featured.

It seems that Albert Gloria of the Glorias, featured at Renault's until Albert Gloria shined Edgar Dug by chomper of the place last week, has a sense of humor.

In one of the rehearsals the other night an announcement was made and contributions requested for a

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pool soul who was once in the chorus, but is now on the hop.
Gloria contributed a \$500 check, given in lieu of salary, by Francis Renault.

A group of very pretty girls who swim like fish were showing off in the water in front of the Ritz when they spied Louis Shurr, the New York agent, shivering in water up to his ankles.
"Aw, come on out here," called one of the gals, "where it's deep and men are useful."

UNDER THE SUNSHINE

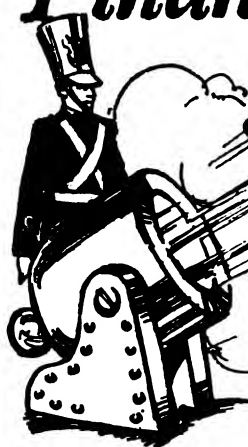
(Continued from page 21)

The curtains are immediately opened, the huge sunshade and the pedestal containing the singer have disappeared, revealing a series of sunshades facing the audience as would be viewed from the top of them if carried. The Tiller Girls go into another dance and the sunshades revolve to vari-colored lights.
Jolo.

The Metropolitan, Washington, D. C., will reopen early in August with a policy of pictures and presentations. The house is one of the Stanley string and heretofore has played straight pictures.

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