

VARIETY

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56 PAGES

RADIO'S NEW AMUSEMENT

1ST RIVAL CUT RATE AGENCY; STARTS ON CAPITAL OF \$400,000

S. Jay Kaufman's Brother and Walter Reade Opposing Joe Leblang's—Opening Shortly in New York Theatre Building

A cut-rate ticket office in opposition to Joe Leblang's Public Service in Gray's drug store is to open next week. The new bargain agency will be at 1520 Broadway, the entrance to Loew's New York Theatre roof. The room in the rear, beyond the stairway, is to be used.

Harry Kaufman, brother of S. Jay Kaufman, is to conduct the new establishment. He is in partnership with J. Walter Reade, his brother-in-law. Kaufman and Reade have solicited the various managers for support in the way of ticket allotment, with varying success. Some managers frankly stated they pre-

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McNAMEE ON RADIO GETS SIDELINE MONEY

**\$250 for Personal Appearance
—Regular Salary for Announcers, \$40-\$75 Weekly**

Radio announcers may not grow rich on their regular salaries as studio spielers, ranging from \$40 to \$75 weekly, but it's the sidelines that count most, seemingly. For September, Graham McNamee, WEAF announcer, will earn a total of \$5,750 representing 23 personal appearances nightly at \$250 per. In that case, a substitute announcer relieves McNamee in the studio.

Before taking up radio announcing which, despite its opportunity for name and fame, has but little

(Continued on page 50)

World's Smallest Watch; Smaller Than a Dime

Sloux City, Ia., Aug. 31. The smallest watch in the world is on the wrist of Leone O'Leary, in vaudeville, whose home is in Sloux City. The watch is smaller than a dime.

To wind it is necessary to rotate the back of the case, connected with the mainspring. The case is of platinum, studded with finely cut diamonds.

It is valued at \$1,000.

Valentino in Vaudeville

Among the many stories now current of the early struggle of Rudolph Valentino is one concerning his first appearance in vaudeville with Bonnie Glass. Edgar Allen, the Fox booker, was booking for Barney Meyer at the time and gave Bonnie Glass a Sunday date at the West End on 125th street, Harlem. With Miss Glass was a new dancing partner billed as Rudolpho. He could speak no English.

Allen went to the theatre for the afternoon show. Rudolpho was on the sidewalk giving Miss Glass' dog an airing. Allen invited Rudolpho to eat, and they repaired to Fay's.

Rudolpho tried to make Allen understand he wanted spaghetti, but the booker misunderstood and ordered bluefish. Some 13 years later Allen was in the Knickerbocker grill dining and watching a pair of dancers, Valentino and Winifred Hudnut. Valentino spied Allen, and, coming over to his table, said: "I know you, 125th street—bluefish."

NEW YORK 'SAPS' 'NOT SO DUMB'

Julius Cruetz, 27, a tramp sailor, is a sadder but much wiser man today. Someone told Julius that if he ever came to New York he could live a life of ease, as most of the folks here were saps.

The sailorman, to experiment, entered the gown shop of Murray Tarr.

(Continued on page 40)

SCENARIST'S \$175,000

Los Angeles, Aug. 31.

Under a one year contract, Frances Marion will write or adapt six stories for Metro-Goldwyn-Mayer for \$175,000.

This sum is \$25,000 more than Miss Marion was paid last year by Samuel Goldwyn for the same number of scenarios.

VAUDEVILLE WILL BE DRAWN FROM AND FREELY

**WJZ'S Absorption of
WEAF Starting Point of
New School of Ether
Amusement — "Commercial" and "Sustaining"
Types of Entertainers for
Radio—"Sustaining" Talent
Regularly Paid by
Station—Looks Like New
Era on Air**

AFTER "NAMES"

Radio as an important ally to the show business is anticipated on a bigger and never before heard of scale this fall.

It is expected that entertainment along the lines of a vaudeville show will go through the air, since the largest commercial station in the country is angling for vaudeville talent, under a paying contract.

The taking over of the WEAF

(Continued on page 40)

SOCIAL FILM HOUSE; DIAMOND HORSESHOE

**Publix Seizes New Palm
Beach Theatre Promoted
by Society People**

Palm Beach, Aug. 31. Publix has seized the social plum as represented in a new theatre for pictures projected for this town. Harold Franklin stole a march on several others who were trying to

(Continued on page 19)

100 Mile Searchlight

Los Angeles, Aug. 31. Electrical engineers at the Metro-Goldwyn-Mayer studio are working on what is said to be the largest searchlight in the world. The "lamp" will have an 800,000,000-candle-power beam.

This light will throw a shaft of illumination at least 100 miles, according to Lou Kolb, chief electrical engineer. The shell measures 70 inches, housing a 60-inch parabolic mirror and lens. It will operate on a 20-foot telescoping tower.

SHOW PRICE FOR TRUDY SHOT BY TOO MANY "CONQUERORS"

**Highest Offer for Miss Ederle, \$100,000 for 20
Weeks by Marcus Loew, Withdrawn Upon Mille
Gade Doing It—Cut Value in Half**

Solicitous Mothers

Young girls applying for chorus girl jobs in one large musical comedy producing office are usually accompanied by their mothers. The mothers state they do not wish to have their little girls go about theatrical offices alone.

In the musical comedy producer's office the mothers are informed that their daughters if given a position in the chorus will have to appear nearly naked.

The mothers do not object to that.

Show prices for English Channel swimmers, champs or otherwise, tumbled over each other, starting with Trudy and ending Monday with Ernest Vierkotter. The drop was from \$5,000 to \$1,500 weekly for Trudy with no one wild over the prospects at that figure.

Lassoing the three Channel beaters for a group showing, according to Broadway showmen, wouldn't necessarily increase the present Channel scale.

Marcus Loew entered the first and largest offer through William Morris for Trudy Ederle, \$100,000, net, divided into 20 weeks at \$5,000 each.

(Continued on page 40)

23 YR. OLD LEADER SIGNS \$1,000,000 CONTRACT

**Eddie Peabody and Band With
Publix for 6 Years—Has
Been at Met, L. A.**

An important six years' contract with Publix Theatres Corp., was signed last week by Eddie Peabody following consultation in New York. Peabody is the banjoist-conductor

(Continued on page 19)

Dancer Wants Insurance Against Partner Marrying

What sounds like a press stunt but is on the level, is Dario's application to Lloyd's for an insurance policy against one of his partners, Irene, getting married. Dario, Irene and Nadine, the latter two women, are at the Beaux Arts (cafe), New York.

Irene (Bostick), has been developed by Dario and the dancer states his income from the act is \$500 which would be nullified through halting on account of marriage, with recasting, rehearsing, etc.

'DODGER' HIT HARD—KILLED

Independence, Ia., Aug. 31.

The hole in a wide piece of canvas, stretched the width of a sagging little tent on the Buchanan fair grounds, spelled death to a tan-faced young man. The wire mesh of a baseball mask shaded his features.

"Two balls for a nickel, folks, five for a dime; an' it's easy to sock that mask!" chanted a barker at the ball rack 20 feet away.

A tall, muscular country youth stopped, hesitated a moment, drew a nickel from his trousers pocket and picked up two balls. A dozen fairgoers stopped to watch the contest.

Harold Wilder, 34, address simply Linn county, turned his head aside, and the first ball "plumped" with

(Continued on page 50)

"MISS 'FRISCO'S" LOYALTY

San Francisco, Aug. 31.

"Miss San Francisco" turned down two \$150 offers to play the theatre at which she had been cashier for \$50.

Eleanor Twohig is the girl and the Golden Gate and Pantages are the houses which bid the "yard and a half." The California (pictures) is the house that got her.

COSTUMES
GOWNS OR UNIFORMS
LEARN TO SAY
"BROOKS"
1437 BROADWAY — TEL. 5580 PEN.
ALSO 25,000 COSTUMES TO RENT

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, Aug. 20.

The Hulberts Welcomed Home

It was a joy the other night to see the great welcome they gave Jack Hulbert and Cicely Courtneidge when they returned to London with the version of "By the Way" which New York treated so kindly.

When Cicely Courtneidge first went on the London stage, people used to laugh and say, "If she were't Courtneidge's daughter, she wouldn't be where she is."

The other night, Cicely proved herself a polished artist, a better low comedian than Beatrice Lillie, the possessor, too, of quite a good voice and an actress of infinite charm.

The entire show went with a swing, and there were cheers all through.

John L. Shine Back in Town

By far, the most enthusiastic member of the audience at "By the Way" was John L. Shine, who actually wept tears of joy in his box. He used to be a big figure at the Gaiety theatre himself, many years ago. In those days, he was a close friend of Robert Courtneidge, Cicely's father, and he knew Cicely, of course, when she was a tiny girl.

It was because he read, in "Variety," your correspondents enthusiastic notice of "Autumn Fire," that John L. bought the play for America, and then came over to engage a company. I had lunch with him yesterday at the Hotel Russell.

Second-Hand Cane Changes a Plot

When he went into a second-hand store in the Strand to buy some old trunks, the other day, the shopkeeper showed Shine a walking stick, which he bought for a dollar. It turned out to be a rare specimen of a stick used, years ago, by farmers; for it contained a rule used for measuring horses.

This gave Shine the idea of altering "Autumn Fire" so that the stick can be used on the stage with a real horse, which he will ride on like he did in "The Whip." "Autumn Fire" should be a sensation in New York.

The author is a Dublin schoolmaster, who has been writing plays for years, but who is only now coming into his own.

The Influence of "Variety"

I have been very much struck, during recent weeks, by the number of friends this column in "Variety" has made for me on your side of the Atlantic. Everyone connected with the theatre, who comes to London from New York, mentions, "I read you in Variety." It was with the idea of extending a friendly hand across the sea, that I started writing this column.

Seymour Hicks for the Films

Nathan Burkan, who went back the other day, will, I hope, succeed in persuading Seymour Hicks to try his hand in the big American film gamble.

I cannot understand why it has never before been suggested that a man who has written fifty plays, assisted in the staging of Drury Lane melodramas, and who knows every trick of the theatre business, should be asked to join up.

Sir Oswald and the Missing Body

Poor Sir Oswald Stoll must be feeling very sick about the "Kitchener body" exposure.

He owns the "Referee," in which, for months, a man calling himself Frank Power, but whose real name is Freeman, has been deluding the public with lies about how Lord Kitchener was killed by German spies, and how the admiralty were hiding the truth.

Finally, the other day, "Power" brought to London a coffin in which he said was Kitchener's body. When they opened it, they body wasn't there!

Now, a reporter of my acquaintance called Percy Singleton Gates comes forward with the statement that he invented the story five years ago to advertise a Kitchener film.

America's Great Unknown

Do you know who Janet McGraw is? All I know is that she is an American actress whose name is now in big letters outside "The Ringer," much bigger than Nigel Bruce's or Gordon Harker's or that of other people in the cast.

Dorothy Dickson went out, and then this young woman, unknown, was pushed into the bill. If you have any more unknown actresses in New York, please send them over.

Marie Tempest Goes

Malcolm Watson, writing in the "Daily Telegraph," says: "Thy Name is Woman" is to migrate to the Criterion. This entails the withdrawal of "The Cat's Cradle." In fairness to the present company it should be said that business with that piece has shown no very material decrease since Marie Tempest went on holiday.

The truth is, of course, that, immediately Marie Tempest went out of the cast, and Eva Moore went in, the takings fell so low that the play died. Some nights they have been taking as little as a hundred dollars.

PLAYERS IN EUROPE

Paris, Aug. 20.

Harry Denny and his Notre Dame Collegians are listed at the Kursaal, San Sebastian (Spain), until September 20.

Frank Withers and colored Jazz Kings are touring France.

Gipsy Rhouma-je is billed for two months, from September 1, in revue at the Deutches theatre, Munich (Germany).

Jack Forester is at the Carlton, Vichy. He contemplates producing a revue in Paris this winter, assisted by Harrison A. Blake.

AMERICANS ABROAD

In Paris.—Caroline Wells, authoress; Miss Lucille La Verne, Edith Baker, Schneckengerber, Jack Forester, Harrison A. Blake, William MacGarden (picture actor), Robert Payne Fairbanks, William K. Zeigfeld, Ruth Canfield (writer), Otis Skinner, Mrs. Gertrude Ross (National Federation of Music Clubs of U. S.), Gerald Reynolds (conductor), Lu Burston, Herbert F. Peyser (music critic), H. Regensberg, Alberta Stedman Eagars (writer).

SAILINGS

Oct. 9 (New York to London), Pauline Frederick, Louis O. Macloon and Lillian Albertson (Majestic).

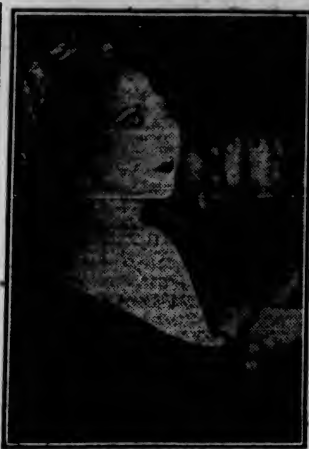
Oct. 8 (London to New York), Frederick Lonsdale (Majestic).

Sept. 4 (London to New York).—Watson Sisters, Arthur Prince (Olympic).

Aug. 29 (Berlin to New York), Four Bradnas (Bremen).

Aug. 28 (Genoa to New York), Pietro Mascagni (Dulilio).

Aug. 28 (London to New York).—Gertrude Lawrence, Jack Rumsey (Mauretania).



MARY HAYNES

HIPPODROME, N. Y., THIS WEEK
The present week at the Hippodrome is the first week of a Keith-Albee route for Miss Haynes that will keep her working solid until June 1, 1927.

Next week she plays the Hamilton and Regent, New York. Sept. 13, Baltimore; 20th, Boston; 27th, Philadelphia; and week of October 4 at the Palace, New York.

DIRECTION
RALPH G. FARNUM
(Edw. S. Keller Office)

Future Paris Plays

Paris, Aug. 23.

Leon Volterra is producing "La Visiteuse" ("The Lady Visitor"), by Henry Klismetters at the Theatre de Paris, with Francon, Gaby Morlay and Renee Corclade.

"One ne roule pas Antoinette" ("You Can't Do Antoinette"), by Maurice Hennequin and Pierre Veber, at the Palais Royal.

"Les Deux Copains" ("The Two Mates"), by Pierre Bosc, at the Comedie des Champs Elysees, with Louis Jouvet.

"Le Dernier Empereur" ("The Last Emperor"), by Jean R. Bloch, at the Odeon; under auspices of the Society of Young Authors.

"Le Lac Sale" ("Salt Lake"), by Pierre Seize, from novel of Pierre Benoit, at Arts, with Mme. Andree Mere.

"Jazz," by Marcel Pagnol, also at Arts, with Harry Baur and Mlle. Demasie; "Sardanapale," by Bousac de St. Marc, with Geo. and Ludmilla Pitoeff.

"As tu du coeur" ("Have You Any Heart?"), by Jean Sarment, at Renaissance (Felix Camion's management for Baron Henri de Rothschild).

"Petit Peche" ("Minor Sin"), by Andre Birabeau, at Caumartin, with Paul Bernard, Henri Bosc, Mady Berry.

"Dictateur" ("Dictator"), by Jules Romains, withdrawn from the Comedie Francaise, at the Comedie des Champs Elysees.

"Mediterranee," by Paul Haurigot, at the new Michodiere.

"P. A. F.," by G. Quinson and Yves Mirande, music by Albert Chantrier, at the Bouffes Parisiens.

PARIS

By ED. G. KENDREW

Paris, Aug. 22.

Cora Laparcerie takes over the Scala in October and will produce "Le Grand Amour," by her husband, Jacques Richepin. Mme. is now recovering from a serious illness at Ile Tristan.

"Le Chemineau," well known poetical melodrama of Jean Richepin, is being screened by George Monca and Maurice Keroul, the roles being held by Henri Baudin, Mevisto, Charles Soy, J. F. Martial, Emile Rene, Mmes. Denise Lorys, Regine Bouet, Ady Cresso, under the direction of Francois Thevenet and Paul Fromet.

Edward Stirling has taken a lease for three years on the Theatre Albert I here, in conjunction with Irene Mauget, to be a permanent English playhouse in Paris. The Players of Stirling and Frank Reynolds are now in their 15th week. A literary revue in English is to be mounted by local authors in November.

Meanwhile the English Players will visit Holland and Switzerland in addition to Belgium, leaving a troupe to carry on in Paris, which will be headquarters of the company.

Irving Aaronson and his Commanders (band) will remain at the Ambassadeurs until Sept. 2. Aaronson holds a contract for London in December, but has not yet obtained the British labor permit to enter.

After "Black Birds," with Flor-

LONDON

London, Aug. 20.

Huntley Wright will have to find another home for "None But the Brave," current at the Garrick, as Martin Henry has the next lease of this theatre, where he will stage, Sept. 14, the American farce, "Easy Come, Easy Go."

Despite controversial press notices, Galsworthy's new play, "Escape," is beating house records at the Ambassadors. Advance booking is better even than for "Fata Morgana," a highly successful predecessor.

Another play recently successful at the "Q" is a farce called "Virginia's Husband," which will be put in at the Comedy Sept. 6. The company will consist of Frances Carson, Madge Stuart, Helen Ferrers, Ena Grossmith, Edmund Breon, David Keir, Townsend Whittling, Sam Wilkinson, Wilfrid Shine.

The next Basil Dean production will be at the New theatre in mid-September, when a dramatization of "The Constant Nymph," which he adapted in conjunction with the authoress, Margaret Kennedy, will be staged. The two stars will be Edna Best and Noel Coward, but the latter will only appear for four weeks, when his role will be taken over by John Gielgud.

Wee Georgie Wood is rehearsing the leading role in a new musical comedy entitled "King Rags," to be produced at Leeds, Aug. 23.

Another musical play due shortly is "The Apache," which Julian Wylie will present in the West End after a provincial tour. In the cast are Dorothy Ward, Shaun Glenville, Carl Brisson.

Leslie Stiles, composer of "Riki-Tiki," of short-lived fame at the Gaiety, has sailed for the States, where he will produce a musical version of "Nothing but the Truth," a farce which was very successful this side of the water.

Julian Wylie has extended for three years his contract with the Winter Garden syndicate of Blackpool to produce one revue a year.

A new three-act comedy, "After Dark," by J. Jefferson Farjeon, is to be produced at Eastbourne Sept. 6 and will probably come to London at a later date. The cast includes Fred Kerr, Frank Denton, Martin Keen, Gilbert Ritchie, Norah Rob-

inson. This play has no relationship to the melodrama sent out year after year by William A. Brady.

Godfrey Tearle continues his policy of accepting all sorts of engagements at his salary of £150 a week. He will play in "Aloma" for three weeks and then join the new John Hastings Turner musical play, "Simple Souls." Tearle finds this more profitable than going into actor-management, sharing in the doubtful profits.

The wife of a diplomat and the wife of an M. P. are collaborating in writing a play. They are respectively Lady Vaughan and Mrs. Haden Guest. The play deals with the Empire frontiers and will be titled "Outposts." Leon M. Lion will produce.

In spite of Irene Vanbrugh, Marie Lohr and Edith Evans all leaving, the cast of "Caroline," the play will continue. Their respective places will be taken by Lillian Braithwaite, Athene Seyler and Faith Celli.

Somerset Maugham is writing a new play to be produced at the Haymarket. The principals will be Fay Compton, Joyce Kennedy and Leon Quartermaine. It is likely this play will not be produced for a long time as "This Woman Business" is still drawing and the play scheduled to follow is A. P. Herbert's "The White Witch."

As in the case of many successful plays, "Distinguished Villa," by an unknown authoress, was put on at the Little theatre as a stop-gap. The house was empty and the management figured it was about as cheap to take a chance with the show as to keep it dark.

Matheson Lang is touring around the London suburbs and the provinces for a few weeks in Marion Osmond's and James Corbet's "The Chinese Bungalow." He then sails for Canada, opening at Montreal (his birth place), at His Majesty's on Sept. 13 with repertoire.

Dee Cee Tours are producing Mrs. Cecil Chesterton's play, "The Love Game," at Southport, Aug. 23, with Marie Lohr and Bertram Wallis as the leads. It is likely it will be seen in the West End sometime in January.

Sir John Martin Harvey has failed to get a theatre in the West End to play a season in the autumn. But he is not discouraged, neither has he given up hope.

PICCADILLY REVELS

London, Aug. 17.

The Piccadilly Hotel ballroom, closed for a fortnight, reopened Aug. 16, entirely redecorated and much improved in appearance. The entertainment, presented by E. O. Leadley, was produced by Edward Dolly.

The entertainment is rich and "Ritz." The girls look well, dance with spirit and have the charm of youth and beauty. There is the nucleus of a very funny idea for a production number, entitled "Henry VIII," with Hal Sherman as "Bluff King Hal," surrounded by his six wives, pages for his queens, himself, etc. The obvious thing would seem to be for Sherman to appear with a ludicrous King Henry beard, but instead he heightens the effect of his diminutive size by wearing his usual horn-rimmed glasses and with no chin adornment.

Zoiga and Rachel, a mixed team of "classic" and acrobatic dancers, said to be continental, were nicely received and have much to recommend them—especially youth.

Bee Palmer's pianist preceded her turn with an apology, announcing she had not yet recovered from her sea trip and in addition was suffering from a bad throat. Whether her throat was "bad" or not, made little difference. After her first number Bee removed her ermine coat, revealing "revealing" is right) much of her very self and her "shimmy" gyrations put the act over.

Fowler and Tamara were seated at a small table to one side and re-seated themselves after each number. Their artistic dance efforts were appreciated to the utmost. "Among those present" were Charles Cochran and Al Kaufman. Cochran, who is probably England's premier connoisseur on dancing, remarked "The best I've ever seen."

All told, an excellent cabaret show.

ence Mills, terminates the week or two at the Kursaal, Ostend (Belgium), the troupe will appear once more in London under G. B. Cochran's management.

A revival of Sacha Guitry's "De-bureau" is listed for the Theatre Sarah Bernhardt next season.

Robert Quinault and Jandis Aatre, dancers, finish at the Moulin Rouge and will return to New York next month.

VIENNA

Vienna, Aug. 15.

The theatrical season here usually starts Sept. 1. This year, however, steady rain alternating with terrific heat has induced many people to remain in town, and several of the smaller houses have taken a chance by remaining open all summer—the Capua, the Circus, Central, Weigl's, Variete and others.

The two leading music halls have also reopened earlier than usual—the Apollo and the Pavillon.

The Apollo, for 20 years under the direction of the late Ben Tieber, has now been leased to Victor Eckhardt. It is playing vaudeville again, with the following attractions on the bill: The Bramsons, Scharff, Lee Loma, Flying Banvards, Schreiber, Niako, Rafayette's Dogs, Nijares Brothers, Sylvester Kremono Co., Mackney Co.

The Pavillon is the leading cabaret. To be booked there means a diploma for talent. The director is Dr. Fritz Guenbaum. Artists engaged in the current bill are: Karl Farkas, Trante Carlsen, Charlotte Waldon, Fasser Duo.

For Sept. 1 the Pavillon announces the booking of Josma Selim, with her husband, Dr. Bela Laszky and Alletta Lydia.

The Theater an der Wien is actually rehearsing a revue written by Gruenbaum and Farkas. The songs are from Dr. Ralph Benatzky. The premiere will be Sept. 15.

Est. 1899

AGENCY, Inc.

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POLISH GOV'T CONFOUNDED

RING CARNIVAL TO SAVE FRANC'

**American Promotes Event
to Foster Good Feeling**

Paris, Aug. 31.
Lu Burston, fight promoter and theatrical promoter, is hustling here to combat the anti-foreign feeling. He wants to demonstrate what Americans can do to assist French fight fans in raising funds for what is known as "Save the franc," or special contributions to pay off a part of the internal debt. In conjunction with Tom Van Dyke, and under the patronage of Marshal Joffre, Burston is organizing a pugilistic and theatrical carnival at the Cirque de Paris, about Sept. 8.

The bill will comprise Morrachini, Kid Francis (prior to his visit to the United States), Lucien Vinez (who met Sid Terris in New Madison Square Garden), Romero, Gordon, Rene Devos, Jimmy Murray and Jack Walker.

Harry Piller is to be speaker, and the vaudeville stars to appear during the night will be Harland Dixon, Dolly Sisters, Earl Leslie, Fratellini trio, Josephine Baker, Mayol, Georgius, Saint-Granier, Treki, Yvonne George, Jenny Golder, Billy Arnold's Band, Irving Aaronson's Commanders, Candro's Tango Band. This gala event was made possible by Jules Mastbaum before he left for home.

Elysees Closes

Paris, Aug. 31.
As one commentary upon the state of business among the Paris halls, Sayag has just closed the Champs Elysees, paying the remaining week's salaries for the August engagements. It was cheaper to do this than continue the house. He held the establishment only for a special summer lease, the house returning to the management of Daven Oct. 1.

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BEE PALMER OUT

**Flare Up of Shimmy Dancer at
Piccadilly Reported**

London, Aug. 31.
Bee Palmer has departed from both the Piccadilly cabaret and from the Kit Cat club to the accompaniment of reports of strife between the American shimmy dancer and the management of the two places. Nobody has been named to take her place as a feature. However distant changes are in prospect. Chez Chase will go into both shows when Hal Sherman retires in four weeks' time.

ENGLISH ACTORS' STORY OF NEW YORK TROUBLES

**Account as Printed "Madden-
ing," Says American—
Anti-American Feeling**

Hotel Caumartin,
Paris, Aug. 18.

Editor, Variety:
To an American traveling abroad such newspaper clippings as the one I send herewith are little short of maddening.

Throughout England this season there is a pronounced anti-American feeling, openly expressed and blatantly emphasized, not only by volatile individuals, but in the press.

I discredit the contents of this story from a London newspaper.

W. Livingston Larned.
Mr. Larned is with the Ethridge Company at 25 East 26th street, New York City.

The story referred to by him and printed in a London daily is as follows:

LONDON ACTORS INSULTED

"Not Good Enough for America"

Although there are many English actors and actresses in New York, happy under American management, and earning much more than they could in London, there is another side to the picture.

An Englishman, just back from the States, tells the story of a small company of London actors and actresses who went there under contract to an important management, only to be told that the London agent had no right to make any contracts at all! Then the date of opening was altered, so that the unfortunate players had to provide for themselves for two weeks more than was originally bargained for.

"Do not let us have a row with a powerful firm to start with," agreed the company. "Let us stick it as long as we can. We have none of us too much money, so we will give way over this and hope the future will be better."

Indignities

"You have no idea of the many major and minor indignities that followed," said my informant, a London manager; "the many petty insults put upon the company, slights and slurs which would hurt an actor far more than blows, and one good honest stand-up row."

"They were told, in front of their American colleagues, that what was good enough for England was not good enough for America. They rehearsed for over five weeks, sometimes from noon until one, two, three, or even four the next morning. Indeed, the chief producer did not, at times, arrive to watch rehearsals until nearly midnight!

"Although their notices were good, nothing seemed to please the great producers," went on my informant. "If laughs were gained by the comedians they were told to cut them. One of the actors was accused of trying to ruin the show."

"Men whose names mean some-

Morris Plan Backing

A new way of show financing! Two Bronxites understood to have guaranteed a series of productions at the Intimate Playhouse, in the Bronx, failed to come across. The reason was lack of ready cash.

Low Barrington, business manager of the Playhouse, persuaded the two to act as guarantors while he got a loan from the Morris Plan.

Accordingly, "Is Diss a Bix-nis?" initial production of the group opens tomorrow night after two postponements.

thing in a West End play were given parts as butlers and footmen; actors who had made the American manager laugh when he saw them in England were not given even a sporting chance to present their own brand of humor to an American public.

Salaries Reduced

"When salaries were reduced without a word of warning, and money owing for extra rehearsals was not paid, the Britishers went to the Actors' Equity, who had charged them £6 16s. each before they were allowed to act in America, but who had little time for a trifle like this."

One of the actors, in disgust with it all, came home steaming, glad to escape!

"Please tell London actors to go through their contracts most carefully before they sail," advised my informant, "and with a lawyer who understands theatrical law and custom in America. Tell them to have sufficient money with them, when they land, to cover unforeseen contingencies, and to remember that, even though they may have a name in England, they have none in New York, where every man is as good as another, and keeps on telling you so."

H. S.

Co-Optimists Do Well

London, Aug. 31.

The Co-Optimists gave their twelfth bill at His Majesty's, the program being cordially received. It was the usual Co-optimists' evening. As usual the feminine contingent was less interesting than the men entertainers.

If this group would go in for a more substantial investment in scenic dressing and production incidentals, they would probably gather greater returns in prestige. However, like its predecessors, the new offering promises little for America.

"LIFE" REVUE LIKED

Nora Bayes' *Ballad Poor*, but
Travesty a Riot

London, Aug. 31.

Maurice Cowan's new revue, "Life," opening at the Palladium last night (Monday) did very nicely. George Melvin, a provincial comedian, scored neatly and when his material has been built up will do even better.

Nora Bayes was utterly inadequate in a dramatic ballad, but finished riotously with a travesty and a "Charleston" finale. Newell and Most were victims of a bad break. Their turn has been broken up into two parts. The first half was on too early for best effect and the second half came along too late in the proceedings, an arrangement that interfered with the pair's usual appeal.

WATSONS RETURNING

London, Aug. 31.

Although they were offered a second week at the Victoria Palace, scene of their successful debut, the Watson Sisters are returning to New York via the Olympic, which sails Sept. 4.

The girls booked returned passage on that ship before they left New York and decline to change their plans.

COCHRAN FED UP

**Had Enough of Revues, When His
Closes Sept. 4.**

London, Aug. 31.

Cochran's Revue, at the Pavilion, which has had a long run, closes Sept. 4.

"It's the last revue I'll ever put on," said the manager, who has had his own troubles with the venture.

The house will be dark from Saturday until Thursday, Sept. 9, when Low Leslie's "Blackbirds" will follow in.

COWARD'S NEW PLAY TRIUMPHS IN LONDON

**"The Queen Was in the Par-
lor" Called Probable
Success in U. S.**

London, Aug. 31.

Noel Coward's new play, called "The Queen Was in the Parlor," turned out to be a splendid romantic melodrama upon its opening at St. Martin's, Aug. 24.

The piece is modeled on the familiar lines of Anthony Hope's "Prisoner of Zenda" and its sequel, "Rupert of Hentzau." Contributing to the successful of a colorful vehicle, the acting of this company is faultless.

If the piece and its personnel could be taken to New York intact, it would score a tremendous hit.

Piccadilly Prospers

London, Aug. 31.

The new entertainment at the Piccadilly has caused an increase in patronage. Last week the establishment did the largest gross business for any week this year, and this in spite of a large number of press invitations.

People for another new edition are being assembled on paper. Among them will be Layton and Johnstone and Hank and the Mule.

'Senator Bessemer' Is Play of Official Life

Washington, Aug. 31.

"Senator Bessemer," a play of Washington political life of today, by Melvin Hildreth, local attorney, has been accepted for production.

Minta Duffree, former wife of Roscoe "Fatty" Arbuckle, is to play the lead.

Hildreth also wrote "The Lady of the Lamp" for the films. It is built around the life of Florence Nightingale of Civil War fame. This is now in the course of making in England.

MILLS BACK IN PARIS

The Florence Mills revue returned to the Ambassador last week, the colored singer returning from Ostend to play out the time remaining before her London appearance for C. B. Cochran. With her are Johnny Hudgins, the Three Eddies and Will Vodery's Plantation Orchestra.

Irving Aaronson's Commanders, which have been the attraction at the Sayag house, remain.

C. K. Y. IN LONDON

Los Angeles, Aug. 31.

Clara Kimball Young leaves for New York Friday, and from there will sail to London, scheduled to open at the Coliseum, London, Sept. 27.

She will play a vaudeville sketch for two weeks there, after that going to the provinces.

JONES' NEW PLAY SOON

London, Aug. 31.

Henry Arthur Jones' new play, called "That Which Was Foretold," is set for early presentation here.

WARSAW EXHIBS. STRIKE; GOV'T ASKS REOPENING

**Protest Against High Taxes
—Theatre Closing May
Spread Throughout Po-
land as Endorsement of
Warsaw's Stand—Costing
American Picture Pro-
ducers \$10,000 Weekly in
Case of General Closing**

75% ADMISSION TAX

Variety Bureau,
Washington, Aug. 31.

The exhibitors of Warsaw (Poland) are on strike, closing their theatres in protest against the increased tax on foreign film productions, says a despatch to the Department of Commerce.

Efforts have been made to get the theatres open with the Minister of Interior informally proposing that for the time being the city tax on cinema tickets for exhibitions of foreign films be fixed at 75 per cent, and a committee be appointed to work on a sliding scale, ranging from 40 to 60 per cent, on films "which merit special consideration." This, the Government hoped, would result in an average tax of 60 per cent.

The municipality agreed to the proposal, but to the date of the report the exhibitors had declined to even consider it.

In explanation of the exhibitors holding off, it is stated that they fear to settle under even a temporary arrangement with such rates which are in excess of rates on Polish films.

American Loss

The American legation has not as yet made representations in behalf of the American producers, whom, it is stated by one of the exchange men, are losing an average of \$10,000 weekly, due to the closing of the theatres.

The Warsaw exhibitors' action may spread to all of Poland as a protest against the lenient attitude of the Government in permitting the Warsaw officials to carry on such a fight with the local exhibitors.

Meetings are being held in support of the Warsaw picture men throughout the country, with a report yet to be made on the results of a general mass meeting held but recently.

It should be of intense interest to the picture trade of this country that the Polish Minister of the Interior, as related above, felt compelled to request the Warsaw picture houses to immediately reopen. That is significant without added comment.

That any government could presume to tax admission 75 per cent is enough in itself to drive exhibitors to any extremity. It might also stand as a reason why there is foreign "dumping" of American pictures.

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2 IMPORTANT CHANGES MADE BEFORE HAYS FILM BOARDS GOT "CLEAN BILL"

Conference Between Hays Organization and Dept. of Justice Resulted in New Governing Rules—Complaints from Exhibitors Resulted in "Trust" Investigation—32 Local Film Boards of Trade

Washington, Aug. 31. In order to have the Department of Justice give the Film Boards of Trade a clean "bill of health," it was necessary for the Will Hays organization to make the following changes in the governing rules which now obligates:

(a) Each distributor to fix the amount of security to be demanded from an exhibitor who has failed to comply with an award or has failed to submit to arbitration, at a sum not exceeding the actual value of any print thereafter to be delivered to the exhibitor under the contract plus the rental contracted to be paid therefor and in no case to exceed the maximum amount fixed by the Board of Arbitration;

(b) Every distributor to whom a cash deposit is paid to promptly resume service under such contract for the performance of which the deposit has been made.

Changes Demanded

These changes were demanded by the department in order to keep in line several local boards which had been overstepping. The Hays organization attorneys were here in conference with Col. Wm. J. Donovan, assistant to the Attorney General, to devise the changes.

Working under pressure from exhibitors, who had forwarded numerous complaints to the department, investigators delved into every phase of the Hays plan to determine whether or not there was any violations of the anti-trust law.

Describing the workings of the 32 boards scattered throughout the United States, the department, in a published report, stated:

"That this plan as conceived and executed provides a fair, just and economical method of dealing with disputes is evidenced by the fact that during the past two years 10,352 awards have been made by these boards and of these only 37 have required reference to a seventh arbitrator to reach a decision."

Publix Takes 1/4 Interest In Butterfield Deal

The deal between the Butterfield Circuit and Publix was finally closed this week.

Under the contract the Publix organization obtains a 25 percent interest in the entire circuit and will have boot control of the houses.

CHICAGO VALENTINO FUND

Chicago, Aug. 31.

Five Italian corporations are arranging a fund to construct a memorial for Valentino in this city. Included in the leaders of the move are Judges Francis Borrelli and Barressia and Attorneys Eldora Libonati and Mike Rosini.

NICK SCHENCK TO COAST

Nick Schenck will leave for the coast in about a week.

J. Robert Rubin, a vice-president of Metro-Goldwyn-Mayer, will travel with Mr. Schenck.

\$25,000 BUNGALOW FOR MARION DAVIES

Portable Spanish Dressing Room and Offices on M-G Lot

Los Angeles, Aug. 31.

W. R. Hearst has built Marion Davies a new studio bungalow at the Metro-Goldwyn-Mayer lot in Culver City, costing around \$25,000.

The place is of Spanish architecture, two stories in height and besides the Davies' dressing rooms will house the executive offices of the Cosmopolitan production staff. The new bungalow is built in three sections so that in case the studio might require it to be placed elsewhere it could easily be done.

Hearst built a bungalow at the United Studios for Miss Davies, with a sunken tile bathroom, at a cost of more than \$30,000. When the Davies unit left the lot, the bungalow could not be moved and when Famous Players bought the property from United Studios this bungalow was a part of the bargain and a loss to the Hearst organization.

MAKING MORNING AND SUPPER SHOWS PAY

Washington, Aug. 31.

With but 1,500 seats it behooves the Metropolitan (pictures) to make the morning and supper show hours pay.

Recently a 12-piece jazz orchestra was installed to play these hours. Saturday, with Waring's Pennsylvanians as the stage orchestra, the two combinations were combined for a 12.50 noon concert.

Rehearsing the combination practically all night the music clicked and, more to the point, the house held near capacity.

FINEMAN WITH F. P.

Los Angeles, Aug. 31.

Bernard P. Fineman has tendered his resignation as supervising producer of First National, to become effective Saturday. He will immediately become executive assistant to B. P. Schulberg at Famous Players, which means he is getting the second biggest position on the lot. Fineman, before joining First National, was general manager for F. B. O.

Los Angeles, Aug. 31.

Three hours after she had been engaged by B. P. Schulberg, Evelyn Brent (Mrs. Fineman) was on her way to New York to play the feminine lead in "Love 'Em and Leave 'Em." This is a Famous Players-Lasky film to be made at Astoria, L. I., studios.

Miss Brent, her connection with F. B. O. having recently been concluded, replaces Eather Ralston in the cast.

SCHILDKRAUTS TOGETHER

Los Angeles, Aug. 31.

Once again Joseph Schildkraut and his wife, Elise Bartlett, have become reconciled.

Miss Bartlett, legitimate actress, arrived from New York last Sunday and the formal finish to their differences, which have extended over a long period, was written. The couple will live in Venice, Cal., and there is a possibility that Mrs. Schildkraut will work for Cecil B. DeMille, to whom her husband is under contract.

Joel Never Associated With Schlesingers

A statement in Variety last week that Solly Joel, the South African capitalist, now in London, had been associated with the Schlesingers in the South African Theatre Trust, Ltd., is claimed to have been an error. It is alleged that Mr. Joel has never been connected with the Messrs. Schlesingers or the South African Theatre Trust in any way or form.

Nor do the Schlesingers admit that they are closing contracts for American film product on any drastically revamped terms. They say the present terms permit them the choice of selection and on rental basis without percentage, not more than the customary advance of the foreign price.

WOMAN'S AUTO LEAP AFTER HUSBAND FATAL

Mrs. Wycliffe Killed When Husband Abandons Moving Car

Los Angeles, Aug. 31.

Mrs. Margaret Morgan Wycliffe, whose husband, Alvin Wycliffe, is a scenario editor and whose children, Jackie Morgan and Dorothy Wycliffe, work in films, suffered fatal injuries when she attempted to jump after her husband, who leaped from their car in Glendale, Cal., Sunday, following a quarrel.

Wycliffe, also known as H. Bedford Jones, is missing since jumping from the car, and Glendale police are now conducting a search. In addition to being known as Jones, it is said, he is also known as J. Abbott Jones, W. N. Edgley Smith and Dan Whitehall. He will be charged, when caught, with manslaughter and abandonment of an automobile while in motion on a public highway.

The Wycliffes were married early this summer, but soon after the wedding Wycliffe disappeared. He returned home recently and the breach was healed. After that he again disappeared and Mrs. Wycliffe attended a theatre with Dave W. Taggart, a mutual friend of the couple, and saw her husband's automobile parked near the theatre. Mrs. Wycliffe went to him, and the pair started arguing. Accompanied by Taggart, the couple started for Hollywood and the home of Mrs. Wycliffe. On the way out Wycliffe turned in the direction of Glendale, saying he wanted to get some documents. As they drove along the trio passed a police officer. Mrs. Wycliffe, apparently afraid of her husband, demanded that the patrolman accompany them. The husband refused her request, and when Taggart demanded he stop, Wycliffe, then going at a fair rate of speed, pulled down the throttle and leaped out.

Mrs. Wycliffe followed and went to her death.

MEREDYTH-LUCAS DIVORCE

Los Angeles, Aug. 31.

Bess Meredith, scenario writer, has filed suit for divorce in Superior Court against Wilfred Lucas, film actor, on grounds of cruelty.

She stated that Lucas waited until she went to Europe in 1924 before he let her know he was in love with another woman. When she returned in December of the same year he refused to live with her, the petition stated.

Mrs. Lucas seeks the custody of their child, a daughter seven years old.

Lillian Rich in Comedies

Los Angeles, Aug. 31.

Lillian Rich has been placed under contract by Hal Roach to be featured in two All-Star comedy two reels.

She will begin work Sept. 14.

VALENTINO'S SERVICES

CLARA BOW'S STARRING CONTRACT WITH F. P.-L.

Signs 5-Year Agreement for Sliding Scale of \$1,750 to \$4,000—Starts in Nov.

Los Angeles, Aug. 31.

Clara Bow's contract with B. P. Schulberg, transferred to Sam Jaffe some time ago, ended last week and the screen actress immediately signed for five years with Famous Players-Lasky. Her salary starts at \$1,750 a week and runs to \$4,000 weekly at the termination of the contract.

The new agreement provides that Miss Bow is to be starred in all pictures, beginning with the Elinor Glyn production of "It." Miss Bow will begin work by Sept. 1 as the featured feminine lead in "Wings" and will start on the Glyn picture in November.

Miss Bow was taken under contract by Schulberg at a very nominal figure and within a year, while getting \$250 a week, Schulberg was renting her out to other producers for sums ranging from \$1,500 to \$3,000 a week.

GOWLAND'S MANEUVERING

Took Care of Former Wife and Her Second Husband Because of Son

Los Angeles, Aug. 31.

Gibson Gowland, film actor, applied for a court order to place his 10-year-old boy under the care of someone other than his former wife. In making the application, Gowland revealed a queer situation in which he aided Mrs. Bernard Meakin, his former wife, and her husband, Bernard Meakin.

In order to have the boy under the care of his mother, Gowland took his former wife and her second husband into his home and obtained picture work for both. He stated that instead of taking an interest in her son, Mrs. Meakin was devoted to her movie work.

Mrs. Meakin denied Gowland's statement regarding her attitude toward the boy and also denied that her former husband obtained work for her through his influence.

VALENTINO RE-ISSUES

Los Angeles, Aug. 31.

According to reports, Metro-Goldwyn-Mayer and Famous Players-Lasky are to reissue two Rudolph Valentino pictures.

The M-G-M organization is preparing a special campaign for the immediate release of "The Four Horsemen," while F. P. are doing likewise with "The Sheik."

Capitalizing Blondes

Pittsburgh, Aug. 31.

The question as to the popularity of blondes and brunettes is being settled this week at the Aldine Theatre under the direction of Walter S. Caldwell.

Mr. Caldwell some weeks ago made a tie-up with the Pittsburgh Press for a blonde-brunette contest and as a result the Aldine received much front page publicity.

MAE BUSCH RELEASED

Los Angeles, Aug. 31.

Mae Busch, after four years with Metro-Goldwyn-Mayer and Goldwyn, was given a contract release from that organization at her own request, provided that Miss Busch in case M-G requested her services, appear in three pictures to be made during the next year.

Miss Busch is at the present time recovering from a serious illness.

ETHEL WALES' GRANT

Los Angeles, Aug. 31.

Ethel Wales, picture actress, has been granted a divorce from her husband by Judge Gates of the Superior Court. Mrs. Wales sued on the ground her husband had a violent temper and often abused her.

The couple have been married for 11 years but separated in July. A nine-year-old son has been awarded to the mother's custody, as well as real estate, the family home and \$75 monthly alimony.

Broadway show business paid its last tribute to Rudolf Valentino Monday morning when 600 invited attendants were at the Solemn High Funeral Mass at St. Malachy's Church on West 49th street.

Valentino's remains were brought down from Campbell's Funeral Parlors, under police escort. The procession which was to have accompanied the casket was dispensed with at the request of Father Leonard, pastor of St. Malachy's, the priest objecting to anything in the nature of a "ballyhoo" and also insisting upon the mass being an invitation one, to guard against the possibility of overcrowding, which would have inevitably happened had it been open to the general public.

Police arrangements were ideal. The street was closed between Broadway and 8th avenue by police lines. Neither automobile or pedestrian traffic was allowed through the lines except upon displaying an invitation.

The mass was celebrated by Father Leonard, assisted by subdeacons Fr. William Donohue, chaplain of the Catholic Actors' Guild; Rev. Joseph McKenna, Rev. James O'Reilly, and Father Congedo, a boyhood friend of the dead actor.

The soloists were Guido Ciccolini of the Chicago Opera and Demitri Onofri of the San Carlo Opera; organist was Joseph Davis, cellist, Mario Calati; violinist, Enzo Pascarella, and the choir sextet, S. Sagatto, Arthur Michaud, Charles Schuyler, Wendel Hart, Edward Wendelken and John Oakley.

The mass began a few minutes after 11 o'clock and lasted for one hour and a half. Marcus Loew, Adolf Zukor, Joe Schenck, Douglas Fairbanks and others acted as honorary pall bearers while the pews were crowded with well known theatrical business and acting celebrities, among them Pola Negri and Jean Acker (first wife of Valentino). Richard Dix, Johnny Hines, Ben Lyons, Constance and Norma Talmadge, Mary Pickford, and dozens of other stage and screen personages.

Afterward

Following the ceremony, Pola Negri seemed on the verge of a collapse. She had received a personal message from Valentino, reduced to writing by one of the attending physicians and delivered to her, from accounts by Norma Talmadge.

The message was: "Tell Pola, if she does not arrive in time that I'm thinking of her."

The publicity accruing to the Campbell's Funeral Parlors where the remains had lain since removal from Polyclinic hospital, was also subject for comment, augmented when it was learned the undertakers had engaged a private car for the press to accompany the casket to Hollywood, starting tomorrow (Thursday). The riots which occurred outside of the Campbell establishment when thousands of the morbidly curious tried to view the body probably sponsored the advertisements which appeared in the dailies announcing that "normal decorum and dignity now prevail at the Frank E. Campbell Funeral Church."

After the mass the casket was returned to Campbell's where it remains until transported to Hollywood for burial. Valentino's brother, Alberto Guglielmi, will arrive today (Wednesday), from Italy. He is expected to concur in the wish of the motion picture people that the actor be buried near the scenes of his screen work.

In tribute to Valentino, every member of the motion picture industry in southern California stopped work for two minutes at 11 a.m. New York time, Monday morning.

Los Angeles, Aug. 31.

Memorial services for Rudolf Valentino by the Breakfast Club, of which he was a member, included the appearance of his riderless horse.

The animal was led by two of his closest friends, Norman Kerry and George Fitzmaurice, with Valentino's boots reversed in the stirrups.

Green East in Sept.

Los Angeles, Aug. 31.

Alfred E. Green goes to New York early in September to begin his Fox contract. He will make two pictures while there, "The Auctioneer," starring George Sidney, and "Is Zat So?"

**THEATRE BEAUTIFUL
FORUM**
HOLLYWOOD
HOLLYWOOD
HOLLYWOOD

SECOND WEEK
Metro-Goldwyn-Mayer's
Importation
of the UFA Production
The Waltz Dream
Directed by Ludwig Berger
Featuring
**MADY CHRISTIANS
XENIA DESNI
WILLIE FRITZCH**

**TED HENKEL
AND ORCHESTRA**

VALENTINO-REID-LOCKWOOD

VICTOR RECORD ARTISTS BALK AT APPEARING IN VITAPHONE REELS

Claim Contracts Are Strictly With Disc Co.—Those Playing Theatres Figure Screen Showings Hurt Personal Dates—Jolson's \$25,000

The Victor Talking Machine Co., and Warner Brothers' Vitaphone Corp., are working in co-operation for film "canning" of the prominent musical artists controlled by the Victor. The phonograph company has been approaching its artists with a view to making Vitaphone "musical movies", with several balking at the idea, stating their agreements are with the Victor Talking Machine Co., and not embracing any other channel for musical outlet, such as the screen.

Quite a few of the bands, along with some of the singing single acts that are playing picture houses as traveling attractions, are balking at the idea of the Warner Bros.-Vitaphone having advantage of their name and "canned" artistic efforts and thus hurting them professionally when appearing in person in other houses.

Vitaphone's prolog to "The Better 'Ole" (film), which opens at the Colony, N. Y., in October, will have Al Jolson and Elsie Janis topping the pop show; also Reinold Werrenath and Willie and Eugene Howard. Obviously a more popular type of show has been arranged than the current "Don Juan" prolog, which has Marion Talley, Anna Case, Ernie Zimballist, Mischa Elman, Harold Bauer and Giovanni Martinelli on the bill.

Incidentally, all these latter names are exclusive Victor recording artists.

Los Angeles, Aug. 31.

Warner Brothers have engaged Al Jolson to participate in a Vitaphone prolog and it is understood he will get around \$25,000 for his work.

George Jessel also will record for the Vitaphone, his performance to be used in conjunction with the prolog to be offered with "Private Izzy Murphy," Jessel's starring vehicle for Warner Brothers.

PATHE AFTER HOUSES; \$5,000,000 TO START

Distributor Reported Following Trend—Partial Financing from Downtown N. Y.

Pathe is out after theatres of its own. The report is close enough but no one at the Pathe offices would give confirmation to it.

That Pathe at last has concluded to follow the trend of the distributing film trade through acquiring its own houses, built or bought, is circumstantially backed up by the story Pathe has \$2,000,000 on hand for that purpose, with downtown banking interests having expressed a willingness to further its theatre capital to \$5,000,000 or more.

Unverified reports have been about of late that proposals have been tendered Pathe to enter into two different combines, for distributing and producing. Pathe "shorts" especially appear to be looked upon as an advantage, besides the value of the Pathe name throughout the trade and to the smallest fan.

Warner's Bond Issues

Los Angeles, Aug. 31.

Warner Brothers have obtained two \$1,000,000 bond issues, bearing 6½ percent, from the S. W. Strauss Co., New York.

One is for the studio in Hollywood and the other for their Metropolitan theatre, Baltimore.

RAW STOCK'S 1½ PRICE DROP IN HOLLYWOOD

Eastman and DuPont Battling for Coast Trade—Positive Unaffected

Los Angeles, Aug. 31.

There is a battle to the finish on between Eastman and DuPont raw stock salesmen in Hollywood, with the producers buying the negative product one cent cheaper than they paid before and no longer having to pay either express or freight rates. It effects the saving of 1½ cents per foot.

The battle started last March when the DuPont people turned a number of salesmen loose in Hollywood, offering raw stock for .041 while Eastman at that time was selling at .051. The DuPonts charged transportation. When the Eastmans found the competition strong in stock being used they cut to the same price. The latter then decided not to charge for transportation, with the Eastman people adopting the same plan.

A report says Jules Brulator is on his way here to take charge of the Eastman campaign and to forestall the DuPont crowd getting a foothold in this territory, always known as the Eastman's sacred property.

The price of positive print has not been affected to date but indications are that it may come down from the present .045 price. In that case, it is said that several of the other raw stock concerns will have to enter the competition and the possibility is that the producers may save around \$500,000 a year at the expense of the raw stock distributors.

WITHDREW 'SHEIK' FILM

Chicago, Aug. 31.

The moment the death of Rudolph Valentino was confirmed in the Balaban & Katz offices, his picture, "The Son of the Sheik," was immediately withdrawn from the Roosevelt screen.

All other houses were bending every effort to obtain a print of a Valentino picture at once or secure a booking for the next week.

The Roosevelt is one of B. & K.'s biggest "first run" theatres.

Marchetti Film Colony's Choice for Superior Court

Los Angeles, Aug. 31.

The motion picture industry has its own candidate for election to the bench of the Superior Court. He is Joseph Marchetti, at present sitting in the Justice Court and very popular among the members of the picture colony.

Marchetti was practically brought up in the picture business prior to branching out into the law. His folks run one of the most popular restaurants in Hollywood among the picture people.

Prior to getting on the bench Marchetti was in the District Attorney's office.

PICTURE CHANGES VIVIDLY BROUGHT OUT NOW

Harold Lockwood and Wallace Reid's Pictures Withdrawn Upon Their Deaths—Valentino Reissues Likely—"Son of Sheik" Drawing Tremendously at Present—Loew's State Jammed, Doing Four Shows Daily—Other Valentinos May Come Out

"4 HORSEMEN" FIRST?

This week Valentino's last picture "The Son of the Sheik," was reported to be drawing record breaking box office returns wherever shown.

At the office of Public Theatres, Sam Dembow, chief of the booking division, stated that they were using about 50 prints of the picture in their houses the country over and that both last week and this the picture was doing a runaway business. Mr. Dembow stated he thought the picture would continue to draw unusual business for three weeks more at least.

Ed. Schiller, of the Loew organization, reported that the picture's dates had been moved up all along the circuit and that the box office (Continued on page 17)

"EXTRAS" IN EASTERN STUDIOS MAY UNIONIZE

Steamed Up Over Daily Scale Slash of \$3 From \$7.50 By Some Studios

Picture "extras" in the east may become unionized. At least this is the trend of thought among their ranks since several companies have reduced the generally accepted \$7.50 daily scale to \$3.

There is no definite plan for such an amalgamation at this time, but the idea is the outcome of the increase in the number of people engaged by the film companies classified as "atmosphere." So far as the regular mob participants are concerned that "atmosphere" term is just a \$2 word for "extra"—and the squawking is heavy.

The companies instituting the scale slash refuse to budge on the question.

Swanson's U. A. Start

Gloria Swanson will begin making her first picture for United Artists release Sept. 15 in the Cosmopolitan studios, New York. The film, yet unnamed, will be made from the "Eyes of Youth" story used previously by Clara Kimball Young. Albert Parker will direct and John Boles, at present the juvenile in "Kitty's Kisses," a musical comedy at the Playhouse, New York, will be her leading man. Hugo Ballin will be technical director of her organization and Robert Schable the production manager.

Miss Swanson will make two pictures a year under her new contract. The first is expected to be about 10 weeks in the making, and be ready for release around Jan. 1.

The star's salary, to be paid by her own corporation, is said to be \$20,000 weekly, charged against the cost of the negative.

Comedians Had Best Keep Dirty Jokes Off Film House Stages

St. Louis, Aug. 31.

That picture house audiences in their newness to the vaudeville type of stage entertainment do not want to hear dirty jokes or remarks was evident here last week at one of the Grand boulevard theatres.

A small time blackface comedian used an old burlesque joke of the unclean variety and was greeted with a deathly silence.

That he had offended the audience also came out almost immediately following. In attempting to kiss a girl of the show and smear her face after he had dragged her before the leader of the stage band the comedian was greeted with hisses and boos from out front.

BARRYMORE'S "CELLINI"

U. A. Assigns John to Story Intended for Valentino

Los Angeles, Aug. 31.

John Barrymore will make "Cellini" for United Artists. This is the picture which Rudolph Valentino was to have done, but on account of his death and the inability to procure a satisfactory story for Barrymore, it was decided by U. A. to have Barrymore do the "Cellini" picture.

Fred Niblo, to have directed the picture, will supervise Norma Talmadge in "Camille," and Alan Crossland, who directed Barrymore's "Don Juan," will handle the megaphone.

Production will begin about Sept. 7.

DOZEN SPECIAL FILMS ON B'WAY

Five There Now—Seven Others to Come

An even dozen special pictures, showing twice daily and at a \$2 top, are scheduled for Broadway some time this winter. Of that number five are now on the street, "Big Parade," "Ben-Hur," "Beau Geste," "Scarlet Letter" and "Don Juan."

Listed for showings shortly are "Sorrowful Satan," which goes into the Cohan Oct. 11; "The Better 'Ole," for the Colony in conjunction with a special Vitaphone program; "What Price Glory," for which Fox may hire a legit house; "Michael Strogoff," for which Universal is expected to do the same, and "Old Ironsides," F. P. special listed for a \$2 showing.

Tentative in this list are "The Winning of Barbara Worth," made by Samuel Goldwyn, expected for a special Broadway showing, and "The Circus," the new Chaplin picture, which is understood may be road showed in addition to a New York run.

F. P. TAKES COHAN

Famous Players has leased the Cohan, New York, for one year and will open its tenancy Oct. 11 with a twice daily showing of "Sorrowful Satan," the new D. W. Griffith special.

There will be a \$2 top.

MADAN'S "WRECK"

J. J. Madan, who theatrically controls India, is leaving New York this week for Hollywood, where he will remain about two weeks, returning to New York on his way home via England.

While on the coast Mr. Madan may submit the famous novel of India, "The Wreck" to the picture producers. It is by Rabindranath Tagore, the noted Indian philosopher and poet.

Rube Goldberg Titling

Los Angeles, Aug. 31.

Rube Goldberg, cartoonist, has been engaged by Famous Players to title "The Campus Flirt," Bebe Daniels' latest film.

RABBI STARTS STUDIO CAREER ON COAST

E. R. Trattner as Ass't to M. C. Levee—Aims to Be Producer

Los Angeles, Aug. 31.

Rabbi Ernest R. Trattner, of Emanuel Temple here, has signed a contract with M. C. Levee to become his assistant, taking charge of his personal affairs and doing general administration office duties. Levee is general executive studio head of the Burbank (First National) studios.

Rabbi Trattner's congregation is composed largely of motion picture players and executives. He is said to have felt that he had gone as far as he could go in the pulpit. Being but 28 years old, he now harbors an ambition to be a director and producer of pictures.

He came from Denver seven years ago and started what is now the exclusive Emanuel Temple, with a congregation of 30 members. He now has 600 members. The salary he receives as rabbi is understood to be larger than that which he will get at the studio as a starter. In the past Rabbi Trattner has been known to act as advisor to several prominent producers in his congregation. Just now he is technical advisor for Cecil B. DeMille on "The King of Kings."

The new job begins next Monday.

INGRAM WANTS RELEASE

Los Angeles, Aug. 31.

Rex Ingram, who arrived in New York last week, is endeavoring to get Metro-Goldwyn-Mayer to release him from his contract which runs to Dec. 31, 1927.

Ingram has three pictures to make but is reluctant to make them in America. M-G-M, it is said, wants him to start immediately upon one in New York. The reason for this is that Ingram has made it known that he would, under no circumstances, care to work at Culver City. He contends that he knows what he wants to make as a picture and will only make it to suit himself and does not want any supervision.

In case Ingram is released it is reported he will make pictures on his own with outside finances available for his use. Under these conditions, it is further reported, he would be willing to distribute through M-G-M.

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SWANSON SENDS MET OVER \$29,000; PREDICTS 6 MONTHS FOR 'JUAN,' \$3.

Heat Kept Most Everything Down in L. A.—'Siberia' \$3,500 at Criterion, Okay—State Off at \$23,500—Forum \$8,200 With 'Waltz Dream'

Los Angeles, Aug. 31.

(Drawing Population, 1,350,000)

Los Angeles had its attack of heat last week. Matinees were off and nights not what they should have been.

One exception was Grauman's Egyptian with "Don Juan." This Warner Brothers picture clicked from the start with all performance sellouts and the advance sale the biggest and steadiest in the history of the house. Indications are that this one can stay throughout the balance of this year.

The Metropolitan got a very good break through its cooling system. In fact, trade with Gloria Swanson's "Fine Manners" was much better than the week before, one of those "hurrah" farewells weeks for Eddie Peabody with lots of exploitation and extra advertising.

Loew's State, with Corinne Griffith's "Into Her Kingdom," did around the regular business of the house, and that possibly through the excellent bill which Rube Wolf and Bill Le Maire had surrounding it. A third week was a little too long for Gilda Gray at the Million Dollar. Business slowed up at the beginning of the week and remained feeble until the end. The Biltmore, with "Ben-Hur," in its fourth week, kept at a high pitch. Trade only dropped \$1,100 below the third week, considered remarkable.

Carthay Circle subsided a bit with "The Volga Boatman" in its 15th week and word was passed that the run will end Sept. 12, when "Bardylis, the Magnificent," is carded. Forum got a slow start with "The Waltz Dream," but trade from the start built \$150 to \$200 a day. The result is that this UFA has been held over for a second week.

"Siberia" cooled things off at the Criterion and this Fox epic clicked over the \$3,500 mark, very good for this concern's products here.

"Puppets" to the Figueroa, but the picture was no "Men of Steel" and came out at the end of the first week after clicking around \$7,000. This is "way off for any of Sills' pictures.

Estimates for Last Week

Biltmore—"Ben-Hur" (M-G-M). (1,600; 50c-\$1.50.) Fourth week was a whale, despite heat; intake touched \$21,300; when folks get back from vacationing it looks as if this one will exceed \$20,000 a week for a long time.

Grauman's Egyptian—"Don Juan" (Warner's). (1,800; 50c-\$1.50.) Another "natural" for Sid Grauman; looks as though it cannot run less than six months; little better than \$30,000.

Carthay Circle—"Volga Boatman" (P. D. C.). (1,650; 50c-\$1.50.) Heat hurt and moves in three weeks; a bit over \$12,000.

Loew's State—"Into Her Kingdom" (F. N.). (2,300; 25c-\$1.) Corinne Griffith none too strong here; house show helped gross to around \$23,500.

Metropolitan—"Fine Manners" (F. P.-L.). (3,595; 25c-65c.) Gloria Swanson and cooling plant responsible for better than \$29,000.

Million Dollar—"Alma of South Seas" (F. P.-L.). (2,200; 25c-85c.) Gilda Gray did not click with the heat wave; final 10 days around \$18,000.

Forum—"Waltz Dream" (1,800; M-G-M). (1,800; 25c-75c.) Started slow, but excellent exploitation and work of mouth built; first week, \$8,200.

Figueroa—"Puppets" (F. N.). (1,600; 25c-75c.) Milton Sills did not get his following out here; had to be satisfied with an even \$7,000 and moved out.

Criterion—"Siberia" (Fox). (1,600; 25c-35c.) Exceptionally good week at this low scale; house got profit with better than \$3,500.

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\$25,000 SUIT; THEA. CLOSED

Clinton, Ill., Aug. 31. Action for \$25,000 damages has been instituted by Joaquin C. Wilson against the Mid-States Theatres, Inc., E. B. Ramsey and E. E. Alger for alleged violation of a contract. Wilson claimed the Mid-States Theatres leased the building for \$100 monthly, half the net profits and agreed to complete payments on a \$3,000 pipe organ. He claimed that the theatre is now closed and the company reported no profits, while the organ is still unpaid for.

Lou J. Harrington is local manager for the theatre chain.

"NOSTRUM" BIG IN CHI.; \$24,000

Barthelmess' \$41,000 Light for Chicago

Chicago, Aug. 31.

"The Amateur Gentleman," Richard Barthelmess' latest, took a relative flop at the Chicago. Despite excellent press notices and Barthelmess' heavy following around town, the picture did just \$41,000, a drop of \$9,000 from the previous week with Swanson's "Fine Manners." That \$41,000 isn't bad money, but it's below the theatre's average. Barthelmess' late pictures have failed to click as expected in this town.

"Mare Nostrum," at the Roosevelt, got away to a fine start with \$24,000 for its first week. Very near capacity for the house, and Lubliner and Trinz realized a nice profit in their "Old Time Movie Week," at Orchestra Hall, with a collection of pictures showing present stars in their earlier days. The program pulled in \$10,000 on its first week, was held over and drew \$5,000 for the added week. "The Sheikh," Valentino, is now in, probably for a run.

McVicker's went even farther into the "red" with \$14,000. The only time the house showed a profit since Paul Ash left was with "Ukulele Ike" as an added attraction a few weeks ago. The Oriental continued its capacity intake of \$49,000 with Paul Ash. It is evident now that this house is in reality king of the Loop.

Estimates for Last Week

Chicago—"Amateur Gentleman" (1st N.). (4,100; 50c-75c.) Barthelmess didn't go so well here; \$41,000—below average; "Seashore Frolics," presentation.

McVicker's—"Diplomacy" (1st N.). (2,400; 60c.) Even lower than usual at \$14,000; picture not much as draw.

Oriental—"Rolling Home" (U). (2,900; 35c-60c-75c.) Denny got plenty of glad hands from the papers on this one; combined with Ash, kept up capacity tradition of \$49,000.

Orchestra Hall—"Old Time Movies." Assortment of shorts from the old days; held over for second week and drew \$5,000.

Orpheum—"Broken Hearts of Hollywood" (Warner) (776; 50c.) A slight drop in second week's gross for this one; \$8,150; good for house.

Randolph—"The Penalty" (U). (650; 25c-35c.) Lon Chaney revival did \$5,200 on holdover; okay.

Roosevelt—"Mare Nostrum" (M-G-M). First week excellent and \$24,000; should hold for four weeks. (Copyright, 1926, by Variety, Inc.)

"JUAN" AT ST. FRANCIS

Warner-Publix Deal in Frisco for 26 Warner Films at Granada

Los Angeles, Aug. 31.

Warner Brothers have signed a contract with Publix for the showing of "Don Juan" and the Vitaphone at the St. Francis, San Francisco. This is due the end of November at a \$2.20 top with two performances a day. The house has been a grind theatre for long run films at 50 cents.

At the same time Warners signed another contract with Publix to show 26 of their films at the Granada, Publix' prize house in that city.

Wait Year for Lubitsch

Los Angeles, Aug. 31.

Ernst Lubitsch will start work about Oct. 1 on his first picture for Famous Players-Lasky. His contract, taken over jointly by F. P.-L. and M-G-M from Warner Brothers will be worked out so that M-G-M gets Lubitsch for one picture.

This picture will be made at a time that F. P. figures it can conveniently spare him. According to present plans of that organization this convenience will not be for at least a year.

CONTRACT EVASION VIA BANKRUPTCY

Los Angeles, Aug. 31.

A Los Angeles attorney has found a new way of breaking contracts for picture directors. Lewis Milestone, employed by Warner Brothers, recently decided the concern had broken their contract in failing to send him a check for his salary while he was farmed out to Harold Lloyd. He walked out on the Lloyd picture. Warner Brothers sued him for \$200,000 damages.

Milestone had an attorney who told the director to confess judgment. This was done. A few days later a voluntary petition in bankruptcy was filed by the director. His assets were an automobile and a small amount of cash; it is said. This property was scheduled to meet the director's obligation so far as the judgment was concerned. That left him free and clear, it was figured so far as obligation on the contract was concerned.

Now it is stated that Milestone has returned to the Harold Lloyd fold, getting his own salary direct from them instead of through another film company. Also \$1,500 a week instead of the \$400 a week, and co-directing Harold Lloyd again with Ted Wilde.

Warner Brothers are ready to appeal to the Hays organization on the contention that Milestone is still under contract to them and Lloyd has no right to employ him.

LAST HALF WEATHER HURT BAL.; \$7,000 LOW

Corinne Griffith's \$15,500 High—Hipp and Garden, \$10,000—New, \$9,000

Baltimore, Aug. 31.

(Drawing Population, 850,000) The reopening date for the Embassy theatre is set for Labor day. It will be operated by the newly formed American Theatres Corp., a Maryland company organized by Philadelphia interests, presumably the Berman-Independent people who operated the house last season.

This will be the first fall addition to the present first run picture seatage, as the remodeled Century will not be ready before Sept. 20. The redecorated Parkway isn't scheduled to reopen until late that month and the new Stanley-Crandall house will not be ready until some time in 1927.

The week started off with another great weather break, Monday openings generally being bigger than for the previous week. There was a decided slowing up the final two days, and the Monday-Tuesday prospects for another record week were dashed.

Estimates for Last Week

New—"The Clinging Vine." House opened doors for week Monday with a crowd waiting before the box; favorable weather and momentum of "Fig Leaves," previous week, responsible; business continued good until return of outdoor weather last half; okay under circumstances at about \$9,000.

Rivoli—"Into Her Kingdom" (F. N.). Corinne Griffith's draw enabled house to equal fine showing of previous week; about \$15,500.

Warner-Metropolitan—"Broken Hearts of Hollywood." Weather blamed for slowing up of trade; around \$7,000.

Hippodrome—"The Last Frontier" and vaudeville. One of the new "western" type now finding favor at this family trade house; exceptional business for this season in spite of let-up last half; about \$10,000.

Garden—"The Two-Gun Man" and vaudeville. Fire-arms stuff popular fare at this house; takings at about \$10,000.

This Week

Rivoli, "The Duchess of Buffalo"; New, "Her Man of War"; Garden, "Flame of the Yukon"; Hippodrome, "Where Was I?"; Metropolitan, "A Hero of the Big Snows."

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FOX WRITING FOR ROACH

Los Angeles, Aug. 31.

Finis Fox has been placed under contract to write "originals" for Hal Roach's western unit during the next five years.

This unit is the one which is releasing through Metro-Goldwyn-Mayer.

'SON OF SHEIK' \$12,700 IN 2D WEEK; HELD OVER

Star's Death Jumps Receipts —"Nostrum" \$14,700— Mainstreet \$15,000

Kansas City, Aug. 29.

(Drawing Population, 600,000)

The remarkable audience reaction to the "Son of the Sheik" at the Royal, following the announcement of Rudolph Valentino's death, was the one big item of interest on the street. Held over after a \$14,000 week, the picture was slipping. But the minute the newsboys heralded the death of the star business commenced to build, and it was capacity for practically all performances. The picture has been held for the third week.

"Mare Nostrum" was at the Newman, which also had the Publix "Spanish Nights" as the stage show. Both presentation and picture disappointed many fans. For the current week the house is splurging with "The Show-Off" and the Publix Circus Week. Rather a coincidence, but the Barnum-Ringling show is here Thursday, and the Newman publicity department has taken advantage of the event and gone the "big show" one better in the way of billing. Saturday they pulled a real circus parade through the main drag for a big flash.

The Pantages is also celebrating this week, it being its anniversary date, and is featuring "So This Is Paris."

Estimates for Last Week

Newman—"Mare Nostrum" (M-G) (1,980; 25c-50c-60c.) Drew good notices from critics, but after Sunday business dragged. Did \$14,700.

Royal—"The Son of the Sheik" (U. A.). (920; 35c-50c.) Held over for second week, business rushed upon Valentino's death; held for third week; \$12,700.

Liberty—"Laddie" (1,000; 35c-50c.) Good entertainment, but failed to create any unusual enthusiasm; just around \$5,700.

Mainstreet—"The Savage" (F. N.). (3,200; 25c-50c-60c.) Announced as novelty picture of the year, but did not mean a thing to regulars; failed to please many; vaude part headed by Harry Keesler revue, and satisfied; \$15,000.

Pantages—"The Honeymoon Express" on the screen and "The Love Bungalow" featured act. Both proved acceptable; business here steadily climbing; \$8,000.

At the Globe the Lole Bridge Players offered the farce, "Light Fingers Ladies," while the screen held "Silence," credited the best picture in the first run houses last week.

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St. John So-So With \$4,000 Best on Week

St. John, N. B., Aug. 31.

Business at the local picture houses has been fairly good. The advent of chilly weather, plus the shortening of the daylight, have been factors in a slight increase over previous summer weeks.

Estimates for Last Week

Imperial (1,600; 15c-35c)—23-24, "The New Klondike" (F. P.), starring Tom Meighan; 25-26, "Soul Mates" (M. G.); 27-28, "The Blind Goddess" (F. P.). Throughout week house emphasized orchestra and organ as draw; \$4,000.

Unique (850; 25c)—23-25, "Miss Nobody" (F. N.); 26-28, "The Mine with the Open Door" (Principal-Lesser). A deviation from policy of westerns for closing half; \$1,200.

Queen Square (900; 25c)—23-24, "The Road to Glory"; 25-26, "The Silver Treasure" (Fox); 27-28, "Hard Boiled" (Fox). House using more Fox productions than any other in town; \$1,100.

Palace (550; 20c)—23-24, "Why Girls Go Back Home" (Warners); 25-26, "The Midnight Express"; 27-28, "The Golden Strain" (Warners). Using as many as two feature pictures a week; \$400.

Gaiety (500; 20c)—23-24, "The Clash of the Wolves" (Warners); 25-26, "Why Girls Go Back Home" (Warners); 27-28, "The Midnight Express"; \$300.

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Projection Feed Wire in Home Causes Explosion

Washington, Aug. 31.

A feed wire to a projection machine in a private home, which exploded a can of gasoline carried by Mrs. A. J. Morris, is the basis of a \$50,000 damage suit for personal injuries. The wire was uninsulated. J. E. Wildman of this city, wholesale representative of the Westinghouse Company, from whom the equipment was secured through a sub-dealer in Maryland, is named as the defendant.

It is alleged the explosion has caused Mrs. Morris serious and permanent injury.

NEW BROADWAY PORTLAND, OPEN

100,000 at Block Party—\$7,500 Tops Town

Portland, Ore., Aug. 31.

(Drawing Population, 310,000)

North American Theatres' new Broadway opened here last Friday at 6.30 p. m. to a crowd that consumed four blocks. It is estimated the street attendance was around 100,000, with the street roped off for dancing and studio lights playing over the mob.

The Broadway is a \$1,000,000 house seating 2,200 and is owned by North American on a 30-year lease. The opening campaign was supervised by Hal Horne aided by Floyd Maxwell and Eddie Hitchcock. The initial show included "The Duchess of Buffalo" (U. A.), plus a Fanchon and Marco revue, featuring Renie Riano and company, George Lipschultz, orchestra leader, and Oliver Wallace, organist. James Clemmer is house manager, with the price scale 60c. top at matinees and 80c. at night.

Unfavorable weather hurt the other houses on the week. None of the local theatres, other than the new Broadway, boast of cooling plants, and the heat hurt.

Estimates for Last Week

Rivoli (1,210; 35c-50c)—"The Necessary Evil" with vaude. Good all-around bill big for opening two days, but balance of week only fair; house doing big biz since combination policy has been in effect; \$7,500. Liberty (2,000; 35c-50c)—"Into Her Kingdom" (F. N.). Corinne Griffith pulled healthy gross; opening of new Broadway will probably affect this house; \$6,800.

Majestic (1,000; 35c-50c)—"The Flame of the Yukon" (P. D. C.). Average week; admission prices slightly raised and added a few extra hundred to gate; \$3,800.

People's (936; 30c-45c)—"The Crack-jack" (1st N.). Johnny Hines did not bring them in as expected; stay cut short to make way for "Stella Dallas," in for a "run"; Chuck Whitehead's syncopators returned from vacation and the house expected to climb; \$1,800; "Dallas," three days, over \$5,000.

Columbia (822; 35c-50c)—"The Bat" (U. A.). Proved popular with customers; in second week came through with flying colors; \$5,700. Blue Mouse (800; 25c)—"The Passionate Quest" (Warners). Fair income, weather interfering at this small house; "So This Is Paris" being plugged for early engagement; \$2,800.

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'MANNERS,' \$17,000 IN MIL.; ALHAMBRA, \$14,800

Town Had Good Week—Mer-rill Out of 'Red,' \$5,400

Milwaukee, Aug. 31.

(Drawing Population, 560,000) Fair show weather, with heat busting in at the end of the week, brought out the patrons. Gloria Swanson, at the Wisconsin, proved her usual draw and did well, as did the combination houses.

Estimates for Last Week

Wisconsin—"Fine Manners" (F. P.) (3,500; 30c-50c-60c.) Gloria always draws local audiences; clicked about \$17,300.

Alhambra—"Lost at Sea" (3,000; 25c-50c.) Took plenty of advertising to inform public this is not a sea picture. Bathing Beauty Revue helped turn in around \$14,800.

Palace—"Footloose Widows" and vaude. (2,400; 25c-50c-75c.) Eighteenth anniversary week drew them; house topped town at close to \$23,000.

Majestic—"The Imposter" and vaude. (1,800; 25c-40c.) Evelyn Brent and her society crook stuff made a great many friends; a little better than previous week; near \$9,200.

Miller—"Her Honor the Governor" (1,600; 25c-40c.) Another combo house that doesn't need much to draw them in; near \$8,100.

Strand—"You Never Know Women" (F. P.). (1,200; 25c-50c.) They come back for more at this house; around \$8,750.

Merrill—"Her Second Choice" (F. N.). (1,200; 25c-50c.) Anna Nilsson still a pull here and picture, after public learned it was of reformed convict type, drew well; pushed house out of the "red"; \$5,400.

Garden—"Prince of Pilsen" (1,000; 25c-50c.) Even George Sydney's popularity can't take house out of rut; has now lost its P. D. C. bookings, which go to the Palace, and will wildcat some more; not over \$3,900. (Copyright, 1926, by Variety, Inc.)

"PIRATE" AT STRAND TO \$50,600; "BUTTLER" AT CAPITOL TO \$57,629

Vast Difference in Capacities; Strand, 2,900; Capitol, 5,400—Last Week Brought Out Lively Business on Broadway

The Capitol and the Strand ran practically a neck-and-neck race last week. The former, with "Battling Butler," the Buster Keaton feature, finished with \$57,629, while at the Strand the first showing of "The Black Pirate" at popular prices on Broadway drew \$50,600. That would seem to give the Strand very much the edge when it is considered that that house seats 2,900 as against the Capitol's 5,400. When two picture houses on the main street can finish the week with business almost \$10,000 it speaks mightily well for general conditions.

Two others of the weekly change houses, Colony, with "The Flaming Frontier," back for a return, and the Rivoli with "The Show Off," got unusual business, the former getting \$26,423 and the latter \$32,900.

Warner Bros. with "Don Juan" and the Vitaphone at their theatre again topped the specials in for a run and drew \$29,640, with "The Big Parade" at the Astor the runner-up, getting \$20,291.

"Variety," in for a run and in its ninth week at the Rialto at regular picture prices, pulled \$32,650. The latter picture is not only surprising the "street" but even the Public executives, whose booking schedule for the house has been knocked to pieces by the continuance of business drawn by this production.

"Beau Geste" a Smash
At the Central "The Scarlet Letter," with women patronage principally, pulled almost \$15,500, while "Beau Geste," which opened at the Criterion last week Wednesday, seems to have gotten over as a smash. The following of the book readers may have something to do with this. The business has been averaging almost \$2,000 a day, with standees at each performance.

At the Embassy "Ben-Hur" managed to get a couple of hundred dollars better than it did the week before, the final being \$10,365.50.

"So This Is Paris," in its third week at the Cameo, is making the best box office showing for the house in some time. The first week was over \$11,000, while last week the business went to \$9,244.

Because of the fact that there are future bookings at the Strand, "The Black Pirate" will not remain for a third week, although the business this week, the second for the picture, would have justified it holding over for another.

Estimates for Last Week
Astor—"The Big Parade" (M-G-M) (1,120; \$1.10-2.20) (41st week). Certain this picture will do over 1,000,000 in first year of run at the Astor. With 12 weeks more to go, including current week, to round out the 52 weeks. Last week gross again over \$20,000 average, \$20,291.

Cameo—"So This Is Paris" (Warners) (549; 50-75) (3rd week). After record-breaking first week, when picture drew \$11,023, second week held up to 9,244; total of \$20,267 for two weeks.

Capitol—"Battling Butler" (M-G-M) (5,450; 50-\$1.65) (2nd week). Buster Keaton comedy pulled \$57,629 first week. Held over.

Central—"Scarlet Letter" (M-G-M) (922; \$1.10-\$2.20) (4th week). Getting terrific play from women. Last week, \$15,479.

Colony—"The Flaming Frontier" (U) (1,980; 50-75). Universal brought this one back for single week and played to \$26,243.50, figure most unusual for picture.

Criterion—"Beau Geste" (F. P.-L.) (608; \$1.10-\$2.20) (2nd week). New Herbert Brenon feature opened midweek and drew corking notices. Business for six performances went to \$7,000. Official invitation opening was Wednesday night. Standees at every performance so far.

Embassy—"Ben-Hur" (M-G-M) (596; \$1.10-\$3.20) (36th week). Climbed couple of hundred last week, going to \$10,365, cool weather helping.

Rialto—"Variety" (Ufa-F. P.-L.) (1,980; 35-50-75-99) (10th week). Up again last week, final showing \$32,650. No telling when run will end. Public going to keep picture in as long as the business continues at present clip.

Rivoli—"The Show Off" (F. P.-L.) (2,200; 35-50-75-99). Lifted considerably over week before. Jump in neighborhood of \$11,000; \$32,900.

Strand—"The Black Pirate" (U. A.) (2,900; 35-50-75) (2nd week). First showing in New York of latest Fairbanks picture at pop prices. First week pulled so heavily picture held over; \$50,600.

Warners—"Don Juan" (Warners Bros.) (1,300; 75 to \$3.30) (4th week). Another complete sellout for picture and Vitaphone; \$29,640. (Copyright, 1926, by Variety, Inc.)

3 U'S AROUND \$40,000; WARFIELD TOPS, \$24,000

Film Title Cost St. Francis
\$8,000 — "Black Pirate"
Opens to \$17,000

San Francisco, Aug. 31. (Drawing Population, 615,000)
Universal had three "Jewels" on view last week. The combined grosses of the three Universals was between \$38,000-\$40,000 for the week, with the only one to flop, "The Marriage Clause." This continued in its second and final week the dismal showing made on the opener. The fault is entirely in the title, the picture being generally considered above average, and the St. Francis look about \$8,000 "red" on the two weeks because of the label.

The Warfield enjoyed a bonanza week with Norma Shearer, popular locally, in "The Waning Sex."

Despite Famous Players owning four of the five big houses there was not an F. P. picture on view last week.

Estimates for Last Week
California—"The Whole Town's Talking" (U) (2,400; 35-50-75). Personal appearance of "Miss San Francisco" may have affected, but general verdict was picture stood up very well; almost \$13,000.

Granada—"Her Big Night" (U) (2,800; 35-50-75). Neither a losing nor a strong week; star (Laura La Plante) not set here as yet; may have reached up side of \$13,000.

Imperial—"The Black Pirate" (U. A.) (1,450; 35-50-65-90). Fairbanks release no whiz when at Wilkes, but okay at popular prices; estimated around \$17,000.

St. Francis—"The Marriage Clause" (U. 2d and final week) (1,400; 35-50-75-90). About same gross as first week; \$7,000.

Warfield—"The Waning Sex" (M-G) (2,630; 35-50-75). West Coast house "way out in front on week; strong matinees, normal nights and big week-end pulled up \$24,000. (Copyright, 1926, by Variety, Inc.)

FIDELITY'S FIRST

Los Angeles, Aug. 31.
Fidelity Pictures, a new firm producing independent pictures, is occupying the Fine Arts Studios and making "Ashes of Glory," the first of a series of six features under direction of John T. McCarthy.

The latter is one of the producing concerns in association with Henry DeMond, R. Holmes Paul and J. E. Kelly.

Those in the cast of "Ashes of Glory" include Wallace McDonald, Gladys Hulette, Greta Von Rue, Carroll Nye, Lee Shumway, Charles Clary, Margaret Fielding, Alice Hollister, Helen Dunbar, Tommy Ward and Gordon Standing.

New Paramount Opens October 18

The official opening date for the new Paramount theatre, New York, is now set for Oct. 18.

Harold B. Franklin has given orders for a double time shift to start on the house next week and the night workers will begin on Tuesday following Labor Day.

L. A. UPTOWN'S 1ST RUNS

Los Angeles, Aug. 31.
West Coast Theatres will change the policy of the Uptown from second-run presentations to a first run and presentation house, beginning Sept. 6.

The house will play Warner Brothers and Universal first runs as well as films of other companies. Charles Melson will remain as master of ceremonies and band leader.

AL ROGELL'S RING

Los Angeles, Aug. 31.
Al Rogell, director, visited a jeweller's last week, picked out a big stone and put it on the finger of Edna Gregory, Universal player. It is said wedding bells will ring early in October.

2 WASHINGTON HOUSES ONLY \$200 APART

Warings Playing City for 20th
Week in 2 Yrs. Help Met to
\$14,200—Palace, \$14,000

Washington, Aug. 31.
(White Population, About 380,000)

Playing their 20th week in Washington in less than two years, Warings' Pennsylvanians again forced the gross of the Metropolitan a good three to four thousand. The house is making every effort to overcome its limited capacity (1,500) by building the morning and supper shows. Only the lack of room on the regular hours that kept the week's figure from going higher.

Buster Keaton in "Battling Butler" at the Palace came so close to meeting the Met's figures as to make the contrast in shows almost startling. However, this must be discounted considerably, due to the 900 more seats which gives the Palace the break when needed.

The Columbia, with Zane Grey's "Forlorn River," held to a little above the summer average, while "Poker Faces," though getting more than usual at the Rialto, failed to hold up to the previous week's figure.

Estimates for Last Week
Columbia—"Forlorn River" (F. P.) (1,232; 35-50). Zane Grey's name is always worth money here; \$9,000.

Metropolitan—"Pals First" (1st N.) and Warings' Pennsylvanians (1,518; 35-60). Lost 24 seats in remodeling; excellent show, deserving its \$14,200.

Palace—"Battling Butler" (M-G-M) (2,390; 35-50). Excellent advance exploitation helped considerably; \$14,000.

Rialto—"Poker Faces" (U) and presentation (1,978; 35-50). Town liked picture fairly well, while presentation was pleasing; about \$7,200.

This Week
Columbia, Gloria Swanson in "Fine Manners"; Metropolitan, Constance Talmadge in "Duchess of Bpffalo"; Palace, "Mare Nostrum"; Rialto, Hell Bent for Heaven." (Copyright, 1926, by Variety, Inc.)

COOL GETS PROVIDENCE EVEN; \$6,500 HIGH

Providence, Aug. 31.
(Drawing population, 300,000)

Cold weather sent grosses up a bit last week. Only one theatre fell below average.

Business is receiving its annual fall rebirth here, and the conclusion of Edward M. Fay's purchase of the five Alton C. Emery theatres last week has helped revive interest. The fall openings of several theatres, among them the local Columbia burlesque house and a winter stock company, dark for many months, has also helped.

Rudolph's last, "The Son of the Sheik," was standing them in line on the Saturday night opening for the present week. The picture will show simultaneously in two theatres, the Rialto and the Majestic, and it looks like a fat week for both.

Several new second-run film houses are building in the suburbs; two reopenings for the fall will increase the total of downtown first-runs to six.

Estimates for Last Week
Majestic (2,500; 10-40)—"You Never Know Women" (F. P.), and "Flame of the Argentine" (F. B. O.); excellent for summer at \$6,500.

Rialto (1,448; 15-40)—"Honey-moon Express" (Warner). Applauded by audience; "Christine of the Big Top" (Gotham), pretty bad second feature; \$3,700.

Strand (2,200; 15-40)—"The Wise Guy" (F. N.); "The Belles" (Chadwick); good at \$6,000.

Victory (1,950; 15-40)—"Speeding Venus" (Producers) pleased; "Tony Runs Wild" (Fox); Mix in a good one; okay at \$5,500.

This Week
Majestic and Rialto, "The Son of the Sheik" and "Sunny Side Up"; Victory, "Poker Faces," "The Old Soak"; Strand, "Mantrap," "The Lone Wolf Returns." (Copyright, 1926, by Variety, Inc.)

WURTZEL SUES SMALL

Los Angeles, Aug. 31.
Harry Wurtzel has filed suit in Superior Court against Edward Small and Co., player's agents, for \$4,000. He claims this is due in commission after he left Small's agency.

Wurtzel claims that contracts he had obtained for players, and on which he was getting commission, ran beyond the period of his employment with Small and that the latter failed to give him an accounting.

Small, on the other hand, is said to maintain that when Wurtzel left his employ, the commission account ceased.

The "Menace"

Los Angeles, Aug. 31.
Use of the word "villain" and "heavy," in tagging film roles, has given way to a new and refined term, just as a "gag" man has been renamed "comedy constructor."

The guy that chases the heroine has now become the "menace."

Where a comedian provides "comedy relief" to a film, the "menace" gives it "dramatic suspense."

MINN. SMILES AT 90; 'MUST BE LOVE' \$14,500

7th St., \$7,000—Tom Moore
Billed With Negri, \$2,000
—'Midnight Sun' \$4,000

Minneapolis, Aug. 31.
(Drawing population 470,000)

Even soaring temperatures seem unable to prevent local theatres from making respectable box office showings. With the thermometer around 90 grosses attained profitable proportions and managers continued to smile.

The fans found "It Must Be Love" very much to their liking, but the Hennepin-Orpheum had a picture, "The Broadway Boob," that possessed little or no box office value. Neither was there a single name on the vaude bill to draw. Irrespective of this, amusement seekers came in droves.

"The Midnight Sun" attracted quite a bit of attention at the Strand, while Pola Negri's "Good and Naughty" also gave the Lyric a little better business than it usually enjoys.

Estimates for Last Week
State (2,040; 60)—"It Must Be Love" (F. N.); Bernard Ferguson, baritone, and Joe Termini, cellist. Picture voted one of Colleen Moore's best and would have done at least \$2,000 more with weather break; star very popular here; about \$14,500.

Strand (1,277; 50)—"The Midnight Sun" (U). Around \$4,000, and should have done more; "Sun of the Sheik" opened two hours earlier than usual on Saturday and had turnaways at noon, despite 90 temperature.

Lyric (1,200; 35)—"Good and Naughty" (F. P.). Liked here, and all things considered, did very well; Miss Negri's waning popularity here indicated by newspaper and other advertising playing up Tom Moore as co-star, although Miss Negri, in reality, is sole luminary; over \$2,000.

Aster (896; 25)—"Honesty the Best Policy." Satisfactory picture and takings; nearly \$1,000.

Hennepin-Orpheum (2,825; 50-99)—"Broadway Boob" (A. E.), and vaudeville. Glenn Hunter picture no great pumpkins but satisfactory; vaudeville okay; close to \$17,000.

Seventh Street (1,430; 50)—"Ladies of Leisure" and vaudeville. Show to clientele's liking and business, as usual, profitable; Around \$6,000. (Copyright, 1926, by Variety, Inc.)

Weeks Talking It Over

Los Angeles, Aug. 31.

George Weeks, general sales manager for Famous Players-Lasky, arrived here to confer with the Harold Lloyd organization regarding added production by that company for F. P. release. In addition to the Lloyd pictures, the company will make six pictures a year with new comedians starred.

John Ragland, New York representative for Lloyd, participated in the conference with William Fraser, the comedian's general manager. Weeks, while here, will also confer with Mack Sennett and his general manager, John Waldron, regarding release of Sennett features and short subjects through F. P.

\$900,000 for "Wings"

Los Angeles, Aug. 31.
"Wings," Famous Players' forthcoming special, is scheduled to cost around \$900,000.

Principal location will be at San Antonio, Tex., with 85 per cent of the picture to be exterior shots. Production begins around September 7 with the company due on location for three months.

SR. WARNERS' GOLDEN ANN.

Los Angeles, Aug. 31.
Jack Warner left for Youngstown, O., this week to attend the Golden Anniversary, Sept. 3, of his parents, Mr. and Mrs. Benjamin Warner. The senior Warner is also in the picture business, operating his own house in Youngstown.

The four sons, with their families, will be present for the event.

FOX, PHILLY, UP TO \$20,000

'Sheik' Terrific in Small
House—'Dallas' Holds
Again

Philadelphia, Aug. 31.

Continued cool weather prevailed again last week, with resultant good business, although there was no one big outstanding feature such as the gross turned in by "The Son of the Sheik" the previous week.

The Stanley had "Mantrap" and did better than average for this time of year. Notices were good, both on the film and on the surrounding bill, which included an Albertina Rasch ballet, and Tudor Penros, vocalist. The weather break also played a large part in keeping "Stella Dallas" to turnaways at the Stanton. The picture stays for a fourth week.

The Fox was one house that jumped nicely, due to a much better bill than the house had offered for a month. The film was "The Clinging Vine," but the surrounding program, announced as Midsummer Syncopation Week, was the real attraction. The combination drew nearly \$20,000, a great figure for August. The Arcadia did fairly well with the second week of "Mismates," and the Carlton got about \$3,000, good, with "The Great Deception."

The feature, of course, was the sensational attendance at the Palace, where "The Son of the Sheik" was suddenly booked, right after its record week at the Stanley. In fact, so big was business that this Valentino picture was held over at this lower-priced house instead of being shown at the smaller Capitol, down the street. It is also booked this week at six or seven other Stanley houses.

This week looks rather promising, with the Aldine joining the parade on Saturday with "Beau Geste," being plugged for a run. The Saturday opening is intended to get ahead of the Labor Day rush and perhaps get some of the drama men to cover the film's debut.

Estimates for Last Week

Stanley (4,000; 35-50-75)—"Mantrap" (F. P.). With great weather breaks and crowds hungry for theatres, business was better than expected; \$26,500 claimed; above summer average again.

Stanton (1,700; 35-50-75)—"Stella Dallas" (F. N.). In third week mother-love special went so big as to necessitate fourth week; second time its run has been lengthened; got between \$13,000 and \$14,000.

Fox (3,000; 99)—"The Clinging Vine" (P. D. C.). Picture and bill popular; latter styled Midsummer Syncopation Carnival; went to \$20,000.

Arcadia (800; 50)—"Mismates" 2d week). This one fair, with about \$2,250 claimed; really not strong enough for more than week's stay.

Carlton (1,100; 50)—"The Great Deception" (F. N.). Credited as weak sister but helped by weather; got \$3,000. (Copyright, 1926, by Variety, Inc.)

HEARST IN SHORTS

Los Angeles, Aug. 31.

From the plan of having Marion Davies appear in a series of "Tillie, the Toiler" comic strips in film, it is said William R. Hearst, through Cosmopolitan, will wholesale for pictures all of his many comic strips.

It's unknown if Hearst will go further into shorts, but it's possible that Cosmopolitan may make the short reels for Metro-Goldwyn-Mayer not filled in for that service by Hal Roach.

Manning Leaves F. B. O.

Los Angeles, Aug. 31.

Roger Manning, general production manager for the F. B. O. studios, resigned this week to become production manager of the W. L. Williams unit for F. P.-L. which will make "Wings."

Manning has been with F. B. O. for the past three years. Manning supervised "Barnum Was Right," "Her Honor the Governor," and "One Minute to Play," the Grange picture. When Manning completes his work on "Wings," he will be permanently assigned as production manager for the James Cruze unit.

Assumes Late Husband's Duties

Hornell, N. Y., Aug. 31.
Mrs. Laura Smith is now a partner in the firm which runs the Shattuck theatre here and is also its active manager.
Mrs. Smith is filling the post left vacant by the recent death of her husband.

SAXE AND F.-R. MAY MERGE

Conferences On — Over 200 Houses

Milwaukee, Aug. 31.

Negotiations now on here contemplate another huge grouping of picture theatres, involving about 200 properties all concentrated in Minnesota, Wisconsin and the neighboring states of the northwest.

The objective of conferences now in progress here is to bring together under control of Minneapolis and Milwaukee capital the 50 or so theatres of the Saxes in Wisconsin and the 150 theatres of the Northwest

Theatres Co. in Minnesota and neighboring states.

Parleys On for Week

Conferences have been in progress for more than a week, with the parties in attendance being Thomas and John Saxe, Oscar Brachtman, representing the Saxes; M. L. Finkelstein, of Finkelstein & Ruben, who control the Northwest properties; Fred Hamm, millionaire brewer of Minneapolis, and Richard Lieber, of New York, representing the First National picture organization. Hamm is understood to be looked upon as the heavy backer of whatever enterprise is undertaken. He is said to have millions already invested in theatre properties.

The negotiations were initiated here after Lieber and the Minneapolis men had inspected the Saxe properties in Wisconsin, but they declined to comment upon their deliberations. "I have nothing to make public," said Thomas Saxe. "These things don't grow over night."

N. AMERICAN'S SUBSIDIARY

Pacific Northwest Theatres, Inc., Plans Booking Dept. for Acts

Portland, Ore., Aug. 31. North American Theatres, Inc., which recently purchased the entire Jensen Von Herberg string of 38 houses, has formed a subsidiary corporation to be known as the Pacific Northwest Theatres, Inc., of which Harry C. Arthur, Jr., is listed as president.

The new corporation takes in all of the Jensen Von Herberg chain, as well as the new Broadway here and the Fifth Avenue. The main headquarters will be located in the Liberty Theatre building, Seattle.

A booking department for the signing of stage acts will immediately be opened there, and the circuit will be in a position to offer standard acts considerable time in this territory as well as optional bookings for its California string.

Eddie Hitchcock, formerly manager of the Criterion, West Coast house, Los Angeles, has been ap-

pointed advertising and publicity director for North America's theatres recently acquired in this territory.

There will be a central publicity bureau, in the Liberty Theatre building, where Hitchcock will supervise.

Duncans Not Signed with F. N. for 'Topsy and Eva'

Los Angeles, Aug. 31.

The Duncan Sisters have not signed with First National to make the screen version of "Topsy and Eva." The girls are both away, Rosetta in New York and Vivian in San Francisco, but are expected here about Sept. 15.

At that time Blanche Merrill will have completed the screen conception of the story and the girls are then expected to sign the contract, which will provide for \$50,000 salary and a percentage of the profits.

Work is to commence Oct. 15, and it is expected the picture will be completed in five weeks.

MAX SPIEGEL SELLING STOCK IN MIAMI

Promoting New Theatre in Boom—Busted Town—Busi- ness Dull; Collections Slow

Miami, Aug. 31.

Max Spiegel, late of New York, has been in Miami as the promoter of a chain of Strand picture houses, the first of which, an open air theatre, at Miami Beach, is in operation. Another house to cost in the neighborhood of \$250,000 is announced for the exclusive Miramar section of this city, as soon as the money is forthcoming. It will be called the Miramar Strand.

The one-time vice-president of the Mitchell H. Mark Realty Company, owners and operators of the Strand, New York, is selling stock to the public here in his latest venture. Spiegel's name does not appear as an officer of the corporation. He is a member of the board of directors however and his official position and title is that of general manager. Considerable stress is being laid on his former connection with the New York Strand in public announcements of the project.

The venture is capitalized at \$300,000 and the stock issue comprises 3,000 shares of 8 per cent cumulative preferred stock, par value \$100, and 6,000 shares of common, no par. This method of capitalization is a popular one under the Florida incorporation laws, inasmuch as it leaves the voting control in the hands of the promoters granting but one share of common is given as a bonus with each share of preferred sold.

Spiegel Knows

In referring to the amount of issue, prospective investors are informed in the company's prospectus that "It is believed that the amount available for outside investors—meaning the amount not purchased by the directors—is not large."

That Spiegel knows his stuff when it comes to selling his stock to the public is attested in a recent confidential letter to shareholders in which it was announced that stock sales "actually sold and signed for" totalled \$176,200 as of June 15, and that the total subscription had been augmented to \$216,200 as of the end of that month. Expenses of the corporation as of the earlier date were given as follows: selling expenses, including commissions on stock sales, \$23,600; architects fees, \$9,000; legal organization fees, leasehold and rent of theatre site, \$18,333; total of \$51,000.

It would appear, however, from the tone of the final paragraph of this communication, that Spiegel and his associates are up against the same proposition that most of the local real estate developers are, when it comes to collecting on deferred payments. This paragraph says in part:

"It is imperative that the sub-
(Continued on page 16)

First of the FOX giants and how it clicked!

3 BAD MEN

Based on Herman Whitaker's Novel
"OVER THE BORDER"

with

GEORGE O'BRIEN
OLIVE BORDEN
J. FARRELL MacDONALD

TOM SANTSCHI
LOU TELLEGEN
FRANK CAMPEAU
ALEC B. FRANCIS
PRISCILLA BONNER

JOHN FORD Production

"A wow from beginning to end!"

says Fred Shader in VARIETY, and goes on:

There are scenes in it as effective as the wagon train in "The Covered Wagon," and the thousands in the mad race across country when the government lands are opened to the public is bigger than anything of its kind that has been shown in a picture. . . . John Ford, who directed, has turned out a special in the fullest sense of the word—a picture that certainly will be a winner at the box office of the picture houses.—This is a super-western and every bit as big as "The Iron Horse."

"One of the great thrills of the screen!"

says William A. Johnston editorially in the MOTION PICTURE NEWS. He continues:

The camera's sweep gives the impression of a mile-long line of closely packed wagons, horses, men, women and children—raring to go to the gold fields. Fifteen thousand extras were employed, say the Fox press sheets. For the first time in press sheet history the number seemed underestimated. This picture is confidentially said to have cost \$800,000. John Ford spent a year at it. . . . It has bigness, beauty, dramatic power and enthralling interest.

"Bigger than The IRON HORSE!"

says John S. Spargo in EXHIBITORS HERALD, and further:

It is safe to say that this is the most ambitious and costly Western that has yet been put on the screen. The sets are not only massive, but artistic to the extreme, and the whole production abounds in beautiful and remarkable photography. . . . The entire story of the three bad men who turned good for the protection of a lone girl and her sweetheart is pictured with unusually fast action, and there is never a dull moment.

"We heartily recommend it as a money maker!"

says Arthur James in MOTION PICTURES TODAY, and continues:

If "The Iron Horse" was a great picture then "3 Bad Men" is a tremendous picture. . . . It makes good on all the sales promises that Jimmy Grainger made, and suits everybody concerned.

The Big Surprise Picture of the Year!!

As Published in **SUMMER BACHELORS** by Warner Fabian
McCLURE'S MAGAZINE author of "Flaming Youth"

with MADGE BELLAMY

ALLAN DWAN production

it's a
FOX
profit
picture

CAPITOL BROADWAY
AT 51st STREET
NOW PLAYING
BUSTER KEATON in
"BATTLING BUTLER"
Metro-Goldwyn-Mayer Picture
CAPITOL GRAND ORCHESTRA
World's Largest Theatre Cooling Plant

LOEW'S
STATE and METROPOLITAN
B'way at 45th St. Brooklyn
NOW PLAYING
RUDOLPH VALENTINO
in "The Son of the Sheik"
—VAUDEVILLE—
New Cooling System—Always 70 Deg.

MARK BROADWAY
STRAND AT 47TH ST.
NOW PLAYING
DOUGLAS FAIRBANKS
in "THE BLACK PIRATE"
MARK STRAND SYMPHONY ORCH.
New Cooling Plant—70 Degrees Always

VITAPHONE The Most Amazing Show
in the History of the Screen!
Every Seat a Good Seat!
Ev'g & Sat. Mat. 9:10 to 11:30
Ev'g. 8:15 to 10:15
Ev'g. 10:15 to 11:15
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Ev'g. 12:15 to 1:15
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Skouras Brothers' Ambassador

"SHOW PLACE OF THE WORLD"

**NOW
OPEN**

It's Fairyland

Vivid. Dazzling. Awe-inspiring. A new realm. A magic realm. Magic melodies. Magic colorings. Magic moments that make for magic hours.

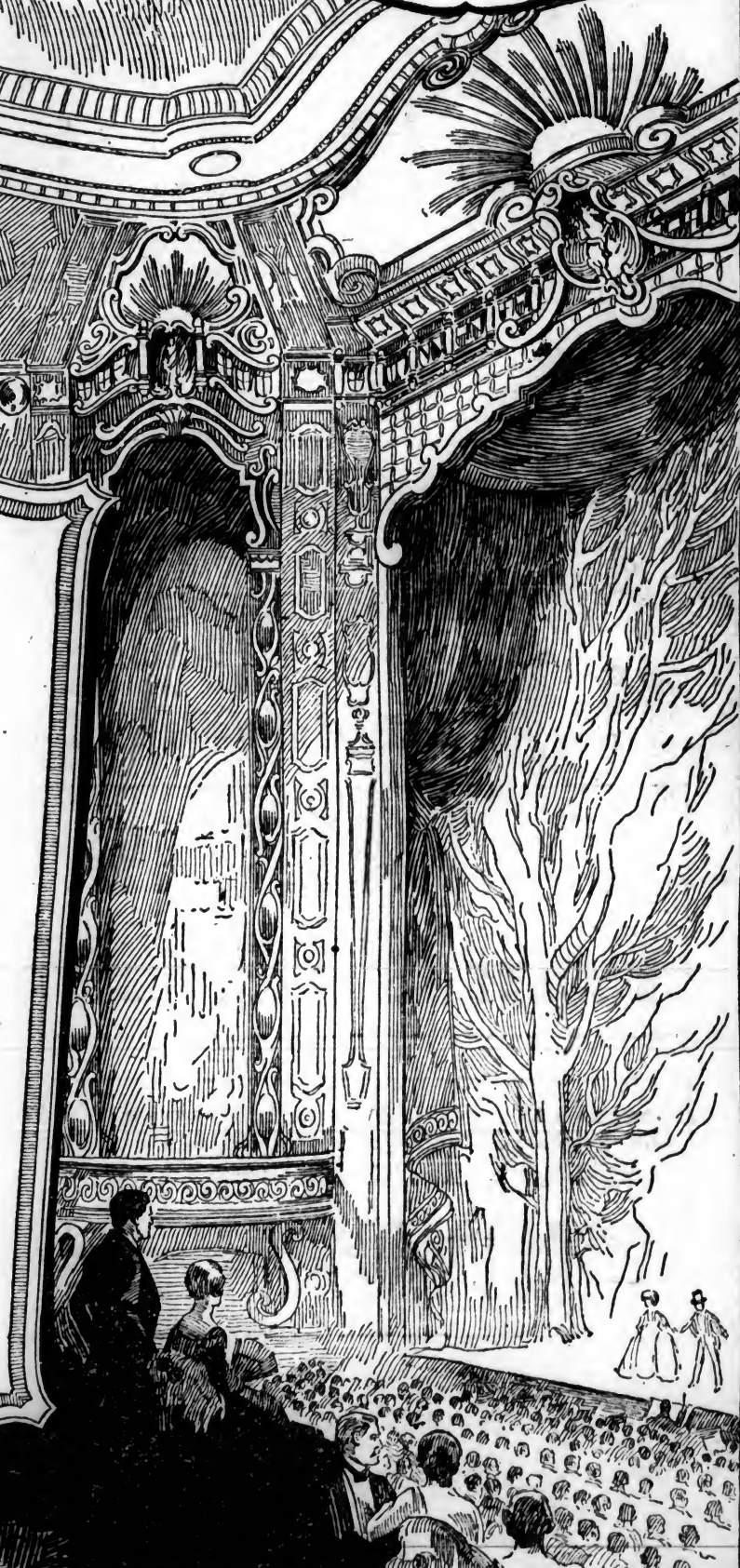
On Wednesday, August 25, all St. Louis crowded to the Ambassador Theatre. Crowds. Throngs. A seething bedlam of jostling humanity. Eager to share in the festivities. Eager to enjoy St. Louis' tremendous welcome to the "Showplace of the World."

There never was such an event in St. Louis. Notables from everywhere. Magnates of the industry. Magnates of all industries. Drinking it all in. Marveling at the beauty. The magnificence. The splendor.

And the performance. Rounds and rounds of applause. Absolutely tumultuous. Backstage—back behind the scenes. Veteran performers listening with amazement. They had heard of "cold" St. Louis audiences. Poppycock. St. Louis audiences are the greatest in the world. The most appreciative. They proved it when the Ambassador opened.

When you come to St. Louis. Remember one thing. See the Ambassador. A miracle of show business. The finest pictures. Publix stage presentations. Skouras entertainment and service.

DOWN TOWN
Seventh & Locust Sts.
SAINT LOUIS



INSIDE STUFF ON PICTURES

The goodwill harbored by St. Louis toward the Skouras brothers was forcefully shown in the co-operation they received in publicizing their new Ambassador. One of the greatest exploitation feats ever pulled in the city was the placing of 275 flag-bunting decorations on lamp-posts along Washington avenue, Olive and Locust streets. A number of protests regarding such use of municipal property were received and printed by the dailies, and the city administration looked foolish with a weak denial that permission had ever been given for the placing of the advertisements.

Advertising cards were placed in each room of every hotel; special flags flew from all buses; more than 150,000 stickers and labels were pasted on packages delivered by the department stores; 50 show-windows carried displays; miniature motion pictures were shown in the windows of several banks and stores; a candy manufacturer made up and advertised a box of "Ambassador caramels," and a hat manufacturer had an "Ambassador chapeau." Ads were printed on the menu-cards of the largest restaurant in the city. Additional publicity was a 16-page section in the "Star," containing congratulatory ads of a number of stores, etc., and there were 250 24-sheets in city and county.

Supplementary to this, 250-line ads were placed in every local paper by Loew's State last Friday, congratulating the Skouras brothers and the new theatre.

Metro-Goldwyn-Mayer has been offered a guarantee of \$1,000,000 for the exclusive exhibition rights of "Ben-Hur" in Germany. That is really a sensational story in itself, but not a story until M-G-M accepts. It's but an incident here to bring out the tremendous possibilities of the foreign trade.

M-G-M is reported having done a gross business abroad last season of around \$8,000,000 with its net foreign return, \$5,500,000. That also means net profit since it is figured that an American-made picture will work itself out at home. Variety printed a couple of weeks ago the foreign trade now means \$35,000,000 yearly to the American distributors. That was an authentic estimate, but there is no telling where the foreign gross may go to.

The oddest publicity thing ever known to the show business is happening with "Ben-Hur." It is being billed as "The \$4,000,000 picture." "Ben-Hur" represented nearly \$7,500,000 in the making to M-G-M, yet the cost is cut down in the advertising under the producer's impression the public would not believe the truth. Nor is M-G-M likely any too proud of having put that much money into one film. Yet "Ben-Hur" may roll up a total gross of \$15,000,000 or over, taking in the foreign sales. It will be playing for years, long after sensational draws have been forgotten, and that takes in "The Big Parade," another M-G-M picture. At present "Ben-Hur" at the Embassy, New York, going along at \$2 top and grossing around \$10,000 weekly, making more net than the picture did at the much larger Cohan theatre where the gross was higher. More profit at the Embassy is because of lessened overhead.

Another oddity about "Ben-Hur" is that when Metro took it over with Goldwyn, Goldwyn then had about \$300,000 invested in the preliminary

preparations. Metro (Marcus Loew) thought it was getting something for nothing in that \$300,000. However, when Metro-Goldwyn-Mayer had put \$700,000 of their own money on top of that \$300,000, a conference was held in the office. One suggestion was that "Ben-Hur" be scrapped. It seemed as though it would need the mint. The suggestion was out-voted, to be regretted time and again as the cost mounted up into the millions.

Now, with Loew's so solid in every way, the gratification is in the credit and also that "Ben-Hur" will work itself out.

But there is a suspicion to those knowing Marcus Loew that he charged off the cost of "Ben-Hur" long ago so that his financial statement should be thoroughly 100 percent. If that is so, which is most probable, all of the net on "Ben-Hur" as far as M-G-M resources are concerned, will be net profit.

A young featured feminine, for a number of years employed by a comedy concern, was recently signed by one of the big companies which has built its own studio, said to be the finest appointed on the coast. The young lady getting into big company is said to have taken herself seriously. Especially because she was to be featured in productions.

On this lot they have a building where featured players are given dressing rooms. The room assigned to this girl was finely equipped and equal to any given other featured players. However, the young lady did not think that these quarters were adequate, serving notice that she must have a two room suite and a maid. The company, however, had different views, the proposition being that if she did not care to work under the conditions it would be very happy to have her return her contract.

Thinking over past working conditions the player decided to accept matters.

A producer on the coast recently loaned one of his directors a few thousand dollars, with the provision that the director would pay back the loan in regular weekly installments. But the director stalled, and finally left the studio when his contract was not renewed. The producer requested a return of the loan with the director becoming insulting over the demand.

Finally the producer decided to have the sheriff's office go after the director. The only thing they could find in the director's name was his car. The sheriff's men started out after that. Arriving at the home of the director, the searchers were informed that he had just left to trade in the car on a new one. Later, outside of the auto dealer's showrooms the officers slapped an attachment on the director's auto. The latter was inside completing the trade and had signed all of the necessary papers. He drove away in the new machine, while the old car was taken off to the sheriff's office with the dealer protesting violently.

Now the dealer is trying to get either car back, with the director riding around in an expensive sedan for the time being.

Harry D. Doucett, naval aviation mechanic who invented the parachute device which dropped an aeroplane safely to the ground, is being financed by Famous Players-Lasky. That concern will use the invention in their coming picture, "Wings."

The 50-foot chute, when shown in the weeklies attached to an 1,100-pound torpedo as a test, had "Wings" twice spelled out in large letters on it.

\$90,000 'SEA GULL' IS GIVEN 'AIR'

Chaplin Rejects Von Sternberg's Latest

Los Angeles, Aug. 31.

Joseph Von Sternberg, two years ago hailed as the greatest director yet and who kept on being hailed until his "Salvation Hunters" flopped, has now had his "Sea Gull" rejected by Charlie Chaplin, who financed the production to provide for Edna Purviance's return to the screen.

It is learned the picture cost around \$90,000 to make but that Chaplin felt it was not up to the standard he would like to have associated with his name. Therefore the film will remain as it is until Chaplin gets a chance to remake it himself.

As matters now stand, that will be about a year from now. "The Circus," Chaplin's new one, will not be completed until Oct. 15 and not ready for release until Jan. 1.

Inasmuch as the comedian is contemplating a European trip with his wife, Lita Grey, some time in February, it is plain that "The Sea Gull" cannot be touched until he returns.

JACK CONNOLLY DUE HOME

Washington, Aug. 31.

Jack Connolly, of the Hays organization, is expected back in town from a European sojourn the latter part of the coming week.

Connolly and Senator Pat Harrison of Mississippi were looking things abroad over with the aid of "diplomatic" passport.

4 WARNER BROS. HITS for BIGGER PROFITS NOW!

**SO THIS IS
PARIS** AN ERNST LUBITSCH
PRODUCTION with
MONTE BLUE, PATSY
RUTH MILLER

**THE HONEYMOON
EXPRESS** with IRENE RICH, Helene
Costello, Harold Goodwin,
Virginia Lee Corbin.
Directed by James Flood

**BROKEN HEARTS OF
HOLLYWOOD** with LOUISE DRESSER,
PATSY RUTH MILLER,
DOUGLAS FAIRBANKS, Jr.
Directed by Lloyd Bacon

**HERO OF THE BIG
SNOWS** with RIN-TIN-TIN
Alice Calhoun, Don
Alvarado, Leo Willis

WARNER BROS PRODUCTIONS
PRODUCERS OF "26 WARNER WINNERS" FOR 1926-27

WARNER BROS. STOCK BEGINS RETREAT FROM PEAK OF 54 1/2

Whole Outstanding Issue Turned Over Twice in 10 Days of Obvious Manipulation—F. P. in Low Ground Below 113—Loew Firm and "Pegged"

In a burst of fireworks Warner Bros. "A" stock was worked up to a peak of 54 1/2 on Thursday of last week. Apparently a retreat was on yesterday when sales were around \$44. On Thursday alone more than 125,000 shares were reported on the ticker. This was the tip-off, if any was needed, that open manipulation was in progress, for the company has only 200,000 shares outstanding, and most of that is in "safe" inside hands.

As it happened, the rest of the market had turned soft on the day the modest film stock picked for its demonstration and the affair took on almost a comedy aspect when the ticker was mounded. "Everything's off, but Warner's." Taking the six trading days of last week close to 300,000 shares figured in the turnover, representing sales of the whole capitalization one and a half times.

Orderly Decline

When the break came yesterday it looked as though the management of the campaign was taking precautions against a deluge of short selling, for the decline was orderly on the way down. Around noon the stock swung for an hour fractionally between 44 and 45, but there was speculation whether the retreat could be kept within bounds.

With the drive about two weeks old it was rumored about the Street and in Times square branch offices that the operation had as one of the interested parties a very well known and substantial banking man from the coast, who has been active in film financing. But the object of the campaign was clouded. The obvious interpretation was that the sponsors hoped to exploit the stock, seeking to draw attention to it by its performances and perhaps accomplishing some distribution.

Whether or not any stock was put into circulation, is, of course, not known, but as an advertising campaign the move got results. All over town brokerage offices made room for the Warner symbol "WBPA," and where the issue was not "boarded" the boy crying out quotations always announced prices from the ticker. The issue went on the brokerage board in the Hotel Astor almost as soon as it got under way.

No More "Corners"

The theory of any plan of drawing shorts into a corner was dismissed early. There hasn't been a stock corner in New York since the lamentable Piggly Wiggly affair. The Exchange frowns upon that merry run-around these days, and most small stock issues are required to pledge themselves before they are granted a listing to behave—or as they say in Big Business, "maintain a free and open market." Since the stock was closely held, the sponsors of the operation didn't risk much "dumping" when the price got up around the heights.

None of the financial writers paid much attention to the move except to repeat what the ticker had already said. One commentator pointed out sagely that it wasn't a safe venture for short sellers. These operations happen from time to time. They look imposing, but they don't cost the operators much. Of course, the operator doesn't pay brokerage. Instead a block of stock is turned over to the traders and they handle it, on terms that suit them. The only outlay is the sales tax. On the basis of regular brokerage of \$35 for the round trade of a board lot, last Thursday's turnover of nearly 200,000 shares would have represented more than \$30,000 in commissions.

Loew "Pegged"

During the 10-day period Loew made the best showing of the amusements. Apparently the stock has been pegged at its present level by the pool. It was distinctly noticeable that although sales pressure made quotations ease off below 41 occasionally, very little business was done at the low prices. Pool support came in immediately and the stock rebounded to its fixed level between 41 and 42.

The sponsors of Famous Players

used different tactics. Apparently the pool was marking time. From its best of 117 last week the common yesterday was for a while at 112 1/2, its first dip below 113 since the break of last March. Apparently longs have withdrawn support for the time being, for tactical reasons of their own, probably not unconnected with a desire to shake off trailing pikers. Partisans of Famous stand firm on their belief that the stock is under grooming for an autumn "ride," probably moderate enough not to disturb the policy of preserving the stock's good name from a semi-investment angle.

There was a fair move in Motion

Picture Capital, which got out of its low ground on sizeable trading, seemingly on the idea that several losing ventures had been discounted on the ticker and better things were ahead. From 15 1/4 last week the stock got up to 18 Monday, a point under its price level of July and early August before the downward discounting began.

The new B. F. Keith 6 per cent refunding bonds due in 1946, admitted to trading last week, came out twice. Two of the \$1,000 units sold Thursday at 99 and on Monday four more units brought 98. This is the financing first mentioned last April or May. The bonds are backed by Keith New York theatre properties.

STOCK EXCHANGE

High.	Low.	Sales.	Stock and rate.	High.	Low.	Last.	Net chge.
123 1/2	106 1/4	3,900	Eastman Kodak (8).....	117	113	117	+ 1/4
127 1/2	108 1/4	32,200	Famous Players-L. (10).....	117	113 1/4	114	- 1/4
124	115	200	Do., pref. (8).....	120	119 1/4	118 1/4	- 1/4
107	96	None	First Nat'l, 1st pref. (9 1/4).....	Last	108 1/4	108 1/4
85	55 1/4	3,100	Fox Film A. (4).....	71 1/4	68 1/4	71 1/4	+ 1 1/2
43 1/4	34 1/4	16,100	Loew, Inc. (2).....	42 1/4	40 1/4	41 1/4	+ 1
24 1/4	19	None	M-G-M, pf. (1.80).....	Last	17 1/4	23 1/4
23 1/4	15 1/4	2,000	M. P. Capital.....	30 1/4	27 1/4	30	- 1/4
31	27 1/4	400	Orpheum Circuit (2).....	Last	30	30
105	101	None	Do., pref. (8).....	Last	103	103
83	45 1/4	1,600	Pathe Exch. A. (3).....	55	50 1/4	54	- 1/2
70 1/4	52	2,800	Shubert Thea. (5).....	68 1/4	67 1/4	67 1/4	- 1/4
97 1/4	90	None	Universal Pict. (8).....	Last	97	97
54 1/4	12	296,700	Warner Bros. A.....	54 1/4	31 1/4	49 1/4	+ 1 1/2
30 1/4	22 1/4	400	American Seat.....	33 1/4	33 1/4	33 1/4	+ 1/4
40 1/4	38 1/4	2,000	Do., Conv., pref.....	37 1/4	37 1/4	37 1/4
75 1/4	64	500	Bainman & Kats (3).....	75	75	75	+ 1/4
7 1/4	3 1/4	None	Film Inspec.....	Last	6	6
34 1/4	19	2,700	Fox Theatres A.....	24	22	24	+ 2
41	20 1/4	900	Univ. Pict.....	34 1/4	32 1/4	34 1/4	+ 3/4
101	100	300	United Art.....	100	100	100
52 1/4	8	60,000	Warner Bros.....	52 1/4	27 1/4	48 1/4	+ 2 1/4

NOTE—New Keith bond issue, just listed, established an opening price Thursday of \$90 per \$1,000 piece.

SCHINE'S CORTL'D, N. Y. HOUSE

Cortland, N. Y., Aug. 31.

Plans of a new playhouse for this city were announced by the Schine Circuit of Gloversville, N. Y. This is the first expansion step

by the Schine interests and is regarded here as the fore runner of extensive theatre-building operations upstate. Schine's expect to close the deal by Sept. 1.

The plans call for an auditorium seating 1,700.

Resigns From Film Board Through Steffes' Stalling

Minneapolis, Aug. 31.

Claiming its affairs are not being properly conducted, S. A. Abel, of Fox, and W. H. Workman, of Metro-Goldwyn-Mayer, have resigned from the Minneapolis Joint Arbitration Board.

The break came during a heated dispute between exhibitors and distributors and an exchange of blows was narrowly averted.

Abel and Workman contended that Al Steffes, president of the M. P. T. O. of the northwest, was intentionally delaying a case Workman, as judge, was trying. Steffes was acting as counsel for the defense.

STICKS TO FIRST CAST

Los Angeles, Aug. 31.

Universal has decided it will use its original film cast for "Uncle Tom's Cabin," with the addition of Lillian Oakland and Jack Maurer.

Betsy Ann Heisle is to play "Eva." All shots which Harry Pollard made last winter in the east are to be used in addition to the new scenes.

It is said the production will cost around \$750,000.

IT'S A HIT!

S.R.O. AT \$2 A SEAT

AT THE CRITERION, NEW YORK

BEAU GESTE

A HERBERT BRENON PRODUCTION

"BEAU GESTE"

with
RONALD COLMAN

By arrangement with
SAMUEL GOLDWYN

ALICE JOYCE NEIL HAMILTON
NOAH BEERY MARY BRIAN
WM. POWELL
NORMAN TREYOR
RALPH FORBES
VICTOR McLAGLAN

From the Novel by
PERCIVAL WREN

Adaptation by
JOHN RUSSELL & HERBERT BRENON

Screen play by PAUL SCHOFIELD

Produced by
ADDISON JORDAN
JESSE L. LASKY

Paramount's

ROAD SHOWS

OUTCLASS THE FIELD!

Member of Motion Picture Producers

K-A. PECULIARLY TAKES CARTOON CLAIM

Recognize Patents of Bray-Hurd Process and Compromise Suit—Fables Included

A cautiously worded statement was made by the Bray-Hurd Process Co., this week, covering the settlement out of court of its infringement suit against Fables Pictures, Inc., makers of the Aesop animated cartoon series which play practically all Keith-Albee theatres

and which the Keith-Albee people substantially own.

The consideration for which the action was called off is not mentioned nor is there any reference in the statement to the Keith-Albee interest in the litigation. It was looked upon as peculiar that the Bray-Hurd people chose as the object of its first suit the Keith-Albee organization, one of its best customers.

Angles

It is indicated that on the basis of the recognition of its claim of controlling patents by Fable Pictures, the Bray-Hurd company proposes to initiate other suits against makers of animated drawings for screen exhibition.

Another result of the settlement

just made public is the licensing by Bray-Hurd of the Fables Picture company to make animated cartoons in the future under the protection of the Bray-Hurd patents. This campaign, it is understood does not include the Max Fleischer product which also is made under royalty arrangement with Bray-Hurd.

In the typed statement it is declared that the Bray-Hurd people own five patents through which it holds control the art of the animated drawing.

"The process," the announcement says, "claimed to be protected under the Bray-Hurd patents are so comprehensive and the points covered by the patents so broad that there is serious question as to whether or not all animated cartoons now being made do not entirely, or at least in some respect infringe the processes covered by the patents."

Riesenfeld—Yes and No

Los Angeles, Aug. 31.

Information here is that Dr. Hugo Riesenfeld will be managing director of the new Paramount Theatre in New York when it opens in October.

Dr. Riesenfeld's New York office, after admitting that such negotiations were on for a time, denied that he will take the post, adding that he was working "in another direction."

Agitators Delay Mayer's Coast Guard Film

Los Angeles, Aug. 31.

Louis B. Mayer went to San Francisco last week to consult with government officials regarding the picture which he proposes to make, detailing the history and activities of the coast guard service. Mayer had the promise of government co-operation, with the use of coast guards, when certain agitators, who felt that mob extras should be used instead of government employees, protested.

Mayer was told that the matter would have to be taken up with Washington again before coast guard men could be used in the film.

SCHOOL GRAD HEADS "WINGS"

Charles (Buddy) Rogers, one of the graduates of the training school through which Famous Players put several young players, has been assigned the lead in "Wings," now in the making at the Coast studios of F. P. William Wellman is directing. This is Rogers' fourth picture but his first really important role.

Reprimands Mother for Daughter's Pcts. in Nude

Los Angeles, Aug. 31.

The mother of a picture actress, after being held for grand jury action on charges of extortion, was severely admonished by Judge Myron Westover for having the daughter's picture taken in the nude and then distributed to casting directors.

Mrs. Mary E. Dolan, mother of Rose Dolan, 19, was the woman whom the judge chided. She and Frank O'Neill, assistant picture director, were held for grand jury action on a charge of conspiracy to commit extortion in connection with the alleged acceptance of \$500 "hush money" from Dave Allen, head of the Central Casting Corporation, for dropping charges supposed to have been made by Miss Dolan against Allen.

The case has aroused great interest here as one instance of a "movie mother" attempting to capitalize on her daughter.

MARION BARCLAY

DRAMATIC SOPRANO

in "MILADY'S SHAWL"

Appearing Over Entire Publix Circuit

The new box office brand



Jaydee Williams explains—

"Overseas Specials are different from all other imported pictures because they are produced abroad by English-speaking American-thinking people.

"Our London production organization includes the very ablest English directors and some of the best production talent in America.

"Our casts are international, names famous at the American box office. Celebrities of the European stage.

"Every story must have American appeal. I'll see to that.

"International Pictures are here.

"Our large modern London studios are nearing completion. All Europe is our property room. We'll photograph its rich treasures of fascinating life, fashion, art, scenery, historic places."

PARAMOUNT

will

IMPORT

our

"OVERSEAS SPECIALS"

First series now in production

DOROTHY GISH

(By Courtesy of Inspiration Pictures)

Directed by

HERBERT WILCOX

in

"London," "Tip-Toes," "Mme. Pompadour"

BRITISH NATIONAL PICTURES, Ltd.,
Producers, London, England

HAIL COLUMBIA!

24 Gems of the Screen

THE LONE WOLF RETURNS as the first of the twenty-four great Columbia Pictures. You alone will be

PAYING THE PRICE if you don't book every one of them. No matter what your policy may be—

THE BETTER WAY is to buy the Columbia 24. There's a sure-fire way to avoid

THE WRECK of your year's profits. It's the Columbia way. If you're the kind of an exhibitor who believes in

PLEASURE BEFORE BUSINESS, fooling with

"POOR GIRLS," you're in for a peck of trouble—only Columbia can save you. Columbia Pictures are not made for

LADIES ONLY. Both sexes get entertainment out of them, even the—

TRUTHFUL SEX! The wise exhibitor doesn't kid himself about the profits that can be made from Columbia Pictures—the only one who does is

THE CLOWN. You can never make up

THE LOST HOUSE receipts, so book every Columbia for your protection. Be on your guard against

BIRDS OF PREY who try to sew up all your play dates.

WHEN THE WIFE'S AWAY, even the men folks take the

WANDERING GIRLS to see Columbia Pictures because they know there are no sweeter

STOLEN PLEASURES than when looking at Columbia Pictures.

OBEY THE LAW of getting full value for your money. You get it with Columbia Pictures.

REMEMBER that it's only—

THE FALSE ALARM who won't be convinced that Columbia Pictures always make money for every exhibitor. We place

THE PRICE OF HONOR on every Columbia picture because we are delivering 100 per cent. box-office value.

THE ROMANTIC AGE, when you could overlook Columbia, has gone. You need every one of them. Big circuits and theatres

ON THE SIDEWALKS OF NEW YORK and in every big city are booking Columbia Pictures, because they know that—

THE GIRL WHO SMILES is always in the box office when a Columbia Picture is being shown. Columbia Pictures please everybody, whether she's Adele—

THE BELLE OF BROADWAY or just

SWEET ROSIE O'GRADY. Take—

THE LIGHTNING EXPRESS to the nearest Columbia exchange and get set now.

COLUMBIA

A NATIONAL



PICTURES

INSTITUTION

OPERATORS QUIT OVER SPECIAL REVIEW MAN

Ordered Out of Newman, Kansas City, Late on Sunday Afternoon

Kansas City, Aug. 31.

When the management of the Newman theatre here, declined to meet the demand of the Operators' Union that a special man at union wages be employed to work the projecting machine in the review room, the operators in the regular booth were ordered out at 6 o'clock yesterday (Sunday) afternoon, and the show stopped.

After a delay of half an hour union officials instructed the operators to return to work when the house treasurer agreed to employ a man for the review booth, the engagement being under protest.

The theatre management maintains that the union's action is a breach of its contract signed the first of this month. Under that agreement the house employs two operators and a spot light man. Services in the booth of the review room, used only a few hours in the week, according to the theatre people, is not dealt with in the formal work contract.

The demand of the union was presented Saturday. Yesterday assurances were made, the manager says, that nothing would be done to embarrass the house management. However, the walk-out was ordered in the late afternoon. The Newman management will appeal to the International body for a ruling covering the case.

Fox Buys From F. P.

Los Angeles, Aug. 31.

When "The Mud Turtle" was sold for pictures, Famous Players grabbed the rights. Later William Fox wanted those rights.

Last week Fox was compelled to buy them from F. P., just as he was recently compelled to purchase the interest held in "The Pelican," a stage play which Fox financed, but of which F. P. bought out the author's interest.

Estelle Taylor will play in "The Mud Turtle" and John Wray will direct. Miss Taylor (Mrs. Jack Dempsey) returned here yesterday.

Scheussler Casting

Los Angeles, Aug. 31.

Fred Scheussler, recently of the agency firm of Scheussler, Friedman & Sherrill, has been appointed casting director at Warners' studio. He succeeds Fred Beers.



Fanchon and Marco
offer
Their Greatest Idea

'RUBE' WOLF

LOEW'S STATE
LOS ANGELES

"A Positive Triumph"

Tax Board Demands Consolidated Returns

Washington, Aug. 31.

Affiliated concerns, according to a recent ruling of the Board of Tax Appeals, are required to file a consolidated return covering the combined activities of all corporations.

This ruling, made in connection with the case of the New Jersey Machinery Exchange, will affect motion picture companies.

Another recent decision, which disallowed a claim of \$500 by a store toward the purchase of a site for an army camp, sets such donations down as not necessary business expense.

Picture houses, in the main, are constantly called upon for such donations for conventions, etc. With the ruling of the board cutting these off as business expenses, though they may reflect at the boxoffice by increased business, the belief is that it will hold down such donations in the future.

3 INDPT. FIRMS QUIT OWN DISTRIBUTION IDEA

Too Much Struggle and Trouble—Major Concerns' Westerns Another Worry

Three important and secure independent picture producing firms, hitherto releasing on the state's rights market, have decided to quit their own distribution and will seek release dates through firms maintaining their own exchanges. This decision was arrived at, an official of one of the firms stated, after several years of struggling in which attempts to turn out good pictures were met by insufficient showing time to secure the profits to be obtained if distribution facilities had been better.

One producer, who brought out two western stars later signed by larger firms, figured the struggle to sell the films, plus the trouble of financing them, would be minimized by merely producing the films and

then getting a flat sum, profitable, of course, from the distributor. One firm has already made its contracts for release of short stuff next year.

The "Out"

What has discouraged several of the smaller independents is that the major companies are turning out their own westerns and therefore getting in ahead of the smaller fellows. This has cut the independents down to straightaway productions, as spectacles are automatically barred because of the expense involved.

The little fellows feel that their best "out" is to just produce and quit trying to meet the sales competition of well organized firms.

GOVT'S INSECT FILM

Washington, Aug. 31.

The Harris Dixon story in the Saturday Evening Post, on fighting insects with airplanes, will be released as a film by the Department of Agriculture.

Fred W. Perkins, head of the picture division of the department, is now cutting the film, to be distributed through the educational plan of the Government.

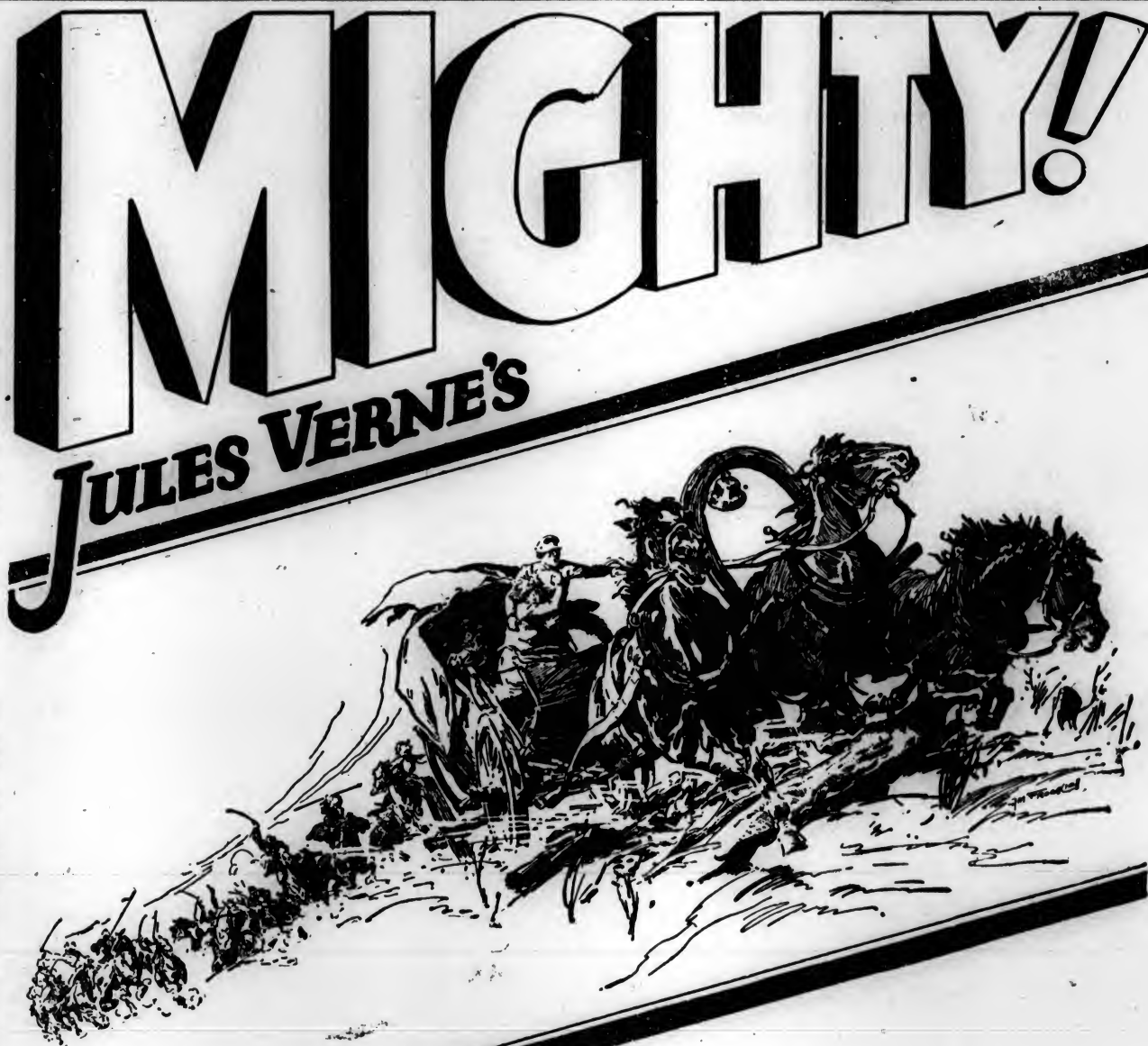
Minn. B'd Denies Clinton Injunction Against M-G-M

Minneapolis, Aug. 31.

The local film board of arbitration has denied the petition of the Clinton Amusement Co., of Duluth, for an order to restrain Metro-Goldwyn-Mayer from releasing "La Boheme" and "The Big Parade" in a Duluth theatre other than its own.

J. B. Clinton claimed he had contracted with the M-G local branch for three John Gilbert productions, the three pictures being "Bardeleys, the Magnificent," "Flesh of the Devil," and one unnamed. M-G then sold "La Boheme" and "The Big Parade" to another theatre outside the Clinton chain. Mr. Clinton declared that one of them should have been delivered to him under his contract.

The board, however, agreed with M-G that, while Gilbert has a prominent part in both pictures, they are not Gilbert productions, and that since no specific pictures or dates of delivery were named in the contract M-G was in no way obligated.



MICHAEL STROGOFF

A Universal Film
de France Tri-
umph Presented
by Carl Laemmle

Thrill piled on thrill---with the
speed of a whirlwind!

BEAU GESTE

Famous Players' picture and a Herbert Brenon production featuring Ronald Colman, by arrangement with Samuel Goldwyn. Adapted from P. C. Wren's novel of the same name with Brenon as the director. Cameraman, J. Roy Hunt. At the Criterion, N. Y., for a run commencing Aug. 25. Running time, 129 mins.

Michael "Beau" Geste.....Ronald Colman
Digby Geste.....Neil Hamilton
John Geste.....Alice Joyce
Isobel.....Mary Brian
Sergeant Lejaune.....Norman Trevor
Major de Beaujolais.....William Powell
Baldini.....Victor McLaglen
Buddy.....Donald Stuart

A corking picture, but as a road show special not entirely surefire. The idea is that it will have to hold to just a few cities outside of New York to have a chance at \$2. As a straight program leader it can't miss, although the running time of 129 minutes may keep it from equaling house records.

It's a "man's" picture, much more so than "The Big Parade." The story revolves around three brothers and their love for each other. And a great looking trio—Colman, Hamilton and Forbes. Beyond that the love interest is strictly secondary, practically nil. Which brings up the question as to how women are going to like it.

The picture is all story. In fact, only one cast member seems to get above the scenario. This is Noah Beery as the bestial sergeant-major. A part that only comes along every so often, and Beery gives it the same prominence in which Wren, the author, conceived it. It's undoubtedly one of the best portrayals Beery has ever turned in.

When all is said and done, Colman, in the title role, hasn't so very much to do. Hamilton equals him for footage and Forbes exceeds him. But that's a natural result of the script, as both Beau and Digby die before the finish. Colman's work invariably being even, he makes no deviation here but with the limited footage and action it serves to throw Hamilton and Forbes to the

fore. Forbes, understood to be in his first picture, impresses all the way and will probably develop a future in celluloid. Hamilton also gives a sincere performance to leave his mark. But there can be no question that Beery is the outstanding figure of the picture.

The story smacks of rank melodrama, is just that in fact, but is so dressed up and served in film form that the hoke is dyed another color. "Beau Geste" is a well put together mystery story working backward to its solution. First you get the mysterious happenings and then the story which explains the solution after you've seen the finish. It's programed in those three parts—mystery, narrative and solution with the picture run off that way. A brief interlude of seconds marks the division between the mystery and story, while a full intermission precedes the solution. Under that routine the film took 97 minutes to reach the rest period and 32 to unfold the answer. Rather complicated and away from the conventional formula.

It starts out with Major de Beaujolais (Norman Trevor), heading a rescue battalion of the Foreign Legion, reaching the desert fort which has sent for him. The only response to his signals is a single shot from the fort. Closer examination reveals that the inmates of the fort are standing at their firing embrasures, but all are dead. Sending a bugler to scale the wall is a loss for the trumpeter fails to reappear. The major then conducts a personal examination, finding a deserted stronghold with the sergeant-major, senior man in the fort, lying dead, pierced through the chest by a French bayonet, and still no sign of a private, lying beside the hands of a private, taking a note admitting the theft of a famed diamond known as the Blue Water. His men, becoming nervous before this deserted tomb, the major opens the gates and asks for volunteers to make a further inspection. When again inside the walls he discovers that the bodies of the sergeant and the private, from which he took the note, have disappeared. His men, now approaching panic, he withdraws, intending to further investigate in the morning when suddenly the fort bursts into flames.

This passage of the troops becoming unnerved at the uncanny happenings is not as stressed in the film as in the book. However, this ends the mystery section, with Brenon questionably having tacked on dramatic sub-titles in an attempt to emphasize the unnatural series of incidents.

From here the tale goes back 15 years to an English estate where the Geste boys (Beau, Digby and John) are children accompanied by Isobel. They are the wards of Lady Brandon (Alice Joyce), who is rearing them. A truant husband, unseen, is referred to as a spendthrift with the family's main possession being a magnificent diamond called the Blue Water. A wealthy Hindu bargains with Lady Brandon, and Beau overhears the conversation. At this point the story jumps ahead to show the children fully grown and played by the Messrs. Colman, Hamilton and Forbes, with Mary Brian as Isobel.

A cable from the erring husband says the Blue Water must be sold and the stone is brought to the table. The lights suddenly go out and come on again to reveal the diamond missing. Only the immediate family, plus Lieutenant de Beaujolais and a minister, are present. Lady Brandon orders the lights put out so that the guilty party can replace the jewel, but relighting shows the stone still missing.

The brothers laughingly admit in their rooms that each in turn has taken it. John awakes in the

morning to find a note from Beau saying he has stolen the gem and has gone away with a postscript from Digby reading not to believe Beau, that he (Digby) has the diamond and has left. John packs, and also leaves to share in the blame, despite he and Isobel have been life-long sweethearts.

The next jump is to the barracks of the Foreign Legion's receiving post in France, where John, having joined, sees Beau and Digby already in uniform. Here the trio comes across the despicable Lejaune, who breaks up the combination by despatching Beau and John to a desert fort and keeps Digby behind. Lejaune is after the diamond, having forced the information from Boldini, a private, caught in the act of snatching Beau's money belt after overhearing the brothers still chaffing each other about the Blue Water. Boldini has his hands pierced by bayonets for the attempt, a gruesome spectacle, but excellently played by William Powell.

Shortly following a couple of anti-Lejaune incidents comes the high point of the picture in an Arab attack upon the fort. Swarms of them, and attacking from all sides. Picturesque and an applause winner at the premiere. The attack comes just as a mutiny within the fort is about to break against Lejaune, but this is put off because of the Arabs. Picked off one by one, the soldiers are stood up in their embrasures after they've dropped by Lejaune to feel the attacking force. All drop, including Beau, which leaves John and the sergeant as the survivors. Lejaune is rifling Beau's person, the Arabs having withdrawn, when John pulls a bayonet. Lejaune is about to shoot him, but Beau grabs the killer's leg, the shot goes wild and John thrusts the bayonet through the hated officer's chest. Beau then dies in John's arms, leaving a letter for Lady Brandon. This terminates the story portion.

The solution part opens by again showing the arrival of the rescue battalion, with John firing the one shot at the column to give him time to escape in lieu of being tried for the murder of Lejaune. The bugler sent over the wall is Digby, who finds Beau dead, no trace of John, and is determined to carry out a childhood pact of giving Beau a Viking funeral. Digby hides while the Major makes his first inspection, and, as the latter is asking for volunteers outside the fort, carries Beau's body into the barracks room and prepares a bier. A Viking funeral demanding a dog at the feet of the deceased, Digby hauls the dead Lejaune into that position and sets fire to the cot, escaping over a back wall.

John and Digby meet in a depression of the sand dunes, and later run into two American members of the Legion sent back by the Major for reinforcements. The quartet becomes lost, one of their two camels dies, and Digby, knowing the four can never get through with one animal, leaves a note and plunges off into the desert to die.

The next migration is back to England, showing John on the Brandon estate to tell of Beau and Digby being dead and to deliver the former's letter. Beau's epistle informs Lady Brandon that, having overheard her conversation with the Hindu and knowing she had sold the Blue Water, he had stolen the imitation stone to save her embarrassment when her husband demanded that it be turned into cash. And that's the "beautiful gesture."

Brenon seemingly has followed the book very faithfully. So much so there are only two laughs during the entire film. One is when a close-up shows Lejaune being called names that can't be misinterpreted. And that's one fault with this release. There's no light and shade to it.

That many didn't like it at intermission but changed their minds about it at the finish, due to the story's composition arrangement, may be the tip-off on what is likely to keep it from being a "special." Nevertheless, the compound theme has been held together extraordinarily well, and it must have been a nightmare to the cutters. Brenon has taken one liberty in making the purchasing Hindu, for no apparent

reason, wink at the family minister carrying the famed jewel during that early portion, and he may also be said to have left unexplained how the lights go out at the time Beau takes the stone. But they won't think of that till afterward, and if the picture draws that much afterthought it can't be a bad picture.

Scenically "Geste" is about the best example of desert shooting that has come along. J. Roy Hunt is flashed as the photographer, and has made an excellent job of it.

Alice Joyce is superb as Lady Brandon, with her dignity and poise, while Mary Brian means little or nothing as Isobel. William Powell as the stoop-pigeon, Boldini, and Norman Trevor as the major are really the only outstanding figures other than the brothers and Lejaune.

Electric letters 14 feet in height proclaim "Beau Geste" as being at the Criterion, and it's liable to stay awhile. It's a well-done mystery-melodrama. The men will like it but it's doubtful if the women will care for Beau dying with the sympathy in the character revealed by the climax after his death. Besides which there's that lack of change of pace and its length. Brenon has given too much time to planting the brother-love theme when the Geste boys are pictured as children. Any further cutting will likely be done through this sequence.

Either way, a great "break" for P. C. Wren, the author, as this is his first novel, and F. P. has also bought his second book. Sklg.

ONE MINUTE TO PLAY

F. B. O. picture, starring Red Grange. Story by Byron Morgan. Sam Wood, director. Charles Clarke, cameraman. Released in projection room. Running time, 78 mins.

Red Grange.....Red Grange
Sally Rogers.....Mary McAllister
John Wade.....Charles Ogle
Player 33.....George Wilson
Biff Wheeler.....Ben Hendricks, Jr.
Tex Rogers.....Lee Shumway
Toodles.....Lincoln Steadman
President Todd.....Jay Hunt
Mrs. Wade.....Edythe Chapman

"This far-famed redhead may be a screen bet. His picture indicates that. At least Red Grange has a chance, for his performance here is far in advance of what might be expected, considering the conditions of his entrance into pictures. And his first release carries a wallop. It's in the finishing football game, of course, but it's a corker and should sell the picture.

Grange has a clean-cut appearance on the screen. A vein of awkwardness runs through his work, but the surprise is that it's so thin. If he's going to continue his studio career (and the understanding is that his next is to be an auto race tale), adroit direction and experience will help smooth the wrinkles.

However, three years of more publicity than any other football player has ever received has made Grange synonymous with the gridiron sport.

He belongs in moleskins, and as the release date will "break" as the sport pages begin to devote abundant space to the college squads in training, the film should have various tieups.

In eight reels the picture practically devotes all of its last spool to the game between Parmalee and Claxton. It's worth it. Grange, on the Parmalee squad, doesn't get into the fray until the last half, with the first two quarters ending in a no-score tie.

Sam Wood, directing, has pyramided this game action into undeniable tenseness. Technically it's the best football game yet screened, minus any clips from weeklies or collegiate film libraries. Also, it is spotted by corking camera work in "shooting" from different angles. One shot has Grange breaking through the line to plunge right into

the camera while a "huddle" of the Parmalee team is taken looking up at the boys' faces. Good stuff and bound to cause comment.

Grange, under a cloud for supposedly having been drunk the night before the game, is sent in during the late moments with a 6-0 score against his team. His entrance marks the first forward pass of the game. After eating up much yardage it's all offset when Toodles, Grange's roommate (Lincoln Steadman), picks up a fumble and runs toward his own goal. The second march down the field culminates in a forward pass developing into a lateral to Grange (very much like the triple pass used against Pennsylvania last fall), whence he scampers over for a touchdown and kicks goal to make it a 7-6 victory.

The story starts with Grange about to enter Claxton as a freshman. His father (Charles Ogle) favors Parmalee, but the boy can't see that school because it has no gridiron record to speak of. Neither does the parent favor football, cutting the cards with his son to see if he plays or not, and, incidentally, pulling an ace from the bottom to cinch it.

On the train he meets the girl (Mary McAllister), bound for Parmalee. In an annual smoking car fracas between the returning students of both colleges he is laid out, and regains consciousness at Parmalee. Learning that the girl is also attending there, he passes up Claxton.

With a prep school reputation behind him, the college can't understand why he doesn't turn out for football, there being no freshman rule. When unable to stand the covery any longer he breaks the agreement with his dad and plays. Toodles, ignorant of the situation, sends a press yarn home which features Red's exploits in the previous day's game. Father arrives the day before the Claxton battle. Having promised a good-sized endowment to Parmalee, Mr. Wade threatens to cancel the promise if his son plays. Knowing that the money is vital



JACK NORTH

NORTH

SINGS 'EM AND HOW

PERSONALITY

NOW—ORIENTAL THEATRE
CHICAGO

With PAUL ASH
Wishing Mr. A. J. Paleban a
Pleasant Trip
WM. MORRIS AGENCY

STELLA POWER

Coloratura Soprano in

John Murray Anderson's "Phantom Melodies"

Appearing over entire Publix Circuit

CY LANDRY



"CY"

LANDRY

A LAUGH RIOT

WEEK OF AUG. 28TH

STATE THEATRE

MINNEAPOLIS, MINN.

WM. MORRIS AGENCY

EVERETT LLELAN

Premier Danseur in

John Murray Anderson's "Phantom Melodies"

Appearing over entire Publix Circuit

LOPEZ SPEAKING---

HELLO, EVERYBODY—

PLAYING RETURN ENGAGEMENTS IN NEW ENGLAND ALL THIS WEEK. OUR DANCE TOUR HAS BEEN MOST SUCCESSFUL. BACK ONCE AGAIN FOR A LOEW PICTURE TOUR, OPENING SATURDAY (SEPT. 4) AT LOEW'S ALLEN, CLEVELAND. MORE ANON.

VINCENT

CASA LOPEZ, 245 West 54th St., New York—BRUNSWICK RECORDS—WILLIAM MORRIS Management—WEAF RADIO ARTISTS

to the college, Red sprinkles whiskey over himself, and let's the coach and his sweetheart see him. That makes it null and void as to his playing on the morrow, but the father, seeing his first football game, gets so steamed up that he goes to his son between halves, finds that the boy wasn't drunk, and tells him to go ahead.

Wood goes after comedy in the early portions and seems to have succeeded more in those spots where the effort is not so obvious. Theatrical license with undergraduate customs has been frequently tapped, but it will pass with the majority.

Football fans should go for this one. It will be noted that Player 33 gets cast mention. George Wilson may not mean anything in such a lineup, but they know him on the coast and all gridiron followers have heard of him. Considerable football player himself at the University of Washington, Wilson (since turned pro, as did Grange) is given plenty

of footage here during the first half of the filmed game as a Claxton halfback. And he can move.

As sports go, Grange's gratis publicity will now begin to get less and less every fall, despite his pro-football team, which will play in New York. This season isn't too far away from the Grange waves of the past couple of falls, and "One Minute to Play" has that in its favor. Following this one, Grange must begin to click on his ability as an actor. That he shows promise of being able to do it is rather remarkable.

Grange will draw from the youngsters, and to that end the picture's "fair-play" atmosphere of amateurism has its influence. On the other hand, and pertaining to the same thing, it's regrettable that the father is shown cheating his son at cards. That one doesn't digest easily, especially in an adolescent and athletic theme.

Lincoln Stedman leads the support for performance value, while Miss McAllister makes an average heroine. Lee Shumway plays the coach believably, and Ogle is appropriately drastic as the father.

Grange and the game are the picture, however. It's an okay combination, although Wood seemingly has passed up a point by not showing Grange in semi-slow motion while carrying the ball. What a "winning play" could have been made out of that effect! Skig.

THE CAT'S PAJAMAS

Paramount comedy designated a William A. Wellman production. Screen story adapted by C. Hope Loring and Louis D. Lighton from the original by Ernest Vajda. In the cast Betty Bronson, Ricardo Cortez, Theodore Roberts and Ariette Marchal. At Loew's New York, one day, Aug. 29. Running time, 67 minutes.

A strangely mishandled Cinderella theme that doesn't jell. At times it is in the spirit of the Brothers Grimm and at others it smacks of Sinclair Lewis. Pretty fantasy on the one hand and on the other something like tart satire. It isn't fair to an audience to expect it to keep

pace in sympathetic understanding with two such conflicting elements. It is entirely likely that the original made a charming story to read. Compared with the deadly literal screen the printed word is a vague suggestion. Working in the medium of the vaguer print the reader could make his own appropriate picture of the humble seamstress and the romantic young Caruso hero.

As a picture it is chaos. Sally can't be one moment the humble seamstress in her shabby flat with a broken old man, her father, to care for, and then at the behest of a studio director, become the poised woman of the world with a gift for high life intrigue. No more is it fair to cue a story as a fairy tale fantasy and then suddenly introduce a rather sarcastic episode poking fun at the artistic temperament.

The incident of the rupture of the romance of the stage dancer and the grand opera tenor in a mutual explosion of ill temper is a pretty keen lampoon on the artistic nature, done with rather a bitter touch. That furnishes the mood of the whole picture, and that feeling having been fixed one expects other elements in the story to conform.

Instead the spirit changes to graceful romance and the verities are shattered just as though a low comedian suddenly and without warning tried to play Hamlet or Romeo.

To make a bad matter worse little Miss Bronson has been made to overact the arch Cinderella outrageously and everybody has been keyed to the same excess. Pictorially the production has a wealth of beauty and many interesting elements have been worked in. There are attractive passages about the fashionable modiste's salon where the humble little heroine works. The touches of luxury that surround the dancer's home are rather magnificent, and the scenes in the opera house where the romance begins are extremely well done. The defects are mostly in the story itself, as usual. Technically the picture is a bit of high pictorial art. The trouble is that the shading of the comedy and the tone of the romantic interest clash.

The story has to do with a young and handsome grand opera tenor who is so much beset by worshipping women that he determines to marry swiftly to keep the petticoat horde at bay. He determines to marry the first woman providence points to. Providence appears in the form of the pet cat belonging to Sally. Sally brings the tabby to the opera and it escapes. Wandering about back stage it comes to the attention of the tenor, who, follow-

ing the cat, comes upon the beautiful dancer of the company. On the spur of the moment he proposes marriage and is accepted.

They quarrel almost at the altar, and Sally, dressmaker's messenger bearing the bridal gown, is substituted as the bride. The rest of the picture has to do with the coquetry of Sally and her post-nuptial conquest of the temperamental tenor, a subject for travesty, rather than the saccharine idyllic treatment it here receives.

Miss Bronson is an exquisitely lovely little creature, but she should do her Cinderellas or Peter Pans straight and without any jarring notes of the comic commonplace. Rush.

THE WANING SEX

Metro-Goldwyn-Mayer production. Directed by Robert Z. Leonard. Norma Shearer and Conrad Nagel featured. Privately previewed.

A nice picture comedy, "The Waning Sex," made nice and nicer by Norma Shearer. This fresh-looking girl, who plays with charm, does a great deal for a picture that has its laugh punches. The film might not stand up so well without this girl, despite the excellent direction of Robert Z. Leonard.

Conrad Nagel, co-featured, gives a lukewarm performance in a wavering characterization. To plant a domineering point at the finish, Mr. Nagel wavered continuously.

Whether through direction or his conception of the role, it hurt the general value.

Miss Shearer's freshness of youth is nowhere more evident than in a very fine swimming pool scene. And she was almost quaint in her manner of repeatedly baffling the vamp who was after her man.

Her man was a lawyer and she was an attorney also. The waning sex here could be either the male or the other. It looked like the woman would prevail. She said no consistently, until informing her sweetheart if he could beat her in two out of three contests they naturally fell into, she would marry him without condition.

The first was a swimming race, the next a court trial, the man winning the first and the woman the second. But when the woman was about to oppose him for re-election as district attorney, the worm finally turned, and that is the biggest laugh of the many.

When a director, Leonard or any- (Continued on page 18)

IN WASHINGTON

It is
DICK LEIBERT

Featured
ORGANIST
LOEW'S PALACE

**NOW BREAKING
RECORDS IN
NEW ENGLAND STATES**

The Naked Truth

Featuring
**JACK MULHALL &
HELENE CHADWICK**
4 WEEKS IN LYNN
3 WEEKS IN BROCKTON
PERCENTAGE DATES ONLY
STATE RIGHTS FOR SALE
**Public Welfare
Pictures Corp.**
723 Seventh Ave., New York

JULIA PARKER

THE "CAMEO GIRL"

In John Murray Anderson's "Milady's Shawl"

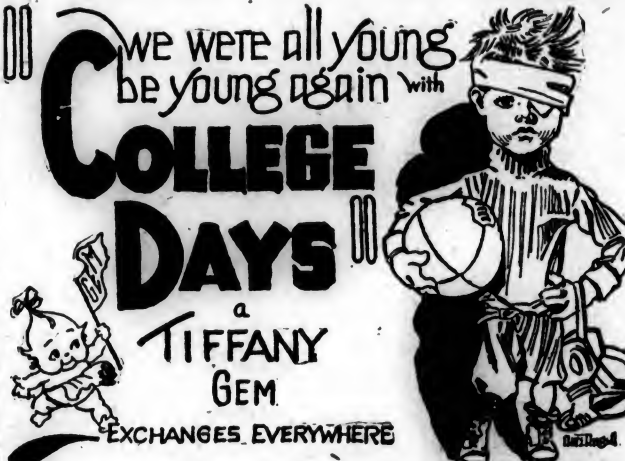
APPEARING OVER ENTIRE PUBLIX CIRCUIT

**we were all young
be young again with**

COLLEGE DAYS

a
TIFFANY GEM

EXCHANGES EVERYWHERE



What LEONARD HALL of the WASHINGTON "DAILY NEWS" said of

MISS LEE MORSE

AS you know well, there is nothing quite so exciting and satisfying as to suddenly sit up straight on the end of the spine at the appearance of a new, mob-compelling personality and talent. Such a phenomenon doesn't occur once a year, by any manner of means, and it happened to me last night, so I am still a little unstrung and confused. The talent in question is that encased in the slender—almost skinny—frame of Miss Lee Morse, with whose blues records you may or may not be familiar.

I had her pictured as one built on Aunt Jemima lines—many pounds of woman—because she has a deep and dripping baritone voice. Only a deep, hot draught of spirits of ammonia saved me from a swoon when I saw this frail girl, with eight or ten pounds of curly hair, issue like a jill-in-the-box from the first entrance.

HER voice, as I have said, is an oozing baritone. For an upper register she uses a tricky falsetto, under exquisite control. She is given in the course of her torrid indigo songs, to spurring upward from her baritone, into a little quirk, very high, and her technique in these ascents is perfection.

In short, Lee Morse is the freshest and most engaging young talent in her line to come to light since I first heard my arteries begin to harden. Moreover, she has a type of audience appeal that I have only seen in one other gal—her septa sister, Florence Mills. Her numbers are well chosen—she sings a new one of her own with the tender title, "Shoot Straight With Your Mamma, or Your Mamma'll Take a Shot at You!" Her ballad is "Shadows on the Wall." A man with seven seidels of beer in him would simply bawl like a baby as Miss Lee's baritone sobs this one.

I have been asked what will become of American variety when Sophie Tucker, Rae Samuels, Nora Bayes and the other great single women blow up with a loud report, and are no more seen. I now simply gesture toward the Morse girl, and pass on.

THIS WEEK (AUG. 30) FOX'S, PHILADELPHIA

EXCLUSIVE PATHE RECORDING ARTIST

Direction WILLIAM MORRIS

SPIEGEL SELLING

(Continued from page 8)

scribers to the capital stock of this corporation, who have not promptly paid their notes given for the purchase of preferred stock, take immediate steps to fulfill their contract obligations with this company by making payment of any balance due."

Such duns as this make up a large part of the morning mail received by most Miamians these days. Everybody is broke. And those who have a little cash set by are holding on to it tighter than a Scotchman. When the real estate boom was going strong and every-

body was flush, they bought anything that looked like a good spec.

Now that the boom has collapsed, the local bag-holders are more concerned with the all important question of how and when do we eat, than with keeping up payments on stuff they bought on time. Consequently many of the big real estate developments have gone to the wall.

With contracts let to the Beach Construction Company to begin work immediately on the construction of the Miramar Strand, and these contracts calling for an expenditure of \$220,000, Spiegel and his associates are faced with a problem which may set back their plans indefinitely. According to re-

liable information, actual cash collections have amounted to little more than the amount set forth as expenses as of June 15 last. The heaviest investors are said to have been merchants in the Miramar section. The biggest share holder is reported to be a local furniture dealer who expects to outfit the proposed playhouse.

Associated with Spiegel are William A. Cowee, said to be a former member of a New York brokerage firm; J. N. Lummus, Jr., local banker; Daniel W. Boylan, Springfield, Mass., capitalist; Paul C. Taylor, Miami, lawyer; A. J. Cleary, vice-president and treasurer of the Miami Jockey Club, and Martin L. Hampton, architect.

Should Spiegel be successful in putting over his proposed chain of Strand movie houses, he will find himself bucking up against the powerful Leach-Paramount interests, which own and control eight theatres in this section. Four are first run houses. One of the houses in the latter group paid a cash dividend last year of 300 per cent. That fact incidentally Spiegel is holding out as a selling argument to prospective investors in his venture. There are several other small independents operating neighborhood houses in this section, including the Wolfson-Meyer combination, which controls two houses, one of which is the new Capitol, 1,500-seater, downtown.

**Wilmington Stanley Co.
And Union All Square**

Wilmington, Del., Aug. 31.

An amicable agreement has been reached between representatives of the Stanley Company and the International Stage Hands Alliance, according to an announcement by Local 284.

Slightly increased weekly rates are assured stage carpenters, property men, electricians and head flymen and all men employed on the stage who are members of 284. The two-year agreement reached, it is reported, covers all houses of the Stanley Company in this jurisdiction.

**THE BIG ATTRACTION IN
NEW YORK THIS WEEK!**

BUSTER KEATON

HIS **METRO-GOLDWYN-MAYER**
RECORD-BREAKER



BATTLING BUTLER

*Held over a second week
at the Capitol Theatre*

WATCH the fun!

IT'S a marvelous box-office hit.

ALL New York is crazy about it

AND in Chicago The Tribune says:

"**IT'S** Keaton's best."

YOU'LL agree!

M-G-M certainly has the product.

AGAIN!

"**BATTLING BUTLER**" is just one prize in
THE phenomenal Parade of Hits.

*With Sally O'Neil. Presented by Joseph
M. Schenck. Directed by Buster Keaton.*

**GO GET METRO-
GOLDWYN-MAYER**

PICTURE CHANGES

(Continued from page 5)
returns on the showings were of record breaking proportions.
Marcus Loew stated Metro-Goldwyn-Mayer had planned to reissue the first picture that brought Valentino to public attention as an outstanding screen figure, "The Four Horsemen," directed by Rex Ingram. It was made by the Metro company and released in February, 1921. It never has been shown anywhere with a box office price less than 50 cents.

Different Now
It is possible M-G-M will move up the date of the reissue because of the star's death. It was the picture that "made" Valentino and it is generally conceded, would pull at this time.
A strange comparison is made between the death of Valentino and that of Harold Lockwood and Wallace Reid. When those stars passed away their pictures were immediately withdrawn from circulation because of the belief that the public would not care to see the dead person in action on the screen. The tremendous crowds witnessing "The Son of the Sheik" seemingly exploded that theory.

Mr. Loew said if he had a theatre available on Broadway at this time where he could place a picture for a run of from three to four weeks he would immediately put on "The Four Horsemen" at \$2 top, feeling certain that it would do capacity.

Several of the houses are considering a Valentino repertoire showing of a week, taking "The Sheik," "The Four Horsemen," "Blood and Sand," "Monsieur Beaucaire," "The Sainted Devil," "The Young Rajah" and "The Son of the Sheik" for a daily change of program. This is providing that they would be able to line up the productions. The Metro organization, it seems certain at this time, would not permit of "The Four Horsemen" being included in a program of this nature.

At Loew's State
Monday, "The Son of the Sheik" opened to a double line at the box office of Loew's State at Broadway and 45th street while the services were going on at St. Malachy's Church less than three blocks away. Joe Emmett, the State's manager, at once decided upon four performances for the day, and four daily will be continued, with the possibility the "Son" will establish a State theatre record by holding over.

Business at the State Monday and yesterday was considered all the more remarkable through the new "grind" policy starting Monday at the Keith-Albee Hippodrome, New York, with a 50 cent top.

PAUL ASH

NOW AT

BALABAN & KATZ

New Oriental Theatre
CHICAGO



PAUL
ASH

CALIFORNIA SNUBS 2 McPHERSON FILMS

Two Freak 2-Reelers on Woman Evangelist Can't Get Set
—Mary Anderson in One

Los Angeles, Aug. 31.
Two freak films are being offered to Southern California exhibitors who may be interested in the case of Aimee Semple McPherson, woman evangelist, who disappeared into the sea at Ocean Park in June and turned up on the desert near Douglas, Ariz., a month later.

Although both films give her side of the story, that she was abducted by a man and woman and held for ransom, managers are fighting shy of buying either of the films.

"Aimee," produced by Stephen Clements, said to be the husband of Mary Anderson, famous 10 years ago as a film star, is one of the films. Miss Anderson, who retired several years ago, plays the title role and bears a great resemblance to the evangelist. The film, a two-reeler, was filmed on the actual locations of the "good-by" and "hello"

act. Harry Arras, the only other actor featured, plays Steve, the alleged abductor of Mrs. McPherson. The producer is handling all rights for the state of California himself, and has the Western Film Company handling the Arizona rights.

Second Two-Reeler

The other film, also a two-reeler, is "Aimee Semple McPherson's Story of Her Abduction," and is also a picturization of the story she told police and grand jury investigators. This film was produced by Lester F. Scott, Jr., Hollywood state-right producer. No name is featured in the cast of this picture. Almost no bookings in Southern California for this one, but San Francisco is said to be giving it a fair play. Co-Operative Film Exchange has the print here.

The public here is divided into two distinct factions; Mrs. McPherson's followers, who believe her story implicitly, and the rest of the population who, because of newspaper innuendo and gossip, do not believe that she was taken away by force.

As Mrs. McPherson's cohorts know her story backwards and the rest do not wish to see her vision, the two "whitewash" films are not considered to have enough appeal by managers.

ACROSS U. S. BY MIDGET BALLYHOO AUTOMOBILE

Pat Dowling Off in Smallest Car to Contract for Comedy Week—Signs Publix

Pat Dowling, of the Christie Bros. forces, stepped on the starter of the smallest auto that has ever essayed the transcontinental journey at noon Monday in front of the New Paramount building in Times Square and chugged off on his way to Los Angeles.

The stunt is a sales device to attract exhibitor attention to "Christie Week," Nov. 14. Dowling will make stops all the way, striving for the goal of 300 contracts for Christie comedies payable during the week specified.

By way of a starter a deal was closed for the Christie comedy output for the Publix (Famous Players-Lasky) chain, and for this reason a ceremonious start was made at the firm's new skyscraper. Ann Pennington presided over the exercises, christening the little Citroen machine by breaking a split of gin-

ger ale over the radiator cap, while the cameras clicked.

Dowling expects to use eight weeks on the New York-Los Angeles journey. The car is an American version of the "French Ford," of 10 h. p. and elaborately equipped. The Citroen used in France is of only five h. p., but the bigger one is still tinier than the lightest American model. Dowling declares it is the smallest gas buggy that has ever attempted the coast to coast trip.

JACK WALL WITH WARNERS

Los Angeles, Aug. 31.
Jack Wall, formerly manager for Julian Eltinge, was appointed manager for "Don Juan" at Grauman's Egyptian, succeeding Murray Pennock, who left this week for Portland, Ore.

Pennock will take charge of the Warner house there when Will King goes in, Sept. 15.

Crisp and La Rocque for Australia

Los Angeles, Aug. 31.
Donald Crisp will take the company that will make "White Gold" to Australia in November for Cecil B. DeMille.

Instead of starring Jetta Goudal, as intended, Rod La Rocque will be featured with another leading lady.

WE'RE
TELLING THE
COCK-EYED WORLD
that HARRY
LANGDON
in THE
STRONG
MAN

Presented by HARRY LANGDON Corp.
Directed by FRANK CAPRA
Opening at the N.Y. STRAND
September 5th

paste
these words
on that extra
profit shelf
in your
safe



is absolutely
the surest
laugh fired
comedy
this industry
has seen in
the last
year!

THE WINNING SEX

(Continued from page 15)

one else, can end a picture with a laugh and the biggest laugh in it, give him all the credit in the world. As Jack Conway would say "The Winning Sex" is a push over. *Sime.*

Ermine and Rhinestones

Herman F. Jans production released on a state rights basis by Renown. Story by Louise Winter. Directed by Burton King. With Niles Welch and Edna Murphy featured. At the Stanley, N. Y., Aug. 27. Running time, about 65 mins.

The moral of this one—and being a state righter it has to have a moral—is that a rhinestone finish on an ermine coat tends to make something genuine take on the tinge of cheapness. What all that has to do with this cheap and shoddily made picture is a little beyond anybody's guess. Nevertheless, that's the moral and it's not even a case of take it or leave it. Whoever pointed out that moral was so proud of it that it gets quite a few plugs before the last reel of this wearisome feature. The story is about a flock of cheating couples, all of whom have their gay parties in fine homes on Long Island and behave with the manners of gorillas from the lower

east side. "Such a bunch of bummers," as Looy dot dope would undoubtedly exclaim.

Billy Kershaw, who is a nice boy, is almost hooked by Peggy Rice, a gal who likes riches, etc., but who isn't particular how she throws herself around. Of course, in Billy she made a good catch, but began monkeying around and so lost him. Of course, she knew he was going back to a little girl he really loved, so she beat him to the girl's house and offered the sweet little heroine money to beat it. At that instant came a tapping at the door, and a mean, mean villain who had a grudge against the girl entered. Peggy, of course, secreted herself in another room, and the villain gagged the heroine and turned on the gas. When Peggy came from her hiding place the good gal was unconscious from the gas. Did Peggy help her? No, sirree, she didn't. Instead she smiled a dirty smile, made a dirty look and exited through a fire-escape window with one of those "and a good-night to you, my girl," the good-night business being italicized to impress upon the spectators the subtlety of her remark. Of course, Billy entered in time to save her, and after explaining that he was just engaged, not married, to Peggy, everything was all okay.

Poor story, poor direction, poor playing and of such a tone that it is unfitted for Sunday showings in the smaller places. An instance of the technical care is an interior upon which light pours from the top of the room. That the tops of rooms have ceilings and don't admit light is something most movie people recognized long ago—even if the legit stage (with the exception of Belasco) still believes in that little fairy tale.

"Ermine and Rhinestones" is a cheap meller, strictly tenth-rate stuff. *Sisk.*

Christine of the Big Tops

Banner production featuring Pauline Garon. Directed by Archie Mayo. At Stanley, New York, one day, Aug. 25.

One of those independents that will never fool anyone. It must have

gotten into the Stanley, a 25-cent grind house, for one day on the strength of the Pauline Garon billing, or because the picture is a cheap renter. It's certainly cheap in the production end, and will only do for the hideaway theatres that takes 'em when they are cheap; the cheaper the better.

After the "Christine" title, indicative of a circus, not even a wagon show was employed for realism. A sectional canvas was rigged up, a few principals in circus togs and some extras shown and they let it go at that. For a picture with a circus title this is the biggest cheat of that kind ever made.

At one time an insert was employed of a regular circus, but that was but a flash and did more to expose the rest than anything else. A scrappy parade had "Barman's Big Show" as a play for Barnum's, and there was a semi-serious attempt at an unloading scene.

The single bit of direction that Archie Mayo may take credit for was the suggestion of a blow-down, that terrorizing circus life scene. This suggestion was rather well done. There's nothing in this picture that demerits Mr. Mayo. He was directing on a bankroll of probably 30 cents gross.

Miss Garon did well enough. This independent is one of those walk-around-the-house-on-one-muff cause no one has anything to do. They may have shot the entire picture in five days.

It's a conventional story, lightweight, of course, to get under the wire so inexpensively. A girl, the star of the unseen circus, feigns a sprain to inveigle the young physician traveling with the show. Afterward, when she really sprains her leg, no one believes it. In this scene an entirely unnecessary and unfaithful bit was put in when the owner of the circus, feeling for the sprain of the ankle, ran his hand up the leg of the costumed girl-patient. That was in direct contradiction of a title which read "We circus people protect our women." That is true. There are two great moral divisions of the show business, the circus and the stock (dramatic) company.

Mr. Mayo should have been ashamed of himself, even if ordered, to have libeled a fine class of people in the show business by this inexcusable bit that will never draw a dollar at the box office for this excuse of a feature picture.

"Christine" will probably get into the one-day-a-week stands, and let it stay there. *Sime.*

UNKNOWN DANGERS

Farce melodrama featuring Frank Merrill, athlete. Presented by Peter Kanello through Hercules Film Productions. Written and directed by Grover Jones. Cast: Gloria Grey, Eddie Roland, Marlain Asher, Emily Gerdes and Theodore Lorch. At the Stanley, N. Y., Aug. 26. Running time, 57 minutes.

The picture starts out to be a polite comedy, but the plan is lost when the action finally begins and proceedings turn into acrobatic knockabout. In this last respect it is effective as a laugh-provoker, but the preliminaries are extremely cumbersome.

This film might as well have gone into horseplay rightaway.

In the case of "Unknown Dangers" the story plan is to introduce the hero into a band of criminals, all of whom he supposes to be actors playing a hoax upon him. The means employed to establish this situation are most intricate. A firm of theatrical managers are angered that a dramatic reviewer has panned their show. They argue with the writer who persists that the play is based on absurd incidents that could not happen in real life.

While the debate is going on newspapers report the kidnapping of a judge's daughter by a notorious gang. One of the showmen determines to stage a reproduction of the gang's lair and lure the reviewer there. The actors in the company are made up to represent the gangsters and their girl victim, but the reviewer overhears the plot and permits himself to be led to the place as a lark. It then develops that the deserted house picked by the practical jokers is actually used as a

hideaway by the real kidnappers, and it is this situation that the writer walks into.

Once the tale gets going it is amusing roughhouse, not particularly devised, but carried out with the utmost energy by the hero. It is just one hand-to-hand fight after another, with those swift entrances and tumbling exits that go into the Mack Sennett technique. By that time the underlying circumstances have been forgotten.

Some of the incidents are genuinely funny in a hokum way. A negro taxi driver, told to wait outside, but drawn into the proceedings, is funny. The efforts of the comic theatrical managers, who try to rescue the hero when they find they have sent him into a den of criminals, also have a good deal of effectiveness.

The five-reel comedy, then, turns out to be three reels of fair slapstick and two of wasted preliminaries. *Rush.*

BERT TUCKER

"I owe my debut in show business to Mr. Paul Ash—he's been wonderful to me."

THIS WEEK AT
McVickers, Chicago

CHARLOTTE

DAWN

Now Appearing Publix Theatre
Presentations

WEEK OF SEPT. 4TH
HOWARD THEATRE
ATLANTA, GA.

"Her dancing is full of energy and the spirit of youth."—"POST."

Direction LEW GOLDBERG

ELSIE WACHTA

(ADAIGO)

Premiere Danseuse of "Spice of 1922" (Shuberts)
Earl Carroll's "VANITIES" Vaudeville-Picture Houses
Week Aug. 16. TOWER THEATRE, CHICAGO
with ARTHUR COREY COMPANY ("The Bronze Man")



ROY SMECK

"WIZARD OF THE STRINGS"

RECORDING ARTIST

VITAPHONE ★

Appearing with Martinelli, Mischa Elman, Anna Case, Marion Talley, Zimbalist and others

CRITICS' COMMENTS:

NEW YORK AMERICAN

Mischa Elman, Marion Talley and then ROY SMECK, who with his diversification of jazz on a guitar, ukelele and banjo, "brought down the house," appeared on the screen in succession. The SMECK, Martinelli and violin numbers are by far the best.

VARIETY

ROY SMECK—This is the first outstanding hit of this new entertainment.

NEW YORK TELEGRAPH

It is worthy of mention that ROY SMECK, a string artist, whose tuneful airs were heard at the Rivoli a few weeks back, is on the Vitaphone program at Warner's and his efforts were greeted with nearly as much enthusiasm as Martinelli, the Metropolitan opera star, who rendered the famous sob song from "I Pagliacci." Mr. Smek is one of the most versatile of the younger string performers and plays with equal facility the ukelele, the banjo and the Hawaiian guitar.

NEW YORK TIMES

The seductive twanging of a guitar manipulated by ROY SMECK captured the audience. Every note appeared to come straight from the instrument and one almost forgot that the Vitaphone was responsible for the realistic effect.

NEW YORK WORLD

This feat was shown most brilliantly in a number given at headlong speed by Roy Smek on guitar, ukelele and banjo.

PRODUCTION MANAGERS, ATTENTION!

Personal Direction ARTHUR LYONS.

Phone Lackawanna 8583

FINISH FIGHT THREAT BETWEEN UNION-T.O.C.C.

If Today's Peace Move Fails
Battle Is On—Two-Year
Contract Proposed

As late as 4 p. m. yesterday it seemed certain that a strike of the Motion Picture Machine Operators in Greater New York was a certainty at least as far as the house represented in the membership of the T. O. C. C. are concerned. Today at noon the final word will be out. The operators, it is understood, are considering a last minute proposal from the T. O. C. C., which, if accepted, will give them a very slight increase and will mean that they will be tied up to a contract for two years, with a renewal of three further years, upon the decision of an arbitration board.

Fill Vacant Booths

Charles L. O'Reilly, president of the T. O. C. C., stated yesterday that the members of his organization were ready to go right ahead and battle the operator question out to a finish.

There are 4,000 licensed operators in New York. Of these 1,200 are represented in the union, and O'Reilly stated the T. O. C. C. were ready to supply operators to all of their members. He stated that they were ready to provide sufficient money to make the fight a battle to be remembered.

Both Manhattan and the Bronx as well as Brooklyn houses will be affected in the event the operators reject the last minute proposal. In that case the T. O. C. C. has arranged for protection for the men they propose to put into the houses to take charge of the booths.

N. Y. TO L. A.

Alma Tell.
Marcel DeSano.
Walter Henry Rothwell.

L. A. to N. Y.

Mr. and Mrs. David Murray.
Frederick Votgeding.
Fay Lanphier.
Charles R. Rogers.
Tom McNamara.
Virginia Lee Corbin.
Beryl Mills (Miss Australia).
Jacques Pierre.

MISS MOORE'S LEADING MAN

Los Angeles, Aug. 31.

Colleen Moore leaves for New York Sept. 16. Exteriors for her next picture, "Orchids and Ermine," will be made in the east under the direction of Al Santell. Jack Mulhall will play the male lead.

John McCormick, First National's western representative and husband of the star, will accompany her on the trip.

Takes Pasadena House

Los Angeles, Aug. 31.

Carl Young, controlling several suburban theatres, purchased the lease on the Washington, Pasadena, Cal. (pictures), and will remodel it for opening Oct. 1.

SOCIAL FILM HOUSE

(Continued from page 1)

get the house from the society interests promoting it. The house was promoted by E. F. Hutton, Anthony Biddle and J. L. Repvogel and will be designed by Joseph Urban. The site selected is on the County road.

When completed it will have a diamond horseshoe of boxes after the fashion of the Metropolitan Opera House in New York and will be held solely by the social lights of the country. The theatre is to be in readiness for opening during the coming season. It will be the only other theatre in the country other than the New York house to bear the name Paramount.

Publix has closed another important lease for a site 215x105x209 in Tampa, opposite the Victory theatre, and Rapp and Rapp of Chicago will be the architects for this house which will be a combination of

Southern French architecture, the theatre itself to be a duplicate of the Paramount, New York, and seat 3,400. There will also be a 15-story office building. The theatre will be built and operated by the Consolidated Enterprises, a Famous Players subsidiary. The deal was closed by H. B. Franklin and J. Waterman with the lease for 99 years. This gives Publix six downtown theatres in Tampa.

The new St. Petersburg theatre at St. Petersburg, Fla., is scheduled to open Sept. 10 and will be a first run de luxe presentation house. Sept. 20 the Stadium, Woonsocket, R. I., will open and be operated by the Gray unit of the F. P. organization.

Tryout House

A tryout house for Publix presentations will be the Jersey theatre at Morristown, N. J., which is to be opened on Oct. 1. This house has a stage that is an exact dupli-

cate of the Rivoli, N. Y., stage and therefore will be ideal as the place for the breaking in of the presentations. They will have three days there, Monday to Wednesday of the week prior to coming to Broadway.

\$1,000,000 CONTRACT

(Continued from page 1)

of his orchestra at the Metropolitan, Los Angeles, where he took the house "out of the red" in a brief two months or so.

His trip east was a combined vacation-business proposition, Peabody being originally from New York.

The new Peabody-Publix contract, with its graduating scale, covers a total earning power of \$1,000,000 for the six years, this figure being confirmed.

Young Peabody, only 23 years old, has been under Jack Partington's

tutelage on the coast and built up a strong following a la Paul Ash. The Publix contract calls for being routed in spots, switching from theatre to theatre as conditions may warrant.

HOBAN IN BUFFALO

Charles Hoban becomes production manager of the Lafayette Theatre, Buffalo, the week of Sept. 5. He will take a stage band and 10 Albertina Rasch girls with him, with presentations to be changed weekly.

Hoban is formerly of the firm Morgan and Hoban of Philadelphia, theatrical producers.

Managing All Town's Theatres

Middletown, Conn., Aug. 31. David P. Kearney has been appointed manager of the three local theatres. Kearney succeeds Bert Leighton, who managed the Capitol, Grand and Middlesex.

MEYER BUYS TITLING DEPT.

Los Angeles, Aug. 31.

Louis Meyer, formerly with the Craftsman Film Laboratories, New York, has purchased the film titling department of Consolidated Film Laboratories here. Consolidated will specialize in developing and printing negative and release prints.

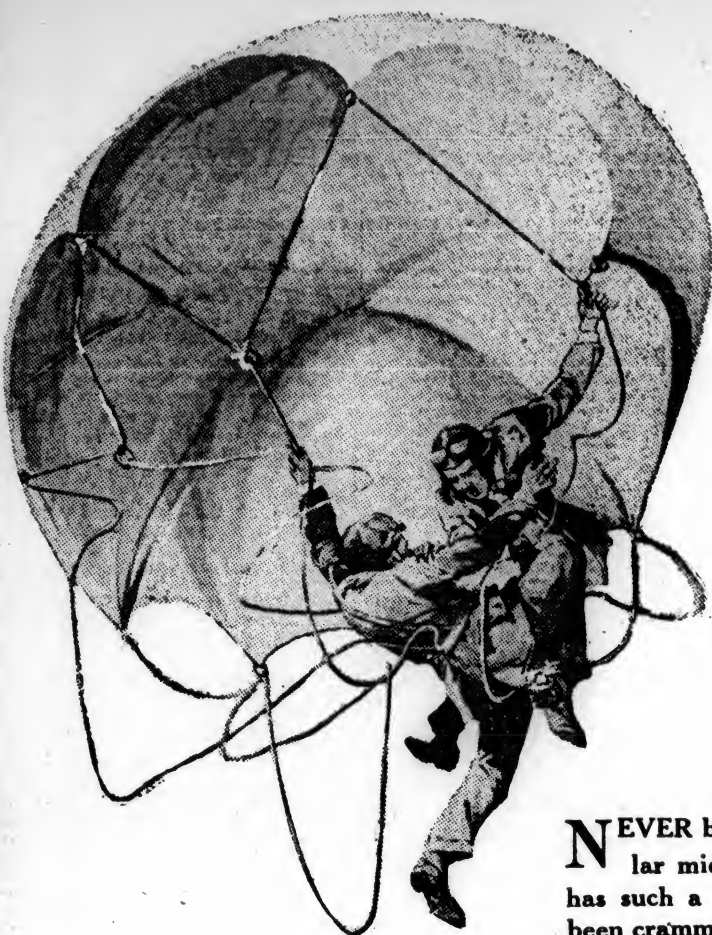
Meyer will enlarge the titling laboratory by building a new wing on the old plant, making his property the largest plant in the west devoted to manufacturing title film.

Des Moines First Publix Unit

Des Moines, Ia., Aug. 31.

The first Publix stage presentation ever given in this city, as a result of the recent alignment of the A. H. Blank Theatre Syndicate with B. & K., opened Saturday for a week.

Frank Camoria's "Love Enchantment" was the offering.



THRILLS!
THRILLS!
THRILLS!

Presented by
A. Carlos

Directed by
Mason Noel

Written by
Frank Howard Clark

NEVER before have such sensationally spectacular midair stunts been filmed. Never before has such a world of drama, romance and laughs been crammed into a picture that ENTERTAINS as it thrills. Big cast includes Kathleen Myers, Carmelita Geraghty, Joseph J. Girard, Eddie Gribbon and Frank Tomick. Story tells of air mail bandits, intrigue and love. Man, the daredevil stunts in this one will keep 'em gasping. It's a knockout—and IT WILL GET THE MONEY! Grab it—QUICK!!!

AL WILSON

America's Most Sensational Stunt Flyer

in The FLYING MAIL

DISTRIBUTED BY...

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LEWIS J. SELZNICK, PRESIDENT.

OWEN SWEETEN

PRINCE OF PEP

"A Fanchon & Marco Idea"

West Coast Theatre, Long Beach, Calif.,
With a Band That Plays Everything from Opera to Hokum

FILM HOUSE REVIEWS

AMBASSADOR (ST. LOUIS)

St. Louis, Aug. 28. When Marcus Loew opened the State here two years ago it was virtually the unanimous prediction that it would not be long before Mr. Loew would realize "St. Louisans won't go downtown for any picture show." The prediction has proven wrong. Mr. Loew's judgment was right. Crowds have been coming downtown to see his "picture show."

With the opening Aug. 25 of the Shouras Brothers' Ambassador at Seventh and Locust, in the very heart of the business section, the lights, the crowds, all brought back the downtown of years ago, when the night life of the city was centered there. And the crowds will continue to come downtown. And business will be better at all the downtown houses.

The Ambassador is a 3,000-seater, housed in a 17-story building. St. Louis has some beautiful theatres, but this is the most colorful. It is a maze of color, vivid color. Very beautiful and very striking; but there is bound to be a difference of opinion as to its beauty to many, for St. Louisans accustomed to soft tones this Oriental brightness will not appeal. The architect is Moorish, and the bright lights and colors are in harmony with it.

Opening night, Wednesday, was an invitation affair, a packed house. The lobby was filled with flowers; they were everywhere. There must have been \$10,000 worth, easily. It was like a flower show. For an opening night things were managed amazingly smooth, the house staff perfectly trained, the dedication ceremonies and entire performance going through without a hitch.

To start the show was "The Star-Spangled Banner," then short speeches by former Mayor Henry Kiel, acting Mayor Walter Neun, Carl F. G. Meyer of the Chamber of Commerce, and Robert Lieber, president of First National. The Skourases did not appear; their response was a welcome address by film.

The difficult "Rienzi" of Wagner the overture, Charles Previn directing. The pit is of the elevator type, raised for the overture, lowered for the films. The musicians appeared crowded; the pit is far too small. This is the one fault in the whole theatre and it is plain to everybody. Partial repainting is to be made this week in a change of the large grand piano to a small one.

The news weekly, International, with an addition of several uncredited views with remade titles. International now supplies the three largest picture houses here.

Stuart Barrie, at the four-manual organ, played Drigo's "Serenade" for a 3-minute solo. The organ was not in perfect tune, but its tone is marvelous. As an accompaniment to the scenic film of "American Wildflowers," Anna Beckman and Lucille Mayer sang "The Barcelona." The women were at the grand piano, which rose above the orchestra during the number.

The inaugural presentation was a very elaborate one, with a cast of 31, and using many drops and sets. The first part was the depiction of a series of historical events. John Dayton, dramatic reader of good voice, made the announcements of scenes.

The opening one was the Indian and his Mississippi, the first event in the chronology of Missouri. A red-skin soloist was silhouetted against a scene of moonlight streaming down a winding river. The second scene denoted the passing of years and the immigration to America; it was a tableau of several immigrants gazing up at the Statue of Liberty, outlined against a brilliant sun. The third and final scene was a tableau also, showing Saint Louis on his horse, surrounded by 16 girls in cloth-of-gold costumes. The 16 girls are the "American Rockets" (formerly "Missouri Rockets").

The part second of the presentation consisted of a well-applauded soprano solo by Helen Yorke, whirlwind dancing by Carlos Peterson (he of Anderson's "Melting Pot" for public) and a ballet by the Rockets, white-wigged. St. Louis is proud of these girls. While toe-dancing is not their best work, their thorough training showed.

Next, the presentation traveled to Spain, a male quartet singing "Love, by Rose" against a special No. 2 drop to open. The curtain was lifted on a beautiful exterior staircase set, and Miss Yorke sang "Carmena," four girls in Spanish dress as atmosphere, with the men. The Rockets came on for a Tiller routine in which they showed all their skill. The girls were classically dressed, the outfits including one bare leg and and trousered. The audience clamored for an encore, but in vain. Morton and Mayo in their comedy Spanish dance were next and had every one laughing. Bailey and Barnum repeated the success they scored several weeks ago at the Grand Central with an unchanged routine. Put over in clever, original manner, the boys' stuff killed 'em. How those babies sing and make that banjo talk!

The finale followed, the Rockets

holding their skirts together for the formation of a big American flag. The whole stage show lasted half an hour. Ralph Nicholls had the idea and staged it, and Charles Dahl designed the sets. Both men can take as many bows as they want. They deserve them.

First Nationals "Pals First" was the feature, mediocre thing, but who cared?

The Publix shows resume in St. Louis at the Ambassador week after next. Looks like lots of money down here. Ruebel.

MICHIGAN (DETROIT)

Detroit, Aug. 26. Detroit capitulated before the most dynamic publicity campaign this city has ever seen when the new John H. Kunsy-B. & K. Michigan theatre opened last Wednesday.

This theatre of 5,000 seats is a combination of the Chicago and the Tivoli in Chicago. Despite the concentration at this point, every other theatre in the city is reporting unusually good business, due to the stimulation of theatregoing resultant from the Michigan campaign. Four shows daily and five Saturday and Sunday, and no seats reserved is the policy.

Ben Serkovich, "ace" of the Balaban & Katz publicity staff, has been here for five weeks promoting the campaign of publicity and advertising, co-operating with Howard O. Pierce, head of the Kunsy press organization. W. K. Hollander also devoted several days in helping the campaign. Though not as spectacular from an outdoor exploitation standpoint as other Serkovich campaigns, the opening exceeded those from the standpoint of newspaper publicity.

On the opening day a squadron of airplanes dropped free tickets and money in the vicinity of the theatre and at night aerial bombs that resounded for miles and mile-high skyrockets pointed all ears and eyes toward the flaming signs of the Michigan.

The theatre, located near Grand Circus Park, is in the heart of the old downtown district and is surrounded by vacant lots. It is expected that within a year the Michigan will be the influence that will "anchor" Detroit's floating business district to Grand Circus Park.

The Michigan has the only five manual double touch organ in the world, played by Dean Fossler. Disappearing orchestra stage, freezing plant, art objects, B. & K. service, as originated by Capt. J. T. Knight, West Point graduate, now general manager of theatre operations for Balaban & Katz, were in evidence opening night. The theatre, unlike at most openings, was 100 percent complete. The show was perfectly staged and lighted and the house operated as though it had been doing business for 10 years.

Eduard Werner and his 50-piece symphony orchestra gave Tchaikovsky's "1812" as its overture and did it well. Dean Fossler at the organ did nicely with a classic, but will have to educate 'em to his community singing.

International newsreel, supplemented by local news views, and a cartoon comedy, with "You Never Know Women" (F. P.) made up the film show.

Frank C. Cambria put on both of the two stage productions. The first was the quartet from "Rigoletto," with Emma Noe, Sudworth Frazier, Inga Wank and Georges Kanony. The scene was splendidly lighted and staged and the roles well sung, although Frazier seemed to be saving his voice for some mysterious purpose.

In the second number Cambria jazzed things up. A huge banquet scene got the first gasp. Then Marie Herron sang the "Last Rose of Summer." She is being held over another week. Boyd Senter, assisted by Jack Russell, in a clarinet piano number, goaled the audience. Jack North, wise-cracking and banjo king, also got over. Rita Owen, in both comedy and straight jazz dancing, added to the momentum.

ALAMO (CHICAGO)

A new independent house recently opened by the Vogue Amusement Co., owners of the Milford, Lido, Tiffin, Manor and others. Has a seating capacity of 1,600, with no balcony. Decorations not as yet complete, and it will take a couple of more weeks before things are set.

The architecture is Spanish. Nothing gaudy or pretentious about the house. Very conservative; but there is a small and comfortable foyer with soft settees and lounges. Ushers and other employees show a quiet attentiveness. Four staircases lead into the interior. A large bowl is cut out in the ceiling, having a sky blue effect. There is no regular stage. A small platform with a curtain backed against the screen is all. A washed air system keeps the house comfortably cool. Four splits a week will be the policy, making it a tough grind all around.

First run pictures will also be a feature.

Paul Zimm and his orchestra have been engaged as the featured attraction (Presentations). Zimm was here several years ago at the Midway Gardens, and since then has been on the road. He comes from Detroit. Judging from first appearances, it looks as if this environment is not suited for him. At any rate, he is not set. Zimm and his band are both in the pit and on the "stage."

Ramon Berry at the organ doesn't seem to have caught the right idea. The night of this review he played a long drawn out organ on "Animal Crackers" that wasn't so forte. The same slides are thrown on the screen as used by the other organists in town, but somehow or other the audience fails to respond. They showed no inclination to sing. It wouldn't be a bad idea for Mr. Berry to use shorter and more pop numbers that the folks know.

Being a residential neighborhood, family trade was very prominent at a 35-cent top. "Mantrap" feature picture; Pathe News and comedy. Loop.

WEST COAST MESA (LOS ANGELES)

Los Angeles, Aug. 31. Located at the extreme southwestern limits of Los Angeles, just a few blocks from the suburb of Inglewood, the West Coast Mesa, showing pictures, is having a pretty hard time of it. This is despite the recent addition of Herb Kern's orchestra and Fanchon and Marco specialty acts. The Mesa is one of the West Coast Circuit's most pretentious suburban houses, but its location is such as to make it a heavy investment.

A peculiar policy is pursued. A change of program is made Monday, continues Tuesday, and for Wednesday the vaudeville portion is retained in part, but a different feature picture is flashed. Thursday and Friday another bill is given, with changes again for both Saturday and Sunday. Only night performances are on tap during the week, excepting a Saturday matinee and continuous on Sunday. At the nightly performances the picture program is given twice, with the "specialty" entertainment and orchestral program sandwiched between.

Herb Kern is essentially an organist, and formerly occupied the keyboard at the Criterion. He has surrounded himself with seven capable musicians. He contributes an organ selection, directs his band, acts as master of ceremonies, plays the xylophone and numerous other instruments, clowns with the audience, does a few steps and generally makes himself useful.

Three "specialty" acts make up the vaudeville program, supplied by the Fanchon and Marco department of West Coast. Saturday afternoon programs are generally made up with a view to special appeal to children, with the result that capacity business is always in order at this time.

TIVOLI

Chicago, Aug. 28. Last week the Tivoli offered Benjie Krueger and his orchestra, "Sidewalks of New York" (presentation), Edward K. House at the organ, Lydia Harris, Chilton and Thomas, Johnny Perkins, Atlantic Four, and also three girl dancers and a blonde songstress, names unannounced. Everyone scored heavily.

"Sidewalks of New York," Publix presentation, seen the previous week at the Chicago, opened in fine form but proved the weakest point of the show. It was followed by the strong house entertainment, running about 20 minutes, and then trailed by House's live stuff on the organ.

Krueger and band started the house part of the show with a novel and well played version of a pop march tune. Then came the individuals, all forced to encores. The Tivoli seats 4,000. At the last show of the evening the large lobby was jammed with waiting customers until almost the half-way mark of the performance.

"The Road to Mandalay" (M.-G.), film feature, went on to a capacity audience. Hal.

FIESTA PAN-AMERICANA, 20 Mins.; Full, Stanley, Philadelphia

The dance divertissement at the Stanley last week, while ordinary in treatment, proved rather a grade above the usual. It was the familiar Spanish number, with an attractively gowned ballet of eight plus two tango experts, De Carlos and Granada. Albertina Rasch arranged the production.

The ballet held sway at first with a lively native dance. A solo number by one of the girls with high-kicking ability was added. De Carlos and Granada tangoed in applause provoking style, and the ballet came back in a combination Spanish-Tiller routine. This number was the "hit."

The dance team then returned in a whirlwind acrobatic finale, the ballet performing evolutions in the background. Waters.

PRESENTATIONS

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

MID-SUMMER SYNCOPATION FROLIC 45 Mins., Fox, Philadelphia

Though the calendar-appellation is more or less wrong, the "Mid-Summer" frolic put on at the Fox last week scored. This house stages revues of this sort about twice yearly.

The jazz note began with the overture. It was "Memphis Broadway," medley from shows of the last few seasons, arranged by Adolphe S. Kornspan.

The six English Tivoli Girls performed with considerable success, a la Tiller. Their "synchronized" stepping was gracefully done without the rigidity often seen in some attempts at this military terpsichore.

Followed by the Eddie Miller Duo, male harmony singers, who in a patter admitted that they "stole" their songs from the musical shows.

Roy Smeck entertained with his ukelele and banjo for a few minutes of hurricane harmony—another favorite "number" and was followed by Monte and Carmo, two midgets who burlesqued an acrobatic turn.

Peggy English, billed as the "Nightingale of Melody," turned out to be, at one performance at least, Margie Coate, local vaudeville and cabaret entertainer. She tried a sentimental number with indifferent results, but came back strong with her own style of "blues" singing with "Row, Row, Rosie."

Benny and Western, dancers, introduced a clever novelty. On a dark stage a pair of hobgoblins appeared in a fantastic shuffle, with nothing visible but an exaggerated face and gleaming feet. The boys had drawn caricatures on their straw lids with phosphorus paint and had likewise treated their spats. They indulged in some soft-shoe dancing and then pulled their "Pullman Porter Dance." Each armed with a whiskbroom, they filled in the odd beats of the music with its swishes against sundry parts of their anatomy. Grotesque and brought the laughs. The revue ended with a bit more of the Tivoli Girls and the assembling of the company to take their bow.

The setting was nicely arranged. It represented an enclosed porch or sun parlor, furnished in attractive wicker, with a good backdrop depicting a lake. Waters.

PAUL ZIMM AND CHICAGOANS Stage Band 22 Mins.; on Platform Alamo, Chicago

The Alamo is, at the moment's writing, Chicago's newest neighborhood theatre. But that only holds good for the day.

The idea of installing a stage band evidently occurred to the Vogue Amusement Co., owners, after the theatre had been nearly completed, as no stage was provided in the construction. Consequently the musicians are somewhat cramped and at a disadvantage on their narrow platform.

"Down on the Levee" is the program reviewed. For this occasion the men are in blackface and tuxedos. No scenic effects are provided, the lack of space prohibiting.

The eight musicians and a gent in old darkey make-up are on their knees shooting craps for the opening. A little comic by-play is worked and the familiar "Roll Them Bones" is tried from a harmony angle. As singing orchestras go this one is fair enough.

Zimm makes his entrance from the front of the house in tuxedo, cape, and battered high hat. After a bit of general talk he gets the boys started in their opening number. The nine-man orchestra (Zimm at the violin) is necessarily spread in file fashion across the platform. Where concentration is the aim this doesn't rate so well. The men are evidently experiencing considerable difficulty in blending instruments from such scattered positions. Rose Vernier is working with this band as a regular attraction. She sang two pop numbers. Sounded well enough and took excellently.

Three members of the orchestra presented an "impression" of the Mound City Blue Blowers, which had plenty of comedy in it. Then

the old darkey character, Mike Harvey, followed with some sentimental song work which went over well.

It's a small outfit, probably has to change routine four times a week, and it appears far from self-confident. There's big opposition in the neighborhood, too.

Zimm is okay as a leader. He can talk for himself, uses showmanship in his work, and has a pleasing appearance. But he is handicapped in his present surroundings. Hal.

"ON THE AIR" (9)

Musical
19 Mins.; One and Three
Colony, New York

The setting of a radio broadcasting station has been used before as the medium of presenting musical entertainment, but this arrangement is novel in many respects. It takes special value from the presence in person of Joseph M. Barnett (J. M. B.), baritone-director of WOR, and in other respects it has strong points.

First among these is a tricky arrangement that gives the production picturesque effect and ties it up with the picture for which it serves as a prolog.

At the rise of the curtain four American cowboys and a Mexican caballero (the Four Harmoniacs) are seated about a camp fire. They sing and play guitars, banjos and harmonicas, besides freak instruments like the vibrating handsaw. Behind them is a drop representing a cactus desert.

The musical offering is especially interesting, especially the odd effects they get from mouth organs, resembling a little the harmonica characteristic of Hawaiian melodies as done in the guitar. One of the quintet is a marvel on the banjo, his handling of a rousing jazz number being a high point of applause. As they play and between numbers they sing in subdued tones.

All this is preliminary, although it stands on its merits as a musical turn. After five minutes or so, the cowboys stretch themselves at ease around their camp fire, and in a few words make it plain that they propose to have a radio concert from a small set.

Foots go dim and a transparency in the center of the desert drop is illuminated, revealing a broadcasting studio. C. Feland is at the announcers' microphone, and a regular program is given by Virginia Richards, soprano, and Barnett, baritone; a solo by each and a duet for the finish.

During the running off of the radio program, the cowboys are dimly visible as they lie about their camp listening. They do not come into the picture again, but their presence lends a certain value to the radio, creating an illusion of the radio going to distant scenes and giving the music a picturesque setting.

Both as a prolog for the current feature, "Senor Daredevil," and on its own as a musical interlude, the presentation was a fine bit of entertainment, as neat an idea as has been put across in a long time. Ruebel.

"BEAU GESTE" PROLOG, (25), 4 Mins.; Full Stage, Criterion, New York

A simple means of introducing Famous Players' new picture and marking Hugo Riesenfeld's return to that fold and the Criterion.

The picture, having the French Foreign Legion as its theme, the prolog is in that vein with a desert scene, 25 dust laden and unformed men singing the "March of the Legionnaires." A rhythmic swing to the song plus much vocal gusto by the male chorus makes it convincing. The men slowly march on and off in column of twos while singing.

House attaches are all in uniform, Dr. Riesenfeld also using a bugler to get the house seated with another trumpet call introducing the overture of which the march song is the basis.

Brief and to the point, proving Riesenfeld can still do it. Sklg.

Looking for Jack Stewart

Los Angeles, Aug. 31. Mrs. Andrew Mehl, 105 E. Joppa Road, Towson, Md., is searching for her son, Jack Stewart, formerly connected with the Independent Studios, Glendale Blvd.

GRANT MITCHELL and Co. (4)
"Three Flights Up" (Sketch)
18 Mins.; Full (Special)
Palace (St. Vaude)

Grant Mitchell seems continually confronted by authors with a squabbling family complex. After winding up in "One of the Family," the legit star is back in vaudeville, confronted practically with similar situations in "Three Flights Up," credited to Mark Swan and Maurice Freeman. From all slants it's a case of out of the frying pan into the fire for the star, since it's a toss up between this and his former legit vehicle as to which is the frothier.

It gives Mitchell the role of a moderately paid spouse whose wife works out to enhance the family exchequer and to provide comforts for an ungrateful sister with a husband too healthy to work. As if the leeches weren't getting a break by being permitted to stick around, they aggravate conditions by chronic fault-finding, which bids fair to wreck the marital bliss of the bread-winning couple.

This is averted when Mitchell traces the theft of his wife's watch to the ingrate brother-in-law, and holding possible criminal prosecution as a trump card in making the couple make themselves useful about the place and imbedding a keen desire of the brother-in-law for industry.

Mitchell does well in a none too fat role and anything accomplished by the thin vehicle will depend entirely upon the star and his personality. Mitchell's sardonic humor prevails throughout, but possibly not in sufficient abundance to suit his admirers. At the Monday night showing Mitchell's reception far outdistanced the response at the finale, although enough for two fast curtains.

The support is adequate, including Helen Murdoch, Dorothy Dudgeon and Edward Hartford, the latter being given the best chance of the support trio in a character of the "show off" type, which he handled well.

From all slants very thin and none too meaty for either star or support. Nothing more than a personality vehicle. *Edda.*

"PITTER-PATTER REVUE" (7)
Girl Tab
19 Mins.; One and Full Stage
American (V-P)

The personnel, all girls, is made up of four choristers, probably the most inexperienced that have essayed this summer type of vaudeville number, a sister act and a solo dancer.

Of that number there is one who has real weight. She is the unidentified ballad singer, who does a solo number called "Rose Colored Glasses," made effective by her agreeable mezzo or female baritone voice. She shows all the marks of an experienced performer. The other end of the sister act is a blonde soprano who does fairly as a number leader and supplements the first mentioned girl with harmony in a double song.

The details mentioned are the whole act. The four dancing nymphs are awkward, flatfooted steppers, although they try hard and earnestly enough. But trying hard isn't always enough. The American crowd was disposed to buy the number, particularly when it became evident that they were having a difference of opinion with the time of the music and weren't trying to conceal their anger gracefully. The costuming was mostly worn and shabby. *Rush.*

EDNA TORRENCE and Co.
Dance and Musical
16 Mins.; Two and One
American Roof (V-P)

Act probably carries some production not disclosed on the Roof. Miss Torrence is an acrobatic dance specialist and very good. Her "Brther Johnnie" (from the downstairs three-shoots) is in support, with Joseph Cebu at the baby grand.

Both are capable. Johnnie opens as her dance partner in a corking waltz during which the pianist evidences unusual expertness in maintaining orchestral tempos. The brother later essays a violin solo satisfactorily. The pianist, too, whips the ivories on his ownsome for a personal score.

In between, Miss Torrence delivers an interesting redskin dance conception in native Indian regalia. She tops it with a session of unusual acrobatic stepping.

The act is above average and best suited for the picture houses. It will find favor in that field. *Abel.*

JANET OF FRANCE CO. (3)
Sketch
23 Mins.; Full (Special)
Broadway (V-P)

Janet of France has a new offering somewhat along the lines, as concerns general theme, of her sketch of a couple of years ago. Janet has three men with her in the offering.

The scene is laid in France in front of a wine shop, where two former A. E. F. buddies meet. One has remained in France after the war and married a French widow with eight kids. He has donned a French uniform and is making his living by posing as a Frog and acting as a guide to the battlefields. The other is an American who is a London representative for an American firm, he having fallen in love with the little French girl that ran the wine shop during war days. The girl has become a famous music hall artist, but returns to the old home town once a week to visit the folks. She returns, and instead of recognizing her former lover passes him up entirely. As the two buddies start rehashing, there is a cut-back to the war, where it is related how the one Yank saved the girl from the advances of a fresh M. P. and how she in turn saved him when he was up on charges for striking the M. P.

In the end the boy and girl are brought together for the grand clinch, and all ends happily.

Janet has a chance at a couple of numbers, and manages to land with "My Man" in French. It is fairly good stuff, designed for the pop houses principally, and with that type of audiences it will land. *Fred.*

BARNETT and THOMAS
REVUE (5)
Singing and Dancing
16 Mins.; Full
American Roof (V-P)

A well-framed small-time flash act of four girls and three men. Barnett and Thomas, a six-footer and a midget, are the featured males. The other is a youngster who will make his mark as a hoover. The girls include two dancing teams, one handling the prima donna role until the finish, when she hops into a Charleston.

The featured men contribute two double dances, an "essence" and an "eccentric," both framed for comedy on the sizes of the pair. The opening number is an ensemble with all in ante-bellum costume for the prima's song and a brief minuet by the other girls. The act runs along in standard fashion until the boy and one of the girls turn in something new in a Charleston buck dance double. The taps are all loud and clear without sacrificing of the Charleston steps.

The sister duo handle a kicking duet and later an acrobatic dance, with all on foot a surefire Charleston finish in which the midget in tuxedo ties up the act. Good act of its kind. *Con.*

JEROME and RYAN
Songs
15 Mins.; One
State (V-P)

Two boys accompanying themselves on string instruments during pop airs. Their voices blend averagely and appearance is okay, it being mostly a matter of song selection.

Nothing brilliant about the renditions, with the boys revealing an aptitude for "milk" when it comes time for bows. Not good showmanship, despite their Monday night stalling taking them to three encores, equalling the regular routine. The final item is a tune medley of special prohibition lyrics. This was introduced by asking the audience who was for and who against Volstead.

The team has a journey before it if company in the fast set is to be attained, but as currently spotted they pass. *Skig.*

ELINE and KATHLEEN MURRAY
Songs and Uks
14 Mins.; One
American Roof (V. P.)

Two personable wholesome girls in an excellent routine, all doubles and harmonized. Opening with a pop in which one falsettos an obligato. They return, the taller one with uke, for a routine of doubles which click on delivery and personality.

A Spanish double comedy song was the lightest of the routine. They sang six or eight numbers here before they would let them go. A Hawaiian dance by one using a lamp shade for the costume, put them away solidly. Good act of its kind for anywhere. *Con.*

WARD and DIAMOND
Singing, Dancing and Instrumentals
15 Mins.; One and Three
Palace (St. Vaude.)

The newest of old-timer turns, consisting of "Hi" Tom Ward and Charles Diamond, favorites of 50 years ago and pioneers in minstrelsy and variety. Ward owns up to 73 years, with his partner having two years the better of him.

The combination offering contributed by the old timers clicks heaviest on the dancing, with Diamond's harp dance undoubtedly a novelty for this generation. Ward's warbling of "Maggie" also held up considering the age of the singer, and also went over big with the Palace mob at the Monday night session.

With the veteran build-up, and passable routine offered it can stand upon its own as a deucer in any of them. *Edda.*

KEO-TAKI and YOKI
Novelty Song and Dancing
17 Mins.; One
American (V-P)

Altogether an engaging novelty involving two rare creatures, Japanese comedians, and a girl singer and dancer—apparently Yoki, although she does not look as Oriental as her name. She sings a number or two in an agreeable light voice without trace of accent, and does a Charleston.

But it is the men who furnish the novelty. Both have a curious style of dry humor in their comedy, the piano player being a really unctuous comedian. At the opening all three appear in elaborate kimono and the audience expects them to go into juggling or hand balancing. Instead, one of the men sits at the piano and does a jazz number, with appropriate clowning.

The girl does her number, sitting on the piano and the second and older Oriental makes a comedy announcement. This leads to more comedy business at the piano. A "Risley" pad is placed on the piano, after the comic has done some more clowning with a uke, and the older man has a bit of pedal juggling with a barrel to accompaniment of the piano, the pianist pretending nervousness at the whirling barrel.

Girl returns changing from kimono to tights for the Charleston; there is more talk and joshing by the uke player who does a catchy bit of Hawaiian playing with remarkable fingering.

It is the unexpected smooth comedy of the two Japanese that furnishes the surprise and puts them across for a riot. Monday night they held up the show and the begging-off speech was legitimate. *Rush.*

ARTHUR DE VOY and Co. (3)
Comedy Sketch
14 Mins.; Full
American Roof (V-P)

Arthur De Voy is a veteran small time sketch actor. His latest, like its predecessor, is authored by Emmet De Voy. He is supported by Evelyn Faber and an unprogrammed boy and girl.

The act is based upon the aversion of the two children to the stepfather their mother is bringing home. De Voy, as the father, wins the children by collusion with the mother. They plan to have her oppose his efforts to give the youngsters everything they wish.

The boy wants to go west, while the girl yearns for her own car and a musical education abroad. Daddy promises everything and the kids switch to his side. Mother then professes to weaken and allow pop to decide such important matters in the future.

Two vocal solos by De Voy are worked into the skit. It's light and of fragile construction, but all right for intermediate consumption. The boy's enunciation will bear watching; some of his lines were lost altogether when he lowered his voice. *Con.*

PAULA AYRES
Songs
15 Mins.; One
Stet. (V-P)

Contralto in good singing voice with group of dramatic character songs, assisted by Oliver Scott at the piano.

Likeable personality, and well-selected numbers for the type of turn.

Introducing with "Captain of My Soul," setting off her voice to splendid advantage. Miss Ayres followed with "Just for Tonight," also well received. A Spanish love song and "Dinah" for contrast rounded out.

Suitable for vaudeville or picture houses. Liked here. No. 2. *Edda.*

JACK PRINCETON CO. (3)
Talk and Songs
19 Mins.; One (Special)
American, Chicago (V-P)

Jack Princeton incorporates a novel idea with poor material. He appears as master of ceremonies in "Kelly's Sink," night club. Gags in that direction are futile.

A girl sings three numbers and does straight for Princeton, using a synthetic French accent. First appearing in street dress, she changes to evening gown and then back to the original street dress for the finish. A new costume for the finish would be more favorable. Her voice is pleasing.

Princeton gags well with a weak layout, but should clip an attempted tear-jerker recitation about a jockey. Spoken to crying music, it is rather odorous. A boy in sap waiter makeup steals the play from Princeton, dancing in the encore.

With his idea, Princeton should go as far as vaudeville can take him, but he won't get there in the act's present shape. *Hal.*

HILL and MARGIE
Novelty Artists
9 Mins.; One
58th St. (V-P)

Nice-looking, personable man and good-looking young woman, working a new style of quick sketch act. Two easels are in position at the rise of the curtain. Each board has the profile of a girl sketched on it. The act consists of changing the hats on the girls by a few swift passes with a sponge.

By a few lines the character of the chorus.

faces are changed. An elaborate headpiece becomes a boyish bob with one sweep of the hand. A dab and a movement gives the flapper's face a double chin and it becomes this portrait of a matron. They go through twenty years of changing styles in hats and hair arrangements, from "rats" and pancake hats to the modern cloche bonnet and the shingled head, all with a simple stroke or two.

The woman makes a particularly agreeable picture in her artist's smock of yellow silk. They have little talk, sticking to their neat specialty, a novel and interesting one as handled.

HARRY BREUER
Xylophone
6 Mins.; One

Mark Strand, Bklyn, N. Y. (Pct.) Harry Breuer is regularly of the Mark Strand orchestra, his xylophone specialty standing out among his other duties at the traps. Ever and anon young Mr. Breuer is pressed into service as a soloist and his ever-increasing popularity spoke for itself on the greeting he was accorded.

An "around the world" cycle was a novelty idea, starting off with "Good-bye, Broadway; Hello, France!" which he hammered out as introduction to a musical globe-trot embracing past and present popular song hits.

A corking novelty, utilizing nothing but screen announcements (not slides, but regularly projected film), enhanced by Breuer's personality and skillful xyle hammering. *Abel.*

FRANK M'CONVILLE
13 Mins.; One
American (V-P)

McConville, a young lad, does a little bit of everything. He has routined his turn to hold variety from the playing of a saxophone up to the imitation of Charlie Chaplin.

He sings, plays a uke, dances, uses props for laughs, and wise-cracks besides. He closes with the Chaplin imitation, doing about five minutes of it. In makeup he is about the nearest approach possible to the screen man. A comedy dance in the Chaplin outfit scores.

McConville is fine for the small circuits. Big things are out with present arrangement.

ANTHONY and MARCELLE
Musical
14 Mins.; One
58th St. (V-P)

Youthful appearing mixed team offering a pleasant routine of instrumentals featuring the accordion and get over nicely as an early spotter for the three-a-days. Trifle more class in manipulation would help the couple further.

A double accordion medley by both serves as opener with girl hanging on to the accordion throughout and with her partner changing to several other instruments viz sax and clarinet for the subsequent numbers of the routine. Liked here in the deuce. *Edda.*

NAT AYER and MARGARET WILSON
Songs
15 Mins.; Piano, in One (Special)
Palace (St. Vaude.)

Nat Ayer and Margaret Wilson are a new combination for vaudeville, offering the routine piano act in a somewhat different way. Ayer is a composer handling accompaniment on the piano, while Miss Wilson is a looker with a pleasing soprano voice. Ayer also handles vocalizing in several duets with Miss Wilson, and has a comedy number all his own.

Six numbers are incorporated in the song routine, evenly distributed and providing scope for three attractive costume changes for Miss Wilson.

Good teamwork sold it for good returns here in No. 7. A class act that can either stay in vaudeville or swing over to the better grade picture houses. *Edda.*

EDDIE EDWARDS and His
Southerners (11)
Dance Orchestra
Silver Slipper, New York

Eddie Edwards, the leader of this 11, is one of the Original Dixieland Jazz Band, which was the first "name" or "attraction" band in the business, as far back as 1917 when Max Hart brought Edwards to Reisenweber's. Subsequently the band stayed two years and eight months at the Columbus Circle cafe.

Edwards is the trombonist of the outfit and features the same style of staccato dance-compelling syncopation that made the Original Dixieland Jazz Band a famous organization.

At the Silver Slipper, Edwards has been clicking heavy, coming in on spec and getting over almost immediately. Radio activity further helped impress the Edwards' brand of dance music, and already the major disk records are after the Southerners. The Southerners' billing is a derivation from the Dixieland cognomen, although the leader alone is from that famous outfit which has since split up. The former Dixieland's Victor recordings are unique in that dance tunes "canned" as far back as 1917 are still selling on the Victor and royalties are being collected by Feist, Inc., as former publisher of most of the Dixieland Band's compositions.

Eddie Edwards personnel has himself at the trombone, directing; Carl Gauper, Billy King and Wally Littlewood, reeds; Johnny Silvester, Elsie Evans and Edwards, brass; Bernard Pinella, violin; Louis De Fabbia, banjo; Larry Rosenstock, piano; Earl Breckenridge, bass; Frank Horscroft, drums.

The Silver Slipper is unique in that it has been through the hottest kind of New York weather. The cafe is becoming somewhat of a popular New York institution, getting a corking play on almost any sort of night under most uncertain weather conditions, and no small part of this is due to the Edwards' dance music. All of which may or may not figure importantly for recording purposes. Obviously, the reaction impresses as favorable for potential disk sales.

Edwards and his Southerners are clicking in the cafe and should prove universally popular for any style of dance place, cararet, hotel or elsewhere. *Abel.*

JIMMY RYAN and CO. (2)
"Ten Dollars" (Skit)
15 Mins.; Two
American (V-P)

Jimmy Ryan has done a wider range of character work. Here he plays a curious type of "tough," using a loose sketch structure to carry comedy talk with an interpolated number or two.

The talk needs bolstering up. On a guess the vehicle is new and needs playing. It is one of those things that has to be built up, if it is to amount to anything. The skit recalls an old type that has almost disappeared. There is a thread of story, but the players do not hold to it any more than they choose. The blonde girl is a flower vendor on the street. The cop on the beat makes love to her, but she is true to her lover who is just due back from jail.

In the unfolding of this preliminary situation the girl and the cop do a duet. Then Jimmy enters and goes into comedy talk with the policeman. There is talk of his going straight; the cop shakes him down for his last \$10 then threatens to arrest him, this dramatic action being the excuse for wise-cracking by the crook and indignant upbraiding by the cop.

The cop is off and the girl returns

for more mixed serious and comic exchange, leading up to the "surprise" business of showing that the crook has touched the cop for his shield, his gun and the \$10. So they make that the excuse for another number, of a sentimental nature.

The secret is making the wise crook talk score. It doesn't just now, but it can be made to. Ryan is a favorite at the house. He has the character knack, which shows through even in spite of scattered material. *Rush.*

"RUBEVILLE FOLLIES" (42), 25 Mins., Full (Special), Metropolitan, Los Angeles.

Los Angeles, Aug. 26.

One of those presentations that contains good talent is not developed so that the audience is tipped off to the fact. Also, the production, as a whole, was amateurish.

Opened with straw covered platform and company singing. Then into village band number with Jimmy Ellard, master of ceremonies, conducting. Max Curry in an eccentric dance made a nice impression. Straight band number followed with stage arranged so that band platform was out and barn opened up. Ellard sang old-fashioned song to fair returns. Luella Lee and Ruth Stanley hit well in good double dance.

Charles Leroy Wells good imitator of animal sounds but humor failed to score. Peggy Bernier put over a pop number and came back with coking sob ballad that did not get high rating. Chorus in cowboy costume came out as background for Don Cummings, rope twirler, with girls spinning rope in chorus for finale. Male quartet sang two old-fashioned numbers.

Finale was plug of "Fiddle Dee Dee," with girls and band members dancing Virginia Reel. Entire production weak and somewhat of a waste of talent.

MABEL HOLLIS & COLLEGIATES, (8), Band and Songs, 21 Mins., Full (Special), Majestic, Chicago

Miss Hollis is announced as a record artist. Her first number is sung in unison with one of her records. She possesses a voice suited for blue numbers and wisely sings that type of song throughout.

The boys have adopted collegiate atmosphere in dress and mannerisms and play fairly well. A specially arranged number is beautifully done.

Not unusual, but a good act for vaudeville. *Loop*

GAMBLE BOYS, (3) Jazz Band, 11 Mins., One, Majestic, Chicago

Three boys turning out hot music in the same form as the Mound City Blue Blowers. Comparison used only to denote the same type of act, as the Gambles are different in action and work.

One with drums, one with sax and cornet, other with banjo. Two, drummer and banjoist, alternate on kazoo for warm effects. All three good looking and nicely mannered. Headed for picture places without a doubt. *Loop*

RAINES and CADY (2) Songs 6 Minutes

Grand Central, St. Louis (Pcts)

Two girls who have been working around town for a long while, playing the Skouras houses and others. Very good team, having the knack of getting the most out of their numbers and singing them well.

Miss Raines was formerly studio pianist for WIL, and knows her keyboard. *Ruebel.*

JAPONETTE and EDWARDS and Co. (2) Dance Revue 17 Mins.; Full Stage American (V-P)

The ways of framing a dance revue are infinite. Here a couple of dancers, man and girl, have hooked up with a singing sister turn, billed as Janet and Alice, and laid out a routine merging the two specialties. For some reason that escapes being definite but still is surely there, the arrangement doesn't work out satisfactorily.

The dancers are first rate and the two girls sing and play well enough, but the layout somehow fails to group itself neatly. At the opening, one of the sisters is at the piano, the other singing a ballad. In the middle of the number the dancing pair break in, the girl doing a toe dance. She is tall and

willowy and of class stage presence. She dances gracefully, her slender, svelt figure lending itself to slightly legmanila.

"Sister" team does fairly agreeable harmonizing while the dancers change. An Argentine that goes with a pretty costume of silver works into a spirited bit of posings by the pair. Sisters do the Indian

number from "Rose-Marie" and dancer strips to scant costume of gold for jazz toe dance, followed by toe dance by man, and for the finish the dancing girl puts over a neat hula-hula number, the sisters singing the air for harmonizing effects. Just one of many dancing revues of the grade, due to poor presentation. *Rush.*

VAUDEVILLE HOUSE REVIEWS

PALACE (St. Vaude)

A lightweight comedy bill at the Palace, despite two name acts, Grant Mitchell, from legit, and Jimmy Hussey, doing a temporary farewell prior to leaving for the coast, where he is to be featured in comedy films. Plenty of support in other departments, but frightfully lacking in comedy. Hussey and Mitchell contributed somewhat with Hussey outdistancing the former through having a tummy laugh vehicle, badly needed and more than welcome in an otherwise desert of singing, dancing and flash turns.

A readjustment of the carded layout brought Flo Lewis up from No. 7 to No. 4, originally allotted to Carl McCullough, single, with McCullough assigned to No. 6. That sent back Nat Ayer and Margaret Wilson holding this spot originally to the one vacated by Miss Lewis.

The show started in a tempo presaging speed through the crack-jack opener contributed by Chapelle and Carlton, mixed team, displaying some unusually good risley work well appreciated.

"Hi" Tom Ward and Charles Diamond, favorites of 50 years ago, held follow-up with a routine of yesterday's songs and dances that clicked both for sentiment and value, especially the hoofing (New Acts).

Modena's Fantastic Revue, next, provided a likeable flash, going fairly well, but without any particular wallop, aside from visual values, singing and dancing. Countess Modena featured and a villainist had less to do than anyone in the act with Bishop and Lynn, mixed dancing team, spotting some exceptionally good acrobatic numbers and the mixed sextet giving the ensembles much volume.

The darb of this one came when an unbilled baritone soloed "Roses of Picardy" and seemingly had so many admirers out front that his solo not only disrupted the finale of this turn, but also endangered the opening of Flo Lewis in follow on. The tumultuous applause for the soloist aroused suspicion, since it was concentrated in the rear rows of the ground floor. It was a bad break if anything for the singer. He had scored legitimately before the suspected claque took hold of things and overplayed the applause stuff. Mostly Latimers they would not be restrained until they had gone into a pandemonium of "Bravos!" which held up the Lewis turn until their favorite son returned for additional bows.

After the panic subsided Miss Lewis, flanked by Sam Coslow, composer, began strutting her stuff and scored comedy points in several of her numbers. The "flapper" caricature is still the outstander of Miss Lewis's turn, given a slightly newer slant since last around, but incorporating the same gushing portrait. This and previous clowning were well received with Coslow manipulating ivories and contributing a reprise of previous song hits as his portion of the act.

Grant Mitchell and Co. closed the first section in a skit by Mark Swan and Maurice Freeman, captioned "Three Flights Up." Although more or less clicking with outfronters, it is but a frothy skit dependent entirely upon Mitchell's personality (New Acts).

McCullough, after intermission, got over nicely with a collection of songs, stories and footlight impressions, the latter counting for the main score. Ayer and Wilson, mixed duo of songsters, came next with a repertoire of songs well received (New Acts).

Jimmy Hussey, comedy panic of this set-up, followed with "Getting a Ticket," which, again proved stability as a laugh-getter through Hussey's expert manipulation and with Eddie Hickey as an adequate foil. Hussey had them roped and hog-tied at this session, but chopped his vocalizing by only contributing one song, "Old Established Firm," comedy number, rather than the usual three, as formerly. Hussey partially apologized for his omission by stating new orchestrations had not arrived and that he didn't want to bore the crowd with old songs.

Collins and Hart, travesty strong men, closed with their familiar routine of hokum acrobatics. *Edda.*

HIPPODROME (Vaude-Pcts)

The Keith-Albee Hippodrome with the new grind policy of six acts and pictures continuous at 50 cents top

opened Monday afternoon. Monday night the orchestra and mezzanine were capacity, but the balcony, boxes and loges were not.

The management reported a sell-out matinee. Tom Gorman is managing the front of the house and I. R. Samuels had a strong six-act bill booked in for the opening. The feature picture, which goes on at 9.50 following the regular vaudeville, was the P. D. C. feature, "April Folly."

The bill opened with the Albertina Rasch ballet of 12 girls doing a few minutes of toe work. The dresses of the girls spelled New York Hippodrome and was a cut, for the "New York" was abbreviated to "N. Y."

Sie Tahar Troupe opened the vaudeville with ordinary Arab tumbling and dancing, showmanly presented in a full stage set. The troupe is a mixed sextet and includes one girl who sings pop songs, also doing a bit of jazz dancing. The other dancer is the best ground tumbler in the act. The third woman is seated on a dais until down near the finish, when she steps forth to act as understander for a pyramid. The whirlwind ground tumbling at the finish was greeted boisterously by the house.

The Dixie Four were a pipe to stop proceedings, which they did with their sure-fire "itch" dance. The colored lads sang and harmonized to good returns, but rang the bell when they pulled the "itch." From then on everything was cokesetty, and they were forced to encore with more hoofing.

Willie West and McGinty cleaned up a comedy triumph in their low comedy sketch. The accidents that occur to the three house wreckers never went better.

Mary Haynes followed and out-pointed the acoustics with a repertoire which included "Old Man's Darlings," "Things Aint What They Ought to Be," "Touring" accompanied by some fair comedy patter, followed by impressions of a ship's concert that panicked them. Mary could have copped a couple of bows, for they were still vociferous as they wheeled off her piano. She didn't, and also ducked a speech. In fact, the "no speech" rule is going to prevail at the house if Manager Tom Gorman has his way.

Jans and Whalen next also had a soft spot. They liked the pair here and their last season's gags went so well they were probably being heard for the first time by this bunch. The finish with Whalen playing the uke while Jans does some nifty tap dancing put them away on the top rack. The "gargle" singing as worked out by Whalen is very funny. He ukes and sings his accompaniment to his partner's dance, breaking him up every once in a while by switching time on him. A clever couple.

The Rasch Ballet was out for one number here, with Jans helping out a solo dancer in a Charleston, and she needed it. On the toes and in classical leaping they qualify, but flat footed not so forte.

Gracella and Theodor (New Acts) followed and cleaned up sensationally in one of the best dancing acts of many seasons. They are recruits from musical comedy. They zowied them and deservedly.

Aesops Fables started the after-vaudeville picture program.

The show runs continuously from noon to 11. Fifty-two like this, always providing the feature is there, and the new policy has a chance. And the prices are the real headline just now, but it will take more than prices to pull them over to 6th avenue if the pictures fall down.

And when that new Paramount. Oh, my operation! *Con.*

STATE

(Vaude-Pcts)

Looks like extra show has been crowded in somewhere, the five-act bill, a curtailment of one interlude, not getting under way until after nine bells. The Valentino "Son of the Sheik" feature was the whyfore of the extra (fourth) show, and undoubtedly destined to be a big box office card at the State all week, judging from the capacity draw all day Monday.

The caption in the Valentino feature in a scene where his captors are holding him for ransom reads: "I guess your people will be glad to pay 10,000 francs to see your handsome face," started an odd train of thought in view of the popular screen idol's untimely death. An electric stillness flashed through the house with that title, but soon it was out of one's head, excepting

for the few upon whom it impressed strongly.

For the rest, the five acts are good State-speed vaudeville. Kismet Sisters and Co. opening has the "co," a male equilibrist, the sisters doing sturdy hand-to-hand and lift stuff that would credit a male team.

Austin Goetz and Fae Duffy, opening with their familiar A. K. newlywed idea, soon quick-changed into a flipper and flapper regalia for the rest of the stuff. Miss Duffy is over-anxious to impress with her pertness, but withal they register soundly.

Ben Marks, heading a seasonable eight-people tab, credited to Herman Timberg, is of likely timber. In time he might get away from the Yid brogue. He has a good prima in Ethel Pick, whose voice is of unusual caliber.

Milo? Is hardly a mystery to many any longer, but as ever he clicks. The woodland and other imitations are sure-fire. His own composition, a ballad, is too weak for a getaway and something more substantial would enhance that spot.

Amalia Molina, Spanish danseuse, with a marimba sextet, and a male tenor and dancer in support, heads a coking flash act that should be routed in the picture houses. If Louis K. Sidney hasn't as yet played the senorita's act on his division of Loew picture houses, he might give Amalia Molina and Co. the double-o. It packs a wealth of production color and the starred danseuse's individual efforts insure a favorable impression. *Abel.*

5TH AVE.

(Vaude-Pcts)

"Black bottom, black bottom!" How long does it take vaudeville dancers to hear about a new fast dance?

Cabaret dancers are dancing the "Black Bottom" and guests are dancing it on the floors of night clubs and roadhouses. But up to date it has not been seen on a vaudeville stage around New York.

Monday night at the 5th Avenue the "black bottom" would have been perfect for Pat Henning, who dances a Charleston the same as George Raft does, and George Raft has been considered the best Charleston dancer in New York. Now he's accepted as the best "black bottom" dancer.

Little Pat could have panicked the 5th Avenue with the newer dance, but stuck to his Charleston. The kid panicked them, anyway. He's some boy, and coming fast. Much better this time than when last seen in the same house. Working easier, better and with more poise, getting more laughs, while his dance steps are certain.

Very good bill at the 5th Avenue the first half. About the best of the summer. Goldie got a break in this layout, and should hang onto it if he can for once around the \$62.50 halves.

Manny King has a "Greenwich Village Night Club" skit, or something like that—himself and four people in a special full-stage set. King is from burlesque, playing a sort of a nancy Hebe, and he's funny. This does not sound like the same turn he was in vaudeville with previously. There's much good stuff here—nothing wasted. King's travesty on an Apache dance is actually funny. That's strange, too, because if you get an Apache straight right it's funny enough in itself. There's a straight Apache couple in the King turn who do nicely. Also a big blonde, a prima, with whom King does the travesty.

Good comedy act that can step right into the Palace.

Freda and Palace, doing a double wop comedy act, with Johnny Palace getting a lot besides with his large guitar, were another strong hit next to closing. The boys are doing very well also in the talk, although they could draw it together for a little more value. Steve Freda hasn't a bad singing voice, and the boys' harmony is worth while. Their "Talking to the Moon" excellent.

It's probably a new two-act, as Freda was out before with Anthony.

Opening were Mitchell and Darling, not caught, then Mimi Robbins (New Acts), a nice little single girl who seemed to be taking a chance, with the Pat Henning family act (third and Jean Myrrol and Co. (New Acts) closing.

"Padlocked" was the feature picture, with Rex Beach or "Cosmopolitan" apparently not meaning a thing around 28th street. House but fairly filled Monday night.

Notwithstanding their P. D. C. piece and the first-run privilege for the P. D. C. product, just as a little tip-off stuck away down here, Keith-Albee had better go out and get some pictures for any of their houses, and mostly for those which are not now playing pictures.

If they are able to depend altogether upon P. D. C.'s, now or in the future, then it will be the miracle of the show business. *Time.*

AMERICAN

(Vaude-Pcts)

League of nations bill the first half. Everybody that talked or sang was alien. It started with a foreign-looking pair of opera singers, worked into an Italian couple, presently switched to Japanese comedians, in itself a novelty, and

rounded out with Raymond and Caverly doing "Dutch" dialect. But Bob Anderson's trained horse nodded in English.

In was an odd arrangement for a vaudeville bill, but they like it vastly on 8th avenue. The honors were about evenly divided between Raymond and Caverly and Keo-Taki and Yoki (New York), two Japanese or Chinese comics and a girl who sang and Charlestoned and didn't look any more Oriental than Newark, N. J., although you can't always tell. This choice of favorites establishes the cosmopolitanism of Eighth avenue for all time.

Jack Moore Trio, two men and a girl on the tight wire, opened. One of the men does a striking feature in a somersault on the wire, feet to feet, without the aid of a parasol. It is revealed in the announcement of the feat that his name is Walter Powers, but he doesn't appear in the lobby billing. The second man and the girl do nothing without the balancing parasol, and their routine is rather simple, but executed in sprightly manner.

Guarino and Cooper (New Acts) just sing in a turn laid out dully. It was Monte and Lyons, doing Italian dialect cross-talk for a start and then going into an excellent vocal act that really started the proceedings. These men illustrate the vaudeville demand for comedy. Although the best thing they do is their straight singing, it was the clowning during their numbers that got the returns. The tenor-baritone has a splendid voice, and in falsetto it has the quality of a fine boy soprano.

But what did most to put them over was the clowning of a female impersonator burlesque that went with the high voice. The two men have a capital touch of quiet comedy, too, particularly the straight worker. They do most of their own accompanying on guitar and mandolin, making their finish a dance-off with one man fingering the guitar, the other the mandolin and each striking the keys of the other instrument.

Japonette and Edwards (New Acts) have the usual dance revue with Keo-Taki and Yoki opening the second half for a riot (New Acts). Bob Anderson and his Pony, gaited as a closing number, were two from closing and did extremely well, thanks to the sprightly patter of the trainer.

Raymond and Caverly scored a full sized hit, closing on their parodies and leaving out the finishing burlesque that usually goes with the turn. The parodies get the laughs, although they have a rich line of dialect gags all through and work them with the judgment of genuine entertainers.

Dillon and Marguerite, perch turn, make a quiet closing. The routine has little parade in the acrobatic, depending upon the playing of freak musical devices, while the woman is balanced on the man's head. In this hazardous pose both the understander, a man, and the top-mount, a chubby woman in white tights, play something resembling a tune upon eight auto squeeze horns, and later mount a flight of steps playing a tune on bells strapped to wrists and ankles. Old-fashioned arrangement and material. *Rush.*

BROADWAY

(Vaude-Pcts)

Monday night found a corking audience at the Broadway, one that almost filled the lower floor to capacity at a few minutes before 9 o'clock when the final show started.

There was some room in the upper lofts, although the front rows were filled. The seven act bill was supplemented by a Pathe News, which showed the funeral of Valentino held the same morning and some views of Gertrude Ederle and her home coming. The feature picture was "Padlocked."

Of the vaudeville there were two outstanding hits, both two-acts. The first wallop came with the offering of Wallace and May. The song finish of Mazie Wallace caught the fancy of the house and the pair stopped the show. The other solid hit was registered by the colored team, Harris and Holley, who just about wowed 'em with their piano moving bit and the fast dancing finish.

The show got underway with Miss Val Jean and her three associates in a hoop rolling specialty, getting over to hearty applause. Fred Heider and the Green Girl, second, got some laughs, but the act only seemed to be registering when Heider was hoofing. Bralle and Pello, with their Yungoslav Band and one assistant, managed to click in their dance specialty. The Apache at the opening was almost a bullseye and an Egyptian dance brought 'em off their hands.

Janet of France (New Acts) slipped over rather nicely with a little sketch that is somewhat similar in theme to her former offering. Down next to closing the Harris and Holley team mopped.

The final act was programed as Elida's Dolls (New Acts), the chances being that the billing should read "Elida's Dolls" for that's what the act is. It proved to be a rather flashy closing number for the show. *Fred.*

'BLACK-JACK' VAUDE ACTS

LOEW'S BUILDING 25 NEW THEATRES; WILL HAVE TOTAL TIME OF 56 WEEKS

15 of New Houses for Vaude with Pictures—Other 10 Presentation Theatres—18½ Weeks Within Metropolitan Area—Loew's Theatres in Opposition to K-A. or Orpheum Circuits—Matter of Openings Perplexing Loew Staff

The Loew Circuit now has 25 new houses under construction. Many others are under repair. Of the new houses 10 will be presentation theatres for pictures and vaudeville, while the other 15 will play combination bills. The houses slated for presentations are in Pittsburgh, St. Louis, Century, Baltimore, Kansas City, Palace, Washington, Syracuse, Columbus, London and possibly the new houses in Canton and Akron, O.

The houses playing vaudeville with pictures are in Canton, O., Richmond, Va., Houston, Tex., San Antonio, Tex., Dallas, Tex., and the Canal Street, Woodside, Fordham, New Rochelle, Hillside, Yonkers, Second Avenue, and the 86th Street, all in New York. In addition five others are to be built but the Loew office will not divulge their locations.

With the addition of the New York houses, the Loew Circuit expects to have 18½ weeks of playing time either in or within short commuting distance of New York by next year. Now it has 15½ weeks in New York, with three full week stands. State and Metropolitan and the Newark house. The split weeks making up the rest of the metropolitan time are the Palace, East New York, Avenue B, Willard, Victoria, Lincoln Square, Bedford, American, Orpheum, National, Greeley Square, Delancey Street, Gates, Boulevard, Keeney's (to be renamed the Melba), White Plains, Mamarone (Continued on page 30)

CABARET GIRL OBJECTS TO TYPE—WALKS OUT

Bee Jackson's Name in One Size Smaller Print Than Martha Pryor's

One flash at the program for the Martha Pryor debut at Castilian Royal, a road house on Pelham Parkway in the Bronx, and Bee Jackson "walked."

It was the afternoon of her expected debut at the same place. Miss Jackson is a "Charleston" dancer, having appeared in other road houses last summer. Her protest was at the size of the type for her name and that it was not in as large type as that spelling the name of Martha Pryor, with Miss Pryor also featured on the program as is Eddie Carr (orchestra).

The "Bee Jackson" was in 12pt. full face capital letters, with "Martha Pryor" the same but of 14pt., one size type larger. In comparison as to size they read:

MARTHA PRYOR

BEE JACKSON

Al and Jack Goldman operate the Castilian Royal. They had Miss Jackson at their Merrick Road resort, another Castilian, last season. Al Goldman was in charge when Miss Jackson started her Pelham protest, and he immediately consented that she leave.

Miss Jackson is reported having threatened to sue the Goldmans for \$25,000 damage to her professional standing through the matter of the type. She was to have received \$150 weekly at Castilian.

MARRIAGE, DIVORCE, IN 1 PERFORMANCE

Florrie Le Vere Marries Lou Handman—Martha Pryor Loses Ben Bard

Florrie LeVere, of Holmes and LeVere and the ex-Mrs. Holmes, besides being his professional partner, formed a new dual alliance of that nature Thursday night (August 26), with Lou Handman, the songwriter. The Handman and LeVere billing also goes under new acts as well as marriages as a combination. The marriage was celebrated Thursday night at Castilian Royal, Pelham, N. Y., with the newlyweds introduced as a surprise.

Martha Pryor, who opened formally at the roadhouse that night, also announced the celebration of her divorce. She was defendant in an action by Ben Bard, formerly of Bard and Pearl, and now professionally Bardson Bard, a light-heavy of the films, who alleged "desertion." Bard (born Benjamin Greenberg) is on the coast.

VIVIAN DUNCAN HURT

First Feared in Auto Smash Might Disable Her Permanently

Los Angeles, Aug. 31. Vivian Duncan ("Little Eva"), musical comedy star, was painfully injured in an auto collision at Del Rio, Cal., Thursday night, while returning from San Francisco where she had bid good-bye to her sister, Rosetta, who left for New York.

Together with Vernon Rickard, leading man of the Duncan Sisters "Topsy and Eva" company, Miss Duncan was returning to Los Angeles when another car, travelling at high speed, crashed into their machine at Oxnard and Ventura boulevards. This corner has been the scene of more than 20 accidents in the past year.

This is the first time that the two Duncan sisters have been separated in five years.

Vivian Duncan, injured in an automobile accident last week, is recovering at St. John's Hospital, Oxnard.

Physicians have stated there is no danger of a permanent injury to her knee.

Rosetta Duncan reached New York last Saturday and started back Sunday to be with her sister.

HAWTHORNE-COOK FOR LOEW

Hawthorne and Cook, standard Keith-Albee comedy act, have been routed for 35 weeks on the Loew Circuit, opening September 13.

Harry Shea arranged the bookings which marks the first time this pair have played outside the K-A Circuit since forming their partnership.

First Time Home in 27 Years

Los Angeles, Aug. 31. John Hamer, managing director of the Ben Fuller circuit at Dundee, New Zealand, was here on his way to Australia after visiting his home in Newmansville, Mo., after an absence of 27 years.

Hamer has been connected with Ben and John Fuller for 18 years.

Extras Out of N. V. A.

A casting agent, notorious for knowing where most of the layoffs congregate, created much consternation by invading the N. V. A. Club, one day last week, while several of the Keith-Albee officials were at lunch, and signing up 100 extras before their eyes.

The vaudeville moguls were plainly perturbed, having visions of a White Rat propaganda revival, petitions to see the books and other bugaboos.

They breathed a sigh of relief when the situation was explained. The picture man was also elated as a lot of vaudevillians laying off were glad to avail themselves of the opportunity for picking up a little "extra" change.

JEALOUSY PROMPTED VAUDE ARTISTE SUICIDE

Claim Gladys Alexander Took Poison Because of Married Man

New London, Conn., Aug. 31. Gladys M. Alexander, 30, of Providence, R. I., vaudeville artiste, committed suicide in her room here shortly after midnight last Friday by drinking poison. She died in an ambulance. Miss Alexander was engaged in preparing a civic entertainment which was to be presented here on Labor Day.

Her suicide closed an 18-months' romance with a married man, Harry Logan, son of well-to-do parents of Louisville, Ky. It is said that jealousy, aroused by the suspicion that Logan was showing interest in other women, prompted the act.

Logan told medical examiner Kaufman that Miss Alexander knew he was married. He also said they had spent all his money besides the savings of Miss Alexander, and that he had just secured employment, being obliged to go to work.

2 Suits Over Girl, 16, After Playing in Alaska

Seattle, Aug. 31. Evelyn Auburn, 16, dancer and local school girl, is back from 10 weeks' tour in Alaska, and two court actions have been filed. The first is against the booking agency, of which Mrs. Lillian Wright is the head, charging that while the agreement was for \$35 per week salary for Evelyn and expenses, she was not paid full expenses and only five weeks' salary.

The girl accompanied a "mind reader" while north. They played picture houses.

Following this case the labor department filed a suit adding to the tribulations of Mrs. Wright by charging violation of the minor labor law in sending the girl away without permission of school board and keeping her out of school.

The case is still in court.

Morris and Campbell Reunited—Professionally

Although matrimonially split by divorce, Joe Morris and Flo Campbell have reunited professionally. They have a new four-people act by Sam Lewis and Joe Young in preparation.

In the interim they are doing their old "avie-ate-her" skit, which Morris tried out with Winnie Baldwin following the split.

K-A. ULTIMATUM ADDS WK. FOR VAN & SCHENCK

Stanley Co. Gives Team 3 Weeks in Philly When Reminded of Direct Booking

Van and Schenck will not play the Earle, Washington, but will play three weeks in Philadelphia for the Stanley Company. They will open at the Earle, Philadelphia, followed by a full week at the Alleghany, a split week house, and wind up playing the Nixon and Crosskeys, two splits.

This adds an extra week to the original two weeks booked. The extra week was added following the reported ultimatum to Sablowsky and McGurk from E. F. Albee informing that the Van and Schenck booking, made direct, was a violation of the booking agreement between Stanley and K-A.

Chicago Divorce Breezes Give Wives Clean Sweep

Chicago, Aug. 31. Chicago has built a reputation on breezes. It has its lake breezes, stockyard breezes and early fall breezes that chill summer romances and start the divorce laboratories on their seasonal grind. And the women made a clean sweep of it during the past week under the guiding hand of Attorney Ben Ehrlich.

Take Minnie E. Weber's case. Minnie, of the varieties by profession, married Clarence A. Neverman, musician, in February of this year. Quite a few of the court hounds were shocked into momentarily lifted eyebrows when she stated that although she had married Neverman with the customary intentions she later decided not to accept him in the husband-wife relationship. Her testimony as to why she refused gave her a divorce and the right to resume her maiden name.

Nathalie Cohen, billed in her vaudeville turn as Nathalie Cowan, had a story of desertion and "another woman" that drew a decision against Harold V. Cohen (non-professional) and gave her custody of their three-year-old child. The marriage occurred in June, 1922.

A striking similarity to the above case was that of Grace Hollner, dancer, who appears under her original name of Ellsworth. Her marriage to Mann Hollner also took place in June, 1922, and her discontent was likewise based on the desertion angle. She was granted a divorce.

Mishler Stages Comeback As Penna. Theatre Owner

Altoona, Pa., Aug. 31. The Fulton theatre in Lancaster, a legitimate house and the leading theatre in the city, has been purchased by I. C. Mishler, proprietor of the Mishler theatre in Altoona for many years, who several years ago sold the Mishler and announced his retirement from the theatrical business.

His return from retirement is but partial, while owning the Fulton he will not actively engage in its management, securing as manager Earl G. Finner, who was associated with him in the operation of the Mishler theatre for years. Mr. Finner has been manager of the Dupont theatre in Wilmington, Del., for the past two years.

The theatre will open on Sept. 6.

Magician Sues for \$25,000

New Castle, Pa., Aug. 31. Foster N. McCullough, a magician and professional entertainer of Oil City, Pa., has filed suit for \$25,000 against the Holland Furnace Co. McCullough avers that on July 10 he was driving near Oil City when a truck coming on the wrong side of the road struck his car, smashing it and breaking his right arm.

HIP BILL TURNS NICKED FOR \$25 USELESSLY

Booker in Keith-Albee Office Informs Acts They Must Advertise in N.V.A. House Organ—Heavy Complaints at Rough Method Employed—Same Thing Occurred with N. V. A. Program

HIDEAWAY HIP NOW

The old style 'black-jack' was used on the acts playing on the opening bill at the Keith-Albee Hippodrome, New York, in an effort to secure advertising for the house organ of the N. V. A.

The 'jack' was wielded by I. R. Samuels, booker for K-A. of the house, acting under instructions from report. It took the form of a letter to the six acts on the bill informing the artists the back cover of the house organ had been reserved, that each act was expected to be represented and that each act's share of the block advertisement would be \$25.

In the case of acts demurring the letter was followed up by a telegram from the same source, the (Continued on page 30)

Vaude Girl, 19, Takes Poison But Will Live

San Francisco, Aug. 31. Leona McFarland, 19, partner of Helen Ware in a small time vaudeville act, took poison last week. She is expected to live.

Fearing a second attempt at suicide, the girl was kept under observation by hospital attendants.

According to Miss Ware had "breaks" had undermined Miss McFarland's morale.

Mona Ray as "Topsy"

Los Angeles, Aug. 31. Universal has placed Mona Ray under contract to play "Topsy" in "Uncle Tom's Cabin."

Harry Pollard had been looking for a girl to fill the part for over a year when Mrs. Jessie Wadsworth, of the Lichtig and Englander office, brought Miss Ray, former vaudevillian, to the studio.

After two screen tests she was engaged for the part.

SWOR BROS. REUNITE

The Swor brothers have reunited as a vaude team.

Bert has been featured comic with the Al G Fields minstrels for some time and John has been playing vaudeville with his wife.

The brothers will do blackface.

Judge Kelly With Shuberts

Judge Walter C. Kelly will open next week for the Shuberts in "Gay Paree" at Atlantic City.

Whitehead in "Lucky"

Ralph Whitehead has been engaged for the A. L. Erlanger production of "Happy Go Lucky," now in rehearsal.

BERNARD and RICH

FEATURED IN

"ARTISTS and MODELS"

Exclusive Management

Ed Davidow & Rufus LeMaire
1506 Broadway, New York

RIGHT OFF THE DESK

By NELLIE REVELL

What! Saranac again this week? Yes, one could write a column a day about that interesting place and its tragedies. I wish I could write something that would inspire the healthy and prosperous with the desire to help the less fortunate members of our profession who are temporarily exiled there.

Seeing that my trip to Saranac was made in order to see theatrical people, I very appropriately made the journey by stages. The curtain on the first act took place at Albany, the town made famous by Al Smith, the "Knickerbocker Press" and the Hudson River. As soon as I arrived Elliot Foreman, who was managing a stock company there, did the honors and presented me with the mythical key to the city. And I won't say, as did some distinguished citizen when presented with the key to New York City: "What do I need this for—the town's wide open now."

In addition to presenting me with the key, Mr. Foreman presented Mr. Haskell, of the aforesaid "Knickerbocker Press," which, while it is called "The Knickerbocker" is not a bloomer.

The next day I stopped at Lake Lucerne at the camp of Mr. and Mrs. Clarence Jacobsen, where I found, in addition to the Jacobsens, Bob Stevenson, treasurer of the Morosco theatre, and Mrs. Stevenson.

Further up the mountain but directly on the bank of the lake nestles the summer home of Mr. and Mrs. Clarence Willets, who were in the throes of breaking camp and have since returned to Broadway. Mr. Willets is getting set to manage the new Erlanger show, "Happy Go Lucky."

It is sadly ironical that where the world is most beautiful there should be so much affliction. For the Adirondacks have vistas that make a person glad he has lived long enough to set eyes upon them. Even before one gets into the mountains the smell of the balsams come floating down like a perfumed greeting.

Motoring up we drove for miles along the shores of Lake Champlain and then Lake Placid, mountains all around us, their peaks picturesquely intimate with the far blue skies. And lakes, big and little, of all sizes and shapes, everywhere. Someone said there are 2,200 of them in that part of New York and New England and it seemed that we must have passed near all.

And Saranac itself is just midway between two of the nation's most famous playgrounds. It is 12 miles from Paul Smith's, where every celebrity visits one or more times in his life, and 10 miles from Lake Placid which in summer is a favorite resort and in winter becomes the St. Moritz of America.

Even Fifth avenue and 42d or State and Madison cannot hope to rival the business section of Saranac in the matter of traffic congestion. The roadways are narrow and there are times when a reasonably agile person could walk the whole length of the main street on the tops of cars standing helplessly in the blockade. I have an innate distrust for statistics, having compiled a good many myself, but nevertheless there is something impressive in these figures: The average number of automobiles per thousand population is greater there than any place else in the world, even including New York, Chicago and Detroit.

More than one of the Broadway party at the Northwoods dedication commented on their unusual drowsiness up there. One wonders whether it is the effect of so much pure air on lungs that have been accustomed to New York's half-dust, three quarters-coal-smoke atmosphere, or whether it isn't the sporic effect of so many sleeping porches. You see them everywhere. The outside walks of the sanitariums look like giant Pullman cars and the cottages have them tacked to every possible and imaginable corner. What a change from the days when the doctors considered the night air injurious to well persons, let alone sick people.

Though Saranac is far removed from Latin-America, the custom of the afternoon siesta is even more rigidly observed beneath the pines than beneath the palms. It is high treason and almost a capital crime to call between two and four in the afternoon at a house where there are patients. In the residential section shades are drawn, doors are closed, streets are deserted, even the birds seem to quiet down, during those two hours. For that mid-afternoon rest is vital to the success of the cures.

If Saranac were to hold a popularity contest, there isn't any doubt that the postman would win, first, second and all the rest of the prizes. The way in which the persons undergoing cures there watch for him is proof of my assertion, long ago, that his visits mean even more than those of the doctors, and their look of disappointment when he can find nothing for them is heart-rending.

It was a shock to find out, in this connection, how lax are many of the friends of theatrical people curing there. None complained to me of this—in fact I got it from them only by cross-examining them. But I discovered that many had not heard from their friends in the profession, even from their former partners and business associates, for weeks and months at a time.

You who are opening the season with fat contracts, surrounded by those you love, you who play with the team of Happiness and Health, why not take a few minutes away from your concerns every other day or so and write to the wounded members of your profession? And if you were in their place, you'd want letters too.

I might add that the winters are very severe up there and many of the patients are prevented from getting out because they haven't warm overcoats, underwear and mittens.

Sometimes during the past seven years, when I was having to fight hardest to regain health, happiness and a reasonably warm place in the sun of life, I used to wonder if it were all worth while. Wouldn't it have been easier and simpler just to let things slide, let the future take care of both itself and me? But I know, after my visit to Saranac, what the answer is. It was worth while.

In my few days up there a number of physicians called for me in their cars and took me to see discouraged patients of theirs. And if my appearance up there and my calls upon them and the knowledge that I had made the fight and won, those sick people took half the courage and faith that the doctors claim they did, then I don't begrudge one second of the seven years I spent in the apartment next door to Hell.

It is fortunate that the William Morris summer home at Saranac embraces the expanse of 100 acres directly on the lake. For only in such large spaces is there room for the boundless hospitality of "Aunt Ella" Berlinghoff, the sister of Mrs. Morris. Aunt Ella officiates as the commissary department and she is so much in love with the job and so many others are in love with the way she does it, that the Morris dining table never has an opportunity to be upset.

Due to the presence of so many New Yorkers at the cures, Saranac has almost as metropolitan an air as Broadway and 42d. This has now been added to by the appearance in the Lake Placid "News" of "Broadway Babblings," a column written by Paul Edwards. If one could judge by the way the people of the profession, hungry for sight and sound of their beloved Times square, turn at once to Paul's jottings, it is the best-read section of the paper.

In this column, week before last, while writing of the graves visited and decorated by Walter Hill and Frank Carroll the name of James

UP CANADA WAY

By O. M. SAMUEL

Quebec, Aug. 29.

Not as many of the liquor seeking gentry in Canada this summer as quoted in the American prints. Most of the visitors are school teachers and "stenogs" on vacation.

"Ben-Hur" opened its Canadian season at the Auditorium here to capacity, with a sell-out assured for the week. In Quebec, with its preponderance of French people, titles are both in French and English.

The Berlenbach-Delaney fight pictures are creating quite some interest at the Imperial in Quebec. Delaney is heavily advertised in the press matter—as the French Canadian champion.

Strange as it may appear to those not conversant with conditions, hip flasks are just as popular in Canada as in the States. Cafes and cabarets are not permitted to serve drinks after 10 p. m., which means one has to purchase from the liquor stores during the day if desiring a drink or two during the late hours.

Cafes and restaurants within hours are only permitted to sell ales, beers and wines.

Mr. Shea is scrubbing the "bathroom" front of his Hippodrome, over in Toronto, preparatory to opening with vaudeville Labor Day. Loew's is doing business there the year round.

The Vaughn Glaser Players will spread their art in Toronto for the delectation of all who would enter.

"The Black Pirate" has been doing business at the Regent, Toronto, and the same can be said for "La Boheme" in Montreal at the Capitol.

A corking orchestra at the Mount Royal Hotel in Montreal. They seem sure-fire for vaudeville or pictures.

The Keith-Albee Imperial in Montreal is grinding with old-fashioned vaudeville. In a city of over a million, the theatre is compelled to resort to split-weeks to exist. A concrete example of the terrible decadence of vaudeville.

Liquor prices are quite reasonable, so to speak. Champagne served in the restaurants averages around \$7 a quart. Rye and Scotch sell for about \$4.50. Beer or ale is ladled out at 30 cents a bottle.

And this for the Prohibitionists! During the fortnight spent here, this reporter has not encountered one single drunken person, or a person who appeared to be even slightly "tipsy."

CHARLESTON UNSAFE

Mexico City Health Dept. Warns Against Dance—Heart Attacks

An official Health Department edict in Mexico City has it that the Charleston, because of its contortive displacements of joints, is a physical bane and, besides being condemned as inartistic, it is unsafe.

Heart attacks are too likely to result, hence the official warning against the dance.

Wright and Wrong

From Primrose Four

Two of the original Primrose Four, James Cantwell and Roscoe Wright, have formed a new radio team, "Wright and Wrong." They have been heard over station WJZ and are on this Saturday night.

Wright is top tenor and falsetto and plays piano. Cantwell is a baritone singer.

The Primrose Four were a standard vaudeville act of a decade ago.

Conoly and Annie Kildare appeared. It should have read "Joe" Conoly and "Orme" Kildare.

But anyway even if I do take every precaution against mistakes this column reeks with them. For instance last week I wrote of the play "Happy Go Lucky" that Mrs. Chas. E. Evans has written. I stated that Charlie was in the cast, and so he was, but by the time the paper was out he had retired, replaced by Robert Emmett Keane.

Eddie Darling has come back from Europe. And so has Jenie Jacobs. And Harry Weber's broken leg has sufficiently improved to permit of his returning to work. Now the Palace on Monday afternoons is going to be its old self again, something it hasn't been to me—since they went away.

MORE OF THE BUNK

Gene Winchester and Sam Ross had unexpectedly terminated their engagement at the Keith-Albee Royal, in the Bronx, because of Winchester's sudden cold.

They were paid pro rata for the day with another turn substituted, but were promised "three more days"—some time.

They probably won't be reading any "Dear Mr. Albee" letters about this one.

VAN HOVEN AND LEE KIDS IN TWO-REELERS

Harry Van Hoven Forms Company in Balto.—Whitehurst Production Dept. as 'Plant'

Baltimore, Aug. 31.

A picture starring deal was consummated here last week when Harry Van Hoven, publicity director of the Whitehurst Enterprises, completed negotiations whereby Jane and Katharine Lee will be co-starred with Frank Van Hoven in a series of two-reel comedies.

This will mark Frank Van Hoven's bow into the movies and follows a series of test pictures made by brother Harry when Frank passed through this town last spring. Harry screened the tests of Frank for the Misses Lee while they were here last week and the co-starring agreement followed.

A company is being organized for the new picture venture with Harry Van Hoven as president and the production department of the Whitehurst Enterprises as the physical plant. This department already has several pictures to its credit. Harry Van Hoven has already arranged with Broughton Tall for a scenario series and the venture will mark the return of the Lee Sisters to the field in which they first achieved fame.

This week Frank Van Hoven is in a Shea-Publix theatre in Buffalo, N. Y.

Ukulele Ike Boosted \$250 Weekly; Now \$1,750

Balaban & Katz are paying "Ukulele Ike" Cliff Edwards, \$1,750 a week for the five weeks they have the Pathe recording star booked back at their Chicago houses.

This is a \$250 increase since recently played. Edwards is at the Capitol, Detroit, this week, and the Regent, Rochester, next week, and thence to Chi.

Max Hart is handling Edwards.

Geo. Broadhurst Cancelled

Seattle, Aug. 31.

George Broadhurst, of George Broadhurst and Company, had his Orpheum Circuit route canceled at this point, with no announcement made.

Harry Burns will double into the turn that has been renamed "The Treasure Seekers." It will lay off next week through Burns holding over at the Orpheum, Los Angeles.

Rose's Midgets in Philly Got Record and \$3,000

Philadelphia, Aug. 31.

Rose's Midgets, playing a week's engagement at Fay's here last week, are reported to have played to over 20,000 paid admissions, a new house record.

The act is playing on a percentage arrangement and is said to have gotten \$3,000 for its end.

\$100,000 GUARANTEE BY PAN FOR BABE RUTH

Home Run Slugger Starts
Vaude Tour After World's
Series—In New Territory

The Pantages Circuit signed Babe Ruth this week to open a 12-week tour of the Pan Circuit immediately following the World's Series, on a salary and percentage arrangement, which will insure the home run king of \$100,000 for the tour, as a minimum.

Christy Walsh, head of the Christy Walsh newspaper syndicated articles, represented the ball-player in the bookings. Ruth's salary and percentage arrangement is similar to the one between Pantages and Jack Dempsey when the heavyweight champion played the Pan time.

Ruth's contract includes an option following the 12 weeks. If the slugger does business he will probably remain on the Pan circuit until time to report for spring training with the Yankees next spring.

Ruth, with a World Series practically assured, is expected to prove a bigger draw for Pantages than he ever did in the east because of the location of the Pan houses, mostly out of the big league zone. Curiosity to see the huge smack artist should be keener in the cities where he has never played ball.

Ethel Barrymore in Vaudeville in Season

Ethel Barrymore is reported about to close negotiations for Keith-Albee vaudeville during the early part of the new season.

It will become the first time, if Miss Barrymore plays the engagement that she will have entertained a vaudeville offer during the regular legitimate period. The various other times Miss Barrymore became an act were in the drama's waning or off season.

A couple of legit offers are reported having been tendered the star but the latest stated she favored the twice daily.

\$1,500 for Gold Dust Twins in Film House

The Gold Dust Twins (Hindermeyer and Tuckerman), radio favorites, make their stage debut in the picture houses next week at the Capitol, Detroit. Max Hart has routed them at \$1,500 a week. Goldy and Dusty of the radio being nationally famous.

Another radio and recording "name" being handled by Hart in association with J. C. Matthews of Chicago, is Art Gillham, the Columbia recorder and originator of the "whispering pianist" idea of song delivery both on the records and the radio.

Because of the Happiness Boys (Billy Jones and Ernest Hare) returning to the radio Sept. 10 from New York via WEA, they cannot accept further out-of-town picture house dates. Hart has them booked at Chea's, Buffalo, this week and back at the Strand, Brooklyn, a second date within five weeks, next week.

ENTERPRISING AGENT

Ralph Farnum Innovates Own Publicity

For the first time, so far as is known, a Keith-Albee vaudeville agent has so far interested himself in his acts to evolve a special publicity department for them.

Ralph Farnum has engaged Benny Holzman to write special publicity and a press book for Will Mahoney, which Farnum is sending to Keith-Albee managers two weeks before Mahoney plays their houses, asking the managers to co-operate and insuring the local papers of daily reading matter away from the stereotyped stuff the circuit's press department sends out.

If the innovation proves successful Farnum will extend the service to all of the acts on his list.

ACTOR SELLS FILM HOUSE

Los Angeles, Aug. 31.

Dan Dowling, vaudeville actor, sold the Arcadia (pictures), Arcadia, Cal., to H. M. Wolcott.

Dowling purchased the house last spring after coming out here on the Pantages circuit.

Barcelona

THE 2nd BIGGEST HIT IN EUROPE

Bound to create a sensation in America

THE NEW SPANISH FOX TROT

*In the Sparkling Spirited 6/8 Rhythm
that is the present dance vogue!*

Lyric by **GUS KAHN** (Chorus) Music by **TOLCHARD EVANS**



*You can't go wrong
with any FEIST song*

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 And 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 But then I'll know her When I
sua-de 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? Lil'

D.S.

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MINNEAPOLIS, 433 Loeb Arcade
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Great for Singles
duos trios
quartets and
Singing Orchestras

Plenty of
extra choruses



HEADLINER OF DAVIS DOING 4 SHOWS DAILY—OTHERS 3

Peculiar Playing Angle for Formerly Straight Vaudeville Theatre—Future Possibility in Vaudeville for Daily Appearances—Play for Pay

Pittsburgh, Aug. 31.

A peculiar angle of the new continuous policy at the Davis, formerly a straight Keith-Albee-booked vaudeville house, now playing continuously, is that the headliner of each bill will appear four times daily. Others of the six-act program will appear but three times.

The Davis has changed its playing performance to vaudeville and pictures.

This reported playing policy is the first of its kind in an American vaudeville theatre. It is to ensure an audience that the advertised attraction (headliner) will appear at every performance of the show.

What is known as the "State-Lake policy" plays four performances daily of its vaudeville bill, but an act or two are out of each performance, giving all of the acts but three performances daily for themselves.

Such a policy as the Davis' newest is logical for vaudeville theatres if not wholly agreeable to the headliners. It is in line with the picture house playing system that vaudeville of recent times have so liberally borrowed from in ideas.

Play for Pay

The Davis plan in a Keith-Albee booked vaudeville theatre is tantamount to informing vaudeville artists that they may as well conclude the time is arriving when it will be four-a-day instead of three, and that the two-a-day will become but a memory in vaudeville.

At the same time it also tells the actor that if vaudeville is to de-

mand four performances daily, though at present but from featured turns, that there becomes no reasonable reason left why acts should differentiate between the picture and the vaudeville theatre.

That leaves the matter of playing or engagement right now as it should have been for years with the vaudeville actor—to play with the management that will pay the most.

K-A BOOKING CHANGE

Wayne Christy Now Handling Eight Weeks

A shake up in the bookings in the Keith-Albee office places Bill Howard on the books of Indianapolis, Cincinnati and Detroit, Wayne Christy booking the Davis, Pittsburgh under the new policy, with Bill McCaffrey continuing the booking of the Palace, Cleveland.

The change gives Wayne Christy eight weeks, his others being 10th Street, Cleveland; Palace, Cincinnati; Erie, Columbus; Toledo; Grand Rapids; Dayton; Louisville, and Akron and Youngstown, split week.

PHILLIPS WITH AL LEWIS

Sidney Phillips has joined Al Lewis, Inc., and succeeds Ben Boyer in charge of vaudeville productions. Boyer resigned recently to enter the legit producing field on his own as Boyer, Inc.

Phillips was previously concerned with picture house bookings for Arthur Klein.

SUN'S EXPANSION

Despite the collapse of the proposed Gus Sun-Jack Linder merger called off by Linder last week, Gus Sun has not abandoned his idea of invading eastern territory.

With the previous merger off it is likely Sun will reorganize his New York office and expand in the east.

Although nothing official has been passed out by Warren Todd, general manager of Gus Sun's New York office, underground channel reports have it that Sun has been corresponding with field men with present connections, proposing their swinging over to the Sun Circuit and going after independent houses in the east to be added to the Sun Circuit.

With the collapse of the Sun-Linder deal the idea of enfranchising agents to book on the Sun Circuit has also been temporarily abandoned until such time as the circuit is ready to announce its further plans for invasion of eastern territory.

\$60,000 Asked of Poli

Chain in Injury Suit

Bridgeport, Conn., Aug. 31.

Poli Enterprises, Inc., and S. Z. Poli, president, have been named defendants in suits of \$60,000 filed in Superior Court here on behalf of Marion B. Leake and her husband, Arthur G. Leake, of this city. The suits are the result of injuries suffered by Mrs. Leake. Her plea is for \$50,000 and the husband's for \$10,000.

The complaint sets forth that due to the negligence of employees of the theatrical enterprise, Mrs. Leake suffered numerous lacerations of the head and body, including a sprain of the right hip and concussion of the brain. The injuries resulted when Mrs. Leake "collided violently" with a fire escape as she was making her way through an alley exit of the local Majestic theatre. She was hurrying and ran into the metal stairs, "unlighted."

Loew's First Routes

The first two official routes for the new season issued by Loew for their picture houses are to the Albert de Courville revue and to Al Herman's Minstrels. De Courville opened a week ago Saturday and Herman takes off this coming Saturday from the State, St. Louis.

Both routes are identical, starting in St. Louis, thence to Allen, Cleveland; Aldine, Pittsburgh; Washington, D. C.; Century, Baltimore; and State, Boston.

R. E. Keane in Show

Robert Emmett Keane will play one of the leading roles in the new Erlanger production of "Happy Go Lucky," thereby ruining a perfectly good Orpheum Circuit unit.

Keane was slated to head one of the units assisted by Claire Whitney (Mrs. Keane) but could not agree with the Orpheum people on salary, according to report.

Hayes-Lorraine Again

Leo Hayes and Harriet Lorraine have reunited as a vaude tea. The duo did an act early last season but dissolved because of illness of Miss Lorraine, who subsequently underwent an operation.

Irving S. Finn, who will again tour in "Rose-Marie," composed a melody during his vacation called "First Lady Waltz," which is dedicated to the wife of the President.

HIP AS 'GRIND' IN GOOD START

**Opened Monday to \$3,500
at 25-50 Cents**

The Hippodrome new grind policy of continuous vaudeville and pictures at a 25 cent matinee and 50 cent top, nights, opened Monday with an estimate the house would gross \$3,500 on the day, which was not capacity.

The opening was preceded by unusual publicity and the house given the benefit of every contingency in having a strong feature picture in "Young April" featuring two New York favorites, Joseph and Rudolph Schildkraut; a big time six-act vaudeville bill and the new price scale.

The new policy is expected to pull the Hip out of the red but Times Square experts are reserving forecasts until the season gets well under way, arguing that openings are no guides.

It is expected the new policy will do if the feature pictures stand up. Vaudeville has proven it cannot draw people to the Hippodrome, Sixth avenue being as far away from Broadway theatrically as Staten Island.

Last Season

Last season the Hippodrome weekly "nut" was said to be around \$25,000. Drastic economics have been instituted this season, the house staff and salaries cut to the bone, but the overhead remains such that consistently good business will be necessary to show a profit.

The house has been given all the breaks, including that pre-release franchise for P. D. G. features, which are a matter of speculation as against their Broadway competitors.

Thomas Gorman is the manager and I. R. Samuels the booking man. Gorman was the original manager of the house when it was taken over by Keith-Albee, while Samuels has been given most of the 'sick' houses at different times, including the now almost defunct Royal and Alhambra, and the totally blank Colonial.

Dan Collins, Independent Agent
Danny Collins has left the Harry Fitzgerald Agency (Keith-Albee) and will operate as an independent agent.

ACTS AT ST. LOUIS EXPO.

St. Louis, Aug. 31.

St. Louis' largest exposition since the World's Fair opens here Saturday (Sept. 4).

It will run until Sept. 19. A principal feature will be Ernie Young's "Exposition Frolics," with the Six Brown Brothers, Russian Cossack Troupe, Toby Wells' Acrobatic Clowns, Joe Jackson, Coster and Rich, John Griffith, and Four Sensational Jacks.

BOOKING CHANGE

Southern K-A Houses Turned Over to Interstate and W. & V. Bookers

The Ritz, Birmingham, Ala., and Forsythe, Atlanta, Ga., two of the Interstate houses formerly booked by Jules Delmar, through the Keith-Albee Exchange, are now being booked by Charles Freeman, Interstate booker. Norfolk and Richmond, formerly booked by Delmar, are now being penciled by Frank O'Brien, of the Wilmer and Vincent Circuit.

Norfolk and Richmond, when booked by Delmar, played bills which could not be carried further south, due to their cost. The cheaper K-A southern road shows opened in Roanoke, Va., and played the balance of the circuit which gave Birmingham and Atlanta indifferent vaudeville.

2 Weeks on Interstate Added in the South

Atlanta, Aug. 31.

Interstate will book the new Famous Players-Keith-Albee house here when it opens around the middle of September with vaudeville and pictures, playing a full week. Another new house, the Interstate Circuit's own, at Birmingham, Ala., and also a full week, is now added to the Interstate's route, giving it 11½ weeks, seven of which are full weeks.

On the Interstate route the jump will be from New York over a week of Famous Players (Public) one-nighters into Birmingham, then Atlanta to close the tour.

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GRACELLA and THEODOR

in "NIGHTS OF LOVE"

THIS WEEK (AUG. 30), KEITH-ALBEE HIPPODROME, NEW YORK

KISMET SISTERS and CO.

This Week (Aug. 30) LOEW'S STATE, NEW YORK

Direction MAX OBERNDORF

ORPHEUM BILLING PICTURES ABOVE ITS VAUDEVILLE ACTS

Singular Confession Seen in Circumstance—Titles of Pictures Come Before Headliner's Name at Orpheum's State-Lake, Chicago—Business Off?

Chicago, Aug. 31.

A singular confession is accepted from the present system of the Orpheum Circuit, at the local State-Lake, known as a vaudeville house, of billing the title of the picture currently there above the name of the headliner of the vaudeville section in the same performance. This is a reversal of the custom of vaudeville houses, though playing a mixed policy, of years' standing, to make the vaudeville the more pronounced.

Picture men profess to see in the change an admission that the Orpheum's vaudeville has lost its drawing appeal and has become secondary to the picture.

Orpheum 'Copying'

Film men assert that it is but the Orpheum adopting picture house methods. They claim to have pointed the way and that the Orpheum had deemed it advisable to follow, also to attempt to secure an advantage from the much more elaborate advertising of the loop's picture house with the hope that the State-Lake will become fixed in the minds of the theatre going public as a picture theatre.

Picture men also say that it isn't the billing that makes a picture theatre—it's the picture. They ask where the Orpheum Circuit can obtain drawing pictures from? In the recent hook up of the Keith-Albee and Orpheum Circuits with the Producers' Distributing Corporation, K-A and Orpheum expected to have a source of new pictures. The same picture men point to the P. D. C. record to allege that in the past two years P. D. C. has not turned out over three drawing feature pictures, with two of those three happening almost together at the end of last season.

With no guarantee that the P. D. C. product of the future will surpass that in the past, the local picture men say there is no surety that the Orpheum will be able to hold up its present picture first billing.

Outside Houses Protest

Outside houses booked by the Orpheum or Association in this territory which have been "requested" by the Orpheum or Association to contract for P. D. C. pictures for the season's product have generally refused. They refuse to buy "blind" of a concern that is not an established picture draw producer. The Cecil DeMille name is heavily employed by the P. D. C. promoters but the mid-west exhibitors-showmen also know that DeMille is ranked as an expensive film producer and if he should turn out a fair picture or so, the only difference to the theatres would be that the DeMilles would cost more in rentals.

MT. VERNON'S 3 DAILY

Proctor's Mt. Vernon will play three shows daily Saturday, Sunday and holidays instead of the former policy of twice daily. The switch becomes effective next week. The future policy of the house may be three a day, according to report.

NEW HOTEL ANNAPOLIS



Washington, D. C.
R. H. FATE, Mgr.
In the Heart of
Theatre District
11-12 and H Sts.

FIRST ORPHEUM ROAD SHOW IN CHICAGO

**'London, Paris and New York'
Costing \$3,000 Weekly With-
out Production**

Chicago will have the first Orpheum road show of the season at the Palace next week. It is "London, Paris and New York," Orpheum's own production, said to represent \$15,000 in production cost. It was staged by Joseph Santley.

In the production act are Fud and Jack Pearson, Ferry and Girls, and Krafts and Lamont and girls, the girls coming out of the production. Each of the acts will do a turn on the bill, with the weekly salary list figured at \$3,000, without including production weekly allowance cost.

As the unit travels over the Orpheum time it will be but a part of the program, with a headliner and other acts to be added.

In Chicago next week the added turns will cost about \$4,000, giving the Palace a \$7,000 bill. The added acts are Margaret Romane, Joe Marks and Co., Dare and Wahl, Rose and Thorne, Bobby McLean and Co.

MADDOCK STICKS

Rumors anent the retirement of Charles B. Maddock, enfranchised K-A. Circuit producer were discounted by Maddock this week with an appended statement that he intends to be more active, than ever this season.

Rumors of retirement came some weeks ago when Maddock transferred several of his acts to another producing firm.

By way of proving his hat is still in the producing ring Maddock this week completed cast for "The Dress Rehearsal," which he will project with Jack Mundy as featured comic. Mundy has been under Maddock's management for the past two seasons and has previously headed "Keyhole Kameos."

Hipp, N. Y., Will Be Pre-Release House

The Hippodrome, New York, scheduled reopening with a 50-cent top "grind" policy is a pre-release house for P. D. C. features. The feature picture the opening week will be "Young April," followed by "Risky Business."

Just where the K-A booked Moss' Broadway will come out in the new booking arrangement has not been announced. The Broadway plays a continuous performance policy at pop prices and features the pictures over the vaudeville. With the Hip given performance in picture bookings, the Moss house, it is believed, will be affected.

The Broadway was reported to have turned in a larger profit last season than the K-A Palace, New York.

Paul Savoy in Detroit
Detroit, Aug. 31.

Paul Savoy, formerly with Savoy and Aalbu sisters, is now personal representative of Cantor Josef Rosenblatt. He has established himself as an independent agent in this city.

LOEW IN WORCESTER

Loew-Friend Form New Corp., to
Build Theatre—\$450,000 Site

Worcester, Mass., Aug. 31.

Further indication of the expansion of Marcus Loew's theatrical enterprises into New England is seen in the announcement that he and Arthur S. Friend, theatre builder and promoter and formerly treasurer of Famous Players-Lasky, have organized a subsidiary here, known as the Main Street Corporation. The theatre operators have plans underway for a theatre in this city. Deeds transferring ownership of real estate at Main and Central streets, as a site for the house, to the subsidiary corporation have been filed. The purchase price was \$450,000.

The former film executive also is the builder of a playhouse at New London, Conn.

At Derby, Conn., a new theatre will play Loew vaudeville.

EASTMAN'S OUT OF K-A AGENCY

**Rochester's Classiest Th.
Withdraws Bookings**

Rochester, N. Y., Aug. 31.

Eastman's is understood to have given 30 days' notice by letter today to the Keith-Albee Booking Exchange in New York that after Oct. 1, the Eastman will no longer book its attractions out of the K-A office.

Eastman's is the class theatre of Rochester if not of New York State and the entire country. Founded by George Eastman it has played a superior grade of pictures and stage attractions, having added on the stage turns of comparatively recent date.

The Eastman will book its stage attractions elsewhere, following the severance of booking relations with K-A.

COLORED WORLD TOUR

Sheftell's Revue Opening in Aus-
tralia Next Month

Joe Sheftell, colored, opens a five weeks' engagement in Sydney, Australia, next month.

Sheftell and his colored revue plan a complete trip around the world before returning to New York. As far as known this is the first time any colored vaudevillian has made such a trip.

In Sheftell's company are Bob Williams, Monta Cato, Millard McCann, Dick Saunders, Helen Wright, Dempsey Woodson, Bee Saunders and Marie Woods.

SMALL-STRASSBERG CO. TAKES COLONIAL, B'KLYN

**Halsey and DeKalb Open La-
bor Day Under Wachtel,
Former Keith House Mgr.**

With the acquisition of the Colonial theatre on Broadway, Brooklyn, last week, the Small-Strassberg circuit people have rounded out a chain of houses in that city playing independent attractions booked by Fally Markus. The deal for the Colonial was handled through Fried & Littman, brokers.

The DeKalb and Halsey open Labor Day and W. T. Wachtel, formerly house manager for the Keith-Albee Riviera and the Hamilton will be at the DeKalb. Will Thomas will act as his assistant, stationed at the Halsey.

In addition to the three houses mentioned the Small-Strassberg interests control the Normandy and Globe on Fulton street and the five main points give them a strategic lineup for the borough. They operate a number of smaller houses.

The layout has been acquired a house at a time, negotiations for the Colonial stretching over a considerable period.

SUN'S 40 WKS. FOR TABS

Laying Out Circuit for 11 People
Units—Larger Shows Will Use It

Springfield, O., Aug. 31.

To answer the demand in smaller towns for musical comedy entertainment the Gus Sun booking exchange has formed a circuit of 40 weeks for "11 people" musical tabs.

This circuit will also be utilized by the larger show if their casts become short at any time and until their vacancies are filled.

FOX'S SAVOY OPEN TONIGHT

William Fox's new Savoy, Bedford Ave., and Parkway Place, Brooklyn, opens tonight (Sept. 1). The house seats 3,600. The Savoy will offer five acts and films. Edgar Allen is booking the house.

JERRY

MARIE

SMITH AND HART

Jerry Says:—"We're Going South"

Direction—SOL TUREK

AT LIBERTY

DANTES and TAMEA

STUNNING—SNAPPY—STEPPERS

50c. AT BUSHWICK

The Bushwick, Brooklyn, N. Y., will reopen Labor Day with an admission scale of 10-25, matinees and 15-50 nights. The house will play six acts and pictures, three shows daily.

Last season the Bushwick was a big time stand. This season the Albee is the only big timer remaining on the K-A. Circuit in Brooklyn.

ANDY WRIGHT

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1560 Broadway, New York
Always in the market for
good talent and material
—Booking Agencies—
EAST PAT CASEY AGENCY WEST SIMON AGENCY

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GREATEST PRODUCTION

**The GREATEST FLASH Show with Rich and Gorgeously Designed Costumes.
The MOST SENSATIONAL and DARING Intertingled with Beautiful Dance
Creations, each with a Finale of Thrillers....**

With a cast of Four Champions of the World assembled in one act. This New Diamond Ballet was produced at the PALACE, CHICAGO, and commanded the complimentary headline notice in all Chicago daily papers.

MR. BOOKER, MR. MANAGER: You no doubt have seen men swinging an 80 and 90-pound boy or girl in air. See two girls who originated all these aerial swings swing each other with abandon in the air.

All the thrillers which have been originated by Reynolds Donegan were all filed with "Variety" and "White Rats" and then transferred to the N. V. A., with pictures of each thriller, in 1916.

The Thrillers that have made hundreds of dancing and skating acts go over. The greatest act of our career. The greatest skating show I have ever seen.

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Playing Pantages Circuit

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"YOU CAN'T GO WRONG"

The Chicago

THAT'S WHY

by WALTER DONALDSON

*The
Fox Trot Ballad Hit!*

"I'M WALKING AROUND IN CIRCLES"

by LEWIS and YOUNG
and
FRED PHILLIPS

The Cutest Novel

"HI-DIDDLE"

by CARLETON COON

That Russian

KATE

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There's

"BOATMAN"

by Raymond B. Egan, Steven Pasternak
Special Arrangement

The Smashing Hawaiian

HELLO

by L. WOLFE GILBERT

(HOW ARE YOU?)

*"You Can't Go Wrong
With Any FEIST Song"*

711 Seventh Avenue

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WITH ANY 'FEIST' SONG!"

Sensation!

I LOVE YOU

and PAUL ASH

ty of the Year!

E-DIDDLE

and HAL KEIDEL

Charles-berg!"

INKA

and HENRY TOBIAS

A on the VOLGA

nack and Richard Whiting
by FERDIE GROFÉ

n Novelty Hit!

ALOHA!

RE YOU?)

and ABEL BAER

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TWO MUTUAL HOUSE RECORDS BROKEN AS SEASON STARTS

**Gayety, Baltimore, With \$1,100, and Kansas City
With \$1,650, Set New Marks for Day's Receipts—
Only One Show Marked for Revamping**

The Mutual Burlesque Circuit opened to unusually good business in its various stands turning in house records at the Gayety, Baltimore, with \$1,100 on the day, and Kansas City with \$1,650 for Sunday.

The houses opened last Saturday night and grossed as follows: Washington, \$900; Rochester, \$950; Des Moines, \$700, Sunday same house two performances, \$1,300; Cincinnati, last week, \$9,000; Buffalo, Aug. 28, \$900; Louisville, two shows, Sunday, \$1,150; St. Louis, last week, \$7,000; opened Sunday this week to \$1,500 on the day; Detroit, Sunday, \$1,400; Paterson, N. J., Saturday, \$900; Indianapolis, Saturday, \$700, Sunday, \$950; Chicago, Sunday, \$1,700; Pittsburgh, Saturday, two shows, \$2,100; Omaha, Saturday, \$850, Sunday, \$1,300; Montreal, Sunday night, \$750; Kansas City, Sunday, \$1,650.

Reports on 21 Mutual attractions received by I. H. Herk at Mutual headquarters, from house managers list 15 good, three okay, two fair, one bad. The okay shows mean one change in cast necessary, fair means two cast changes and bad immediate reconstruction.

Red-Headed Blondes (MUTUAL)

Carrie Finnell.....Featured
Bennie Moore.....Comic
Jack Franks.....Comic
I. J. Irving.....Straight
Ed Butler.....Juvenile
Gaby Fields.....Prima donna
Mickey Dale.....Ingénue
Cleo Lamol.....Soubret
Pearl Henderson.....Soubret

Millwaukee, Aug. 29.

If anyone told us there was something new in burlesque, we would laugh it off, but here is something that is certain to set the Mutual Circuit talking. After viewing Carrie Finnell's initial offering to the Mutual, one wonders why Mr. Herk did not dig this young lady out before. She has built up an aggregation that is probably the best the wheel has ever offered.

Miss Finnell, advertised as the "Queen of Shimmy" and "Girl with the \$1,000,000 legs," does little in the show, but what she does is a knockout. She comes on second to closing in a dazzling gown and amid a dazzling set. Miss Finnell can shimmy. All thoughts of vulgarity are eliminated when one gazes on her pretty face, comely shape, dazzling costumes and perfect rhythm. It's a great specialty and tore the house down here.

It is not hard to sit through two and a half hours of this burlesque. The scenery is new, flashy, and yet not overdone. The lighting effects are at least half of the show and demonstrate clever manipulation. Another novelty is the fact that the leader, Charles Grow, brings a double piano act into the pit and the absence of the violin is not noticed.

This production has a brace of comics in clever Bennie Moore, doing wop, and Jack Franks, Dutch.

The chorus is classy, well gowned and unique in that 14 of the girls are blondes and two are red-heads. Unless this stunt is plagiarized, it will be the talk of the wheel.

Eddie Butler, youthful juvenile, sings well and has a taking number in "Absinthe Frappe," a "dope" type number in which the girls work. Gaby Fields and Pearl Henderson, two flashing blondes, do a nifty old-fashioned dance followed by a black haired lass with a good voice, Cleo Lamol, who sings "blues." Next Miss Henderson sings a snappy Charleston step followed by Moore and I. J. Irving, a red-headed, swift talking straight in the famous, yet always new, pancake bit.

Probably the biggest thing, next to Miss Finnell, is the Indian number. Here is an example of real chorus work, the girls working with musical comedy precision and Miss Fields singing with gusto and ability. The set is a knockout, the number well staged. Irving follows with a bit reminiscent of tabs, followed by "My Wife, My Husband, My God," in a little diversification from the usual handling of this bit.

The first section closes with a ladder of roses finale in which rose covered swings, with hidden electric lights, drop from the loft for the principals while the chorus "boosts them in the air."

The second half is the usual song and bit routine, all well handled.

From all slants a winner for the Mutual.

McCLOY'S \$65 NICK

Court Also Slaps On \$750 for Wife's Counsel as Legal Fee

Fred McCloy must "kick in" \$65 weekly to Mrs. Roxanna Mary McCloy, his wife for 23 years. Justice Walsh in Supreme Court, in addition, assessed the burlesque publicist and manager an additional \$750 as counsel fees for David Friedman, attorney for Mrs. McCloy.

Under a separation agreement of Dec. 1, 1925, McCloy had been contributing at that rate to his wife until July 23 last, when he raided his wife's apartment for divorce evidence, implicating Alfred H. Olena, Brooklyn, N. Y., pencil manufacturer.

Mrs. McCloy countered the divorce proceeding with an action for a separation, asking and being accorded the full \$65 for separate maintenance, pending trial.

*The divorce suit will not come up for hearing until November.

Mrs. McCloy's affidavits are replete with past and present indiscretions ranging from alleged illegal thirst-quenching to other allegations, implicating Florence Courtney (the present Mrs. George Jessel, and of the Courtney Sisters) among other things.

McCloy's income is set at \$500 a week.

Mrs. McCloy's lawyer originally intended to ask for \$150 a week alimony and \$2,500 counsel fee, but in view of the \$65 written separation agreement he was barred from petitioning for more.

Benjamin S. Fonger, 258 Broadway, represented McCloy.

FIELDS' NEW VENTURE

Former Manager of Chelsea Opens Stock in Harlem

Stock burlesque opened at the Superior, Third avenue and 31st street, last Saturday night under the direction of Solly Fields. The principals include Harry (Wurst) Seymour, Cress Hillary, Marton Lee, Paul Ryan, Walter Weber, Frances Cornell, Sylvia Pearl, Mary Kane and Nettie Kulise.

The house will play ten acts of vaudeville and pictures on Sunday.

Jean Garcia Innocently

Received Stolen Silks

Joseph Thompson, 34, 17 West 63d street, who the police say is known under several other names, was held without bail for further hearing when arraigned before Magistrate Goodman in West Side Court on a charge of grand larceny on complaint of Edward Mehrlust, 88 West 181st street.

According to Detective Butler, West 68th street station, who arrested Thompson, he walked up to where Mehrlust's automobile was parked and took two suit cases containing silks and disappeared. The theft was reported to the detectives and after an investigation he located Thompson and arrested him.

A visit to the 63d street house revealed that some of the stolen property was there. The detectives also learned that Thompson had presented some to Jean Garcia, burlesque actress, who was a roomer in the house. As Miss Garcia, now out of town, had no knowledge the silk presented to her had been stolen she was not taken into custody but, the police said, would be called as a witness.

BURLESQUE COMICS' ROUTES

Two former burlesque comedians have been routed by the K-A Circuit. They are Manny King and Co. from Columbia, and Billy Gilbert, last season on the Mutual Circuit.

Charles Allen, of the M. S. Bentham office, arranged the routes.

Stock at Fulton, Brooklyn

Loew's former Fulton in Brooklyn, taken over by Minskys, will install stock burlesque next month.

SCRIBNER SITS IN ON MARION'S SHOW

Syracuse, Aug. 31.

Sam A. Scribner spent Saturday here, the guest of William R. Cahill of the Temple. Scribner's presence in Syracuse was occasioned by the opening of the Columbia season at the Temple. That house will house the Wheel attractions this season, Columbia returning here after an absence of four years.

Scribner caught the Dave Marion show and passed upon it personally. The show, as now framed, has Marion's company working in the first part, with "Darktown Strutters" forming the second half. The Marion portion ran 90 minutes, way too long, and needs cutting and trimming. It is weak in comedy, and the male principals overshadow the feminine contingent. The colored revue has more speed, but it needs comedy doctoring and a general tightening up.

One song number in the white half of the show aroused Scribner's ire. Handled by a team, the man was guilty of considerable pawing which at times was highly suggestive. Scribner ordered it out forthwith.

While here Scribner announced that the failure of the minstrel try-out would see either "Rain" or "The Cat and the Canary" added to the Columbia line-up shortly. "Rain" is the likely choice, favored because of the box-office strength manifested by "White Cargo," Scribner said.

Mutual Unit Starts Well

Minneapolis, Aug. 31.

The Gayety (Mutual Burlesque) also is off to a flying start and reports the best opening weeks' business in years. This house continues its last year's custom of giving a special midnight show every Saturday. With "Round the Town" this week it did about \$5,000. Very fine, considering the heat.

Errors in Mutual House At Syracuse With Start

Syracuse, Aug. 31.

As a result of Emmett Callahan's appraisal of the burlesque situation here, the Savoy, which is playing the Mutual attractions for the first time this year, will have an experienced burlesque man as manager. William Hexter, engaged by Callahan for Morris Fitzer, owner of the Savoy, is due to report on Wednesday and will be given a free hand in an attempt to put over the Mutual in opposition to the Columbia at the Temple.

Callahan spent a week in Syracuse as advisor to Fitzer, who heretofore has been strictly a picture exhibitor. The first week of the Mutual attractions at the Savoy was a financial flop. There were several reasons for it. The Williams and Jordan show, "The Tempters," was still in the rehearsal stage, and far from running smoothly. Secondly, the Savoy's erstwhile stock clientele declined to stand for a 50 per cent boost in the box office scale. Fitzer advanced the price from 50 to 75 cents as an experiment. It was a costly one. A reduction to 50 cents is in prospect for next week.

The plan to split the show into two parts to permit a mid-week change of bill also was a failure. The second act of "The Tempters" ran only 45 minutes, too short by far. In the future, Fitzer will boil the entire production to 90 minutes and play the condensed version all week in connection with the usual picture bill.

ENGAGEMENTS

Hilda Ferguson, Peggy Worth, Lillian Walker, Warren P. Leonard, Mary Schippel, Peggy Dolan, Shirley Gray, Kenneth Nichols, Borthwick and Lamond, for "Prevue of 1927" (J. P. Russell).

Paul Porter, "She Couldn't Say No" (A. E. and R. R. Riskin).

Les Klinks ("The Enchanted Forest") for LeMaire's "Affairs," next season.

Joe Jackson, Coster and Rich, John Griffin, Carolynne La Ruey, Alfredo and Gladys, all for revue, "Greater St. Louis Exposition." John Warner, Bobby Reed, Maurice Franklin, William Amsdell, Edward Darney, Betty Wales, Alice Baker, Marianna Risdon, Frances Gregg, all for Woodward Players (stock), St. Louis.

Daisy Rudd with "Stylish Stouts."

LOEW'S NEW HOUSES

(Continued from page 23)

neck, Premier, Hillside, Bay Ridge, and the following to be built, Canal Street, New Rochelle, Woodside, Fordham, Second Avenue, 86th Street.

Of all these houses, but two are "cut" weeks, the White Plains and the Palace, East New York. In addition to these vaudeville houses there are 22 weeks on the road, giving the Loew Circuit 40½ weeks in about a year, exclusive of the picture presentation houses, which will constitute about 18 weeks. All of the new Loew theatres with but an exception or two, will be in opposition to either Keith-Albee or Orpheum Circuit vaudeville.

Loew's Record of 28

The matter of the opening dates is perplexing the Loew staff. As is customary with that circuit its new theatre openings are made gala events, locally. It will call for nice adjustment to handle the openings without conflict and to avoid loss of time for a completed house.

A record previously made by Marcus Loew was the building and opening of 28 new theatres within two years, at the time of Loew's last building campaign. A conflict arose at that time. It was felt that through press of openings, not sufficient attention had been individually given. The Loew people are formulating their plans to avoid a repetition.

Four Openings This Week

Loew's has four theatres opening this week. Monday night the circuit's lately acquired Premiere, Brooklyn, N. Y., remodeled, reopened to the usual blaze and celeb attendance. Tonight (Wednesday) Loew's Hillside at Jamaica, L. I., starts, with Loew's Bayridge, Brooklyn, to morrow (Thursday) night getting under way.

Sunday, Sept. 5, the Victory, Evansville, Ind., another acquired theatre, will commence the new season, with Ed Schiller representing the Loew Circuit for the event.

SYRACUSE'S SUNDAYS

Syracuse, N. Y., Aug. 31.

The Temple advanced its Columbia Wheel opening, and played the Dave Marion show on Sunday. It is the first time in this city that a burlesque attraction has played on the Sabbath.

From now on it will be a regular thing.

ILL AND INJURED

Bob Keeler (Keeler, Travis and Keeler) recovering from fractured knee.

Jack Winn, actor, broke his foot Aug. 24 while working in a scene for "Bill Grimes' Progress" (F. B. O.), at the Hollywood studio.

Port Major, West Coast Theatres booker, is recovering from a minor operation in Los Angeles.

Alice Mills, film actress, recovering after a minor operation at the Good Samaritan Hospital, Los Angeles.

Melville Brown, Universal director, injured in automobile collision at San Francisco Aug. 24.

Slayman All, head of the All acrobatic troupes, had his knees injured in Hollywood Aug. 7 when an automobile backed into the car in front of which he was standing. Six stitches were taken in one knee cap. All has been confined to the Hollywood Emergency Hospital and has not been able to walk for three weeks. All bookings were canceled.

Salem Tutt Whitney, operated upon last week at the Harlem Hospital, New York, is much improved.

Marguerite Hill (Hill and Margie) has recovered from threatened appendicitis operation and the act has resumed on the K-A time. Miss Hill was suddenly attacked Aug. 20 at the Greenpoint Brooklyn, N. Y. To avert the operation she was packed in ice and temporarily at least has "beaten it."

BIRTHS

Mr. and Mrs. Jeff Asher, Los Angeles, son, Aug. 14. The father is with West Coast Theatres.

Mr. and Mrs. Leo McCarey, Los Angeles, daughter, Aug. 25. The father directs comedies for Hal Roach.

Mr. and Mrs. Lawrence Langner, son, Mr. Langer is author of "Henry-Behave" at the Nora Bayes and is a director of the Theatre Guild.

Mr. and Mrs. W. Spencer Tupman in Washington, D. C., son. Mr. Tupman is the director of the Hotel Mayflower orchestra in the capital city.

Mr. and Mrs. Alex Hanlon, daughter. Mr. Hanlon is the independent vaudeville booking man. This is their second child.

ACTS "BLACK-JACKED"

(Continued from page 23)

telegram stressing that the act was "expected" to get in on the advertisement.

Several of the acts are reported to have registered heavy complaints at the methods employed to black-jack them out of \$25 while playing a "cut salaried" week in a "grind" house. The idea of advertising a Hippodrome booking, now that the house has degenerated to a "grind" policy, also was commented upon by the artists, several of whom expressed themselves as desiring no publicity during that engagement. The Hip is now looked upon as a highway by acts.

Stirred Up Actors

The same methods with some slight variations employed to secure advertising for the N. V. A. Benefit programs caused such a furore among the artists approached, the K-A Circuit was reported to be in favor of doing away with the annual hold up of actors for the programs and to confine its efforts to securing commercial advertising.

Many of the program advertisements from the first benefit remain unpaid, acts feeling they were obtained under duress and while not wanting to incur the ire of "the office" by not being represented, preferred to consent to the ad but default on the payment.

The rough method now being employed by the N. V. A. house organ and enforced by K-A is a matter of general comment among acts now playing K-A bookings. The acts feel the money spent is wasted and at the same time resent the way the advertisements are solicited with the head of the circuit's name, used as the club.

PANAORMA IN CAR-BARN

A panorama of the World War, 450 feet long, an invention of a French inventor, has been secured by C. C. Pyle, manager of Red Grange and Suzanne Lenglen, together with Herbert Lubin, for appearances in this country. The pair plan to show the panorama in the car barns on 6th avenue and 50th street.

Barney Lubin, brother of Herbert, is on his way to Paris to conclude negotiations for the American rights.

"Around the World" Opens

James Thatcher opened "Around the World," musical burlesque, at the Hyperion, New Haven, Aug. 30.

The music for this production is by Charles Tarr and book by Al Jackson. Staging was done by Busby Berkley.

MARRIAGES

Perrin G. Somers, stage director, Harry Miller Co., New York, to Anamae McCarty, at Lake George, N. Y., Aug. 25.

Bess Drucker, secretary at F. B. O. exchange, Los Angeles, to Jack Drumm, in Los Angeles, Aug. 5.

Effe Smith, actress, and David E. Golden, theatrical man, just revealed in Bridgeport, through the filing of marriage returns. The couple were wed in Saugatuck, Aug. 19, by Justice of the Peace Joseph Martin. Miss Smith described herself as "actress," age 19, birthplace, Somerville, Ohio. Mr. Golden gave his occupation as "theatrical," and birthplace and address as New York city. He is 37.

"Wind River Bill," restaurant owner, Universal City catering to film cowboys, to Violet Slovey, picture extra, at Los Angeles, Aug. 27.

JUDGMENTS

Roy Aitken; Consolidated Film Industries, Inc.; \$7,956.67.

Gus Sperl; Boulevard Hudson-Essex, Inc.; \$325.53.

Acerno Amus. Corp.; Franklin Fire Ins. Co.; \$159.59.

Sanger & Jordan, Inc.; Chas. H. Tuttle; \$3,565.41.

Bertram C. Whitney; Travelers Ins. Co.; \$340.38.

Theatres Opening

The Nemo, Johnstown, planning five acts in addition to the feature film.

Jefferson, Auburn, N. Y., Aug. 29. Pictures first half and five acts last half. R. J. Kearney, of F. & S., booking.

The American, Lodi, N. J., building vaude to its picture programs Sept. 23 playing four acts in the last half booked by Frank Belmont through the Jack Linder Agency.

The Capitol, Haverstraw, N. Y., will reopen Sept. 15 playing five acts on the last half booked by Jack Linder Agency.

THAW'S 'TRAITOR' VOLUME HITS STANFORD WHITE'S MEMORY

**Deals Only With Evelyn Nesbit in Gentlest Manner
—Thaw Admits Procuring Evidence Against
White Through Private Detectives**

"The Traitor," by Harry Thaw, is released today. It is illustrated by photos and document replicas. Its publication verifies the story in Variety of several months back that Thaw had engaged investigators to gather material for him and was financing an edition of the purported story of his life.

"The Traitor" announces itself as "the untampered with, unrevised account of the trial and all that led to it." It is certainly no more than that so far as the period covered is concerned. The book begins with Harry's childhood and ends abruptly in the middle of testimony at his trial. There is nothing about Matteawan, about the escape, about Russell, about Evelyn's after-fate, about the Gump boy, about Harry today—about anything, in fact, since Thaw was first sent to the asylum.

The first hundred pages—there are 271 in all—deal with his own boyhood in this country and abroad. There are innumerable names of society people, living and dead, with whom he dined, danced, theatered, played cards, and got drunk. One amusing anecdote: "He went to Stanford White's studio with Mrs. Stuyvesant Fish. The '400' leader told White his food was rotten and his wine rotten, says Harry. She left with Thaw and the rest of their party, and Harry was 'sorry' for the architect at this, their first meeting.

Met Evelyn Nesbit

Then he meets Evelyn, takes her and her mother to Europe, mother and daughter quarrel, Harry and Evelyn tour Germany and Switzerland alone, they arrive back in New York, Mrs. Thaw persuades Evelyn to marry Harry. She does so. They live in Pittsburgh a while, return to New York on the eve of departure for Europe, and Thaw shoots White at the Garden—all told very much as it was brought out at the trial and in many newspaper stories since then. The rest of the book is composed mainly of extracts from trial testimony and newspaper accounts, all favorable to Thaw.

Thaw appears to have had but one purpose in writing the book—to show up Stanford White as a beast and thus to justify White's murder.

After Evelyn's confession in Paris he describes his efforts to "get" White through the Children's Society and Anthony Comstock. By his own statement, he hired agents and prowled the streets for months, hunting up girls whom White had ruined and getting their stories. He seemed to consider himself ordained by God to save young girls of New York from Stanford White. Many, he declares, he did save. For example, his account of the shooting: "He was rising and held his right hand toward, I think, his gun, and I wanted to let him try, but who was next? A man, a dozen men might have named me, cut off the light, allowed him to escape and rape more American girls, as he had; too many, too many, as he ruined Evelyn."

Unnamed Lawyer

White is one target of the book. The other, from which the book takes its name, was one of his lawyers at his first trial. He does not name this man, only calls him The Traitor. Thaw's claim is that The Traitor actually was working for White's friends, who feared publicity, that he wanted to railroad him to Matteawan when Harry was content to rest his defense solely on "the unwritten law," and, after Thaw discharged him, poisoned the newspapers and the public's mind against him.

The book is dedicated to "My Mother, Who Stood By Me to the Last." It might well have been dedicated to Evelyn, for there is no word against her, only the utmost appreciation and praise for her saving testimony. The illustrations include facsimiles of poignant letters she wrote him while he was in the Tombs. The last pages in the book are her picture and two pages from

Mae Murray, of Cabarets, Guilty on Two Charges

Mae Murray, 34, cabaret performer, of 33 West 52d street, who claims to be the wife of Charles Murray, tenor, now with a road show, was sentenced to the Workhouse for six months in Special Sessions following her plea of guilty to the charge of possessing morphine. She was given a suspended sentence on her plea of guilty to shoplifting.

Mrs. Murray was arrested several weeks ago for stealing a coat valued at \$45 from Franklin Simons' 5th avenue store. According to detectives, Mrs. Murray used an elastic waist band on her skirt in her shoplifting tours. They declared she would take articles from counters and slip them into her bloomers by stretching her skirt band.

She was released under \$1,500 bail on the larceny charge pending trial. While under bail detectives of the Narcotic Squad raided her room in the 52d street house and found the drugs.

Frances Baldwin Annoyed By Drunken Marine

While en route to her home in company with a girl friend early Monday morning, Frances Baldwin, 411 West End avenue, who said she is rehearsing for "The Song of the Flame" and formerly was an entertainer at the Imperial (night) Club, 32d street and Broadway, noticed she was being followed by a U. S. marine.

When in the vestibule of her home she had some difficulty in getting her keys, she said, and the marine stepped inside and began to talk to her and her friend. Miss Baldwin said she resented his intrusion and began to scream and attract a colored attendant. When the latter put in an appearance, the actress said, the marine assaulted him and then struck her.

Her screams attracted Policeman Carey, Traffic B, and he arrested the marine. In West Side Court the marine said he was Albert See, attached to the "Cleveland," now at the Brooklyn Navy Yard. He pleaded guilty and said he was drunk and did not know what he was doing.

Magistrate Marsh suspended sentence on See and turned him over to a naval officer to be taken to Brooklyn to stand court martial for being absent without leave.

Frank Jacobs Held For Ticket Selling

Frank Jacobs, 34, real estate broker, 318 West 51st street, was held in \$500 bail for further examination when arraigned before Magistrate Gottlieb in West Side Court on a charge of ticket speculation.

Policeman Peter Donohue, West 47th street station, told the magistrate he observed Jacobs soliciting pedestrians in front of the Warner Theatre to buy tickets for the performance there and did see him sell a ticket. Jacobs was then arrested. In court Jacobs pleaded not guilty and asked for an adjournment.

such a letter, telling him goodbye. They are captioned "last letter."

The language of "The Traitor" bears every indication that Thaw wrote it himself, with no more than the slightest "ghost-editing." Here and there it is as incoherent as his letters to the newspapers in the last few years. In the main, however, he blunders through to give the painstaking reader the meaning of what he is trying to say.

There are salty spots—about White's goings-on, not Harry's—and one letter has been "cut by the censor." The net result, however, is moving rather than funny or salacious.

The old tab, "human document," fits "The Traitor."

Run on Malt

Since Senator F. H. LaGuardia came out with his refutation of prohibition, proving how real beer can be mixed with a malt extract and near beer, the delicatessen and grocery stores report a run on a German malt tonic preparation. The malt itself, allegedly prepared only for medicinal purposes, contains 3½ per cent alcohol.

Mixed with near beer, it produces quite a "kicky" drink.

COURT DIDN'T BELIEVE MISS CRAVEN'S STORY

**August Sherman Dismissed on
Charge of Assault—Dumb-
founded by Summons**

Margaret Craven, 26, 56 W. 65th St., who played in "The Night Boat," said she was in the 1922 "Follies" and in several pictures, failed to substantiate her charge of assault preferred against August Sherman, 33, an attache of the Schuyler Arms Grill, 98th St. and West End Ave.

Miss Craven said she went to the grill to meet some friends. While awaiting their arrival Sherman invited her over to his table and after having several drinks he tried to drag her into a room. When she fought against it, she said, Sherman beat and kicked her until her face and body were badly bruised.

In court she said Sherman struck her, but Sherman, upon taking the witness stand, made a denial. He said the woman came into the grill with some friends and became very boisterous. He said they remained a short while and an argument arose between various members of the party. All started to leave.

Believed Hotel Man

Sherman said he heard loud words outside the place and they all got into taxicabs and disappeared. He said he was dumbfounded when she returned a few days later and served him with a summons. He said no one had laid a hand on her in the grill. So far as the charge that he tried to drag her to a room was concerned, Sherman said, no such thing occurred.

After hearing both sides Magistrate Goodman said he was impressed with Sherman's testimony and dismissed the proceedings.

SHOT IN DANCE HALL ROW

Peter B. Terrigreno, 21, Filipino, is in Roosevelt Hospital in a dying condition suffering from a bullet wound in the left lung inflicted by Policeman William Armstrong, West 68th street station.

According to the story gleaned by the police, Terrigreno was in a dance hall at 63rd street and Columbus avenue when he became involved in an argument with two white men over his attentions to a white girl dancer. The three adjourned to the sidewalk to fight it out when the Filipino is alleged to have drawn a long bladed knife and attempted to attack the white men.

At this time Armstrong appeared. He saw the shining weapon and thought it was a revolver. The three men saw him and began running. Armstrong started after Terrigreno and called to him to stop. The Filipino continued to run and the officer fired two shots over his head.

Another command to halt was made by the policeman. When the man paid no attention the policeman fired and the bullet struck him in the back, entering the lung. Terrigreno fell to the sidewalk unconscious. A taxicab was commandeered and the wounded man rushed to the hospital where it was said his condition is precarious.

A chauffeur's license issued in California was the only means of identification. His present address was not ascertained. The two white men escaped.

BOOKIES AND BANKS

Bookies operating in Times Square and handling large sums of money are operating near one of the principal banks of the district. The bookies work near the bank. When they take large bets the institution is handy, and the bookies deposit right away.

Brewer Is Financing Times Sq. Sandwich Bars

To encourage the sale of near beer a brewery is financing the 25 or more sandwich bars which have recently sprung up in the Times Square area.

In the old days the breweries financed the opening of a saloon, the saloonkeeper paying back the brewery as business progressed. This is largely the manner employed in promoting the near-beer emporiums, which are equipped with a bar and tables. In most of the places legal beer is offered whether ordered or not. Kept on draught, it is usually cold enough to be palatable.

These sandwich bars started off like whirlwinds, but the competition and the entry of a few independents into the game has cut up business until the racket now doesn't look as surefire as at the start.

Peddlers Off Broadway

After numerous complaints made by Broadway shopkeepers had been received by Captain Charles Burns, West 47th street station, regarding peddlers blocking the sidewalk in front of their places, policemen on post along the main stem were instructed to pay particular attention and arrest offenders.

Policeman Glennon was at 43d street and Broadway when he observed a large crowd. He found Barney Tobias and Frank Garro demonstrating a new toy balloon. The officer arrested both men for peddling on a restricted street.

In West Side Court each pleaded guilty. Magistrate Vitale fined each \$1 and warned them to keep off Broadway or they would be dealt with more severely in the future.

'ROUND THE SQUARE

List Tradition

A plaintive little effort to keep alive an honored dining room tradition is to be noticed in the dining room of many of the New York hotels, where for the evening meal, a replica of the old wine card is passed around, labelled "Beverage List". On it are listed Bronx Cocktails for 40 cents; Grenadine cocktails, 35 cents; Vermouth at the same price, and a list of rickies and fizzes. High balls are also down, and sparkling wines, unfermented, are sold at \$4 per bottle and \$2.25 per half.

On the same list, and facing the beverages, is the sundae and soda list.

Unsophisticated Girl in Wrong Company

A young woman from that wild section of New York very commonly called the Bronx fell in through a relative with a group of Times squarers taking a day off. The girl from the north with a Connecticut yen admitted she knew none of the "Broadway talk" and furthermore, knew no one in the show business, yet seemed perfectly content.

About to start back after a ride into the country (not the Bronx), one of the men said to the young woman:

"Guess I'll slip you Routine No. 13 on the way home."

And the charming ingenue-soubret rushed over to her girl friends, exclaiming:

"Oh, girls, we are going back by the way of Route 13 if you know that road."

When a Con Man Goes Wrong

A con man or two missed a lot of money but not a beating through trying low and high finance on a couple of come ons and in different places. Their racket for the nonce was a card game. On a train they took a chump for \$200 and got the money. Reaching New York they found a money man had been steered to them and they took him for \$14,000, receiving a check on an out of town bank.

Making an appointment with the out of town for another game and more money, they met again in a hotel in Times square, having lunch there. While eating and unnoticed by the card shark, their first, the \$200 victim, entered. After the con man had left the money boy, the small fish called on the other fellow, mentioned their mutual acquaintance, asked him if he had lost any money also at cards, etc.

That evening when the conner arrived to keep his card playing date, he found the two come ons and two house detectives. There was nothing to say or do. After informing the con man the check had been stopped by wire the two victims beat him up while the house dicks applauded.

The sidewalk pitchmen, who have been hounded off Broadway for nearly three months, are back again in force, about 10 of them working in Times and Longacre squares during the latter part of the week, selling the usual line of knives, wrist watches and silk hosiery. Policemen now are under orders to arrest every pitchman instead of chasing them.

The various large signs advertising special motion pictures along Broadway are all different in principle. The sign for "The Big Parade" consists of alternating red and white bulbs, while for "Don Juan" they use an especially painted sign in which reds and blues predominate so that red and blue lights flashed onto the sign absorb their own color and in this manner, the sign changes with the color of the light flashed. At the Central the marquee is decorated with a novelty sign in which the words "The Scarlet Letter" are lighted from the inside, giving an odd effect. "Beau Geste" is also leaning to the large letter stuff, and inside the huge letters are set several rows of white mazda bulbs which illuminate Broadway plenty at the Criterion corner. "Variety" at the Rialto has a sign of large letters with smaller letters inset.

"The Two Barrymores"

Any Romeo around the square nowadays strutting his stuff is said to be "doing a Barrymore." That arises through John's shikl shocks in "Don Juan." A couple of the night life boys who travel together but do no romancing to any noticeable extent have been dubbed, however, the two Barrymores, partially because they are not and otherwise because they don't like the title.

ALPHABETICAL ROUTES

Below are the names in alphabetical order as they appear grouped on the Bills Next Week pages and in Cabaret Routes.

This affords double system of locating. The entire program for the house appears under Bills Next Week or Cabarets, individual's name with theatre and city below.

Those listed herewith are in picture, vaudeville or picture and vaudeville theatres and cabarets.

Abbreviation are made for theatres and cities in following manner: Cap (Capitol), Pan (Pantages), Maj (Majestic), Orp (Orpheum), Pal (Palace), Frisco (San Francisco), StL (St. Louis), Minn (Minneapolis), etc.

ALL DATES HEREWITH ARE FOR THE CURRENT WEEK (AUG. 2) WHEN NO DATE APPEARS ON ROUTE. IF NEXT WEEK OR SPLIT WEEK, DATES WILL SO INDICATE, OTHERWISE.

Armons, Irving, 5-d, Champe Elyceas, Pa, S Bend
Abbey Sils, 3, N Brighton, Coney Island
Abbott, Billy, 6, Riverside, N Y C
Abel, Neel, Pal, N Hav
Aces 3, Columbia, Far Rockaway
Aces, 4, Club Deauville, N Y C
Achida & Toshiko, Col, Lon, Eng
Admir, Jennette, 5-11, Orp, Oklahoma City
Adams, Ed, 6, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 81

Babcock, Clarence, Wellesley, Chi
Babeock & Dolly, 9-12, Vict., N Y C
Babetta, Golden, Atl City
Back Stage S, Back Stake, Atl City
Bailey & Barnum, Amesbury, St L
Baker, Edw, Springfield, Bklyn
Baker & Gray, Pal, Springfield
Ballentine, Lucille, 4, Golden Gate, Frisco
Ballet Modern, Pal, Worcester
Balldin, Empire, Pal
Banjo Friends, 6, Hoyt, Long Beach
Bank's Bros, Baby, 6-8, Greeley Sq, N Y C
Baranclard, 5-7, Pal, Peoria
Barr & Leonard, 4, Wm, Lancaster
Barnister, Frank, Chrm, N Y C
Barrette, Empire, Pal
Barbour, Ruth, Blue Hour, Atl City
Barclay, Don, 4, San, Sacramento
Barker, Wm, 6-8, Pan, Niagara Falls
Barietta, Oly, Paris
Barnes, Gene, 6, Miles, Det
Barr & Lamar, Hamilton, N Y C
Barrs Co, Raymond, 12, Ave E, N Y C
Barmore, Ethel, Keith, Wash
Barmyrose, Chic, Beaux Arts, Atl City
Bartoie Sia, Rev, Columbus, Far Rockaway
Barry, Dewey, 4, T & D, Oakland
Bart & Mack, 5-7, Engel, Chi; 5-11, Linc
Hipp, Chi
Barton & Young, 6, Pan, Ocean Park
Batty, 6, Seventh St, Minn
Baudin Clara, Silver City, Atl City
Bauman, Betty, Beaux Arts, Atl City
B B B, Town Club, Chi
Ben & Lea, Madrid, Chi
Bentley, J. Lewis's Memphis; 6, Crescent,
New Orleans
Bentty, Sueinda, Alham, L A
Beck, F M, Aibee, Brooklyn
Bedemia Rev, N'ville, N Y C
Beeman & Grace, Lincoln Sq, N Y C
Beeman & Grace, 9-12, Greeley Sq, N Y C
Beers, Sally, 9-12, Keith, Syracuse
Bellasi R, 30, Bijou, Birmingham; 6,
Jewell, Memphis
Belmont, Roy & J, Pal, Akron
Bell & Gentza, Youns's Pier, Atl City
Beiling, Clemens, 125th St, N Y C
Bennett & Lee, 5, Madison, Windsor
Bennett, Edna, Brad, Bradford
Bennett, Richard, 6, Pal, N Y C
Benzee & Baird, 5-7, Pal, Indianapolis;
5-11, Bend's Hipp, Chicago
Benton & Gould, Avon, Poughkeepsie
Bergen, Tom, Blue Hour, Atl City
Berger, Dorothy, Wash St, Boston
Berkes, Johnny, Pal, Waterbury
Berz, Lizet, Leone, Atlanta; Bijou,
Birmingham
Bernard, Jos, Hipp, Baltimore
Bernard & Axtell, Hipp, Buffalo
Bernard & George, N Y C
Bernard & Henri, 6-8, Vlyt; 9-12, Ameri-
can, N Y C
Bernard & Keller, Pal, Bridgeport
Bernard & Weber, 5, Pal, New York
Bernold, Al, Maj, N Orleans; 5, Maj, Bir
Berrens & Fifi, Orp, N Orleans
Berry, Margot Co, 5-7, Wysox Gr, Muncie
Revas & Kane, 6-8, Premier, Bklyn
Bird & Co, 6, Playhouse, Mamaronck
Black, Johnnie, Light House, Chi
Blackstone, Annette, Madrid, Chi
Blair & Gind, Granada, Chi
Blakey, Terry, Chrm, N Y C
Blood, Irving, Band, Chummy, N Y C
Bloosom, 2, Maj, Harrisburg
Blue, Ben, Opt'n, Chi
Blue Blowers, Holmden, N Y C
Blue Ed, 6-8, Portland, Portland
Rhythe, Betty, Keith, Phila
Bob, Bob & Bobbie, Keith, Portland
Rob, Uncle, 8-11, Pal, Peoria
Boal, J. Edgar, 6, Miles, Det
Boeck, Barker, 6, Miles, Det
Boerav, Frodo, 6, Embassy, Atl City
Carroll & Wales, Melba, Dallas; 6, Loc
Mil
Carlie, Miss, Olympia, Para
Carlos & Norma, Silver Slipper, N Y
Cass, Helen, Pitts
Carlton & Grant, Proctors, Pittsfield
Carman, Billy, 6, Pan, Chi
Carman & Rose, 6, Seventh St, Minn
Carmen, 6, Miles, Pitts
Carney, George, Emp, Ardwick, Eng
Carney & Jean, 6-8, Pal, Akron
Carpenter, 6, Pan, Bellingham
Cary, Jimmy, Canaan Royal, N Y C
Carroll, Allen, Rivoli, Baltimore
Carroll, Dos, 4, Granada, Frisco
Carroll, Harry, Rev, 5, Orp, Kansas C
Carson & Kane, Yonge St, Toronto
Carters, News, London
Carter, Flo D, Embassy, Atl City
Carvell & Riley Co, Keith, Portland
Cary, Harry, 6, Pan, L A
Case, Leo, Rev, 6, Miles, Pitts
Casey & Warren, Bijou, Birmingham
Loews, Memphis
Casper & Morrissey, Orp, Bklyn
Casson Bros & Marx, 6, Pan, Ocean P
Castleton & Mack, Globe, Atl City
Castleton & Mack, Wildwood, N J
Chadwick, Ida M, Maryland, Balti
Chalm & Bronson, State, Cleve; 6, S
Buffalo
Chandon 3, 6-8, Del St, N Y C
Chapelle & Carlton, Pal, N Y C; 6, D
Pitts
Charity Bassar, Oxford, Plainfield
Charlotte & Peterson, Woodmanets
Charleston, Champa, Pal, Lockport
Charlton & Shields, 6-8, Amer; 9-12, N
Y C
Chick & Collins, 6, Keith, Phila
Chateau Rd, Chateau Shanley, N Y C
Chester, Grace, Granada, Chi
Chester, Jonny, Granada, Chi
Chivalier, Rev, Orp, L
Chilton & Thomas, Chi, Chi
Chisholm, Robert, Emp, Chiswick,
Eng
Chislow, Strand, N Y C
Chokiel, Nikawa, Champs Elysees
Choia 5 Stars, Proctor's, Schenectady
Christine & Dury, Casino de Paris, P
Clark, Eva, Shen's Buff, Buff
Clark, Hugh, Orp, L
Clark, Johnny, State, Buffalo; 6, Yonge
Toronto, Can
Clark, Sylvia, & C, Col, Far Rockwa
Clark, Wilfred, 5, Orp, Portland
Clark & O'Neill, Galety, Utica
Claude & Marlon, 6, 105th St, Cleve
Clode & Annie, 6, 12th St, Newark
Clifford, Jack, Franklin, N Y C
Clifford, Jack, Poli, Wilkes-Barre
Clifford & Gray, Maj, Elmira; 6, Bu
Clifford & Rice, Maj, Johnston
Clifton, Ann, Imp, Montreal
Clifton, Herbert, 5-7, Maj, Wichita
Clifton & Cadellano, Keith, Ottawa
Cloverly Girls, 4, Pan, Portland
Cloving Around, 6, Playhouse, Ma
neck
Colson, Ann, 5, State Lake, Chi
Col J, 5 Orp, Seattle
Colby, Murphy, Keith, Louisville; 6,
Cind
Cole, Judson, Keith, Lowell
Cole & Snyder, Keith, Phila
Coleman, Claudia, 6, Keith, Phila
Coleman, Harry, 6, Loews's, Wash
Cole, Fay & Taylor, 6, Maj, New Ori
Colson, Wm, 6, Miles, Pitts
Coleman, J, Young's Pier, Atl City

Colonial Sext, Poil, Soran
Commer, Harry, 8, & Riviera, Det
Conley, H. E., 10, Keith, Dayton: 6-8, Ra-
maia Park, Or, Rapids
Connors, Davis, Town, Chi
Conor 2, Harding, Chi
Conard, Eddie, 10, Golden Gate, Frisco
Co & Ed, 9-12, Lincoln Sq, N Y C
Coogan & Casey, Oxford, Plainfield
Cook's Tours, Leroy, Portsmouth
Cooper & Berman, 4, State, Cleve
Cooper & Barrett, 10, 11, 12, N Y C
Corey, Arthur, Co, 5-7, Ind, Terre Haute
Corey, Arthur, 8-11, Grand, Evansville
Corinne & Humber, Maj, Birmingham; 5,
Maj, Little Rock
C. & Loew's, Atlanta; 3, Bijou, Birming-
ham
Coscia & Verdi, Garden, Buffalo
Cosmopolitan Rev, Pan, Portland
Cotton Belt 4, Proc, Yorkland
Cotton Rouser, 10, 11, 12, Dallas
Country Club Glria, Earle, Wash
Cowanova Dancers, Nixon, Phila
Coward, Mary, Cook, Albion, Bklyn
Coynes & French, 5, Orp, Portland
Craig, Ricig, 10, 11, 12, Guilan, N Y C
Crane, Clifton, Hofbrau, N Y C
Creedon & Davis, Belle, Niagara Falls; 5-7,
Read's Hipp, Cleve
Crell, Pan, Hamilton
Crescent Club, 4, Ambassador, St L
Crewe Co, Mildred, 5, Maj, S Antonio
Crownell & Knox, Keith, Dayton
Crosley Co, Hazel, Illinois
Crosby, Bay Ridge, N Y
Crusader, 10, 11, 12, Newark
Cryon, Floasie, Embassy, Atl City
Crystal & Anderson, Sher S, Pitts
Cushman, Will, Chawick, Emp, Lon, Eng
Cunningham, Viola, Texas Guilan, N Y C
Curran, 10, 11, 12, Orp, N Y C; 6-8,
Boulevard, N Y C
Cutchin, Esther, Rio, Wash

D

Dagmar, Bert, White Poodle, N Y C
Dalmiers, S. Alhambra, Lon, Eng
Dale, Dora, 101, Pal, Indianapolis; 9-11,
Read's Hipp, Cieve
Dallas, S. Yonge St, Toronto; & Leew's,
Montreal
Daly, C. Craig, Pal, Cinc; 9-12, Ramona
Park, Gr Rapids
Daly & Mace, Ritz, Ellis
Dance Flashes, Maj, Bloomington, Ill
Dance, Dora, 101, Pal, St. Bos
Dance Tours, 5-7, Orp, Campagna
Dancing Franks, Pan, Bellingham
Dare, Jeanne, White Poodle, N Y C
Dare & Wahl, Tail & Ch
Dare & Yates, Scol Sp, Bos
Dario, Irene, & Nadine, Beaux Arts Cafe, N
Darling Boys, 9-12, Boulevard, N Y C
Darrell, Emily, 6-8, Ave B, N Y C
D'Ath, Cyril, Beaux Arts, Atl City
Daser, Teddy, Silver Slipper, Atl City
Davey, Belle, Shelbourne, N Y C
Davis, Asht Orchs, Lido, N Y C
Davis, Benny, Silver Slipper, N Y C
Davis, Benny, Silver Slipper, N Y C
Davis, Cele, Light, Atl City
Davis, Darnell, Temple, Del
Davis, Margerite, Woodmansten, N Y C
Davis, M. Orch, 9-11, Pal, St. Bos
Davis, M. Orch, 9-11, Pal, St. Bos
Davis Orch, Chat Le Paradise, Wash
Davis Orch, Chevy Chase Lake, Wash
Davis Orch, Le Paradis, Wash
Davis Orch, Swaney, Wash
Davis Orch, Delia, Hill St, Atl
Davis & McCoy, S. Maj, San Ant, Tex
Davis, S. Tom; Orp, N Y C; 9-12, National,
N Y C
Dawn, Josephine, Silver Slipper, Atl City
Day, Emily, Strand, N Y C
Dayton, John, Ambassador, St L
DeVinco, Vincent, 5-7, Rose State, Chi
Deeder, Dorothy, Tommy Guinan, N Y C
DeGaltanes, G. Albee, Brooklyn

De Hart's Bld., Lakewood, Atl. City
De Harbo, John, 100, 101, N. Y. C.
De Marco, J. & R. H. New Bos., Bos.
De Meaux & Hamilton Rev, 6-8, Wood-
haven, L. I.
Demers & Lester, Prospect, B'klyn
Deming, Edw., Maj., S. Antonio; 5 Maj.
New Orleans
Denny, Bd., Frivillity, N. Y. C.
Deno & Rochelle, 6-8, Pal. Akron
De Peon, J. L., Ltn Sq., N. Y. C.; 9-12
Del St., N. Y. C.
DeQuarto Orth, Kenwood, Chi.
Dermott, Proctors, Schenectady
Der, Virginia, Co., 9-12, Keith's, Kyra
Derick, Chas., Orp., Tulsa; 57, Orp., Okla.
homa City
Derrickson & Brown, Davis, Pitts; & Tem-
ple, Det.
Desley Sls., 6, Pam., Toronto
Desley Sls., 5, Hipp., Terre Haute
De Sylvia, Jack, Hoyt, Long Beach
De Vo Frank, A., Orp., Denver, Col.
DeWilliams, Phil, Chateaux, Le Paradis
Diamonds, 4, Resent, Paterson
Diaz & Powers, Keith's, Phila.
Diehe Sls. & McD., Golden Gate, San F.
Dietrich, Orp., Kansas
Digitanton, R'side, N. Y. C.
Dill Sls, Mlt., 9-12 Ave B, N. Y. C.
Dixie 4, Hipp., N. Y. C.
Dolan, Reggie, Shelburne, N. Y. C.
Deon, Frank, 10, Temple, Det.
Donahue & LaSalle, Maj., Houston; 6 Ma.
Fit Worth
Donald Sls., Keith, Lowell
Donnelly & Collette, Atl. City
Dooley 2, Beaux Arts, Atl. City
Dooley, S. S., Texas Quinan, N. Y. C.
Dooley & Sales, 6, Temple, Det.
Don Sans & Chung, Franklin, N. Y. C.
Dore, Nime, 6, Buffalo
Doree Sls., 4, Orp., Denver, Col.
Dorer, Ted., & Warfield, Frisco
Dormandie, Geo., 4, Orp., Frisco
Dorsey, Grace, 10, Jersey C.
Dorran & Sopper, 9-12, Amer., N. Y. C.
Dotson, Pal., Akron
Douglas Kilds, Pan., Tacoma
Downey, Peggy, Shelburne, B'klyn
Downey, Empire, Paris
Downey, Mort., Tommy Gainan, N. Y. C.
Downey & Claridge, Erie, Wash., D. C.
Downing, Eva, Castillon Royal, N. Y. C.
Downing, L., 10, Jersey C.
Dreon Sls., Edna, Loew's, Hoboken
Dryden, Jerry, Beaux Arts, Atl. City
Dyer Roys, Shea's, Buff., Buff.
Dykes, Miss, Proctors, Wash., D. C.
Dymling, Dollie, 1, Pam., Toronto
Duncan & Godfrey, Vic, Pal., Lon., Eng.
Dunavan, Mary, Sheridan Sq., Pitts.
Dunlin, Bobby, Villa Roma, Wash.
Dunlap, Mrs. M., 10, Washington, N. Y. C.
Dunard, Casino d'Es, Paris, Paris
Duval & Symonds, 6-8, Gates, B'klyn; 9-1
Orp., N. Y. C.
Du Valle, Goby, Pan., Spokane
Dwyer, Gerlie, Golden Inn, Atl. City
Dyer & Lee, Keith, Ottawa; 6-8, Keith
Portland

Eaton, Ewing, Alhambra, Lon, Eng
 Esch, William, Proctor's, Albany
 Eckard, Bobby, Parody, Chi
 Eckland, Christine, Shubnure, N Y C
 Edwards & Dams, L. J., N Y C
 Edmunds & Fanson, 6-8, Nat N Y C; 0-1
 Gates, Bklyn
 Edwards & Litch, Pal, Cincinnati
 Edwards, Eddie, Bl, Silver Slipper, N Y
 Edwards, Irving, Maryland, Balti
 Edwards Rev, Rita-Cariton, All City
 Edwards, Steve, Stecher, Chi
 Elicen & Marjorie, Pan, San Diego
 El Cota & Byrne, 6, Pan, San Diego
 Eldin, B'way
 Elridge & Hunter, Madrid, Chi
 Ella Girls, Pan, Tacoma
 Eller, Artie, Hofbrau, N Y C
 Elmer, L. J., N Y C
 Elroy, Alice, Shelnure, Bklyn
 Ellsworth, Grace, Keith, Portland
 Ellsworth, H. & C, Le Roy, Portsmouth
 Elmore, Julia, S. & W, N Y C
 Ember & Santos, Olym, Paris
 Endor, Chie, Lido, N Y C
 Englin, Maureen, R. La Salle Gar, De
 Englin, Maureen, Ramona Park, Gr Rap

English, Peggy, Garden, Buffalo
English Ricketts, Pal, Cincinnati, 6, 100th St.
Cleveland
Erdman, Sld, Granada, Chi
Ergott & Herman, Fordham, N Y C
Errol, Bert, Emp, Chiswick, Lon, Eng
Ersi & Elser, Orr, L A
Erwin, Flo, 8-11, Maj, Springfield
Esmonds & Grant, Tillyou, Coney Island
Eaton, Ed, Granada, Chi
Eettinger, Ruth, Oriental, Chi
Evans & Barry, Pal, Rockport
Evans, Leonard, 125th St, N Y C
Exposition 4, Pan, San Diego

F
Fabre & Falco, & Reg. Det.
Faber & Margie, Harris, Pitts
Fair, Mary, & G. Pal, Cleveland
Fair, Phyllis, Embassy, Atl City
Falls, A & G. Pal, Cleve
Fanders, 4, 6, Pan, Niagara Falls
Fantasies of 1926, Hipp, Baltimore
Fante & Biardi, 6, 3, Pan, Toledo
Farmonds, The, Vic, Pal, Lon, Eng
Farman, Frank, 6-3, Vic, N Y C; 9-12,
Bedford, B'klyn
Farrar & Mayer, Col, Lon, Eng
Farr & Chadwick, Scoley Sp, Boston
Farrell, Billy, 6-3, Keith, Dayton
Farris, Dolores, Silver Slipper, N Y C
Farrow, Frank, 6th Ave, N Y C
Farr & Herbert, 6th Ave, Golden Gate, Frisco
Fay, Coley & F, 5, Orp, N Orleans
Fay, Eva, Loew's, Atlanta
Fay, Frank, 6, Pal, N Y C
Fay, Herbert, Golden Gate, Frisco
Fay & Irwin, 6th Ave, Arts, N Y C
Feeney, Betty, Golden Inn, Atl City
Fehl Co, Walter, 6-3, Linc Sp, N Y C
Fehle, Joe, Orch, Earle, Phila
Fenley, Tennessee, Pan, Portland
Felovia, Pan, Bellingham
Ferguson, Dave, Albee, B'klyn
Ferry Co, Pal, Chi
Fields, Maxwell, Imp, Montreal
50 Miles E'way, Col, Norfolk
Fisher & Gilmore, 7, Orp, Vancouver
Fitch Minstrels, 5, Grand O H, St L
Fitz & Murphy Bros, Keith, Phila; 6,
Fitzgibbon & Mahoney, 9-11, Amer, Chi
Flandra & Butler, 6, State, Buffalo
Flashes, 4, Scol Sp, Bos
Flitz & Flapper, 58th St, N Y C
Flitsons, N-3, Keith, Portland; 9-12
Keith, Lowell
Florena, The, 5, 7th St, Minn
Flotism & Jetsam, Col, Lon, Eng
Folles De Luxe, Pan, Frisco
Follett & Leitch, Cap, Leitch, Or, Portland
Folsom Co, Fordham, N Y C
Fontaine, Evan B, Folliess Bergers, Atl C
Fern & Marie, Temple, Det
Fong, Joe, Astor, Newburg
Ford & Cunningham, N Bos, Bos
Ford & Price, 6, Bijou, Birmingham
Fortho'u & Cir'lino, Keith, Louisville
Foster & Seamon, Academy, Newburgh
Foster, Maria, Orp, Or, Portland
Foya, Chas, 5-7, Ind, Terre Haute; 8-11,
Grand, Evansville
Foya, 4, 5-7, Ind, Terre Haute; 8-11, Grand,
Evansville
Francel A & E, 6, Temple, Det
France, Suzanne, Terrace Gardens, Chi
France & LaPell, Orp, Boston
France, Rose & D, 30, Orp, Boston; 9-12,
Grand, Evansville
Francis & Wally, 6, Pal, Cinc
Francisco, Tony, Sheliurus, Bklyn
Frank & Townas, Davis, Pitts
Freda & LaPall, Reg, Eaterson
Friedland, Anatol, 6, 3, Pan, Atl City
Fries & Cod, 7, Royal, N Y C
Friganna, Trize, F, O, Oakland
Frolica, 4, & Newark, Newark
Frost, Morrison, 6, 3, Portsmouth
Fuco, Giovanni, Venice, Chi
Fulton & Parker, Proc, Newark
Furman & Evans, 4-8, Greeley Sq, N Y C
Furst Co, Julius, 6-3, Bedford, B'klyn

Gabbert, The, 6, Maj, Ft Worth
Gallo, Norman, Beaux Arts, Atl City
Gallente, The, Col, N Y C
Galt, Mary, Atlanta, Pa
Garber, Jan, Orch, Loud State, St L
Garcinetti & Miller, Empp, N Adams
Garden of Roses, 5-7, Read's Hipp, Cleve
Gardner, Grant, 5, Mpls Milwaukee
Gardensers Champco, Col, Norfolk
Gaskin, Pauline, Rainbo, Chi
Gaston & Andre, Champco, Elysoes, Paris
Gautier, Doug, 5, Elysoes
Gay, Anita, Kenwood, Cal
Gebin & McCoy, Montmerrie, Seattle
Genare Girla, Keith, Louisville, 6, Pal,
Cinel
Geeber Gayles, 4, Orp, Frisco
Gerity, Julia, Follies Bergere, Atl City
Gilbert, Billy, Scolley Sp, Bos
Gillespie, Peggy, Beaux Arts, Atl City
Giuma, Louise, Yonge St, Toronto, 6,
Cinel
Glazer, B. Hd, Francis Renault, Atl City
Glenn, Vivian, Tommy Guinan, N Y C
Godfr, Vaughn, Strand, N Y C
Going Home, Hamilton, N Y C; 6-8, Ave
B, N Y C
Gold, Lord, Bd, Woodmansten, N Y C
Gold Medal, 4, Pal, Akron
Golden, Benie, Bal, Berlin, N Y C
Golden Jack, 4, Paradin, Wash
Golden, Joe, Blue Horn, Atl City
Golden Violin, 6, Newark, Newark
Goldstein, Jacob, Greenwich, L A
Gordon, Dorcas, Broadway, N Y C
Gordon, Burt, Keith, Dayton
Gordon, George, Loew, Hoboken
Gordon, John, Academy, Newburgh
Gordon, Paul, Tel, New Y C
Gordon, Sid, N Bos, Bos
Gordon & Pierce, 6, Loew's, Atlanta
Gordon & Ricca, 6-8, Loew's, Hoboken;
12, Frenier, Elysoes
Gordon's Dogs, Orp, Oakland
Gorman & Thayer, Ches Pierce, Chi
Gory, Gene, Cap, Det
Gracello & Theodore, Hipp, N Y C
Grass, John, 5, Lin Hipp, Chi
Grant, Helene, Alabam, L A
Granville, Ruth, Metro, Wash
Grauman, Sid, Egypt, L A
Green, Eddie, Alabam, N Y C
Green, Jane, Lafayette, L A
Green, Jessie, Woodmansten, N Y C
Greenwood, Edith, Parody, Chi
Greh & Adonis, 5, Fort, Portland
Greig, Nixon & Co, Strand, Emp, Eng
Gridler, Patrice, Fleetwood, Miami
Griffin, Edith, 4, Granada, Frisco
Griffin, Joseph, 6, Reg, Det
Griffin, Dec, Keith, Wash
Gross, Billy, Co, 5, Maj, Mil
Guinan, Texas, Texas Guinan, N Y C
Guy, Boger, 58th St, N Y C
Gypsy Camp, Pal, Springfield

Haakon, Paul, Ritz-Carlton, Atl City
Hafter & Co, Nat, Pan, Spokane
Hager, G, Nat C, State, Clove; 6, State
Buffalo
Haie, George, Embassy, Atl City
Haley, Frank, Convention, Atl City
Hale, J, K, N, Brighton, Coney Island
Hall, Billy S, 6, Pan, Hamilton, Can
Hall & Elsey, Bellevue, Niagara Falls
Hanson, J, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821,

Harris & Cline, 8-11, Orp, Tulsa
 Harris & Holley, B'way, N Y C
 Harris, Dave, 6-8, Keith, Toledo; 9-12, Ramona Park, Gr Rapids
 Harris, Harry, Parody, Chi
 Harris, John, 10-12, Brighton, Wash
 Harris, Marion, R'side, N Y C; 6, Maryland, Balti
 Harris, Lisdia, Harding, Chi
 Harris, Val, 6-7, Pal, St Paul
 Harrison & Dakin, 5-7, Le Salle Gar, Det
 Harrison's Circus, Pan, Tacoma
 Harrison, Muriel, Renault, Ati City
 Hart, Blue, Hart, Ati City
 Hart, Harry, Frian, Inn, Chi
 Hart, Walter, Goldin Inn, Ati City
 Hart's Hollander, 5-7, Pal, Indianapolis
 8-11, Ben All, Lex
 Hartman, Hilar, Hollywood, Chi
 Hartung, Emma, Cap, Hartford
 Hausman, Mlle, Casino de Paris, Paris
 Haunted, 4, Orp, Oakland
 Havel, 10-12, Brighton, Coney Island
 Hawkan, 4, Chez Pierre, Chi
 Hawkan Sausage, Palace, Clev; 6, Temple, Det
 Haynes, Harry, 8-11, Orp, Oklahoma City
 Haynes, Marsh & H, 7, Orp, Vancouver
 Haynes & Beck, Keith, Phila
 Hayes, Mary, Hipp, N Y C
 Hazard, Lap, 8-11, Orp, Tulsa, Okla
 Hazen, Del Silver, Silver, N Y C
 Hazen, Reynolds, Davis, Phila
 Hazen, Sam, 9-12, Blvd, N Y C
 Healy, T & B, Abbee, B'klyn
 Healy's Orp, Blossom, Garden of Allah, Chi
 Heavens, Peggy, Beaux Arts, Ati City
 Hedley, Jack, Keith, Wash
 Heide, Fred, B'way, N Y C
 Heiden, Mildred, Cotton, N Y C
 Hegedus, Mart 5, Orp, St L
 Heider, 2, Olympia, Paris
 Heider, Helene, Oriental, Chi
 Heider, Sam, Babe, 30, Globe, Ati City
 Hendrix, Tex, 4, Loew State, St L
 Henning, Pat, Royal, N Y C
 Henry, Kay, Connie's, N Y C
 Henry Moore, 8-8 Bedford, B'klyn; Det St, N Y C
 Henschaw, Bobby, 6-8, Woodhaven, L I
 Heras & Wallace, Hoyt, Long Beach
 Heras, 12-12, B'way, N Y C
 Herman, Al, Minstre, Loew State, St L
 Herman, Pauline, Renault, Ati City
 Hewitt & Hall, 6, Hipp, Buffalo
 Hewitt, 6, Harting, 6, B'way, Omaha
 Hickey, Hazel, White Poodle, N Y C
 Higgle, Will, 10th St, Clev
 Higgins, Mary, Beaux Arts, Ati City
 Higgins, Marie, 9-12, Keith's, Dayton
 Hildebrand, Ed, Maurice, N Y C
 Hills Circus, 8-11, Col, Davenport
 Hilton & Chesligh, 6-12, Bedford, Bklyn
 Himmer, Corrin, Maj, Birmingham
 Himmer, Charming, Oriental, Chi
 Hines, Harry, Orp, Galesburg, Ill
 Hoffman & Lambert, 8-11, Wysoor Gr, Muncie
 10-12, B'way, N Y C
 Hines and Odin, Keith, Toledo; 6, Davis, Pitts
 Hollywood Revels, 6, Yonke St, Toronto
 Holmes, Taylor, 5, Pal, Mil
 Holm, Robert, Reg, B'way, N Y C
 Homer & Romaine, 6, Newark, Newark, N J
 Homey Sis, Proctor's, Newark
 Florence, Priar's Inn, Chi
 Hons & Wikefield, Cap, Trenton
 Hopkins, Walter, Garden, Buffalo
 Hoppe, Nellie, Cap, Hartford
 Hortsmans, 4, Cap, Ben
 Howard & Harris, L J Proctors, Mt Ver
 Howard & Lyon, Franklin, N Y C
 Howard, J E, 5-7, Maj, Springfield
 Howard, Joe, Rev, B'way, Coney Island
 Howard, John, Nightingale, Ati City
 Howard's, Joe, Rev, 8-11, Ind, Terre Haute
 Hufford, Nick, Keith, Phila
 Hughes & Montie, 5-7, Pal, So Bend
 Hughes, Robert, Reg, B'way, N Y C
 Hughes, Stanley, Harris, Pitts
 Huizinga, Roy, Seals, N Brighton, Coney Id
 Humphreys, Maurice, Martin's, Ati City
 Hunt, 10-12, B'way, N Y C
 Hunt, Diana, Beaux Arts, Ati City
 Hunter & Percival, 5-7, Pal, Rockford
 8-11, Pal, So Bend
 Hurst & Voght, Rive, N Y C; 6, Abbee, Bklyn
 Hussey, Jimmy, Pal, N Y C
 Hurley, Burke, 10th St, N Y C
 Hyman, John, Pal, Lockport

I
Ideal, Orp., N Orleans; 6-8, Nat, N Y C
Hicks, 6-12, Hildes, Jamaica
In the Back Yard, Maj, Ch
Irene, Globe, At City
Irwin, Chas, 5-7, Pal, Peoria
J
Jackson, Barber, Keith, Bos
Jackson, Thomas, Co, Proc, Schenectady
James, Paul, State, Cleve; 6, State,
Buffalo
Jameson, Davey, Pan, Portland
Janis, Abbas, 125th St, N Y C
Janet, of France, Eva, N Y C
Janis, Ed, Rev, Keith, Wash
Janis, Elsie, 4, Orp, Frisco
Janis Rev, Ed, & Hipp, Buff
Janis & Whalen, Hipp, N Y C; 6, Albee
R'klyn
Janton, Sils, Scol, Sag, Bos
Jarvis, Hanson, Rivoli, N Brunswick
Jana Syn, Colton, N Y C
Jayne, Nancy, Shelnburn, Brooklyn
Jeannie, 5, Orp, Minn
Jennings, J. S., Frolics, Chi
Jenny Joe, 4, Imp, Montreal
Jerome & Gray, 5-7, Orp, Des Moines
Jesus, Argentine, Casino de Paris, Paris
Jesse, Jean, New York, Birmingham
Jock & McKa', 6, Pan, Niagara Falls
Johnson Jellybeans, Oriental, Chi
Johnson, Lucille, Montmartre, Seattle
Johnson & Baker, 6, Pan, Toronto
Jolly Juniors, 5-7, Pal, Ft Wayne
Jolson, Harry, Keith, Da; ton; 6, 106th St
Cleve
Jones' B'd, Isham, Cap, Det
Jones & Jones, Wash St, Bos
Jones & Itay, Col, N Y C
Joe, Jean, New York, Brooklyn
Joyce, Sylvia, Garden of Allah, Chi
Juatera, Tol, Woodmansten, N Y C
Just a Pal, 6, Loew's, Mil

K
Kadmona, Bessie, Tommy Gulnan, N Y
Kahme, Harry, Senate, Chi
Kahn, Art, Harding, Chi
Kaley, Chas, Rendezvous, Chi
Kallman, Al, Switzer, N.Y.
Kane, Helen, Frivility, N Y C
Karle & Robin, 8-8, Greeley Sq, N Y C
9-12, Orp, N Y C
Karol, Chas, Play, Chi
Kasimir, Mlle, Rainbo, Chi
Kaufman, 2, Franford, Newark
Kave, Nancy, Shelburne, Brooklyn
Kay, Dolly, 6, Pan, Kansas City
Kane & White, 6-8, Amer, N Y C
Keeler & Mason Co, Maryland, Baltimore
Keeler, Rubye, Texas Gulnan, N Y C
Keety, Julia, 6, State, N Y C
Kellerman, Annette, Pal, Leicester, Eng
Kelly, 1, Kell, N.Y.
Kelly, Gregory, Maryland, Baltimore
Kelly, Gregory, 6, Pal, Cleve
Kelly, Lew, 5, Gr Ivala, Det
Kelso Bros Rev, 103th St, Cleve
Kemmer, Toski, Col, Lon, Eng
Kendall Co, Leo, 5-7, Orp, Galesburg
Kennedy Co, Jas, 6, Orp, Boston
Kennedy & Kramer, Strand, Plattsburgh
Kennings, The, Riverside, N Y C
Kenner, 1, Kell, N.Y.
Keno & Green, 30, Globe, Atl City
Kerby & DuVal, 5-7, Orp, Des Moines
Kerenoft & M, Circle, Indianapolis
Kerns & Walling, 6-8, Amer, Chi
Kerr, 1, Westing, N.Y.
Kessler & Morgan, Proc, Shenectady
Kildams 3, Champs Elysees, Paris
Kima Co, 5-7, Orp, Oklahoma City
Kimble & Gorman, Poli, Scranton
(Continued on page 35)

(Continued on page 35)

PRESENTATIONS—BILLS

THIS WEEK (August 30)
NEXT WEEK (September 6)

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) Interleave (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.

GERMANY

MONTH OF SEPTEMBER

BERLIN
Scala
2 Bessings
Franco Pimper
Rodella Rula & A

PARIS

MONTH OF SEPTEMBER

Casino de Paris
Saint-Granier
Misia
Christine & Duroy
Mlle Hasouta
Bell & Gerlys
Dutard
Rowe Sils
Jesus Argentino
Lily Mounet
June Soeurs
Simonne Mirat
L. Tiller's Girls
Champs Elysees
I Aaronson's Bd
Gaston & Andree
Schlax 3
Kidama Tr
7 Hockneys
Lyna Tyber
Goetz & Silva
Nikava Chokial
Malvy & Don

LONDON

THIS WEEK (AUG. 30)

LONDON
Coliseum
Noni & Horace
Serenaders
Nell McKay
Jose Collins Co
Vernon Watson
Farrar & Mayer
Victoria Tr
Toshi Kemar
Achida & Toshika
HACKNEY
Empire
Flotsam & Jetsam
Gillette
Burke & Head
Marie Lloyd
SHEPHERD'S BUSH
Empire
"Pastimes"
CHISWICK
Empire
Bert Erol
Robert Chiselm
Harry Herbert
Rubio Sils
Will Cummin
Wyn & Ivy
WOOD GREEN
Empire
"Beggars' Opera"

ALHAMBRA

Layton & Johnstone
Harry Weldon
3 Dalmiers
Ewing Eaton
Lily Moore
Lester Bros Bd
Stavans
VICTORIA
Palace
Talbot O'Farrell
Elia Retford
Zomah
Victoria Girls
Duncan & Godfrey
Stewart & Olive
The Farmonands
Tim O'Connor
FINSBURY PARK
Empire
"Glad News" Rev
NEW CROSS
Empire
Our Cabaret Rev
STRATFORD
Empire
G H Elliott
Charles Austin
Nixon Grey
Three Rascals
C I Vesty
The Doves
Johnson Clark

FINCHLEY

Murt's Hillblom Bd
Ted Leary
Universal 4
Sylvester & Worth
Tachman & Rutn
"Runaway Express"
Tivoli (30)
Seashore Frolics
"Son of Sheik"
Uptown (30)
Sidewalks of N Y
Sonia & Arlyne
Bennie Kreuger Bd
"Fine Manners"
ATLANTA
Howard (30)
Edward's Gling'am R
"Tin Gods"
BALTIMORE
New (30)
Lubin Laurie & M
"Her Man o' War"
Rivoli (30)
Adam Carroll
Paul Richenback
"Duchess Buffalo"
BUFAFO, N. Y.
Buffalo (29)
George Heban
Happiness Boys
"Loves of Ricardo"
(5)
Mildred's Shawl
"Fine Manners"
Garden (30)
Mme Dorce
4 Hortinas
Peggy Englen

SUITS FOR THE SUMMER IN EXCLUSIVE MATERIALS

BEN ROCKE

1632 B'way, at 50th St., N. Y. City

PROVINCIAL BILLS

CHATHAM
Empire
"The Str'et Show" R
BRISTOL
Hippodrome
Murray
LEICESTER
Palace
Annette Kellerman
ARDWICK
Empire
Fred Brezin
George Carney
"Australian Boys"
Syras
Varney & Butt
Frank & Vesta
MANCHESTER
Hippodrome
Ena Grossmith
Conradis Pigeons
LEEDS
Empire
"All the Winners" R
HULL
Palace
"Fast Steppers" R
BRADFORD
Empire
"Here's to You" R
SHEFFIELD
Empire
Naughton & Gold
Ernest Hastings

PICTURE THEATRES

NEW YORK CITY
Colony (29)
Beauty Contestants
Leonard Stillman
"Midnight Sun"
Rivola (28)
Yester Thoughts
"Fine Manners"
CHICAGO
Capitol (30)
Al Short & Boys
Walsh & Clark
Young & Witt
Amelio
"La Boheme"
Chicago (30)
Minstrel Memories
Chilton & Thomas
"Waning Sex"
Harding (30)
Art Kahn Bd
Los Angeles
Boulevard
2d half
Gene Morgan Bd
"F'n'hon & M"
"Specialty"
"Lovy Mary"
1st half (5-7)
Gene Morgan Bd
F'n'hon & M
"Roman Idea"
"The Sport's L'r"
Cathay Circle
(Indef)
Carl Elinor Bd
Loughlin's "Volga"
"Volga Boatman"
Egyptian (Indef)
S Grauman Pro'gue

For Immediate Engagements in PICTURE THEATRES PRODUCTIONS VAUDEVILLE CABARETS—HOTELS and All Branches of SHOW BUSINESS CONSULT ALF. T. WILTON Inc. Bryant 2027-8 NEW YORK CITY Wanted: Specialty Singers and Dancers

Lydia Harris
"Wise Guy"
McVicker's (30)
Corinne Arbuckle
Bert Tucker
Ben Newhaes
Walter Richardson
"Waltz Dream"
Oriental (30)
Paul Ash
Ruth Etting
Helene Heller
George Riley
Felicia Borel
Chamberlain Hines
Jelly Bean Johnson
Sonia Gluck Co
"Hold That Lion"
Senate (30)
Milt Watson
Fur Show
"Fine Manners"
Stratford (30)
Murt's Hillblom Bd
Ted Leary
Universal 4
Sylvester & Worth
Tachman & Rutn
"Runaway Express"
Tivoli (30)
Seashore Frolics
"Son of Sheik"
Uptown (30)
Sidewalks of N Y
Sonia & Arlyne
Bennie Kreuger Bd
"Fine Manners"
ATLANTA
Howard (30)
Edward's Gling'am R
"Tin Gods"
BALTIMORE
New (30)
Lubin Laurie & M
"Her Man o' War"
Rivoli (30)
Adam Carroll
Paul Richenback
"Duchess Buffalo"
BUFAFO, N. Y.
Buffalo (29)
George Heban
Happiness Boys
"Loves of Ricardo"
(5)
Mildred's Shawl
"Fine Manners"
Garden (30)
Mme Dorce
4 Hortinas
Peggy Englen

DAVENPORT
Capitol (30)
Ossman & Grey
DES MOINES
Des Moines (30)
Rhinehart & Duff
DETROIT
Capitol (30)
Isam Jones Bd
Gene Gory
Marque & Marquette
Fox Whitting (29)
Fashion Rev of 1926
Morton Harvey
Ah San & Jo
NEW YORK CITY
American
1st half (6-8)
Summers 2
Charles & Shields
Maryland Col'gians
Keane & White
Babcock & Dolly
(Three to fill)
2d half (9-12)
Frank Work Co
Preston Jackson 3
Doran & Sopper
All Aboard
Bernard & Henrie

NEWARK, N. J.
Branford (28)
Salvatore Scalla
Kaufman 2
"Duchess Buffalo"
Mosque (28)
Metropolitan 4
Wallace Bros
"Variety"
Rialto (26)
Ralph Loan
Adele Marker
"Son of Sheik"
OAKLAND, CAL.
T. & D. (4)
Trizie Friganza
Dewey Barto
Comic Supplement
NEW HAVEN, CT.
Roger Sheran (29)
Imperial Choir
"Eve's Leaves"

LOS ANGELES
Boulevard
2d half
Gene Morgan Bd
"F'n'hon & M"
"Specialty"
"Lovy Mary"
1st half (5-7)
Gene Morgan Bd
F'n'hon & M
"Roman Idea"
"The Sport's L'r"
Cathay Circle
(Indef)
Carl Elinor Bd
Loughlin's "Volga"
"Volga Boatman"
Egyptian (Indef)
S Grauman Pro'gue

LOUISIANA
Rialto (30)
Stars of Tomorrow
PHILADELPHIA
Stanley (29)
Roya & Maye
Loomis 2
Graham Harris
"Nell Gwyn"
PITTSBURGH, PA.
Grand (29)
Art Landry
"Great Deception"
Olympic (29)
Washingtonians
"Show Off"

WHEN JACK L. LIPSHUTZ TAILOR 908 Walnut St. PHILADELPHIA

ST. LOUIS, MO.
Ambassador (28)
Bailey & Barnum
Carlos Peterson
Morton & Mayo
John Dayton
Edward Albano
16 Amer Rockets
Ambassador 4
Heleen York
"Pala Florit"
Forum (Indef)
Ted Henckel Orch
"Vlenese" Pres
"Waltz Dream"
Loew's State (27)
Rube Wolf Bd
F'chon & M 'Ideas'
"H'wood Beauties"
Metropolitan (27)
Rubeville Follies
Foursome 4
Peggy Bernier
Jimmy Ellard
Don Cummings
C LeRoy Wells
Metropolitan Girls
Ruth Stanley
Lucella Lee
Max Curry
Bozo
"Diplomacy"
Million Dollar (27)
Bakalnikoff Bd
The Recital
Arnold Tamon Bal
Drury Lenington
"Nell Gwyn"

Uptown
2d half (1-4)
Charlie Melson Bd
F'chon & M Spec
"Variety"
1st half (5-7)
Charlie Melson Bd
F'chon & M Spec
"The Runaway"
MONTREAL, CAN.
Capitol (29)
Max Fisher Orch
"Fine Manners"
Palace (29)
Gladys Yates
Lucille Turner
"Duchess of Buffalo"
NEWARK, N. J.
Branford (28)
Salvatore Scalla
Kaufman 2
"Duchess Buffalo"

WASHINGTON, D. C.
Metropolitan (29)
Ruth Granville
Milton Davis Orch
Breekin Sym
Sid Lewis
"Duchess Buffalo"
(5)
Student Prince Co
Milton Davis Orch
Breekin Sym
"Men of Steel"
Rialto (29)
Eather Cutchin
Charles McDonald
Elizabeth Parker
13 Contestants
"Hell-Bent H'ven"
(6)
Edwards & Fanchon
D'M'au & H'm't'n R
(One to fill)
Tivoli (29)
Waring's Penna
"Footloose Wid'wa"

NEW YORK CITY
American
1st half (6-8)
Summers 2
Charles & Shields
Maryland Col'gians
Keane & White
Babcock & Dolly
(Three to fill)
2d half (9-12)
Frank Work Co
Preston Jackson 3
Doran & Sopper
All Aboard
Bernard & Henrie

NEWARK, N. J.
Branford (28)
Salvatore Scalla
Kaufman 2
"Duchess Buffalo"
Mosque (28)
Metropolitan 4
Wallace Bros
"Variety"
Rialto (26)
Ralph Loan
Adele Marker
"Son of Sheik"
OAKLAND, CAL.
T. & D. (4)
Trizie Friganza
Dewey Barto
Comic Supplement
NEW HAVEN, CT.
Roger Sheran (29)
Imperial Choir
"Eve's Leaves"

LOS ANGELES
Boulevard
2d half
Gene Morgan Bd
"F'n'hon & M"
"Specialty"
"Lovy Mary"
1st half (5-7)
Gene Morgan Bd
F'n'hon & M
"Roman Idea"
"The Sport's L'r"
Cathay Circle
(Indef)
Carl Elinor Bd
Loughlin's "Volga"
"Volga Boatman"
Egyptian (Indef)
S Grauman Pro'gue

ST. LOUIS, MO.
Ambassador (28)
Bailey & Barnum
Carlos Peterson
Morton & Mayo
John Dayton
Edward Albano
16 Amer Rockets
Ambassador 4
Heleen York
"Pala Florit"
Forum (Indef)
Ted Henckel Orch
"Vlenese" Pres
"Waltz Dream"
Loew's State (27)
Rube Wolf Bd
F'chon & M 'Ideas'
"H'wood Beauties"
Metropolitan (27)
Rubeville Follies
Foursome 4
Peggy Bernier
Jimmy Ellard
Don Cummings
C LeRoy Wells
Metropolitan Girls
Ruth Stanley
Lucella Lee
Max Curry
Bozo
"Diplomacy"
Million Dollar (27)
Bakalnikoff Bd
The Recital
Arnold Tamon Bal
Drury Lenington
"Nell Gwyn"

Uptown
2d half (1-4)
Charlie Melson Bd
F'chon & M Spec
"Variety"
1st half (5-7)
Charlie Melson Bd
F'chon & M Spec
"The Runaway"
MONTREAL, CAN.
Capitol (29)
Max Fisher Orch
"Fine Manners"
Palace (29)
Gladys Yates
Lucille Turner
"Duchess of Buffalo"
NEWARK, N. J.
Branford (28)
Salvatore Scalla
Kaufman 2
"Duchess Buffalo"

CHICAGO
Rialto (6)
Bohn & Bohn
Mays Burt & F
Mason & Cole
Bobby VanHorn
Rose & Moon Rev
ATLANTA
Loew's (6)
Redford & Wallace
Burns & McIntyre
Eva Fay
Gordon & Pierce
Secrets of 1926
BAY RIDGE, N. Y.
Loew's

NEWARK
State (6)
Kismet Sils
Geo Taki & Yoki
Kimmy Ryan Co
Trahan & Wallace
The Crusaders
N. ORLEANS, LA.
Crescent (6)
Louis Leo
Beasley 2
Will H Ward Co
Primrose 4
Speak E Z Rev
NORFOLK, VA.
State (6)
King Bros
LeMeau & Young
Renard & West
Harry Rose
Cafe Madrid
PSADES PK, N. J.
(6)
Bee Starr
(Two to fill)
PROVIDENCE, R I
Emery (6)
France & LaPell
Ulla & Preston
Jack Janis
Ansel & Fuller
Hubert Kinney Co
TORONTO, CAN.
Yonge St. (6)
Johnny Clark Co

ST. LOUIS, MO.
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Salvatore Scalla
Kaufman 2
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WASHINGTON, D. C.
Metropolitan (29)
Ruth Granville
Milton Davis Orch
Breekin Sym
Sid Lewis
"Duchess Buffalo"
(5)
Student Prince Co
Milton Davis Orch
Breekin Sym
"Men of Steel"
Rialto (29)
Eather Cutchin
Charles McDonald
Elizabeth Parker
13 Contestants
"Hell-Bent H'ven"
(6)
Edwards & Fanchon
D'M'au & H'm't'n R
(One to fill)
Tivoli (29)
Waring's Penna
"Footloose Wid'wa"

NEW YORK CITY
American
1st half (6-8)
Summers 2
Charles & Shields
Maryland Col'gians
Keane & White
Babcock & Dolly
(Three to fill)
2d half (9-12)
Frank Work Co
Preston Jackson 3
Doran & Sopper
All Aboard
Bernard & Henrie

NEWARK, N. J.
Branford (28)
Salvatore Scalla
Kaufman 2
"Duchess Buffalo"
Mosque (28)
Metropolitan 4
Wallace Bros
"Variety"
Rialto (26)
Ralph Loan
Adele Marker
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OAKLAND, CAL.
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Dewey Barto
Comic Supplement
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Louis Leo
Beasley 2
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(6)
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(Two to fill)
PROVIDENCE, R I
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Hubert Kinney Co
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Yonge St. (6)
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All Aboard
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Frank Work Co
Preston Jackson 3
Doran & Sopper
All Aboard
Bernard & Henrie

INTERSTATE CIRCUIT

B'EMINGHAM, ALA.
Majestic (5)
Morton Jewell Co
Al Bernville
Don Valerio
Jimmy Sava
Hannala

DALLAS, TEX.
Majestic (5)
Rebellion
Burke & Durkin
Rosta
H Timberg
(One to fill)

FT. WORTH, TEX.
Majestic (5)
The Gabberts
Jack Ryan
Joe B Stanley
Wilson Bros

WRIGHT & Dietrich
Berrens & Fia
Fay Coley & Fay
Ideal

OKLAHOMA CITY
Orpheum
1st half (5-7)
Cavana 2
Sandy Lang Co
Shields & Delaney
Chas De Roche
Klima & Co
(One to fill)
2d half (8-11)
Alexander & Santos
Tyler & St Clair
Redmond & Wells
Janet Adair Co
Harry Hayden

S. ANTONIO, TEX.
Majestic (5)
The Littlejohns

ACTS HAVING OPEN TIME IN
THIS VICINITY CAN FILL

FRANKFORD, PHILA.
BRIDGETON, N. J.

WIRE

FRANK WOLF, JR.
Colonial Trust Bldg., Phila.

O'Diva
(One to fill)

GALVESTON, TEX.
Majestic (5)
Donahue & Lassalle
Hope Vernon
Billie Regay Rev
Chas Wilson
Les Gellis

HOUSTON, TEX.
Majestic (5)
Lucas & Iney
Stroud 2
Zeck & Randolph
B & B Wheeler
Whirl of Syncope'n

LITTLE R'K, ARK.
Majestic
1st half (5-7)
Corline & Humber
3 Senators
Jack Norton
Tyler Mason
(One to fill)
2d half (8-11)
Scanlon Denno & S
H Stoddard Bd
(Three to fill)

N. ORLEANS, LA.
Majestic (5)
Eddie Dennis

Permane & Shelley
State Room 19
Davis & McCoy
Mildred Crew Co
Pair of Jacks

TULSA, OKLA.
Orpheum
1st half (5-7)
Alexander & Santos
Tyler & St Clair
Redmond & Wells
Janet Adair Co
Harry Hayden

2d half (8-11)
Ernie & Ernie
Hate Hazards
Williams' Midgets
Harris & Clark Rev
(One to fill)

WICHITA, KANS.
Majestic
1st half (5-7)
Harlequins
F & O Walters
Billy Sharp Bd
Herbert Clifton
Ernie & Ernie
2d half (8-11)
G & A Schuler
Curtis & Lawrence
Chas de Roche
(Two to fill)

WESTERN VAUDEVILLE

CHICAGO
American
(Sunday (5) only)
Trennell 3
(Others to fill)

1st half (5-8)
A & M Roy
Dorothy Bush C
Kerns & Walllett
Ray Shannon Co
(One to fill)

2d half (9-11)
Guy Rarick Co
Suzette Co
N & S Kellogg
Fitz'gins & M'hon'y
Wedge Van & W

Englewood
1st half (5-7)
Guy Rarick Co
Nursery Rhymes R
N & S Kellogg
Cahill & Wells
Barto & Mack
2d half (8-11)
Tobey Wilson Co

Lincoln Hipp
1st half (5-7)
Egan & Redheads
Bobby Vail Co
(Three to fill)
2d half (8-11)
Ray Shannon Co
Nursery Rhymes R
Dorothy Bush Bd
Joan Granese
Barto & Mack

Majestic (5)
Tower & Darrell
Slamens 2
Lucy Bruch
Trade 3
Larry Vincent Co
(Others to fill)

Roseland State
1st half (5-7)
De Bell & Vine
(Two to fill)

DECATUR, ILL.
Empress
1st half (5-7)
La Pan & Bastedo
Tad Tleman Bd
Swift & Gibson Rev
2d half (8-11)
Arnaud Bros
Dance Flashies
B & J Browne

DEN MOINES
Orpheum
1st half (5-7)
Jerome & Grey
Kirby & Duval
Cath Sinclair Co
(Two to fill)
2d half (8-11)
Mahon & Scott Rev
The McReas
(Three to fill)

EVANSVILLE, IND.
Grand
1st half (5-7)
Hol'w'ith & Cr'w'ord
Van De Velde Tr
Zerm'e & F'ar Co
(Two to fill)
2d half (8-11)
Chas Poy
4 Foy
Arthur Corey Co
(Two to fill)

GALESBURG, ILL.
Orpheum
1st half (5-7)
Leo Kendal Co
Harry Hines
(One to fill)
2d half (8-11)
Nelson & Parish

BILLY GLASON
Keith-Albee Circuit

2d half (8-11)
Trovato
(Two to fill)

BLOOMING'N, ILL.
Majestic
1st half (5-7)
Arnaud Bros
Dance Flashies
B & J Browne
2d half (8-11)
La Pan & Bastedo
Tad Tleman Bd
Swift & Gibson Rev

CHAMPAIGN, ILL.
Orpheum
1st half (5-7)
Dance Tours
(Two to fill)
2d half (8-11)
Hol'w'ith & Cr'w'ord
Zer'aine & F'ar Co
Van de Velde Tr

DAVENPORT, IA.
Columbia
1st half (5-7)
Teelack & Dean
Mahon & Scott Rev

Joyce Lando Co
Aurora 3

JOLIET, ILL.
Rialto
1st half (5-7)
Valencia
(One to fill)
2d half (8-11)
3 White Kuhns
(One to fill)

KANSAS CITY, MO.
Mainstreet (5)
666 Sycamore
(Others to fill)

MILWAUKEE
Majestic
Grant Gardner
Boyle & Della
Trickle Troy 3
Number, Please
Billy Gross Co
(Two to fill)

LOS ANG., CAL.
Hill St. (5)
Davis & Delle
Catts & De Voe
Murray & Lovers
Calm & Gale Rev
(Two to fill)

ST. PAUL
Palace
1st half (5-7)
Harry Kessler Co
Ralph Pollack Bd
Marshall & Larue
Val Harris Co
Williams & Young
2d half (8-11)
Jimmy Allard Co
(Others to fill)

PEORIA, ILL.
Palace
1st half (5-7)
Flo Irwin Co
Sandy Lang Co
3 White Kuhns
Bob Nelson Co
(One to fill)
2d half (8-11)
Uncle Bob
Banjoland
Maxine & Bobby
(Two to fill)

QUINCY, ILL.
Washington
1st half (5-7)
Nelson & Parish
Joyce Lando Co
Aurora 3
2d half (8-11)
Leo Kendal Co
Harry Hines
(One to fill)

ROCKFORD, ILL.
Palace
1st half (5-7)
Marie Stoddard
Rosemont Troub's
Herbert Bolt 3
Hunter & Percival
Oh You Wildcat
2d half (8-11)
Cahill & Wells
Hickey & Hart
(Three to fill)

ST. LOUIS, MO.
Grand O. H. (5)
Dan Fitch Mine
(Others to fill)

KEITH WESTERN
CLEVELAND
Read's Hipp
1st half (5-7)
Creedon & Davis
Garden of Roses
Toodles & Todd
Suburban Nights
Sherman Van & H
Oliver & Crangle
2d half (8-11)
F & D Rial
Benness & Baird
Billy Markwith Co
Taylor & Bobbe
Dale & Delane
(One to fill)

DETROIT
Grand Riviera (5)
Night in B Aires
Low Kelly Co
Camilla's Birds
Hal Springfield Rev
Larry Comer

La Salle Gardens
1st half (5-7)
Harr's & Dakin Co
Toney & George
(One to fill)
2d half (8-11)
Mareen Englin

LEXINGTON
Ben All
1st half (5-7)
Lee & Cranston
Sherman Van & H
Oliver & Crangle
2d half (8-11)
Wheeler & Potter
Hart's Hollanders

MUNCIE, IND.
Wysor Grand
1st half (5-7)
Wheeler & Potter
Jutta Valley Co
Margo Beth Co
Murray & Irwin
2d half (8-11)
Hoffman & Lamb's
Leonard & Culver
(Two to fill)

TERRE HAUTE
Hippodrome (5)
Deansy Sis
(Others to fill)

Indiana
1st half (5-7)
Charles Foy

HERMINE SHONE
INCORPORATED

BOOKING EVERYWHERE

Picture Houses — Productions

1560 BROADWAY, NEW YORK

Suite 906 Bryant 2995

Sampson & Leonard
Myron Pearl Rev

FORT WAYNE
Palace
1st half (5-7)
Fitzgibbon & Mah'y
Jolly Juniors
(Two to fill)
2d half (8-11)
The Mutual Man
(Three to fill)

INDIANAPOLIS
Palace
1st half (5-7)
Benness & Baird
Dale & Dolane
Hart's Hollanders
Billy Markwith Co
2d half (8-11)
Oliver & Crangle
Brewster Pom'y Rv

ORPHEUM CIRCUIT

CHICAGO
Palace (5)
Bobby McLean Co
Joe Marks Co
B & J Pearson
Rose & Thorn
Krafts & Lamont
Margaret Romaine
London P's & N Y
Dare & Wahl
Ferry & Girls

State Lake (5)
Dance Visions
Nicola
Sargent & Lewis
Ann Codee
Ernest Hiatt
4 Camerons
(Three to fill)

DENVER, COLO.
Orpheum (4)
Frank De Voe
Seymour & Howard
Jimmy Lyons
Marguerite & Gili
Doree Sis
Kerr & Weston Rev

KAN. CITY, MO.
Orpheum (5)
No Rhyne & No R
Weaver Bros
Lloyd & Brice
Harry Carroll Rev
Stan Stanley
Frank Silver Orch
Diergo

LOS ANG., CAL.
Hill St. (5)
Davis & Delle
Catts & De Voe
Murray & Lovers
Calm & Gale Rev
(Two to fill)

MILWAUKEE
Palace (5)
Bill Robinson
Athlete
Taylor Holmes
Wally Sharples
Ledy Orch
(One to fill)

MINNEAPOLIS
Orpheum (5)
The Seabacks
Lahr & Mercedes
Lash Samuels
Jocile
(Two to fill)

NEW ORLEANS
Orpheum (5)
Fay Coley & F
Ideal
Ed Janis
Berrens & Fia
Wright & Dietrich
(One to fill)

OAKLAND, CAL.
Riverside (30)
Digitanos
Stanelli & Douglas
Jean Bedini
Irene Riccardo
Marion Harris
Hurst & Voght
Bedini Rev
(6)
Billy Abbott
The Kennings
Herbert Warren
Brems F & M Bros

Groh & Adonis
Fox & Curtis
Bernard & Weber
Cayne & French
Small & Mays
Bud Snyder Co

ST. LOUIS, MO.
Orpheum (5)
Alan Rogers Co
Betancourt & Gilrle
W & G Ahern
P Remos Midgets
Margot Hegedus
(Three to fill)

SAN FRANCISCO
Golden Gate (4)
Herbert Faye Co
Kerekjarto
Diehl Sis & McDd
Eddie Conrad Co
Angel Bros
Lucille Ballentine

SEATTLE, WASH.
Orpheum (5)
Geo Yeoman & L
Adelle Verna
Joe Cody Bros
Nana Halperin
Ada Browne
Marion Wilkins Co
(One to fill)

VANCOUVER, B. C.
Orpheum (7)
Lionel M Ames
Hayes Marsh & H
Ruth Budd Co
Lottie Atherton
Red Lytell Co
Fisher & Gilmore
Hal Nelman

WINNIPEG, CAN.
Orpheum (6)
Leon's Death Rays
T & A Walmsley
(Others to fill)

B. F. KEITH-ALBEE CIRCUIT
NEW YORK CITY
Broadway (30)
Jean Val Jean
Fred Helder
Braillo & P Rev
Wallace & Maye
Janet of France
Harris & Holly
Elda
Olya Landick

MAX HART
Books Picture Houses
1560 Broadway New York

Orpheum (4)
Allan & Canfield
Bert Hanlon
Roger Williams
Elsie Janis

Coliseum
2d half (2-5)
Jones & Rae
The Gallenos
Jimmy Lucas
(Three to fill)

Fifth Ave.
2d half (2-5)
Racine & Ray
Tramp Tramp Tr
Frank Farrow
(Two to fill)

68th St.
2d half (2-5)
Eddie White
Ray & Harrison
Flip & Flapper
LaDeau & M Co
Turner Bros
Guy Foyer
(One to fill)

Fordham
2d half (2-5)
Ergott & Herman
Jones & Ray
Bobby Farrow
(Three to fill)

Franklin
2d half (2-5)
Howard & Lyons
Harry Clifford
Southland Ent
Don Sang & Chung
V & P Blinn

Hamilton
2d half (2-5)
Barr & LaMar
Gould & Linn
Geo Shopp Co
(Three to fill)

Hippodrome (30)
Sle Tahar Tr
Dixie 4
Wesley McGinty
Mary Haynes
Jans & Whalen
Gracella & T

125th St.
2d half (2-5)
Evans & Leonard
Hyde & Burke
Abbott James
Packard & Moro
Gray Quint
Clemens Bolling

Palace (30)
Chappel & Carleton
Ward & Diamond
Countess Modena
Carl McCullough
Grant Mitchell
Ayer & Wilson
Jimmy Hussey
Joy Lewis Co
Collins & Hart

Prospect
2d half (2-5)
Tom Manning
Rubini & Rosa
Demar & Lester
(Three to fill)

AKRON, O.
Palace
2d half (2-5)
Belmont Boys

Shuffle Along 3
Ford & Cunningham
Matinee
Billy Puri Co
Fid Gordon

Gordon's Olympia
Scollay Sq. (30)
Dare & Yates
Jantion Mads
4 Flashies
Harcourt Co
Billy Gilbert
On the Corner
Farrell & Chadwick
Gordon's Olympia
Washington St. (30)
Lewis & Ames
Billy Puri
Jones & Jones
3 Dance Lords
Dorothy Bergere
Alexander & G'tier

BRADFORD, PA.
Bradford
2d half (2-5)
Edna Bennett
Cord & Store
Callahan & Mann
(Three to fill)

BE'GETOWN, CT.
Palace
2d half (2-5)
3 Orontes
Chas O'Connor
Bernard & Keller
Alexander Wood
Sandy Shaw
(One to fill)

Buffalo 3
Gertie Miller 3
Ward & Hart
Patti Co
(Two to fill)

BUFFALO, N. Y.
Hipp (30)
Yale Collegians
Rash's Pomp Bal
Grace Edler Co
Van Haven
Perry & Wagner
(Three to fill)

Stutz & Bingham
Sylvia Clark
Stanley & Burnes
Ed Janis
Tramp Tramp Tr
Jack Norworth
Clifford & Gray
Hewitt & Hall

Shea's Buffalo (30)
6 Rockets
Dufor Boys
Eddie Parlo
Eva Clarke
Red Follies
Will Mahoney
Bege & Dupree
(One to fill)

ALBANY, N. Y.
Proctor's
2d half (2-5)
Knight's Roosters
Wm Ebs
Miss Dumbell
(Three to fill)

ALLENTOWN, PA.
Colonial
2d half (2-5)
Paula Lorma
Jack Kneeland
Reed & Lucy
Winifred & St Clair

Second Return Engagement
EDDIE HILL
HEADLINING PANTAGES CIRCUIT
Material: Ben Ross Billy Broa. Rev.

(6)
Nervo & Knox
Craig & Campbell
Paul Gordon
Frank Fay
Helen Lux Sis
Lulu McConnell Co
Richard Bennett Co
(Two to fill)

Regent
2d half (2-5)
Terrell & Kemp
Carrie Lilly
Sheehan Phillips R
Holt & Roberts
Sully & Mack
(One to fill)

Riverside (30)
Digitanos
Stanelli & Douglas
Jean Bedini
Irene Riccardo
Marion Harris
Hurst & Voght
Bedini Rev
(6)
Billy Abbott
The Kennings
Herbert Warren
Brems F & M Bros

ONE SUMMERS DAY
(One to fill)

ASHTABULA, O.
Palace
2d half (2-5)
Gold Medal 4
(Others to fill)

ATLANTIC CITY
Globe (30)
Raymond Pike
Baby Henderson
Keno & Green
Penn Male 4
Trini
Kramer & Boyle
Erford's Novelities
(6)
Young's Pier (30)
Bell & Gentza
Northlane & Ward
7 Collegians
Romaine & Castle
(One to fill)

BALTIMORE, MD.
Hipp (30)
Fascinations
Rice & Newton
Lady Oga Towaga
Jos E Bernard
(One to fill)

Maryland (30)
Harry La Vall
McDonald & Oakes
Hemstreet Singers
Adams & Rash
Gregory Kelly
Irving Edwards
Ida Mae Chadwick
Dora Maughan
Amazon & Nile
(6)
Marion Harris
Betty Blythe
Mason & Keeler
Mel Klee
Harry Thurston
Lockett & Page
Hamilton & Pritch
Markus & Booth
Diaz & Powers

BIRMINGHAM, ALA.
Majestic
2d half (2-5)
Harry Stoddard
Scanlon Denno & S
Tyrie Mason
Corrin Humber
F & B Walters
(One to fill)

BOSTON
Keith's (30)
Sylvia Loyal
Frank Richardson
Geo Griffin
Barber Jackson
Am Nite in London
Rudy Norton
3 Kennys
Nervo & Knox
Stanton & Dolores
(6)
Daphne Pilard
Snow & Columbus
Matthews & Ayres
Ward & Diamond
(Others to fill)

New Boston (30)
J & R DeMarco

**We Are Making Audiences Scream Every
Show With Our Romance and Juliet**
HARRY MARY
CARDIFF and WALES
Direction—SAM LYONS

DETROIT, MICH.
Temple (30)
Sultan
Hawitt & Hall
Fern & Marie
Sun Fun Linn Co
Stella Mayhew
Davis & Darnell
McCrae & Clegg
(6)
Derrickson & B'wn
Byron & Jones
Seasue Hayakawa
Frank Dobson
Dooley & Sales
Kodak Sis
A & M Frabell
(One to fill)

EASTON, PA.
Able O. H.
2d half (2-5)
Klein Bros
Frank Hughes Co
Jacks & Queens
Franklin & Royce

ELIZABETH, N. J.
Ritz
2d half (2-5)
Thomas & F Sis
4 Croonaders
Daly & Nace
Chevalier Bros
Niblo & Spencer
(One to fill)

ELMIRA
Majestic
2d half (2-5)
Weber & Ridnor
Bush Sis & M Orch
Clifford & Gray
N & G Verga
(Two to fill)

FAIRMONT, W VA
Fairmont
2d half (2-5)
Empire Comedy 4
Eckert & Rolland
Fantasies of 1926
Jerome & Newell

GLNS FLS, N. Y.
Rialto
2d half (2-5)
Lloyd Nevada Co
(Others to fill)

G'D RFD'S, MICH.
Ramona Park
2d half (2-5)
Kodak & Sis
Maureen Inglin
Ross & Hayes
Hal Springfield
Warren & O'Brien
Emil Knorp Co

1st half (5-7)
Prince Waddy & Sheldon
H J Conley Co
Kola Sylvia Co
(Two to fill)

HAZLETON, PA.
Feely's
2d half (2-5)
Ziegler
(Others to fill)

HOLYOKE, MASS.
Victory
2d half (2-5)
Lavine & Dale
(Others to fill)

HORNELL, N. Y.
Shattuck O. H. (30)
Junior Ripples
Lawlor Girls
(Two to fill)

H'GTON, W. VA.
Orpheum
2d half (2-5)
Merritt & Oliver
Tillis & LaRue
Wheeler & Potter
(Three to fill)

INDIANA, PA.
Indiana
Micheal Partl
2d half (2-5)
(Others to fill)

JER. CITY, N. J.
State
2d half (2-5)
Drammnd
King & Heatty
Hamilton Sis & F
Murray & Charlotte
Rex Melody Makers
(Two to fill)

JOHNSTOWN, PA.
Majestic
2d half (2-5)
Malthano Bros
Clifton & Rice
Salammie Gypsies
Hare & Hare
(Two to fill)

LANCASTER, PA.
Colonial
2d half (2-5)
Bann & Leonard
Thome 7 Girls
Florle LeVere
(Three to fill)

LOCKPORT, N. Y.
Palace
2d half (2-5)
Evans & Henry
John Hymn
Charleston Champs
(Three to fill)

LOUISVILLE, KY.
Keith's
2d half (2-5)
Genaro Girls
Louise Mayo
Lee & Cranston
Colby Murphy Co
V & E Stanton
Fortunello & C
1st half (6-8)
All Wrong
Alexander & Peggy
Roxey La Rocca
Lil's & La Rue
Hill & Margie
(One to fill)

LOWELL, MASS.
Keith
2d half (2-5)
Rock & Blossom
Millard & Marlin
Donald Sis
Meistersingers
Judson Cole
1st half (6-8)
Arthur Alexander
Clinton & C'pliano
Dyer & Lee
Frank Harcourt
Paul Nolan
2d half (9-12)
Senna & Denn
Sully & Thomas
Flirtations
Leo Blum Sis
3 McKennas

M'KEESPORT, PA.
Hippodrome
2d half (2-5)
Kouba Swan
Moran & Warner
Hart Wagner & L
Burns & West
Cowan & Walker
Bee Jung

M'NCHESTER, N. H.
Palace
2d half (2-5)
Tumbling Clowns
McRae & Mott
Homer Land Rev
Goodie & Leighton
White 3

MONTREAL, CAN.
Imperial
2d half (2-5)
Maxwell Florida
Ann Clifton

Mary Jannys 4
Senna & Denn
Ed Blum Sis
Ryan & Ryan

MT. VERN'N, N. Y.
Proctor's
2d half (2-5)
Old Homestead
Louise Wright
Howard Harris & L
(Two to fill)

NEWARK, N. J.
Proctor's (30)
Muiry McNeese
Stuart Sis
Clayton & Tennie
K Anderson
Wanton Bros
Sunshine West
2 Blossoms
(Two to fill)

N. B'NSW'K, N. J.
Rivoli
2d half (2-5)
Jarvis & Harrison
Campeau & Grobell
(Others to fill)

NEWBURGH, N. Y.
Academy
2d half (2-5)
Joe Fong
Foster & Seaman
Muiry McN & R
John Gordon
Plate's Treasures

NEW HAVEN, CT.
Palace
2d half (2-5)
7 Blue Ribbon Girls
Anger & Fair
McKay & Ardine
Juggling Nelsons
Neal Abel
Lewis & Dody

NIAG. FLS, N. Y.
Bellevue (30)
Hall & Esley Co
Creedon & Davis
Miller & Wilson
(Three to fill)

NORFOLK, VA.
Colonial
2d half (2-5)
Gardner's Champs
50 Miles Broadway
Rice & Newton
Night in China
(Two to fill)

N. ADAMS, MASS.
Empire
2d half (2-5)
Ben Light
Krugel & Robles
Manuel
Garcinetti & Miller
(Two to fill)

NORWICH, CT.
Broadway
2d half (2-5)
Mimi Rollins
Eddie Rogers
J & J Gibson
(Two to fill)

OCEAN CITY, N. J.
Hipp
2d half (2-5)
Torcat's Roosters
Mr & Mrs Stamm
(Three to fill)

OTTAWA, CAN.
Keith
2d half (2-5)
Fred Biers
Dyer & Lee
Levan Putnam & B
Joe Walters
Clinton & C'pelano
Texans

PASSAIC, N. J.
Playhouse
2d half (2-5)
Manning & King
Mimi Rollins
Haynes L & K
Rash's Rev
(One to fill)

PATERSON, N. J.
Regent
2d half (2-5)
4 Diamonds
Fred & Palace
Adrift
(Others to fill)

PHILADELPHIA
Earle (30)
Kennedy & Martin
Joe Feha Orch
Jones Morgan & R
(Two to fill)

Keith's (30)
Diaz & Powers
Nada Norrine
Nick Hartford
La Torrella
Cole & Snyder
Betty Blythe
Haynes & Beck
Hrems F & M Bros
Bordner & Boyers
(6)
Lytell & Fant
Chase & Collins
Willie McGinty
Claudia Coleman
Trini Co
Al Libby Co
Singer Sis
McDonald & Oakes
(One to fill)

Nixon (30)
Cowanova Dancers
Ahearn & Lawrence
Eddie Cassidy
(Three to fill)

PITTSBURGH, PA.
Davis (30)
Ethel Shattuck
Healy Reynolds & S
Richard & Grey
Frank & Townes
Ella Brice Bd
Derrickson & B'wn
(6)
Holland & Oden
Herb Williams
Chappelle & Criton
Harrington Sis
(Two to fill)

Harris (30)
Faber & Margie
F E Carmen
Stanley Hughes
(Three to fill)

<p>Sheridan Square 2d half (2-5) Mary Dunevan Ned Neator Co Bart & Mack Ted Shaw Sis Burch & Edge Crystal & Anderson</p> <p>PITTSFIELD, MASS. Proctor's 2d half (2-5) Southland 4 E & I Tindell Carlton & Grant Connors & Voyce Morien & Mason (One to fill)</p> <p>PLAINFIELD, N. J. Oxford 2d half (2-5) Coogan & Casey Connell Leona Co Helen Borden Charity Bazar (Two to fill)</p> <p>PLTTSB'GH, N. Y. Strand 2d half (2-5) Kennedy & Kramer (Others to fill)</p> <p>FORESTER, VT. Colonial 2d half (2-5) A's Here Belle Baker Morin Dancers Hunter & Bailey LaSalle & Mack</p> <p>PORTLAND, ME. Keith 2d half (2-5) Bob Bobble & Bob Carroll & Riley Co Spangler & Hull McCall Kellar Co Carey Ellsworth & M 1st half (2-5) Senna & Dean Sully & Thomas Filtrations Ed Blum Sis 3 McKennas 2d half (2-5) Arthur Alexander Clinton & Cpellano Dyer & Lee Frank Harcourt Paul Nolan</p> <p>PORTSMOUTH, O. Le Roy 2d half (2-5) Frost & Morgan H & G Ellsworth Peres & Marguerite Cook's Tour (One to fill)</p> <p>P'GHK'PSIE, N. Y. Avon 2d half (2-5) Speyner & Wms Bentell & Gould Love Tangles (Two to fill)</p> <p>RICHMOND, VA. Lyric 2d half (2-5) Willie Smith Mellon & Cullen (Three to fill)</p> <p>ROCH'STE, N. Y. Regent 2d half (2-5) T & D Ward (Others to fill)</p> <p>S'N'CTDY, N. Y. Proctor's 2d half (2-5) Dermott Choo's 5 Stars Singing E Nelson Thos P Jackson Kessier & Morgan (One to fill)</p> <p>SCRANTON, PA. Poll 2d half (2-5) Colonial Sext Adams & Harris Mullen & Francis Kimball & Gorman (One to fill)</p> <p>SHAMOKIN, PA. Capitol 2d half (2-5) Donovan & Lee Kokin & Galletti Ziegler Shuron Devries (One to fill)</p> <p>SP'GFELD, MASS. Palace 2d half (2-5) Lavine & Dale Skatelles Gypsy Camp Baker & Gray (One to fill)</p> <p>SYRACUSE, N. Y. Keith 2d half (2-5) Quintette Rev Bristol & Bella Winnie & Baldwin Earl Rial Rev (Two to fill)</p> <p>1st half (2-5) A C Astor Ellis Brice Bd Weber & Redner (Three to fill)</p> <p>2d half (2-5) Raymond Bond Francis & Wally Venetian Maskers 1st half (2-5) Joe Jenny's 4 Virginia Doro Co (Two to fill)</p> <p>TOLEDO, O. Keith 2d half (2-5) Hill & Margie Paul Syddell & S Alexander & Peggy Rev Beautiful Holland & Oden</p>	<p>All Wrong 1st half (2-5) La Graciosa Dave Harris Dalton & Craig Olatas Bert Gordon Lone Star 4 2d half (2-5) Prince Wong Morgan & Sheldon H J Conley Co Kola Sylvie Co (Two to fill)</p> <p>TRENTON, N. J. Capitol 2d half (2-5) Helen Carlson Hons & Wakefield Ulls & Preston (Two to fill)</p> <p>UNION HILL, N. J. Capitol 2d half (2-5) Harry Puck Rome & Gaut Ralph Greenleaf Co (Others to fill)</p> <p>UTICA, N. Y. Gaiety 2d half (2-5) Clark & O'Neill T & V Patts McWinters & Fox (Three to fill)</p> <p>WASHINGTON, D. C. Earle (30) Texas Chicks Downey & Claridge Country Club Girls (Three to fill)</p> <p>5 Cook Norton & H G & M Moore McCoy & Walton Roe & Maye Rev A's Here</p> <p>Keith's (30) Seibin & Albert Dixie Hamilton Ed Janie Rev Jim Thornton Mason & Keller O'Dalla Carono Herbert Williams Jack Hedley 3 (6) Ethel Barrymore Cole & Snyder Gus Mulcahy Hector & Holbrook Dora Maughn (Three to fill)</p> <p>WASHINGTON, PA. State 2d half (2-5) Arnold Sis & F Rev (Others to fill)</p> <p>WATERBURY, CT. Palace 2d half (2-5) Dick Ryan Lester & Earl Ward & Mowatt Johnny Berkes (One to fill)</p> <p>WELING, W. VA. Victoria 2d half (2-5) Eva & Carter Lone Star Knick Knacks (Two to fill)</p> <p>WILDWOOD, N. J. 2d half (2-5) Cassidy & Mack 4 Sorrentos Hughes & Pam</p> <p>W'K'S-B'RR, PA. Poll 2d half (2-5) Jack Clifford General Pisanio (Three to fill)</p> <p>WOONSOCKET Bijou 2d half (2-5) Carney & Pierce Moran & Baron Arthur Alexander Francis & Wilson Ginger Snaps</p> <p>W'RO'STR, MASS. Poll 2d half (2-5) Striker & Fuller Bailet Modern Clifford & Marion Ray Robins Palmer & Huston</p> <p>YONKERS, N. Y. Proctor's 2d half (2-5) Robinson & Pierce Adrienne Cotton Belt 4 Carl Armstrong Stanell & Douglas</p> <p>YORK, PA. York O. H. 2d half (2-5) Delmar's Rev John Dooley Lyle Lapine DeWitt & B'man</p> <p>YOUNGSTOWN, O. Hipp 2d half (2-5) Carl Schenck 4 of Us Raymond Bond Francis & Wally Venetian Maskers 1st half (2-5) Sun Fong Linn Co Healy Reynolds & S Davis & Darbell Deno Rochelle Co Bobby Adams 2d half (2-5) Mastin & Rocko Co Wea Talbert Bd Gold Medal 4 Carney & Jean (One to fill)</p>	<p>Klamusa Japs, 6-8, Melba, Brooklyn Klee, Mel, Proc, Newark; 6, Maryland, Balti</p> <p>Kneeland, Jack, Col, Allentown Knights Roosters, Proctors, Albany Knop, Emil, Ramona Park, Grand Rapids Knox & Stetson, 4, Orp, Oakland Kocknoys 7, Champs Elysees, Paris Kodaka Sis, Ramona Park, Gr Rapids; 6, Temple, Det</p> <p>Kokin & Galletti, Cap, Shamokin Krafts & La Mont, Pal, Phila Kramer & Biele, Glo, Atl City Krueger, Bennie, Uptown, Chi Krugel & Robles, Emp, No Adams Kuhn, Bobby, Martin's, Atl City Kuhns, White, 3, 8-11, Orp, Joliet</p> <p>L LaDeaux & Machia Co, 55th St, N Y C Ladysfair, Greenpoint, Bklyn La Graciosa, Pal, Akron; 6-8, Keith, Toledo; 9-12, Ramona Park, Gr Rapids Lahr & Mercedes, Orp, Minn Lampers, Dorothy, Silver Slipper, N Y C Lang, Sandy, Co, 5-7, Pal, Peoria Lamb Sis, Rambo, Chi LaMont 3, Mystic, Malden, Mass LaMont, France, White Poodle, N Y C Lampert, Dorothy, Silver Slipper, N Y C Lamy, 5, 6, Pan, Memphis Lanaster, Lenning, 30, Met, B'klyn, N Y C; 6-8, Boulevard, N Y C; 9-12, Greeley Sq, N Y C Landick, Olyn, Bway, N Y C Lanard, Joyce, 8-11, Orp, Galesburg Lane & Harper, 6, Pan, Salt Lake City Lane Sis, Ritz-Carlton, Atl City Lanning, Myrtle, Vanity Fair, Chi Laplan, M & Baskie, 6, Pan, Springfield LaRocco, Roxy, 6-8, Keith, Louisville; 9-12, Keith, Dayton LaTonecilla, Keith, Phila LaVal, Harry, Maryland, Baltimore LaVelle, Estelle, Tom Guinan, N Y C LaVeen & Cross, Pan, L A LaVine & Dale, Pal, Springfield Lawlor, Alice, 6-8, Boulevard, N Y C Lawton, 4, Pan, Spokane Layton & Johnston, Alhambra, Lon, Eng Lazar & Dale, 6-8, Vic, N Y C; 9-12, Amer, N Y C Leard, Ted, Stifford, Orp Lee, Grace, Alhambra, L A Lee & Cranston, 5-7, Ben All, Lexington Lee & Cranston, Keith, Louisville; Pal, Chi LeGrobs, 29, Golden Gate, Frisco LeMay & Josephine, Renault, Atl City Le Meau & Young, 6, State, Norfolk Lenhardt, Josephine, Greenpoint, Bklyn Lennington, Dury, Million Dollar, L A Lentz, Al, Hofbrau, N Y C Leo, Louis, Loew's Memphis, 6, Crescent, New Orleans Leon & Belle, Ambassador, Atl City Leon & Broderick, Silver Slipper, N Y C Leona, Connell, Oxford, Plainfield Leonard & Culver, 5-7, Cap, Windsor; 8-11, Wynor Gr, Munie Leonard, H, Waldorf-Astoria, N Y C Leons Death Ray, 6, Orp, Winnepes LeReine Co, Fred, 6, Vic, Evansville Leslie, Ted, Beldham Lester, Bl, Alhambra, Lon, Eng Lester, H, & Clark, 6, Playhouse, Mamaroneck Lester & Earl, Pal, Waterbury Let's Dance, Pal, Cleve LeVan & Doris, 6, New Brighton, C I Lewelle, Estelle, Embassy, Atl City LeVere, Florie, Col, Lancaster Levey, Margaret, Chevy Chase, Wash Levine, Ben, Chevy Chase, Wash Lewis & Ames, Wash St, Boston Lewis & Dody, Pal, N Haven Lewis, Bert, Tom Guinan, N Y C Lewis, Flo, Pal, N Y C Lewis, Joe, Frisco, Chi Lewis, Sid, 9-12, Bedford, B'klyn Libby, Al, 6, Keith, Phila Libune, Frank, Rambo, Chi Light, Ben, Emp, N Adams Libs & LaRue, 6-8, Keith, Louisville; 9-12, Keith, Dayton Lilly, Carl, Reg, N Y C Lingfield Co, 6-8, Pan, Niagara Falls Linn Fun Fung, 6-8, Pal, Akron Lin Sin Fun, Temple, Det Litt Canale, V, Chevy Chase, Wash, D C Littjohns, The, 5, Maj, San Antonio Lloyd, Arthur, 9-12, Delancey St, N Y C Lloyd & Brice, 5, Orp, Kansas City Lloyd, Marie, Emp, Haddon, Lon, Eng Lone, Ralph, Rialto, Newark Lockett & Page, 6, Maryland, Balti Lofkorda, The, Riverside, N Y C Lodavo Orch, 5, Pal, Mil Loudou, Adolf, Champs Elysees, Paris London, Paris & N Y, Pal, Chi Lone Star 4, 9-12, Ramona Park, Gr Rapids Longfields, 3, 9-12, Lincoln Sq, N Y C Loos Bros, Terrace Gardens, Chi Lopez, Dolores, 6, Hoyt, Long Beach Lords, 3, 8-11, Cap, Windsor Lorma, Paula, Col, Allentown Love Bungalow, 6, Pan, Memphis Love Tangles, Avon, Poughkeepsie Loyal, Sylvia, Keith, Bos Lubin, Laurie & M, New, Baltimore Lucas & Ines, Maj, Dallas; 5, Maj, Houston Lucas, Jimmy, Col, N Y C Luck & Lang, 4, Granada, Frisco Lux, Ed, 5, Pal, N Y C Lucas, Nick, 4, Orp, Oakland Lydel & Mason, 6, Newark, Newark Lyons, Jimmy, 4, Orp, Denver Lytell, Bert, 7, Orp, Vancouver Lytell & Fant, 6, Keith, Phila</p> <p>M Mace, Trust, Pan, Ocean Park Mack & Brantley, 6, Pan, Toledo Mack, Hazel, Parody, Chi Mack, Louise, Silver Slipper, Atl City Mack & Stanton, Hoyt, Long Beach Madison, Ruth, Embassy, Atl City Mahon & Scott, Col, Danport Mahoney, Will, Shea's Buff, Buff Malette, Shirley, Rendezvous, Chi Malhane Bros, Maj, Johnston Malvy & Don, Champs Elysees, Paris Maness, Pansy, Shelburne, Bklyn Manning & Glass, Pan, Seattle Manning, Tom, Prospect, Bklyn Manuel, Emp, N Adams Marie, Rose, Town, Chi Marino, V, White City, Chi Marguerite & Gili, 4, Orp, Denver, Colo Mark, Adele, Rialto, Newark Marks Co, Ben, 6, Metro, Bklyn Marks Co, Joe, 3, Pal, Chi Markwith, Billy Co, 5-7, Pal, Ind; 8-11, Read's Hipp, Cleve Marlequins, Engle, Chi Marlyn Rev, 6, Circle, Cleve Marous Sis, Carlton Bros, 6, Gates, Bklyn Marquette, Cap, Det Marr & Evans, 5, Seventh St, Minn Married Life, 6, Melba, Dallas Marshall, Len, Rev, 6-8, Premier, Bklyn Marston & Manley, Pal, Akron Martins & Martins, 6, Pan, Salt Lake C Marvel Rev, 9-12, Linc Sq, N Y C Maryland Collegians, 6-8, American, N Y C; 9-12, Orp, N Y C Mason & Cole, 6, Rialto, Chi Mason & Gwynne, Loew's, Atlanta; 6, Eljoun, Birmingham Mason & Keeler, Keith, Wash Mason, Tyler, Maj, Birmingham; 5, Maj, Little Rock Master Singers, Keith, Lowell Mastin, Evelyn, Tom Guinan, N Y C Master Singers, 6, Pan, Omaha Matinee, New Bos, Bos Matthews & Ayres, 6, Keith, Bos Maugh, Doris, Marylery, Bklyn Maurice, 9-12, Loew's, Bay Ridge Maxine & Bobby, 5-7, Maj, Springfield; 8-11, Pal, Peoria Maxon & Morris, Orp, N Y C; 6-8, Boulevard, N Y C May, Betty, Embassy, N Y C May, Robert & F, 6, Rialto, Chi Maye, Ethel, Tom Guinan, N Y C Mayer, Lettie, L. P., Portland Mayhew, Stella, Temple, Det; 9-12, Keith, Louisville May, June, Beaux Arts, Atlantic City</p>	<p>Mayo & Marie, Lakewood, Atlantic City Mayo, Loula, Keith, Louisville Mayum, Oral, Convention, Atlantic City McCall, Keith, 6, Keith, Portland McCallan, Alabama, N Y C McClure, Olive, Everglades, N Y C McCormick & Wallace, Pan, Seattle McCullough, Carl, Pal, N Y C McDevitt, Kelly & Q, 6-8, Premier, Bklyn McDonald, Chas, Rialto, Wash McDonald, Oakes, Maryland, Balti McGinty, Willie, 6, Keith, Phila McGrue & Clog, Temple, Chi McKay & Arnes, 6, Pal, N Haven McKay, Neil, Col, Lon, Eng McEannas 3, 6-8, Keith, Portland; 9-12, Keith, Lowell McLean, Co, Bob, 6, Pal, Chi McNece, Mulroy & R, Proc, Newark McWinters & Fox, Gaiety, Utica Meehan's Doga, 6, Pal, Cleve Melody Makers, State, Jersey C Mellon & Cullin, Lyric, Richmond Melody 6, Deauville, N Y C Melroy Sis, 6, Pan, Memphis Mendelson, Jas, Garden of Allah, Chi Merritt & Oliver, Orp, Huntington Merten, Chester, Loew's State, St L Meyers & Hanford, 6, Loew's, Wash Millard & Marlin, Keith, Lowell Miller, Willie, Bellevue, Niagara Falls Milo, 6-8, Orp, N Y C Minor, Hope, Texas Guinan, N Y C Minstrele, Memories, Chi, Chi Mintz, Glad, Parody, Chi Miras, Simonne, Casino de Paris, Paris Missia, Casino de Paris, Paris Mitchell & Darling, Loew, Bay Ridge Mitchell, Adie, Alhambra, N Y C Mitchell, Grace, N Y C Mitchell, S, Cotton, L A Mitzi Dancers, 6, Pal, Omaha Modenas Fantastic Rev, 9-12, Keith, Syracuse Modern Rev, 6-8, Pal, Bklyn; 9-12, Loew's, Bay Ridge Monte & Lyons, 6-8, Delancey, N Y C; 9-12, National, N Y C Montgomery Co, Marshall, 6-8, Bedford, B'klyn; 9-12, Orp, N Y C Montmartre Orp, Montmartre, Seattle Montrose & Everest, 6, Pan, Ocean Park Moore, Al, Alhambra, N Y C Moore, Flame, White Poodle, N Y C Moore, Lily, Alhambra, Lon, Eng Moore, Vivian, Golden, Inn, Atlantic City Moran, Eddie, McVickie, Chicago Morgan, Gene, Boulevard, L A Morgan, Jones & R, Earle, Phila Morgan, Jack, 6, Vancouver Morgan & Sheldon, 6, Keith, Toledo Morien & Mason, Proc, Pittsfield Morley & Angus, 6, Pan, Vancouver Morrell, C & G, 6, Melba, Dallas Morris, Ben, Golden, N Y C Morton & Mayo, Ambassador, St L Mortitt, Helen, 6-8, Melba, B'klyn; 9-12, Hillside, Jamaica Mouset, Nagers, 6, Newark, Newark Mounet, Lily, Casino de Paris, Paris Movie Masque, Las Gdns, Det; 6, State, Cleve Mulhally, Gus, 6, Keith, Wash Mulier & Frances, Polli, Scranton Mulroe, Billy, Swanee, Wash Mulvey, Bert, Orp, Golden, Atlantic City Murphy, Phil, Parody, Chi Murray & Jrv, 6-7, Wyer Gr; 8-11, Ind, Murray & Lavere, 5, Hill St, L A Murray & Maddock, State, Buffalo; 6, Yonge St, Toronto Murray, Hipp, Bristol, Eng Music Weavers, Martin's, Atlantic City Mutual Man, 8-11, Pal, Ft Wayne Myers, Abd, Back Stage, Atlantic City Myers, Evelyn, Countess, Red Bank, N J; Folies Bergere, Atlantic City</p> <p>N Namba, Harry, 4, Loew's State, St L Nathanos Bros, 6, 105th St, Cleve Nazova, Nagers, 6, Newark, Newark Nazworth, Babe, Martin's, Atlantic City Nelman, Hal, 7, Orp, Vancouver Nelson & Parish, 5-7, Wash, Quincy; 8-11, Orp, Galesburg Nelson & Warden, 6-8, Melba, Bklyn Nelson, Chas, B'd, Million Dollar, L A Nelson Singers, Proc, Schenectady Nelson's Juggling, 6, Pan, Chi Nervo & Knox, Keith, Bos; 6, Pal, N Y C Nesbit, Evelyn, Martin's, Atlantic City Nevada, Lloyd, Rialto, Glenns Falls Nich, Risco, Cotton, L A Nichols, 5, 6, Keith, Phila Nielsen & Warden, 9-12, Bedford, B'klyn Night in Buenos Aires, 6, Gr Rivera, Ind Night in China, Col, Norfolk Nitz, 6-8, Hillside, Jamaica Nitz, Ritz-Carlton, Atlantic City Nolan, Paul, 6-8, Keith, Lowell Noni & Harance, Col, Lon, Eng Norris, Jack, 6, Keith, Phila No Rhyme & No Reason, 4, Orp, Kansas C Northlane & Ward, Young's Pier, Atl City Norton & Brower, Bijou, Birmingham; 6, Loew's, Memphis Norton, Jack, Maj, N Orleans; Maj, Little Rock Norton, Ruby, Keith, Bos Norvina, Nalda, Keith, Phila Norvins, Jack, 6, Hipp, Buff Number, Please, 5, Main St, Kansas C</p> <p>O Oakland, Will, Chateau Shanly, N Y C O'Brien, Blanche, Silver Slipper, N Y C O'Connell, Billy, Ed, White Poodle, N Y C O'Connor, Chas, Pal, Bridgeport O'Connor, Tim, Keith, Pal, Lon, Eng O'Diva, 5, Maj, Ft Worth O'Donnell & McKenna, 6, Pan, Omaha O'Mara, Emmett, Pan, Vancouver O'Neill, Peggy, Tom Guinan, N Y C O'Reilly, Rags, N Y C O'Rourke, Cliff, Silver Slipper, N Y C; Texas Guinan, N Y C Oh, You Wilcatt, 5-7, Pal, Rockford; 8-11, Old Homestead, Proc, Mt Vernon Olga, Mishka, Pan, Frisco Oliver & Crangle, 5-7, Read's Hipp, Cleve; 8-11, Pal, Ind One Summer Day, Col, Allentown On the Corner, Scoley Sq, Bos Oretos, 3, Bijou, Birmingham; 6, Loew's, Memphis Orontos, Pal, Bridgeport Ossie & Linko, 6, Circle, Cleve Osman & Gray, Cap, Davenport Owls, V, Orp, Frisco, Chi Oxley, 6, Pal, L A Oxford, H, Orp, Folies Bergere, Atl City</p> <p>P Packard & Mare, 125th St, N Y C Page, Antonio, Tom Guinan, N Y C Paget, June, Beaux Arts, Atl City Pair of Jacks, 5, Maj, S Antonio Palermos Canines, 6-8, Gates, Bklyn Pala, 4, Pal, Indianapolis; 6, Pan, Chi Pantheon Singers, 8-11, Pan, Niagara Falls Pardo, Eddie, Shea's Buff, Buff Parish & Peru, 8-11, Pal, Ind Parlan 3, 6, Pan, Ocean City Parlan, Rita, 9-12, Vict, N Y C Parker, Eliza, Rialto, Wash Parker, Jimmy, Kelley's, Chi Parsons, McAvoy & V, College, Chi Pashek & B, Pan, Vancouver Pastor & Cappel, 9-12, Ave B, N Y C Patrice & Sullivan, Young's Pier, Atl City Patti Co, Polli, Bridgeport Patti, T & V, Gaiety, Utica Pearl & Caroline, Cotton, N Y C Pearl, Myron Rev, 8-11, La Salle Ga, Det Pearson, B & J, 5, Palace, Chi Pecalle, Mike, Keith, Wash Penny, Ruth, Shelburne, B'klyn Penn Mail, 4, Globe, Atlie C Penner, Joe, Francis Renant, Atl City Peres & Marguerite, L Roy, Portsmouth Perry, The, 6, Maj, San Antonio Peronne & Oliver, 6-8, Gates, B'klyn; 9-12, Orp, N Y C Perry & Wagner, Hipp, Buffalo Perry, The, 6, Maj, San Antonio Peterson, Carlos, Ambassador, St L Peterson & Charlotte, Hofbrau, N Y C Phillip 3, Eric, 6, Melba, Dallas Phillips, Evelyn, Garden, Buffalo</p>	<p>Phillips, Skeehan, Regent, N Y C Plickens, Albertina, Cotton, N Y C Pierce, Bobby, Madrid, Chi Pierrotya, Leo, Olyn, Paris Plickens, Raymond, Globe, Atl C Piller & Douglas, 5-7, Pal, S Bend Piplah, Little, 6, Pan, Indianapolis Pirates, Treasures, Academy, Newburgh Pisano, Gen, Polli, Wilkes-Barre Pollard, Daphne, Keith, Bos Pollock, Harry, Orp, Shelburne, Bklyn Polly & Oz, 6, Miles, Jefferson Poulet, H B, Pal, Brewster, 5-7, Cap, Windsor; 8-11, Pal, Ind Potter & Gamble, Pan, Frisco Powell, Jack, 6-8, Loew's, Bay Ridge; 9-12, Ave B Powers 2, 6-8, Ave R, N Y C Premier & Klaise, 6, State, N Y C Primrose 4, Loew's, Memphis; 6, Crescent, New Orleans Racell, Tommy, Lido, N Y C Purl, Billy, N Bos, Bos Putnam, Levene, Keith, Ottawa</p> <p>Q Quint & Gray, 125th St, N Y C Quint, The, 6, Pan, Frisco Quixano, Don, Chez Pierre, Chi</p> <p>R Rabcock & Dolly, 6-8, Amer, N Y C Racine & Ray, 5th Ave, N Y C Racine, Phyllis, Cleveland, Chi Rainbow, Girls, 6-8, Melba, Bklyn; 5-12, Premier, Bklyn Raney, Dorothy, Tom Guinan, N Y C Raney, Harry, Frisco, N Y C Rankins Rev, Billy, Frisco, Inn, Chi Ranson, Blenda, Martin's, Atl City Rarick Guy Co, 9-11, Amer, Chi Rasch, Klara, Silver Slipper, Atl City Rash, Pimp, Hipp, Buffalo Rasso Co, 9, Orp, Bos Ratburn 3, 6-12, Pal, Bklyn Ray & Harrison, 5th St, N Y C Ray, Virginia, Shelburne, Bklyn Rayan & Ryan, Imp, Montreal Raymond, Emma, Pan, Tacoma Raymond & Royce, 9-12, Loew's, Bay Ridge Rea, 6, Shea's Buff, Buff Reddick, The, Woodmanster, N Y C Red Polles, Shea's Buff, Buff Redford & Wallace, 6, Loew's, Atlanta Reed & Lucy, Col, Allentown Regal, Henry, Pan, L A Regay Rev, Billy, 5, Maj, Gal, Tex Relly, Kitty, Texas Guinan, N Y C Relly, Mary, 6, Pan, Seattle Relly, Robert, Pan, San Diego Remos Midgets, 5, Orp, St, L Renard & West, Loew's, Wash; 6, State, Norfolk Renault, Francis, Renault, Atl City Retford, Ella, Vict, Pal, Lon, Eng Rev Beautiful, Keith, Toledo Reynolds, Jimmy, Pan, L A Reynolds, 6, Pan, Toledo Rial, Rialto, Keith, Syracuse Rial, F & D, 8-11, Read's Hipp, Cleve Rice & Newton, Hipp, Balti Rice, Vivian, Town, Chi Richards, Frank, Frisco, N Y C Richardson, Walter, McV's, Chi Rickard & Gay, Davis, Pitts Rickenback, Paul, Rivoli, Balti Ries, Leo, Orp, Frisco, Chi Rihmhart Duffy, Des M, Des Moines Ritchie, Martha, Cotton, L A Ritz Bros, 6, Pan, San F Roach, Virginia, Embassy, Atl City Robb, Gray, Polli, Worcester Robinson & Pierce, Proc, Yorkers Robinson, Bill, 5, Pal, Mil Rock & Blossom, Keith, Lowell Rock, 6, Shea's Buff, Buff Rocko, Maria, Pal, Cinci; 6-8, Pal, Akron Roesser, Walt, 4, Wardfield, Frisco Roft, George, Tom Guinan, N Y C Rogers, 6, Orp, St L Rogers, Eddie, Bway, Norwich Rollins Mime, Bway, Norwich Romaine & Castle, Young's Pier, Atlie C Romaine, Margaret, 5, Chi Rose, Harry, Loew's, Wash; 6, State, Norfolk Rose & Moon, 6, Rialto, Chi Rose & Thorn, 5, Pal, Chi Rosen, 6, Shea's Buff, Buff; 5, Maj, Dallas Ross & Hayes, Ramona Park, Gr Rapids Ross & Edwards, Yonge St, Toronto; 6, Loew's Montreal Roth, Al, 4, Loew's State, St L Rothchild, L, Bd, Moulin Rouge, N Y C Rouloff & Elton, 6, Pan, Hamilton, Can Rouff & Elton, 6, Pan, Hamilton, Can Roy, Quinn Binder, N Y C Royce, A & M, Amer, Chi Royce, Max, Empire, Paris Rubie Sis, Chilwick, Emp, Lon, Eng Rubin, 6, L A Rucker & Perrin, 6-8, Orp, N Y C Rudolph Orch, Rialto, Chi Rule & O'Brien, 6, Pal, Cinci Rum, 6, M, Doc, Pal, Buffalo Russell, Jack, State, Det Russell, Maule, Connies, N Y C Ryan, Dick, Pal, Waterbury Ryan, Dolly, Convention, Atl City Ryan, J Co, 5, Maj, Ft Worth Ryan, J, Co, 6, State, Newark Ryan, J, Thos, 5, Loew's, Hoboken</p>	<p>S Sabbot Co, Marie, 6-8; State, Bklyn; 9-12; Blvd, N Y C St Claire, Connie, Back Stage, Atl City Sabin, F, T, Yonge St, Toronto; 6, Loew's, Montreal Saint Granier, Casino de Paris, Paris Salaries Gypsies, Maj, Johnston Samilla, Rae, 5, Orp, Minn Sampson & Leonard, 9-11, La Salle Gr, Det Santley, Zella, 6-8, Loew's, Bay Ridge, N Y; 9-12, Premier, Bklyn Saranoff, Morris & Co, Loew's, Montreal; 6, State, Bualo Sargent & Lewis, 5, State, Laks, Chi Sato, Ruth, Tom Guinan, N Y C Savo, Jimmy, Maj, New Orleans; 5, Maj, Birmingham Savatore, Branford, Newark Scanlon, Dennis & S, Maj, Birmingham Schenck, Carl, 6-8, Keith, Dayton; 9-12, Keith, Louisville Schiller, Nora, Frisco, Chi Schlach, 3, Champs Elysees, Paris Seashore Frolics, Tir, Chi Secrets of 1926, 6, Loew's, Atlanta Seebach, The, 5, Orp, Minn Seeley, Flo, 6, Pan, Omaha Seena & Dean Imp, Montreal, Can, 6-8; Keith, Portland, 9-12; K, Louisville Semor Primrose, Frisco, Chi Senators, 3, Maj, New Orleans; 5, Maj, Little Rock Sengerders Col, Lon, Eng Severs, Glad, 6, Pan, Sacramento Seymour & Howard, 4, Orp, Denver, Col Shannon Ray Co, 6-8, Amer, Chi; 9-11, Linc Hipp, Chi Shannon Ray Co, Englewood, Chi Shapiro & O'Malley, 6-8, Keith, Dayton; 9-12, Keith, Louisville Sharp, Billy, 5-7, Maj, Wichita Sharron, Wally, Co, 5, Pal, Mil Shattuck, Ethel, Dallas, Pitts Shaw & Lee, 4, Orp, Frisco Shaw, Sandy, Pal, Bridgeport Shaw, Ted, Sis, Teron, Portsmouth Shaw, Ted, Sis, Teron, Portsmouth Shelby, Edna, Shelburne, Bklyn Shelby, Virginia, Parody, Chi Shelby, Edna, Shelburne, Bklyn Sheldon, Edith, Shelburne, Bklyn Shelton, 6, Keith, Wash Sheppard, Dorothy, Beaux Arts, Atl City Sheppard, Hazel, Alhambra, N Y C Sherman, Van & H, 5-7, Read's Hipp, Cleve Shields & Delany, 5-7, Orp, Oklahoma City Shone, Billy, Frisco, N Y C Shopp, Geo, Co, Hamilton, N Y C Short & Boys, Cap, Chi Shuffe Along 4, N Bos, Bos Shames 2, 5, Maj, Chi</p>	<p>Sidney, Jack, 6, Pan, Memphis Sie Tahar Tr, Hipp, N Y C Silks & Satins 4, Orp, Oakland, Cal Silver Orch, Frank, 6, Kana C, Mo Silvers 3, Melba, Dallas; 6, Loew's, Mil Simms Co, Barber, 6, Gates, Bklyn; 9-12, Blvd, N Y C Sima, Margaret, Connies, N Y C Sincir, Frank, Pan, Spokane Sincilre Cath Co, 5-7, Orp, Des Moines Singer Sis, 6, Keith, Phila Sisler & Boys, Al, Cap, Chi Slatelle, H B, Pal, Brewster, 5-7, Cap, Windsor; 8-11, Pal, Ind Slick, Jimmy, Blue Horn, Atl City Small & Mays, 5, Orp, Portland Smith, Clark, Back Stage, Atl City Smith & Strong, 6, Pal, Cleve Smith Little, Lyric, Richmond Snow & Columbus, 6, Keith, Bos Snow & Sigworth, 6, Pan, Salt Lake C Snyder, Bud, 5, Orp, Portland Soeurs June, Casino de Paris, Paris Sonia & Arlyne, Uptown, Chi Sonia, Countess, 6, Pan, Ocean PK, Cal Sorel, Felice, Oriental, Chi Southland Ent, Franklin, N Y C Spanish Folies, Pan, L A Spangler & Hull, Keith, Portland Spartacus 3, Olympia, Paris Speak 2, 2, Read's Hipp, Memphis; 6, Crescent, New Orleans Specials M Orch, Rendezvous, Chi Spencer & Wma, Avon, Poughkeepsie Springfield, Hal, 6, Read's Hipp, Cleve Springfield, Hal, Co, Ramona Park, Gr Rapids Stafford, Mary, Cotton, N Y C Stamm, Mr & Mrs O, Hipp, Ocean C Stamour, Maxie, Silver Slipper, Atl City Stanmer, George, Alhambra, N Y C Stanell & Douglas, Ralide, N Y C Stanley & Abree, Cap, Hartford Stanley & Humes, Hipp, Buffalo Stanley, Stan, 5, Orp, Kansas City Stanton & Dolores, Keith, Bos Stanton, V & E, Keith, Louisville Stanton, Will, Qd Central, St L Starr, Jean, Alhambra, N Y C Starr, Juliette, Castilian Royal, N Y C Starr, Bee, 6, Palisades Pk, N J Stars of Tomorrow, Rialto, Omaha Steller Mills, Emp, Chi Sterling, Dolly, Silver Slipper, N Y C Stevens, Ruby, Beaux Arts, Atl City Stewart & Olive, Vict, Pal, Lon, Eng Sticker, Jimmy, Little Rock, Bklyn Stoddard, Harry, Maj, Birmingham; 8-11, Maj, Little Rock Stoddard, Marie, 5-7, Pal, Rockford; 8-11, Col, Davenport Stoliker & Fuller, Polli, Worcester Stroud 2, Maj, Dallas; 5, Maj, Houston Stuart & Lush, Metro, Bklyn Stuart Sis, Proctor, Newark Sturgis, Flo, Parody, Chi Stutz & Bingham, 6, Hipp, Buff Stwans Alhambra, Lon, Eng Styles & Smiles Rev, 6-8, Natl, N Y C; 9-12, Det St, N Y C Styne, Sidney Co, 6, Pan, Kansas City Suburban Nights, 5-7, Read's Hipp, Cleve Sultan, Temple, Det Swan, Lulu, Embassy, Atl City Sycamore 666, Main St, Kansas C Sydell, Paul & S, Keith, Toledo Sykin, Jeannette, Montmartre, Seattle Sylvia, Lola, 6-8, Ramona Park, Gr Rapids; 9-12, Keith, Toledo</p> <p>T Tabanex, Patay, Renault, Atl City Talbert, Wes, Bd, 6-8, Pal, Akron Tanaraka, 6, Pal, Frisco Tawago, Lady Olga, Hipp, Buffalo Taylor & Bobbe, 8-11, Read's Hipp, Cleve Taylor, Howard & T, Loew, Bay Ridge Taylor, Howard & T, 9-12, Melba, Bklyn Taylor, Josephine, Garden of Allah, Chi Taylor 3, Connies, N Y C Tee Lack & Dean, Col, Davenport Terrell & Kemp, Reg, N Y C Terry, Ed, 6, Keith, Coney Isle Test, The, Pal, Akron Texas Chicks, Earle, Wash Texana, Keith, Ottawa Thomas, Eddie, Renay, Atl City Thomas, Lillian, Shelburne, Bklyn Thompson, Tom, Chevy Chase, Wash Thompson & Carleton, State, Buffalo; 6, Cong St, Toronto Thorton, Jim, Keith, Wash Thurston, Harry, Pal, Cinci Those 7 Girls, Col, Lancaster Tiemann, Tad, 5-7, Emp, Decatur; 8-11, Maj, Bloomton Tiller Girls, Casino de Paris, Paris Tillers & La Rue, Orp, Huntington Tilloy & Rogers, 6-8, Lincoln Sq, N Y C Timbers, Herman, Maj, Ft Worth; 5, Maj, Dallas Tindell, E & I, Proc, Pittsfield Toney & George, 5-7, La Salle Gr, Det Tony & Mornon, Hipp, Bklyn Tonies & Ted, 5-7, Read's Hipp, Cleve; 8-11, Cap, Windsor Tortat's Roosters, Hipp, Ocean C Tower & Darrell, 6, Maj, Chi Town, Trones, 6, Keith, Wash Rucker & Perrin, 6-8, Orp, N Y C Rudolph Orch, Rialto, Chi Rule & O'Brien, 6, Pal, Cinci Rum, 6, M, Doc, Pal, Buffalo Russell, Jack, State, Det Russell, Maule, Connies, N Y C Ryan, Dick, Pal, Waterbury Ryan, Dolly, Convention, Atl City Ryan, J Co, 5, Maj, Ft Worth Ryan, J, Co, 6, State, Newark Ryan, J, Thos, 5, Loew's, Hoboken</p>	<p>U Ulls & Clark, 6, Victory, Evansville Ulls & Preston, Cap, Trenton Universal, 4, Stratford, Chi</p> <p>V Vaidy, Jutta, Co, 5-7, Wysoy Gr, Mande; 8-11, Ind, Terre Haute Valencia, Rialto, Joliet Van De Velde, Orp, Champaign Van Horn, 6, Keith, Phila Van Horn, Q, Ine</p>
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SWEDE IMPRESSES IN WIN OVER RISK

By JACK PULASKI

A gang of heavyweights were tossed into Madison Square Garden last Thursday night and a surprisingly good house was in. Doubtless the first appearance of Harry Persson, the Swedish champion, attracted. And the way he swung his right to the jaw of Johnny Risko won him quite a few American friends. The tattooed battler from the other side had 21½ pounds on Risko, who weighed in at 184½. While that difference did not particularly figure, Persson's ability to land the cleaner punches won him the decision.

Risko must train on concrete. Persson's wallop just glanced off his chin and he never stopped trying. Johnny has met some of the best in the light heavyweight division, the Swede being the heaviest man he has fought around these parts. Persson was somewhat bothered by the frequent squawking of Gunboat Smith, the referee. The "gooner" seemed to have plenty to say and if Persson's attention had not been distracted he might have done better. He hasn't a great variety of blows but is a willing mixer.

However, Risko is no push over. He is a left hooker of considerable power, but only a couple of these landed. The others were warding off by the Swede's right arm, and sometimes Risko's sweeping slams went around Harry's neck. The gallery nuts thought such blows landed and when the decision was made they let out an awful beefing. This time the boys upstairs were wrong.

Quick Prelims

Bob Lawson, colored big boy, out-painted Sandy Seifert in the semi-final. It was not much of an affair. The big bums socked each other enough, but nothing came of it. Lawson won from Jack Johnson, down Tia Juana way, some time ago. Johnson claiming he was fouled. After lamping Lawson in action that about sounds reasonable. Johnson is too clever a boxer to be beaten by such a man as Lawson.

The three opening bouts ended abruptly, the losers being carried out feet first. Among the prelims was Monte Munn who is being carefully groomed. Very much so. They picked Jim Sigmund for Monte, and Monte socked Jim for a goal right soon.

Phil McGraw Looked Winner

The Coney Island Stadium was packed last Friday night to see Ace Hudkins, of Nebraska, fight Phil McGraw, of Detroit. It was the same place Hudkins first showed in the east, when he created a sensation by knocking out Ruby Goldstein. The Ace and Phil affair held the fans until the final bell. When the decision was announced in favor of Ace the crowd created an uproar, and there was cause for the loud squawking.

McGraw was out in front for the first ten rounds. After that Hudkins' corner told him he'd have to go plenty to win. Ace tore into the lighter boy and pounded the body, but he took plenty of socks on the jaw himself. There is no question that McGraw outboxed Hudkins all the way. Phil's blows were the cleaner throughout and he played for Ace's chin. The kid from the west certainly can take it. Although McGraw is no knocker out, he was in prime condition and the force of his socks badly damaged Ace's face.

Hudkins is primarily a mauler, tearing in with lowered head and always willing to sock toe to toe. Twice he made false moves that got him a boozing. Once when Phil slipped and his gloves touched the resin, instead of Ace touching the outstretched gloves of the Detroit, he put over a left hook. When the boys met in the middle of the ring at the start of the last round McGraw again extended his mitts, as is customary. Hudkins immediately sneaked across another illegal wallop. Throughout the fight the referee did not get in between the boys once. That was the kind of a fight it was. They battled their way out of the clinches.

A Great Fight

Not one round was tame. The stamina of both was amazing for lightweights. The latter rounds found both pretty tired, yet Hudkins never stopped forcing the battle and socking with both hands. Just when it looked as if McGraw were about through he would let lose with both hands and rock Ace with blows to

ANOTHER HOLE IN 1

Irving Yates, vaude agent and producer, dropped one in from the tee on the 16th hole (139 yards) at Glen Oaks last week. No one would believe it if Irving told it himself, so he's steamed up Moe Schenck, of the Loew office, to press agent the shot.

Moe was golfer enough to admit that his "honor" poke was dead to the pin and that he needed but a short putt for a 2. But was also man enough to state that after Yates hopped his into the cup from the tee, he muffed that putt.

the jaw. Ace's best blow is a left hook. He seems to slap with his right, but McGraw's ribs were very sore at the finish. McGraw has fought several sensational draws with Loyaza, and that is the worst he should have gotten against Hudkins.

Rosenbloom Wins

Maxie Rosenbloom won from the former middleweight champion, Johnny Wilson, in the semi-final ten-round. The boys thought they were not trying, but they certainly did trade punches. Both men were cut up about the face and it looked like Wilson might not go the distance. He seemed to grow stronger after the sixth round, however, and his experience counted in his favor. Although there were some slow rounds, the fight turned out to be quite a contest. Sid Sockel, a stablemate of Hudkins, took a pasting from Joe Marino in a six-round bout. Sid was on the canvas when the bell rang.

Expect 700 Horses at Utah Fair Meeting

Salt Lake City, Aug. 31.

With the fall race meeting of the Utah Agricultural and Racing Association approaching, Sept. 6, more than 200 horses have been assured the meeting at the State Fair grounds. Nearly half a hundred horses, many of them old favorites, have already arrived.

It is expected that at least 600, and possibly 700, horses will be stabled during the meeting.

Mike Donnelly Killed

East Moline, Ill., Aug. 31.

Mike Donnelly, 75, known in western Illinois as a trainer of horses and as a driver, was fatally injured at the Lewiston fair when a race horse swerved at the home stretch, plunged into the crowd and knocked Donnelly down and broke his back. He died a few hours later in a Canton hospital.

Mr. Donnelly was standing in the middle of the track in front of the grandstand when the harness horse made a plunge, got out of control of its driver and charged on the aged trainer. Before he could be warned he had been trampled.

The sulky struck several people standing at the edge of the track. Everett Goodwin, 26, received serious injury to the back of his neck and internal injuries, and Louie Crabtree's left leg was broken in the melée.

ACTRESS-BOXER DIVORCE

Los Angeles, Aug. 31.

Marion Nixon, film actress, filed suit for divorce against Joe Benjamin, lightweight boxer, alleging extreme cruelty and failure to provide. She will ask for a permanent order, restraining Benjamin from visiting her either at the home of her mother or at Universal City where she is working.

Miss Nixon charged that her husband used obscene language toward her and threatened her in the presence of others. She also said that he would disappear for days at a time.

BUNCO RING LEADER GRABBED IN UTAH

\$6,000 Victim Identifies Ed Lewis in Film Theatre—
Also Wanted in Balto.

Salt Lake City, Aug. 31.

Edward Lewis, alleged leader of a bunco ring, fake race horse betters, etc., operating in this city for the past two months, was arrested here when Joseph Bisig, one of his victims, furnished positive identification.

According to Bisig, he was victimized of \$6,000 by Lewis and two confederates whom the officers are seeking. The race horse game was used, he said. The members of the ring, to whom the money was entrusted "without authorization," placed the entire amount on a horse which lost. The ring then gave Bisig \$60 to send him to San Francisco. Telling Chief O'Brien of San Francisco his story, he was shown a picture of Lewis, which he identified. Chief O'Brien then told him to return to Salt Lake and help officers to apprehend the ring.

Bisig observed a man and woman enter a local picture theatre and take seats near him. He recognized the man as one of the three alleged bunco men. A complaint charging Lewis with fleeing Bisig was issued by the county attorney and Judge H. S. Tanner of the city fixed his bail at \$10,000.

Lewis, alias Knutson, is wanted in Baltimore, Md., on a similar charge.

THOS. M'GLYNN HURT

In attempting to escape from Policeman John Crehan, West 47th street station, who had chased him and some others when he found him drinking liquor from a bottle at Broadway and 46th street, Thomas McGlynn, 35, handler of pugilists, ran directly in the path of an automobile and was knocked down.

As a result of the injuries he was sent to Bellevue Hospital, a prisoner, charged with disorderly conduct. After being confined to the hospital a day or two he was released and later arraigned before Magistrate Gottlieb in West Side Court.

After the judge heard that McGlynn had been injured he thought he had been punished enough and suspended sentence.

L. A. Olympic Auditorium Petitions for Receiver

Los Angeles, Aug. 31.

Charging that creditors of the Olympic Auditorium and the Los Angeles Athletic Club were seeking to gain control of the stadium, largest indoor auditorium in the west, the Olympic Auditorium, Inc., petitioned the U. S. District Court for the appointment of a receiver. Judge Paul L. McCormick appointed James R. Martin as administrator of the auditorium's affairs.

The corporation said in affidavits accompanying the petition that \$32,000 in box office receipts had been attached and tied up so that they could not pay the athletic club rent on the ground. In these manipulations J. M. Danziger, president, said, the club was trying to get the \$600,000 property for \$10,000 rent due.

LOST \$150,000

Bridgeport, Conn., Aug. 31.

Walter C. Anderson, of Fairfield, Conn., is said to have lost over \$150,000 through the recent court decision in Cincinnati, which caused him to close the new Coney Island race track in that town.

It is understood Anderson will reopen the track under a plan acceptable to the authorities.

INSIDE STUFF ON SPORTS

A Consistent 300-yd. Driver

Harry Fisher, former Williams all-round athlete, is working up a reputation for himself in Metropolitan golf circles as the longest driver in this district. Fisher, a member of the Englewood, N. J., Golf Club, recently won a driving contest at Greenwich, Conn., by polling one 416 yards. During the same tournament he registered 325 off the fairway with a brassie and 310 when swinging a spoon.

Fisher is consistently over 300 yards off the tee, a poke of 250 causing him much dejection. The remarkable part of Fisher's driving is that he also gets direction in addition to his tremendous length.

The former college athlete is an average 75-80 player and holds his college course record with a 65, although the boys up there still claim he was conceding himself 300-foot putts on that round.

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

Lawrence Langner, author of "Henry—Behave," at the Bayes, has two other pieces in preparation. Besides this, he has written a new libretto for "Fledermaus," to be done by the Rochester American Opera Co., affiliated with the Eastman School of Music, Rochester.

Jules E. Mastbaum, president of the Stanley Co. of America, returned from abroad on the Majestic last week.

Pauline Frederick will take her coast revival of "Madame X" to London, sailing from New York Oct. 9.

Kathryn Spurr, former screen actress, was granted a divorce from Melbourne Spurr, Hollywood, photographer.

Harry H. Frazee, theatrical producer's son, was sentenced to ten days in jail for speeding; second offense.

The Motion Picture Machine Operators will receive a 10 per cent increase from Sept. 1. The agreement was reached at a meeting at the Broadway Central House.

Custom authorities held baggage belonging to Oretta Lewis, actress, 374 West 75th street, charging dutiable goods amounting to \$7,000 had not been declared.

Ben A. Boyer, former general manager for Lewis & Gordon, will produce "Boobs in the Woods," by C. H. Williams and Grace Richardson, and "Love Bound," by Thomas Fallon.

Dagmar Godowsky Mayo obtained an order annulling her marriage to Frank Mayo in the Supreme Court at White Plains, N. Y. Mrs. Mayo sued on the ground that Mayo had a wife when he married her. Both principals are prominent in the picture studios.

Evidence was produced that Mayo married Miss Godowsky 24 days before his former wife divorced him in Los Angeles.

Ely Strock, Brooks Costume Co., returned on the Berengaria bringing a consignment of costumes and trimmings to be used in various productions.

Irving Berlin and his wife, the former Elin Mackay, reached New York Sunday night.

The George M. Cohan theatre will house the new D. W. Griffith picture, "The Sorrows of Satan," in the fall. "Old Ironsides" is another film headed for roadshowing with a Broadway start.

Alfred Lunt and Lynn Fontaine, back from Europe Monday, went immediately into rehearsal of the first Theatre Guild production, "Juarez and Maximilian."

Horace Liveright will begin rehearsals shortly on Pat Kearney's adaptation of Theodore Dreiser's novel, "An American Tragedy," which provoked much discussion on its publication.

Eugene V. Brewster, film fan magazine publisher, will seek a divorce from his first wife in Sonora, Mexico, in order to marry Corliss Palmer, his screen protegee, it was reported.

CHICAGO

Two new Lubliner & Trinz theatres, combining a seating capacity of over 6,000, open early in September. They are the Congress, Milwaukee and Rockwell avenues, and the Belmont, Lincoln and Belmont avenues.

Max J. Schmidt purchased the block of south frontage on 47th street, extending from Michigan to Wabash avenues, from the Washington and Jane Smith Home for the Aged and will build a theatre and office building on the site by a syndicate headed by Mr. Schmidt. Schmidt is owner of the Harvard hotel and south side real estate.

The Olympic, new ballroom at Cicero, opened Aug. 28, management Victor C. Jahoda. It was erected by the Sokol Slavsky Society.

"Treat 'Em Rough" opened Saturday at the Harris. "Love 'Em and Leave 'Em" and "The Poor Nut" opened Sunday at the La Salle and Cort. "H. M. S. Pinafore" opens today (Wednesday) at the Auditorium. Other scheduled openings are "Kongo," Sept. 4, at the Princess; "Song of the Flame," Apollo; "The Vagabond King," Great Northern, and "Coal-Oil Jenny," Black-

stone, all on Labor Day, and "Sweetheart Time," Sept. 20, at the Garrick.

The Ascher Brothers opened four vaudeville-pictures theatres last week. They are the Colony, 59th and Kedzie, and the Highland, 79th and Ashland, both new houses; the West Englewood and Forrest Park theatres.

A new drive against roadhouses and night clubs has been launched by Federal authorities in this section.

Four bandits got away with \$5,000 from the North Center theatre, 4031 Lincoln avenue, after giving William Aslanis, assistant manager, an automobile ride.

H. M. Warner is in Chicago to secure a theatre and arrange for the Viatphone's showing here, scheduled before Sept. 5.

Inquiry into the case of three young girls in Chicago courts has drawn attention again to the dance hall situation. Lauretta Lucas, 15, was arrested with E. Livvarro Domantay in a lift at 2455 Rockwell street. Domantay said the girl had "run after him" and that he had ordered her out of the flat just before the arrest. He was released. Charles Siegal, operator of the Madison dance hall, was also released when Virginia Puhalsky, 17, and the Lucas girl admitted Siegal had ordered them out whenever they entered the dance hall. The girls were held in Juvenile Court.

Frank M. Sanford, film producer, will seek to annul his marriage with Genevieve B. Sanford on grounds that she was not legally divorced from her previous husband at the time of their marriage. This was one of the points set up in his cross-bill to her divorce petition in which she charges him with cruelty.

Dixie Lamont, film actress, obtained a divorce from Charles Phillips, staff artist on the Los Angeles Examiner, when Judge

LOS ANGELES

Dr. Walter Anderson pleaded not guilty in Superior Court to a charge of attacking Gloria Del Mar, film actress, last June. Trial was set for Oct. 5. The actress charged that the doctor, connected with one of the studios at the time, entered her apartment and assaulted her.

Evangeline Russell Claymore, screen actress, was awarded a divorce from Ray Claymore, on grounds that he misrepresented his race to her, saying that he was white when he was a full-blooded Indian.

On grounds of mental cruelty, Bertie May Rogers, film actress, was awarded a divorce decree from Baron Wilhelm F. Von Brincken, assistant director and technical advisor at Metro-Goldwyn-Mayer studios.

An ordinance prohibiting prize-fights in open arenas was proposed by Councilman Allan after the police commission granted permits for boxing bouts at Wrigley Field, local Coast League ball park. Residents of the district in which Wrigley Field is located had protested.

H. E. (Cowboy) Jennings, circus rough rider, was arrested by W. W. Ashe, federal secret service agent, on a charge of altering postal certificates to the amount of \$200. Jennings is said to have obtained the checks while riding in an ambulance in which S. S. Caldwell, the original owner of the postal certificates, died.

An automobile owned and driven by Jack Nash, legit actor with the Dilligent Players of Hollywood, crashed into the motor belonging to Charlie Chaplin at a Hollywood intersection. Chaplin was not in his car.

Detectives are investigating the death of Jack Collins, film title writer, who was found dead in his Hollywood home after a week of drinking parties.

Police commission ordered Fred Sutton's cafe at Third and Los Angeles streets closed and its license revoked, charging Volstead law violations.

Allan Forrest was named in an income tax lien by the collector of internal revenue for \$150 taxes due for 1925. At the same time Hugh Ryan, known in film circles as Jack Conway, picture director, was alleged to owe \$986.70 taxes for the same year.

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15 YEARS AGO

(From Variety and "Clipper")

A proposal for a committee from the V. M. P. A. to confer with a committee of the White Rats was talked down at a meeting of the managers' organization. It was feared such a concession would amount to the official recognition of the Rats as a union.

"Sumurun," an Oriental drama, presented as an act at the London Coliseum, was made ready for presentation as a play. (It was afterward a success in this country.)

New York producers still regarded the one-nighters as a field for profit. Among the attractions that made the southern territory were H. B. Warner, William T. Hodge, May Irwin and William Collier.

The opening impended of a new musical play written by George M. Cohan. The name hadn't come out yet, but the score had a new song entitled "Any Place the Old Flag Flies," according to advance reports.

A comedy called "On the Water Wagon" had a try-out on the road. It lasted three days and was withdrawn.

Frank Tinney was booked to double at Hammerstein's and the Fifth Avenue, said to be the first act contracted on what was recognized as the British "turn" system.

The Illinois Labor Commissioner refused a license to Freeman Bernstein to conduct a booking agency in Chicago. Bernstein had been the eastern booker for Sullivan-Conscience.

Mark Bros. and Co. were doing a comedy act called "Fun in Hi School."

50 YEARS AGO

(From "Clipper")

The attendance at the Centennial, Philadelphia, jumped to 50,000 on the first Saturday of the new policy of 25 cents admission instead of 50.

The presidential campaign of Rutherford B. Hayes against Samuel Tilden, one of the bitterest in American political history, was getting into motion.

Fred Cavill, Englishman, tried to swim the English Channel, starting from Dover, but was taken out of the water helpless from exhaustion after 14 hours of struggle against the tides.

A sample of what passed for melodrama was the current attraction at Woods Museum, New York. It was called "Sitting Bull, or Custer's Last Charge." Harry Seymour played the Indian chief and Carrie Seymour was a beautiful squaw. One of the dramatic passages of the second act, it is related, was a broad sword combat between chief and squaw.

Annie Kemp Bowler, one of the original girls in "The Black Crook" when it was produced at Niblo's Garden five years before, was killed in Philadelphia by a fall from the wings, during a transformation scene.

"Around the World in 80 Days" was revived at the Kiralfy Theatre, Philadelphia.

The stereopticon was still an amusement device as witness the advertisement of a pair of the machines with dissolving views together with an operator.

The reproduction of a coal mine,

You're Not Sore, Are You, Pat?

You're not sore, are you, Pat?

Why should you be? The worst we've called you, Pat, has been a chump. You are a chump, aren't you, Pat Casey? Atta boy. You're one guy up there that tells the truth.

People on the street, in the home, in the office, on the road, in the night clubs and other joints, say: "What's the trouble between you and Pat Casey?"

Suppose you get that too, Patsy. What do you answer, dear? We reply: "There's no trouble. Pat is just a damn fool and we're trying to ease him out of his job."

Despite what you might have heard around you, Patsy, we tell the truth now and then too.

You wouldn't mind, would you, dear, if we cost you your job? We don't know any other job for you just at present, Patsy, and you might be broke besides. But anywhere, Pat, is better than where you are.

Pat, dear, do you know you are in some pretty tough company? Some tough, Patsy, and some lightweight. Take your choice, Pat, you can't go wrong with any of that bunch. Because they wouldn't let you go wrong. If you have a piece coming you don't get it. That's keeping you clean two ways Patsy, and there's a nifty.

Pat, why don't you figure up what you have coming on promises? You should keep books, Patsy. You are a very careless guy. We know one fellow, dear, who is getting \$200,000, net, a year and through you, Pat. What did you get out of it? You got the works, Patsy.

And those other deals, Pat. Oh, boy! Patsy, if they are not dealing from the bottom with you, they are short changing, so keep right on taking it and liking it. Oh, you Pat—just a chump.

Say, Pat, let's get religion. It seems to pay. Let's split it. 70/30. You can have the 70 end, Patsy. But you have got to have money to get religion, dear. You get the money, Pat. For 30% we should bother!

After we split on religion, Pat, let's split on the route. You take the high hat course, dear, and we'll stick to the night clubs. Great educator, those night clubs, Pat, if you can stay sober long enough in them.

Patsy, in the night club are some nice men and some nice women but they go home early. Also some who don't go home so early, "the boys," and dames, and dips, and gyps, and gunmen, and leggers, and conners, and the boat bunch—and short changers. Oh, Patsy, just can't get that short change thing out of our bean.

Pat, dear, do you honestly think a short changer could ever get religion? Even 30%, Patsy. Give him credit for that much, Pat. Not over 30 though. The rest is commercial. Of course, Patsy, it may be all commercial, but say 30% is on the level, if there is any level, Pat.

Well, what's the difference, Pat? Have you thought about coming over, dear? Want some small bills for that twenty, mister? It's a racket, Patsy, and still working. See how nicely that is worded, Pat? Only the mob can get it.

Pat, better come over. Big doins, Patsy. You running the managers! There's a business, you chump. Snap out of it, kid. Please come over.

Listen, dear, you know if you ever get your piece out of anything, that's going to ruin you. Then you will get religion, too. Oh, Pat.

Please come over, Pat and we'll go to a night club together. Everybody knows you don't drink, Pat, but you swear. And how you can swear, bo. That qualifies you. You may miss church in the morning after a night club tour but Pat you don't have to go to church to get religion. All you need is coin.

Come on over, dear.

INSIDE STUFF

ON LEGIT

When trouble arose between Frank La Falce, critic of the Newark, N. J., "Ledger," and the publisher, L. T. Russell, the latter wrote a letter to the managers saying that LaFalce had been too severe on good shows and this complaint had come from patrons and not from the managers. He inclosed with this letter another long one which he had originally written to LaFalce. It was couched in friendly terms, but was somewhat stringent. Russell gave at length his idea of what criticism should be, and the following sentence, extracted from this letter, tells pretty plainly what Russell means:

"The business, therefore, of a veteran reviewer who has lived long enough and had experience enough to understand human nature and his own responsibility, is to help the public enjoy the show or play by pointing out its merits and its virtues, showing where it is worth the price and the time—it being kept in mind that we have every grade and quality of taste and intellect, and that plays are offered to amuse, to entertain, and to inform, remembering that what may merely amuse one person may entertain or inform another."

A producer of a current Broadway revue, said to abhor the idea of anyone else having a good show and doing business, recently and finally paid off a bet on Rufe LeMaire's "Affairs" in Chicago. The wager, made with a playwright, was for a hat and to the effect that "Affairs" wouldn't be a hit in the mid-west town. The LeMaire show had to hang around the \$33,000 mark for seven weeks before the Broadway impresario would give in that he'd guessed wrong.

The payoff took place last week, in Scotch instead of a chapeau, with the producer slipping in the provision that the bet hold over when "Affairs" comes into New York. The playwright was happy to acquiesce.

What is looked upon as the chump fool thing of the old and new sea-

showing how the work was done, was a popular side show for amusement resorts.

In bankruptcy proceedings against James W. Myers, circus man operating the Crystal Gardens, London, the menagerie was set down as valued at \$490,000.

The musicians' union of San Francisco undertook an advertising campaign throughout the east telling musicians that employment was scarce on the Pacific coast and

warning them to stay away from that territory.

Harrigan and Hart began their career as New York managers, opening at the Comique, New York, in Edward Harrigan's piece, "Who's Got the Medal?" One of the hits of the show was "The Ginger Blues," sung by Alice Bennett.

The Liner Russia brought from Europe Dion Boucicault, Blanche Davenport, daughter of E. L. Davenport, who had just completed her

Taking the summer as the index, the new season in perspective looks mighty fine.

This estimate of the summer is not confined wholly to air-cooled picture theatres. There have been \$3 shows on Broadway that survived the summer in non-cooled houses; stock companies everywhere have had a prosperous season in the main; even stock burlesque did business. One stock burlesque company outside of New York never fell below \$3,300 in one week and hit \$6,000 other weeks.

On the average, it was a natural break in weather for the show business, but nevertheless it brought out that people were waiting to go to the theatre whenever it was cool enough.

That should be an indicator of good theatre trade for the regular season. The old axiom that a good show will always do business, of course, always holds good.

Right now, and this is a conservative estimate, there are under construction in this country over 400 theatres of 1,800 or more capacity. The very large majority are over 2,500 capacity. Probably as many other theatres are being planned. Theatre building appears to go on and on.

The Strauss company financed the Chanins up to \$12,000,000 for a group of three legit theatres at 8th Avenue and 45th-46th streets. One of the grouped theatres will seat 1,800, another 1,400 and the third 600. Each of these theatres is to play a legitimate production.

Strauss granted the Roxy theatre at 7th Avenue and 51st street that is to seat 6,200 a first mortgage of \$4,250,000. The Roxy theatre people sold stock all over the east, particularly in New England, probably up to \$4,000,000 more, and the theatre is on its way without anyone yet knowing who will furnish film service to it. Nor does anyone know who is going to supply stage productions for the Chanin theatres. No doubt Roxy's will get its films and the Chanins their productions.

Yet, is it any wonder that there are 400 theatres now building in the U. S.? The groceryman says to the tailor, "Let's build a theatre and have the picture people take it over." And they seem to build, and the picture people seem to take it over. And then they build another and their friends build, until the country is full of property owners who think they know how to build theatres and lease them to the picture people. Or so it seems.

That has something to do with the new season. But whether it is going to over-seat the country, who can say? It certainly does look as though the more the theatres the more the theatre-goers. That has been because of the moving picture. One might almost be tempted to say that in the great multitude of new theatre-goers to picture houses, that the legit must benefit. Maybe it will; perhaps that will be the salvation of the legit, outside of its drama. Yet that multitude did not help vaudeville and has not aided burlesque.

But the multitude is there and it's up to the theatre manager to get his share. He can get them, with showmanship, into any theatre.

This new season will witness the greatest opposition in the theatre that anyone has ever dreamed of. The huge theatres with their vast capacities must be filled. The picture people don't call it opposition—there's no "blacklist" in pictureville—they call it competitive business. But it will make all of them step and theatres that can't keep in the ranks will either be crushed or forced into another policy.

This new season also may see the commencement of the survival of the fittest. There are signs even now, and only signs as well as facts count. A theatre here or there, or even a circuit, may be caught during the season. It will mean nothing more than they couldn't stand up in the rush.

In toto, the new season looks good; it looks lively; there's plenty of ginger in the showmen's realm; they are ready to go—and that sort of a spirit in the show business spells box office.

son was the Earl Carroll gag of listing some tickets for the opening of "Vanities" at \$100 each. About three were sold at that price and the rest had to be given away as they could not be sold under the printed price without a laugh following. The stunt which drew but little attention in type cost Carroll much more than the sparse publicity was worth. It may cost all legit producers much more besides as it was the principal argument used by the stage hands in their demands for an increased wage.

A theatre having the nerve to advance its scale to \$100 didn't have any counter claim to a union advancing its scale scanty per cent. The bad advice which may yet land Earl in Atlanta seems to be still pursuing him.

John Meehan, associated with James Elliott in the production of "Castles in the Air" and "The Gorilla," is again general stage director for George M. Cohan. Meehan staged Cohan's "The Home Towners" and is readying "Yellow." Recently he sold out his interest in "Castles" to Elliott for \$50,000.

Through his attorneys, Meehan has advised Elliott not to use his name in the billing or program of "Castles" when it opens here next week at the Selwyn. It seems when difference arose between Elliott and Meehan, the latter's name was dropped from the billing in Chicago. Recently when Ashton Stevens returned from abroad, he caught "Castles" again and wrote a story to the effect that Meehan's direction was missed. That is said to have perked up the management, led to Meehan's action and it is reported several cast replacements have been made.

Aaron Jones raised the salary of Ralph T. Kettering on the first of January each year during the 16 years Mr. Kettering was the general representative of Jones, Linick & Schafer in Chicago. Mr. Kettering brought this item to attention through a story in Variety of last week that the staff and crew of LeMaire's "Affairs" received a voluntary salary raise from the show's producer, Rufus LeMaire, following the heavy hit made at the Woods, Chicago, where "Affairs" is on a current run. The Woods is an Aaron Jones theatre, coincidentally. Mr. Kettering now is managing director for the Ascher Theatrical Enterprises, Chicago.

musical education abroad, and Mrs. Lester Wallack, wife of the theatre manager.

At the Olympic Novelty theatre Sam Devere was doing blackface, or as it was expressed at the time, "Ethiopian comedy biz." The house was under the management of Col. William E. Sinn. Hermann was headliner, assisted by Mlle Addie (Mrs. Adelaide-Herrmann).

Nat C. Goodwin, who had been

with a dramatic company in Boston, retired suddenly from that organization, and bobbed up in Philadelphia, doing a specialty made up of impersonations of Stuart Robson, Lawrence Barrett and Pat Rooney.

It was happening just the same 50 years ago. Minnie Doyle took a troupe to the West Indies, where it stranded. Minnie was restrained when tried to depart by steamer as joined her company playing da-

90 LEGITIMATE THEATRES IN NEW YORK BY END OF SEASON

Includes Only English Speaking Theatres—7 Opening This Season—Eight Houses Figured as "Personal" Draw—Only Legitimate Theatres

Counting legitimate theatres now built and those nearing completion, plus those actually in process of construction and not being built on paper, there will be 90 legit houses in New York by Feb. 1 or the end of the season.

The new houses which have opened within the last year are the Forrest, Mansfield, Biltmore and Mayfair, while the new ones scheduled to open this year are the Edythe Totten, on 48th street near Eighth avenue; the Irving, on 56th street; the Waldorf, the Golden, the house now being built opposite the Guild on 52d street, and the three Chanin theatres, which will be incorporated in the hotel building at Eighth avenue between 44th and 45th streets.

In addition the old 14th Street goes into legit this year with the Eva LeGallienne Repertoire Company. Previously it was given over to Italian drama.

The count-up here includes only the houses playing legit shows in English, and does not figure the foreign-language theatres, of which there are about a dozen here and in Brooklyn.

The entire list of legit houses for New York this year is:

Ambassador	Imperial
Apollo	Jolson
Bayes	Klaw
Belasco	Knickerbocker
Belmont	Liberty
Blju	Lenox Hill
Biltmore	Little
Booth	Longacre
Broadhurst	Lyceum
Carroll	Lyric
Casino	Mansfield
Casino de Paris	Martin Beck
Central	Mayfair
Century	Miller
Cherry Lane	Morocco
Cohan	Music Box
Comedy	National
Cort	Neighborhood
Cosmopolitan	New Amsterdam
Daly's	Playhouse
Elliott	Plymouth
Ellings	Princess
Empire	Provincetown
Erlanger	Republic
Fifth Ave. Playhouse	Ritz
Fifty-second Street	Selwyn
Forrest	Shubert
Forty-eighth Street	Times Square
Forty-fourth Street	Triangle
Forty-ninth Street	Vanderbilt
Forty-sixth Street	Waldorf
Fourteenth Street	Wallack's
Frolic	Winter Garden
Fulton	Totten
Gaiety	Irving
Garrick	Werba's Brooklyn
Globe	Shubert-Teller, B'klyn
Golden	Majestic, Brooklyn
Greenwich Village	Riviera
Guild	Bronx Opera House
Hampden	Windsor, Bronx
Harris	Three Chanin houses
Charles Hopkins	New House opp. Guild
Hudson	Ziegfeld
Heckscher	

Of this line-up but eight of the houses figure as having a "personal" draw because of their names and historical associations. These houses are figured as the Belasco, Casino, Empire, Globe, Guild, Music Box, New Amsterdam and Winter Garden. Other houses have held at one time or another temporary importance as draws because of a string of successes which they have housed, but the houses listed here are believed to currently have a pulling power of their own.

Actors Refuse Salary, Helping Out Producer

St. Louis, Aug. 31. Upon the principals in "Carmen" last week at the municipal theatre learning that Guy Colterman stood to lose \$10,000 on the engagement, they voted to accept no salaries, taking expenses only.

Total cost of the operatic production was \$30,000.

TRUEX SAILING

Ernest Truex sails for London this week to produce "The Fall Guy" there. Later he will play "Pomercy's Past" for a limited engagement over there.

Truex will return here about the first of the year to play in "Behold This Dreamer" for George Tyler.

Negro "Topsy" Cast

From the Coast comes word that a colored "Topsy and Eva" company is to be organized under the direction of the Duncan Sisters. The show is designed to play theatres for colored people.

HOW GUS HILL STANDS WITH STAGE UNION

"I don't know Gus Hill," declared Jack M. Welch to Harry Sherman, assistant to President William F. Canavan of the I. A. T. S. E. Welch added he had heard about Hill, but that's all.

Welch is sending a company of "The Green Hat" through southern territory. A. H. Woods, who originally produced the Arlen drama, is interested, but no one else. Somehow officials of the stage hands' union understood Hill had a piece of the show. A crew selected by Jay Brown, company manager of the show for Welch, was told they could not take the job.

The reason for the union officials is based on Hill's declaration some time ago that he would never pay the union scale to stage hands in his shows. The union took the stand that Hill would pay regular wages or else.

It is said some stage hands may have agreed to a cut with Hill shows within the past several seasons and the union proposes to see that only such members whom it is known will not stand for the cut are to be assigned to Hill attractions.

The carpenter after getting a signed contract for Welch got an advance of \$30. He was ordered to turn his contract over to the union and while the discussion over Hill was on he got another job. The union advised Welch the money would be refunded.

Goetz' 2 Fakirs

Ray Goetz now has two fakirs under contract to him, one Tarah Bey having been announced previously. The new one is an Egyptian, Guilli-Guilli.

Goetz has made no definite plans for the fakirs as yet, but arrives himself about Sept. 15 from Europe with his wife, Irene Bordoni. Raquel Meller will probably arrive on the same steamer with Goetz.

"Sunshine" Paid Off

"Sunshine" closed at the Lyric, New York, Saturday without paying salaries. The cast were compensated through release of the Equity bond Monday.

Although figuratively sponsored by Paul M. Trebitsch financial responsibility for the piece was assumed by Henry C. White, author, who posted the bond.

'ART AND SPAGHETTI' COMEDY

"Art and Spaghetti," a comedy satirizing New York's hoboish quarter Greenwich Village, will be produced shortly by Murray Phillips.

The piece was authored by Henry Myers.

'BRIDE' AFTER "GREEN HAT"

Los Angeles, Aug. 31. Edward D. Smith will produce "Bride of the Lamb" at his El Capitan following the run of "The Green Hat" there, about the end of September. Martha Hedman and Henry Arthur House will play the leads in the William Hurlbut drama which will be directed by Frank Reicher.

At last Thursday's matinee of "The Green Hat" at El Capitan, Hollywood, the house was sold out and of a total of 1,551 seats 12 were occupied by men. The show is proving a big draw for the women.

"JUST YOU, SUE" NOW

David Belasco's production of "All the Way From Texas," which closed after a two weeks' tryout for revision, will go into rehearsal again next week, resorting to its former title of "Just You, Sue."

'MISS MANHATTAN' HAS HECTIC ROAD CAREER

Shoestring Revue Venture Owes \$2,100—Player-Producer Row Leads to Court

"Miss Manhattan," a revue that was "announced" or touring instead of Broadway, after it opened, was brought back to town last week on crutches. The show was shoestrung from the start and owed money all around when it expired.

It was the maiden effort of Joseph A. Falco and Walter Kenney, who joined under the incorporate name of the Falcome Productions. Between them they had about \$2,000, most of which was put up by Falco. Kenney was formerly with W. A. Brady. About \$2,100 was owed to the players, stage hands and musicians when the troupe closed. The cast was co-operative. The chorus was taken care of by a bond posted with Equity.

The players, however, say they did not get their share and still claim \$300. The crew failed to collect \$173 and musicians with the company are seeking \$678. In addition about \$400 is due George ("Lefty") Miller and Mike Goldreyer, who handled the show as company managers.

Even the producers were hard pressed, Kenney borrowing a small sum from Miller when the show played Asbury Park. Miller has a tidy collection of I. O. U.'s and doesn't know what to do with them. The stage hands' union tried to make him responsible, but it was clearly shown he had no financial interest in the show and the crew's contracts were signed by the producers. The Physlog scenic studios made the production in return for a 20 percent interest in the show.

Matters started to get exciting when the troupe played Stamford. Garry Owen, one of the players, got into an argument with Kenney over who had the most money coming. They were arrested and fined \$10. On the way to New London, the last stand, Owen did not feel like alighting at that station and was only coaxed out of the train when its reached Westerly, R. I.

In that burg he engaged in an argument with a traffic cop and was sent to the house-gow. A fine was remitted, but the manager of the New London theatre refused to permit the play to open Friday without Owen, although he was not featured. The show did play there on Saturday and its share of the takings netted enough to get the company out of hock with the hotels and provide fare back to New York.

Wilkes Takes Up \$2,500 Check; Warrant Withdrawn

Los Angeles, Aug. 31.

Tom Wilkes was released from custody here upon receipt of a wire from the Chicago police, stating the fugitive warrant under which he was held, had been withdrawn.

A warrant had been procured in Chicago against Wilkes on a bad check charge, a serious offense in Illinois. The check was for \$2,500 and payable to Walter Duggan, manager of the local Selwyn theatre. The Chicago wire also stated Wilkes' family had taken up the bounce.

Duggan from accounts held the check for months, ineffectually attempting to reach Wilkes or his associates. Convinced Wilkes was purposely dodging him and his obligation, when Wilkes twice passed through Chicago without communicating with Duggan, the latter placed the matter before State Attorney Crowl who ordered the warrant issued.

MISS RAMBEAU O. K.

A report from the coast that Marjorie Rambeau had returned there and was ill and in seclusion seems to have had no basis of fact.

Miss Rambeau has been in New York for some time, rehearsing with "Just Life," in which she is to be starred. It is due to open at Henry Miller's Sept. 14.

Jacob Oppenheimer, one of the lessees of the Lyric, is producing "Just Life," authored by John Bowle.

GORDON SHOW FOLDS UP IN REHEARSAL AFTER 4½ WEEKS

"Investors' Performance" of No Avail—Players Want Two Weeks' Salary for "Maybe She Will"—No Bond Posted Through Complication

HOUDINI AND WEBER TOGETHER ONCE MORE

Houdini is opening his second season as a legit road attraction at the Lyceum, Paterson, N. J., for three days, Sept. 2-4. His paper reads "L. Lawrence Weber Presents."

Joe Lee, who so successfully promoted Houdini's publicity last season is understood to have rejected an offer to continue this season. Lee got tremendous publicity and notice for the magician-nonspiritualist.

Last season Weber sponsored the Houdini show for its first 12 weeks, Weber giving the magician a guarantee but squawking whenever called upon to send a check to cover.

Houdini grew weary of the yelps and parted with Weber, continuing the remainder of the season under his own management.

It's barely possible that Houdini, being a financier as well as a magic man, is using up some old paper, "just for Paterson."

"Devil's Tattoo" Off

"The Devil's Tattoo," which was to have been produced by Daniel P. Conway, has reverted to the authors, Florence Pierce Reed, on default of an advance payment. The latter is a coast writer who appeared in some of her own plays presented there.

The last act of "The Devil's Tattoo" was used by Alice Brady as a vaudeville playlet over the Orpheum Circuit some time ago, the same title being used. Miss Reed came to New York last week. It had been agreed an advance royalty of \$350 should be paid either to Frank Smithson or O'Brien, Malevinsky & Driscoll. Somehow the advance was not posted.

Rush-Hagen's Radio Play

"The Radio Murder," which was tried out in Hoboken last spring, is being readied for Broadway presentation. This "thrill-o-dramatic" farce by Dana A. Rush, a film scenarist, and John Milton Hagen, was first done by the Rialto Players in Hoboken and, as Variety reported, its realism created a good deal of excitement in the audience.

'Laff That Off' Remains

"Laff That Off" is slated to remain indefinitely at Wallack's although the New York show will open as scheduled in Philadelphia next Monday as planned.

"Number 7," a drama being produced by Earl Carroll, was slated to open at Wallack's next week but will enter at the Times Square instead for a limited engagement of three weeks prior to the opening there of "Gentlemen Prefer Blondes," Sept. 28.

The switch was made because "Laff That Off" picked up lately, getting around \$7,400 last week. It was figured that if "Number 7" gets across, another house can be easily secured.

HOUSE OUT OF 'TRYOUT' CLASS

Washington, Aug. 31. Opening with Fannie Brice in "Fanny" on Monday next the Belasco (Shuberts) management is announcing a list of attractions indicating that this house is to be lifted from the try-out class.

Poll's has yet to announce its opening attractions. This is the other Shubert house that is shortly to be torn down to make way for a Government building.

"Suzette's" Tenor

John Clarke, tenor, has been engaged for the tenor role in "Suzette" at the Palace, London.

Ara Gerald (Mrs. Clarke) remains with "The Temptations" at the Winter Garden, New York.

"Maybe She Will" stranded in rehearsal last week when the proposed backer is reported as having taken air on the musical and Charles K. Gordon, its producer, also following suit.

The musical, first captioned "A Regular Girl," had been in rehearsal four and a half weeks and had three more rehearsals to go within the allotted five weeks' rehearsals allowed by Equity for a musical.

Prior to the general bust, Walter Brooks, who had been staging the piece, departed a few days previously when unable to secure previous money owed him for services as director. An assistant remained until Friday, when the show was called off as Gordon failed to appear with a promised new "angel" for whom an "investor's performance" was given in the rehearsal hall the night previous to the bust.

Claims for Salary

The cast, which had rehearsed for practically the required period, stormed Equity Monday and were notified to file claims for two weeks' salary against Gordon. With no bond up for the show, Equity will have to resort to civil suits to collect for its members.

Absence of bond was explained by an Equity official that at the time the piece went into rehearsal Gordon claimed membership in the Managers' Protective Association, which relieved him of responsibility of posting bond but which made the latter organization responsible.

Subsequent correspondence between Equity and the M. P. A. revealed that Gordon had not made satisfactory financial return to the latter.

Second Flop

M. P. A., through Thomas Broadhurst, its secretary, notified Equity of this and enlisted Equity's aid in locating Gordon. Neither has heard from him since.

This "flop" in rehearsal marks the second ill-fated venture this year for Gordon. The previous instance was "The Brown Derby," also musical, starring Bert and Betty Wheeler, which collapsed owing salaries. The latter obligations, however, were liquidated some time ago by Gordon, who was subsequently restored to good standing with Equity.

Golding and His Golden Bride Are Reconciled

Samuel Ruskin Golding, the playwriting attorney, and his \$30,000 dowry bride of a few months are back together again. A reconciliation has been effected which eliminates any legal difficulties, although the Brooklyn (N. Y.) marriage broker, who brought the wealthy Detroit girl and the New York Romeo together, is said to be considerably perturbed over a \$1,000 brokerage fee he claims.

Golding was author-producer of "Open House," starring Helen MacKellar. Subsequently he turned out "Pyramids," which enjoyed a few weeks at the George M. Cohan, New York, although not without inviting a plagiarism action against Golding by a former collaborator, who resides in Flushing, N. Y., collaborated many years ago with the Flushing writer. However, that end of it may or may not have been a press stunt, breaking just about when the show closed.

Golding has been in the show business for some time. He met the daughter of the wealthy R. Schomberger of Detroit, a realty operator, and married her May 2, 1926. The day after the ceremony Golding was the recipient of \$5,000 on account of a \$30,000 dowry. A week after another check for \$5,000 followed, and the third week saw another \$5,000 check, and in the month of June Golding was again presented with a valuable piece of paper, this time for \$15,000, completing the \$30,000 agreement.

But soon after the Golding love boat rocked dangerously and Mrs. Golding's talented husband remained aloof until the recent reconciliation.

NO STAGEHAND STRIKE IN N. Y.; 'ROAD CALL' ON FRISCO SEPT. 11

**Effective Against Legit Theatres in Coast City—
No Settlement Yet in Metropolitan District—
Crews Holding Over**

No stagehands strike is expected in New York, although settlement of wage demands and working conditions has not been accomplished. Stagehands point out that there never has been a walkout here, and that would hardly happen so long as negotiations continue. Should Local No. 1 be unable to arrive at an agreement with the managers the matter may be passed over to the I. A. T. S. E. for adjustment.

The present agreement between the stagehands and managers expired yesterday (Aug. 31), and the new season technically got under way today (Sept. 1). All crews were expected to remain on the job. Another proposal from the managers was turned down by the stagehands Friday, and another conference was held yesterday. The committees representing both factions are expected to continue the sessions through the week.

"Chaperoning Actors"
A reported compromise on the new wage scale was not agreed on, but the main hitch in the negotiations centers around the working conditions asked and the demand for each house to maintain a crew of nine throughout the season. It was believed the stagehands asked for more than they expected to receive, but that has not been conceded by the union officials.

There are several one-set attractions among the new shows, and the managers seem firm in rejecting the nine-men crew idea for such shows, ironically pointing out that in such cases the stagehands would merely be chaperoning the actors.

The first point where serious trouble between theatres and back stage unions is in San Francisco. Reports made the International Theatre Association Monday were to the effect that all negotiations between the manager, stagehands and musicians were called off and a road call had been issued against the legitimate theatres there, effective Sept. 11.

San Francisco, Aug. 31.
Theatre owners operating houses in San Francisco and who also own theatres in other parts of the state, are prepared to stand firm in case the Musicians' Union in the Bay section calls a strike for Sept. 1. J. W. Gillette, president of the Los Angeles Musicians' Union, wrote letters to all theatre managers in San Francisco that Joseph N. Weber, head of the Union, had sent telegrams to the effect that unless the situation was settled amicably the men should be called out.

The local managers are holding a meeting today to decide what their course will be. They may resort to the United States District Court for an injunction to prevent a walkout in this territory and other parts of the state, as the men are under contract and are alleged to have no grievances.

Berchel as One-Nighter

Des Moines, Aug. 31.
Officials of the Berchel theatre, who recently filed new articles of incorporation and are expected to reopen the house as a one-night legitimate stand, conferred last week with State Labor Commissioner A. L. Ulrick relative to a license to open. The state will demand rebuilding of some fire exits.

Wilton's Legit Bookings

The Alf. Wilton office announces the following engagements: with Chas. K. Gordon's "Regular Girl," Dorothy Mackaye, Ray Raymond, Frank Gardner, Theodore Babcock, Worthington L. Romaine; with Aaron and Friedley's "Tip Toes," Frank Beaton and Helen Spring; with Ruskin Bros. "She Couldn't Say No," Marion Bender with Jed Harris "Love 'Em and Leave 'Em," and Walter Craig with A. E. Erlanger's "Happy Go Lucky."

"POOR NUT" ON ROAD; NO EQUITY BOND

Company Waives Equity Responsibility Upon Patterson McNutt's Protest

"The Poor Nut" will take to the road this season sans the usual Equity bond because of a decision rendered this week and precipitated by members of the company signing a waiver relieving Equity of responsibility.

The decision followed a heated controversy between Patterson McNutt, producer, and Equity. McNutt maintained that since he previously operated the show 60 weeks and met all obligations he should not be required to obligate himself for a bond this season and especially since his company did not demand it. Backing up the latter, he forwarded a round robin waiver signed by the entire cast.

Until the waiver arrived Equity was obdurate about the necessity of posting bond claiming that it was necessary for a manager or management to operate with bond over a period of three years before establishing credit with the organization.

The waiver in this instance is a precedent which may be capitalized by other producers subsequently.

BOYAR PRODUCING

Gen'l. Mgr. for Lewis & Gordon Resigns—Will Do Plays

Ben A. Boyar, for the last four years general manager for Lewis & Gordon, is leaving that firm to enter the production field. He tendered his resignation last week to Albert Lewis, head of the firm, and will hereafter produce, besides legitimate plays, sketches and flash acts for exclusive K-A and Orpheum bookings.

Boyar will have two legit shows ready for rehearsals soon, "Boobs in the Woods," by C. Hunter Williams and Grace Richardson, and a drama, titled "Love Bound," by Thomas Fallon.

Before becoming general manager for Lewis & Gordon, Boyar was associated with H. H. Frazee and L. Lawrence Weber, and prior to that was studio manager for Popular Plays and Players, one of the early Metro (pictures) units.

WINNINGER IN PICTURES

Rensselaer, Ind., Aug. 31.
Charley Winninger is to work in a picture with Thomas Meighan. Meighan, Winninger, Gene Sarazen and "Skater" Reynolds were the guests of George Ade at his Hazelton golf course. Winninger left with Meighan for Calgary, Canada, to begin work on the film.

Footlight Patent

Washington, Aug. 31.
A new footlight patent has just been granted to Paul M. Hotchkiss of Chicago. Its chief feature is an adjustable door to control the light issuing.

The Official Gazette of the U. S. Patent Office describes the new light thusly:

"In a foot-light structure comprising a floor having an elongated pit therein and a door closing said pit, a bracket hinged at one end to a wall of said pit, a link operatively connecting said bracket to said door, means for supporting an electric socket by said bracket within said pit, and means for maintaining said door in divers opened positions."

The patent number is 1,595,194.

"East Is West" to Music
Rachel Crothers is preparing a musical version of "East Is West," which she will produce herself. The music composer, as well as the star engaged, is unknown.

Particular Cut Raters

Its getting to be so that bargain ticket hunters become annoyed when attractions which they long wanted to see have not put in an appearance in the cut rate agencies. Take it from the box office of the Music Box. There, recently a cut rate hound applied for tickets, declaring he couldn't hold out any longer on "Cradle Snatchers" but demanding to know why tickets were not on sale in Leblang's emporium.

There is no record of the reply except that the show would continue for several months more.

LeMaire Wants to Leave Managers' Assn.—Wires

Rufus LeMaire has advised L. Lawrence Weber by telegraph that he desires to resign from the Managers' Protective Association. No reason is given. LeMaire stated he wishes to pay his just obligations and asked for a statement of any items against him. His withdrawal places LeMaire as an independent producer.

Among items impending as obligations against the manager are several run of the play contracts given out by him to specialty people. The contracts were made some time ago and a Broadway revue is specified. The players concerned presumably were not placed in "LeMaire's Affairs," running successfully in Chicago.

One-Nighting by Auto

The one night stand company of "Square Crooks," which opens at Harrisburg, Pa., in two weeks, will travel in trucks, the company using a large motor bus, while the scenery, props and trunks will be carried in a large truck. The route goes through the southern one and three nighters after leaving Harrisburg.

Dave Altman is back with the show and Harry Jacoby ahead.

This is not to be confused with the company of "Square Crooks" which will play big city time. Dorothy Appleby heads this troupe.

Corse Payton Ballyhooing

Corse Payton in signing for a tour of the Columbia circuit in Lew Talbot's "The Gorilla" may become one of the real publicity ballyhoos through his uncanny ability to create news on the road.

In other years when Corse Payton traveled far and wide with his popular stock company Payton was always grabbing off space and also inviting public attention through the stunts that he pulled.

It was not an uncommon sight to see Payton walk into a big hotel, go to the cigarstand, buy the best smoke in the house and then light it with a greenback. The clerks in remonstrating, thinking he made a mistake, would be told by Corse that he burned up a lot more than that in other ways.

At other times Corse would walk the streets attired in a big fur coat that had golden eagles (\$20 gold pieces) for buttons. These buttons were also displayed on other coats.

Corse was one of the very first to introduce the tea matinees and also to permit dancing on the stage between acts. Payton's celebrated curtain speech was about being the "world's best bad actor."

Mrs. Carter Bankrupt

Mrs. Leslie Carter, also known as Louise C. Payne and Caroline D. Payne, has been petitioned into involuntary bankruptcy. Joseph, E. Shea, Inc., Francis J. Archer as secretary-treasurer of Shea, Inc., signed the petition, claiming that Mrs. Carter, of 28 West 59th street, New York, is a judgment debtor to the corporation for \$784.95.

JOLSON REOPENS SEPT. 13

Al Jolson will reopen in "Big Boy" at the Shubert, Boston, Sept. 13, retaining this holdover vehicle until December, when he will be projected in a new musical by the Shuberts.

Tabatha Goodman will play the leading role in "Skidding," three-act play that won the annual prize of the Pasadena, Cal., Community Playhouse, opening about Sept. 10.

COHAN TURNS OVER 4 COHANS TO SHUBERTS FOR OPERATION

**Geo. M. Retains Control—Had \$800,000 Tied Up in
Loop House—How Chi's Legit Layout Now
Stands—Harris' Realty Negotiations**

WRIGHT-MILANOFF LOVE SCANDAL STARTS ANEW

**Architect's Wife Sues Russian
Dancer Anew for \$100,000
—Child Involved**

Milwaukee, Aug. 31.

Miriam Noel Wright, estranged wife of the famous architect, Frank Lloyd Wright, is suing Olga Milanoff, Russian dancer, for \$100,000, alleging alienation of Wright's affections.

Olga Milanoff was characterized by Wright last winter during a public altercation with his wife as his housekeeper to whom he was paying \$40 a month.

The suit was started in Chicago by Arthur D. Clous, Mrs. Wright's attorney who was one of four attorneys who represented her last spring when Wright dropped his suit for divorce declaring that he refused to drag two women, Mrs. Wright and Olga Milanoff, through "the mire of an American divorce court public hearing."

Wright has been voluntarily paying Mrs. Wright \$125 a month since shortly after the dropping of the divorce suit until August when he ceased the payments.

Mrs. Wright charges in her suit that the dancer persuaded Wright to take her to New York in March, 1923, and that later she became the mother of a child whom Mrs. Wright says her husband refers to as the "Queen of Talliesin."

"Talliesin" is the name of the village near Spring Green, Wis., where Wright maintains his home and studio. Its first mistress, Mme. Noel, reigned as queen of Talliesin for eight years before her marriage to the architect following its reconstruction from the ashes of its burning which seven persons were murdered by a crazed negro chef.

Mrs. Wright left Talliesin early in 1923, going to Mexico and Pacific Coast. The villa burned a second time in April, 1924. Mr. Wright declares he did not meet Olga Milanoff until nearly a year after Mrs. Wright left him and he believed Mrs. Wright had departed from Talliesin permanently. He met the dancer at the salon of his sister in New York, where she was a favorite of society.

A daughter was born to Wright and Olga last December shortly after Mrs. Wright opened a campaign of publicity against her husband following her discovery that they were occupying separate rooms in a hotel in Chicago. This discovery was made just as the divorce suit of Mr. Wright was about to be quietly heard in Baraboo under an arrangement which had been entered into after many conferences of attorneys. A large cash settlement was provided in the stipulations for the settlement of the suit and the granting of a divorce.

All of these agreements were scrapped with the "explosion" in Chicago and open warfare has been the order between Wright and his wife since.

McCALL PLAYERS' \$500 AD

Minneapolis, Aug. 31.
The McCall-Bridge Players ran a full page advertisement, costing fully \$500 in the evening "Journal," announcing their return to the Palace here.

They also used space liberally throughout the week in that and other papers.

HOLLYWOOD BOWL RECORD

Los Angeles, Aug. 31.
With the Hollywood Bowl in its final week of the season, all attendance records have been shattered. Total admissions for the current season aggregate nearly 40,000 in excess of last year.

Alfred Hertz, first conductor at the Bowl in 1922, wields the baton for the final two weeks.

The Four Cohans theatre, Chicago, will be operated by the Shuberts under an agreement entered into by them with George M. Cohan. A special operating company will be incorporated in which Cohan will hold 51 percent of the stock as provided for in the original lease.

The house, formerly called Cohan's Grand, was completely rebuilt by Geo. M. last season at an expenditure of \$800,000. It is said Cohan's disinclination to have so much money tied up in one proposition led to the Shubert deal.

With the Palace going over to the legitimate permanently and the Four Cohans next door places two important houses next to each other in the Loop. A. L. Erlanger controls the Palace, which will get "The Cocoanuts" next month. The proximity of the theatres probably resulted in the Shuberts taking over the Cohans, as it is presumed the Palace would get the pick of Erlanger attractions. By the Shubert arrangement Cohan's house will be protected in bookings 10 months out of every year.

Cohan's Next at National

"Yellow," Cohan's next production on Broadway, will be spotted at the National, a Shubert theatre, and is due there Sept. 17. The booking and the Chicago deal do not mean that Cohan will be a Shubert affiliation. However, if a Cohan attraction enters a Shubert house it will be Shubert-booked for the road. Likewise if an Erlanger theatre is offered, such Cohan shows will be handed out of the Erlanger exchange.

Cohan has always maintained free lance in his enterprises, and his status in that respect remains the same. The National was chosen because of the size of its stage, three settings requiring depth being called for in "Yellow." The play was written by Margaret Vernon, a short story writer. It is rated an exceptional story and described as a social melodrama.

Edge for Shuberts

The acquisition of the Four Cohans gives the Shuberts an edge in the number of Chicago Loop houses controlled by them. Erlanger in addition to the Palace has the Illinois, Blackstone, Harris and Selwyn. He has leases on the latter pair. The Shuberts additionally have the Garrick, Great Northern, La Salle, Apollo, Princess and Olympic. They operate the Apollo and Adelphi in association with A. H. Woods. The Woods is an independent house, as are the Cort and Playhouse, while the Studebaker is out of the field, having been taken over for Mrs. Insull.

Sam H. Harris says he has no intention of selling out to the Shuberts and will continue as a producer as at present. There is a realty deal, however, pending between Harris and the Shuberts concerning the Harris and Selwyn theatres in Chicago. Erlanger's leases would not involve the actual operation of those houses.

Bainbridge Co. Starts Out Big at Higher Price Scale

Minneapolis, Aug. 31.

In the face of extremely hot weather the Shubert (Bainbridge stock) with "White Cargo," did the biggest opening week business in Bainbridge Players' history. Except for the fact that Monday and Tuesday nights were turned over to the Shriners gratis—Mr. Bainbridge's annual custom—the gross would have hit a sensational figure. Even with the two nights out, it went to about \$6,500. Bainbridge has advanced prices to from 95c. to 99c., including tax, for the front half of the balcony.

The company this season includes Robert Hyman and Virginia Mann in the leads, Millard Vincent, Myra Marsh, John Dillson, John Todd, Elizabeth Zachary and Bernard Suss. Mr. Bainbridge himself is directing after two seasons' respite from these duties. Mr. Suss assists. Every performance the opening week was practically capacity.

'HOME TOWNERS'—'LOOSE ANKLES' 2 OUTSTANDERS OF NEW CROP

Cohan Show Did \$14,000 at \$2.50 Top—"Donovan Affair" Looks Likely—7 Openings Next Week—No Closings This Week

A fine weather break continues to favor Broadway. There is no doubt that grosses have been considerably over the August normal, but the volume of cut rate trade was 20 percent under that of August of a year ago.

The explanation is that there are many strangers in New York, not a few being drawn eastward for Philly's Sesqui celebration. Another angle is the number of shows on the list, fewer this season, though the list is rapidly jumping with arrival of the new season's productions.

First indications about "The Home Towners" was borne out by the first week's gross, nearly \$14,000. That is a bigger figure than it looks as George M. Cohan has scaled his laugh show at \$2.75 top at the Hudson. It has been customary the last year or two to scale all non-musicals at \$3.30. Cohan was insistent on the more moderate price.

"Vanities," while not getting much of a break in the dailies, appears to be a money show. The first week was claimed to have bettered \$36,000 in seven performances. As the first night had some seats at \$100 and other at \$25, the gross for that performance was rated over \$12,000.

"The Ghost Train" got off to a favorable break at the Eltinge where \$9,000 was approximated for the first five performances. "Loose Ankles" was quoted at \$14,800 and looks set for a run. "Henry Behave" was not rated having much chance, its first week at the Bayes being estimated around \$5,000.

With "The Home Towners" and "Loose Ankles" placed among the non-musical leaders, this Monday's premieres gave promise of other likely winners. "The Donovan Affair" started very well at the Fulton, with "Service for Two" next door at the Gaity and "The Adorable Liar" at the 49th Street also praised.

"Lulu Belle" Still Up

"Lulu Belle" continues to top its division at over \$19,000, with "Cradle Snatchers," which completes a solid year on Broadway Saturday, which came back strongly with the turn in the weather, in second money position at better than \$15,000 last week; "Sex" got \$12,000 or more; "Able" topped \$11,000 (still on a summer basis of \$2.20 top); "What Every Woman Knows," \$10,000; "One Man's Woman" up to \$9,000; "The Little Spitfire" and "The Blonde Sinner," \$8,000; "At Mrs. Beam's," \$6,500; "Honest Liars," \$6,000; "Laff That Off," over \$7,000; "My Country," \$6,000.

"Sunny" more than held its leadership of the musicals, going close to \$43,000; "Scandals" again bettered \$40,000; "The Great Temptations," \$36,000; "Ziegfeld's Revue," \$28,000, with "A Night in Paris" about the same gross; "Americana," over \$13,000; "Tolanthe" and "The Girl Friend," both around \$13,000; "Kitty's Kisses" over \$10,000; "Garlick Gaieties," \$7,500.

No Closings This Week

No closings are listed for this week and only one show closed last week, "Sunshine" stopping at the Lyric, "The Blonde Sinner" moving into that house from the Selwyn. Another two shows will move Saturday when "Honest Liars" goes from the Harris to the Cohan, and "My Country" moves from the 46th Street to the Forrest.

Arriving next week are "Queen High" (postponed from this week), "Ambassador," "Castles in the Air," Selwyn; "No Trespassing," Harris; "Sour Grapes," Longacre; "Number 7," Times Square (instead of Wallack's); "What's the Use," Princess, and the resumed engagement of "The Shanghai Gesture," starting Labor Day matinee at Chanin's 46th Street.

The subway circuit got into action Monday when "The Ramblers" opened at Werba's Brooklyn and "Sour Grapes" at the Majestic. "Service for Two" started at Werba's last week. It did not better \$4,000, but was not regarded as the type of play Brooklyn would like.

The other houses of the neighbor-

RADIO AND ACTS

(Continued from page 1)

chain from the American Telephone & Telegraph Co. by the Radio Corporation of America's WJZ is the fulcrum of the situation, considering that RCA has a more legitimate reason for improved radio entertainment than the A. T. & T. did with its WEAF. The Radio Corp. is directly and actively concerned in radio manufacturing of parts and sets and radio entertainment is only a means to foster interest in the sets and their sales.

The merger was originally set for Jan. 1 but report now has it that a new separate corporate entity will be formed to start operating Oct. 1.

With the new broadcasting corporation will come into existence a new school of radio entertainment, running more to the popular type. Heretofore, outside of the bands and song pluggers, the concert end was stressed with the variety entertainment incidental and only accidental when occurring.

Vaudeville Demand

As a result vaudeville people have become in demand for broadcasting, particularly if of established standing. There were many lay-off vaudevillians in touch with the radio studios for commercial engagements the past summer season, but counseled to come back in September. With the new season under way, the supply has in turn dwindled and the demand increased.

Intelligent showmanship in programming will be the order of things and "names" will predominate in radio.

Radio entertainment is getting to be a big business. Already it has become ultra commercial as far as talent is concerned. Two types of artists are now on the payroll of the big broadcasting stations. They are the "commercial" and the "sustaining" type of performer. The commercial end speaks for itself, being paid for by commercial advertising interests utilizing the facilities of radio for exploitation purposes.

The "sustaining" artist is the regularly payrolled performer who dovetails into the program as part of a group like musical comedy, Shakespearean or operatic players, to fill in certain hours on the program when paid for "time" is not booked.

Radio also has a long since proved advantage of quickly "making" ether "names" through consistent broadcasting for a few weeks. There is no bigger popularization medium today if properly handled than radio with its 20,000,000 circulation.

Two "Square Crooks"

Two companies of "Square Crooks" will be sent on tour this season under other than original managerial auspices of Powell & Bannister, who sponsored the New York production.

A company of the crook comedy is organizing for Chicago, headed by Dorothy Appleby and projected by George (Lefty) Miller.

The second company will play short stands and will open in Harrisburg, Pa., Sept. 6, the latter projected by Harold Jacob. The cast for this one includes Edward T. Colebrook, Eleanor Ladd, Louise Kirtland, May Gerald, Jack McLean, Olaf Skaloos, Reginald Fife and Joe Hughes.

hood string are playing Broadway attractions of last season.

Scheduled Openings

Although the premiere group for the month is not complete, the following openings are carded: "Honey-moon Lane," Knickerbocker, and "Henry's Harem," Greenwich Village, Sept. 13; "Two Girls Wanted," and "Just Life," Miller, Sept. 14; "The Captive," Empire; "Happy Go Luck," Liberty, and "The Judge's Husband," Elliott, Sept. 27; "Criss Cross," Globe, Oct. 6 (tentative); "Wild Rose," Martin Beck, Oct. 11. "Sorrowing of Satin," a special picture showing, will start at the Cohan Oct. 11, Famous Players having leased the house for a year.

Shows in Rehearsal

(AND WHERE)

"What's the Use" (Fain Productions), Princess.
"Square Crooks" (Harold Jacob), Daly's.
"Maritza" (Shuberts), Century.
"Cradle Snatchers" (Sam Harris), Music Box.
"We Americans" (Sam Harris), Harris.
"Square Crooks" (George Miller), Bijou.
"Happy Go Lucky" (A. L. Erlanger) New Amsterdam.
"Yellow" (George M. Cohan), Hudson.
"Number 7" (Earl Carroll), Wallacks.
"The Cardboard Lover" (Frohmman and Woods), Eltinge.
"Juarez and Maximilian" (Theatre Guild), Guild.
"If I Was Rich" (Wm. Anthony McGuire), Mansfield.
"The Judge's Husband" (Shuberts), Maxine Elliott.
"Greenwich Village Follies," road (Jones & Green), 48th St.
"Big Boy" (Shuberts), Winter Garden.
"Henry's Harem" (Carl Reed), Greenwich Village.

JANNEY'S JAM OVER ACTOR'S LEAD CONTRACT

Breach Claimed by Alex Frazer—Equity May Allow It—Janney's Try-outs

An impasse between Equity and Russell Janney impends over an alleged breach of contract between the manager and Alex Frazer, English actor, featured with "The Vagabond King" at the Casino. Frazer's contract is of the run of the play type, but expressly stipulates he appear in the lead during the New York engagement. Dennis King, who created the role, will appear in the Chicago company, Frazer having been engaged to replace him.

It appears Janney informed Frazer he would not be used this week, the manager desiring to use another player, apparently tried out to lead another company of "The Vagabond."

It is contended that because of the specific terms of Frazer's contract, Janney has no right to replace him without the actor's consent. The manager appears willing to pay Frazer's salary, but the latter is dissatisfied, not knowing just when he will be called on to appear. It is claimed Janney is aiming to hold the actor under the contract, while Frazer is willing to accept cancellation so that he may return to London. Equity is of the opinion that the contract has been breached.

It is understood Janney has given Equity considerable trouble in his dealings with actors. One practice charged against him is that of using players for trial performances without compensation.

N. Y. SAPS

(Continued from page 1)

1637 Broadway. In one hand the sailor carried a small handbag. He looked at some dresses, which he told the saleswoman he wanted for his wife.

His actions aroused the suspicions of the saleswoman, and the sailor was watched very closely. After a minute or two he was seen to stuff a dress valued at \$14.75 into the bag. He announced he did not see anything he liked, and started to leave the store. He had just gotten outside the door when Policeman Dunn, Traffic B, who had been summoned, nabbed the seafaring man.

Cruez was indignant at first, but later, when he was brought back to the store and the dress taken from his bag, he shook his head and soliloquized, "They're not so dumb in this town." Later, when arraigned before Magistrate Goodman in West Side Court, he was held in \$1,000 bail for further examination.

Arthur Clayton, Doris Lloyd, Roland Bottomley, Marc MacDermott and Mrs. Reginald Denny will head an All-English cast presenting "Captain Applejack" at the Pot-boiler Art Theatre, Los Angeles, following the run of "R. U. R." at the Los Angeles little theatre.

LADIES OF THE ENSEMBLE

Dorothy June is not the least bit superstitious. She won the red-head beauty contest at Luna Park on Aug. 13. The result was a contract with Albert De Courville, the English producer, who is staging a revue for Loew's picture houses. Our little Dorothy is to be featured. She has worked hard playing in vaudeville since leaving "Betty Lee."

Virginia Watts ("Night in Paris") gave a tea party at her home on Riverside drive.

Kay Annis kept a date she made a year ago. Most interesting.

Agnes O'Loughlin is back in New York after a lengthy vacation in Cleveland ready for hard work. She is joining "Scandals."

Paulette Winston returned from dear old London looking just grand. A stunning tan ensemble adds to Paulette's attractiveness. She had lunch with Blanche O'Donohue and some more of the girls in "Tip Toes." Even pulled an accent. Isn't she regular!

La Verne Lambert is at the Playground.

Kay Annis is rehearsing with "Honey-moon Lane."

Dorothy Roy looked pretty in a pink outfit. She is Thursday matinee-ing it.

Where is Rita Krivit?

A fad was introduced by Margy Bailey on the sands of Atlantic City. She had some adhesive tape made into the initial (E). Margy is getting sunburned all around it, so when she removes it she will have

CUT RATE OPPOSISH

(Continued from page 1)

ferred to remain with Leblang in cut-rating.

First Opposition of Kind

Leblang's cut-rate institution is the only field of the theatre that has been unopposed to date. Talk of rival cut rates cropped up a year ago, at which time a premium agency man was named as the backer, but the plan never materialized.

The new cut-rate proposition has aroused discussion as to whether there is need for such an agency. In its favor is the increased seating capacity of Broadway's legitimate field, largely through the constantly mounting number of new theatres.

It is expected that after the new bargain office opens there may be bidding between it and the Leblang office. That would tend to raise the rate paid the theatres for tickets.

The Leblang plant was slowly developed but is now so highly specialized and far-reaching that it was regarded as having the field to itself.

\$400,000 Capital

Kaufman, a manufacturer of silk knitted goods, is said to be liquidating his wholesale business and will devote his entire attention to the new cut-rate agency. Another report is that the Kaufman-Reade agency starts with a capital of \$400,000 equally contributed by the two partners.

Among managers approached by Kaufman for allotments have been A. L. Erlanger and Lee Shubert. What assurance may have been received from these circuit heads is not reported. Kaufman is said to have secured the support of Charles Dillingham in his Erlanger approach through a personal friendship with Dillingham.

Shubert is said to have been non-committal on the new cut rate. It has long been regarded on Broadway that the Shuberts are interested financially in the Leblang agency to the extent of a guarantee from Joe Leblang that the Shuberts shall receive at least \$100,000 annually through his agency.

Officially the agency will be known as the Gotham Theatre Ticket Corp. Its papers were filed in Albany last week. They list Harry A. Kaufman, Mates Drizler and B. J. Baron as the incorporators. Saul J. Baron of New York city is the attorney for the corporation.

the initial of the one nearest her heart on her arm or else.

Vivian Carmody is becoming more sylph-like. With the new "Vanities."

Frances Norton ("Vanities") is wearing her hair in short curls. Otherwise known as personality.

Is Sparky Wood going in for card playing? Her heart is being won over by Ace Hudkins.

Gertrude Young, almond eyes, is wearing her beautiful red hair in a long bob.

Anita Banton, the blondest of blondes, and Melkey Seidan, the darkest of brunets, are palling around. Quite a picturesque view.

Jean Williams is rushing in and out lingerie stores. Is it trousseau?

Jay Bordeaux's sprained ankle has been resting at Atlantic City and is doing better.

Betty Wright, Jr., returned to the Playground.

Kitty Rasch, Georgie Decker and Janna have left the Silver Slipper in Atlantic City. Mary Young is Beryl Halleying it now.

Ann Hardman, who makes one visualize a ballerina, is doing a corking buck dance.

Doris Bryant is leaving "Scandals" to open a dancing school. Dorothy Chilton, before joining this revue, was a concert pianist.

Lillian Brushette has been elected official hairdresser of the "Scandals" chorines. She has been giving the girls water waves, and can do it, too.

Mary Warren has a new fur coat and can't wait until the cold weather.

Helen Shepherd, "The Girl Friend," has a 12-inch cigarette-holder.

Dorothy Brown had a tea party and served soup. Well, they had tea, too.

Eva Marie Gray is back in New York after vacationing.

Many Channel Conquerors

(Continued from page 1)

Dudley Field Malone represents Miss Ederle. He postponed a decision until the return of the first Channel champ.

Meantime E. F. Albee, making a personal appearance at the Malone office, wanted the same arrangement but at around \$3,000 weekly. Mr. Malone suggested to Mr. Albee that since it was competitive bidding that he bid above Mr. Loew's offer.

Schiller's Luck

The matter rested on the postponements until Friday when Ed Schiller, general presentation theatre manager for Loew's, informed Mr. Malone that unless an immediate acceptance was given, he would want permission to withdraw the Loew offer at any time. This was agreed to.

Saturday Mille Gade pushed through all the water in the Channel. Mille cost Trudy \$2,500 the instant she landed on English soil, with the withdrawal of the Loew big bid becoming automatic.

Monday, when the champ became a male (Vierkotter) it was said by show people that they might consider Trudy at \$1,500, with the question remaining a tie between Trudy and Mille as Trudy had lost her time limit.

Trudy may appear for a week at the Philadelphia Sesquicentennial. A salary of \$7,500, asked for State Fair Week at Syracuse, N. Y., for Trudy was declined by the Fair.

Matter of Curiosity

Some thought Trudy would gather in the greater percentage of people through being young and single, while others were of the opinion that Mille, as the mother of two children, might excite the greater curiosity.

Informally, on Monday along Broadway, there was some talk as to whether a tunnel had been built underneath the Channel for the three conquerors in a row.

PLAYS ON BROADWAY

THE GHOST TRAIN

A. H. Woods and Arch Selwyn's production of Arnold Ridley's mystery melodrama, staged by Norman Houston with effects by Langdon McCormick. In three acts, one set. Opened Aug. 25 at the Eltinge, New York.

Richard Winthrop.....Robert Rendel
Elsie Winthrop.....Gypsy O'Brien
Paul Hodgkin.....Walter Wilson
Charles Murdoch.....John Williams
Peggy Murdoch.....Clauddette Colbert
Miss Bourne.....Gladys Follott
Teddie Deakin.....Eric Blore
Julia Price.....Isobel Elsom
Herbert Price.....Arthur Barry
John Sterling.....Henry Mowbray
Jackson.....Arthur J. Wood

"The Ghost Train" is an English mystery meller success, current at the Prince of Wales, London, and imported by the Woods-Selwyn alliance for American edification with what sounds like an all-English cast according to the playing, although not strictly so, as has been verified. It's one of those spooky mellers certain to enjoy a moderate vogue for a moderate run, although becoming somewhat obvious towards conclusion.

The Rockland, Me., locale is more or less of a tip-off. Its proximity to the Canadian border suggests rum-running and explains the excuse of the mysterious "ghost train" as a means to accomplish the same. Besides liquor, narcotics are thrown in to complicate matters. It develops for the twister that the silly-ass of the party is a Scotland Yard man who purposely stalled his train at that point to trek the international smugglers.

The title is derived from a phantom locomotive that has been a standing ghost story in that locale for over 20 years.

When the passengers (including a quarrelsome couple, a newlywed couple, the silly gent, and an irritable old lady) are forced to spend the night in the waiting room until the next morning's first train out, the station agent attempts to scare them off.

Complications soon follow where the agent drops dead under the same supernatural circumstances that first made away with the original train engineer 20 years ago, which was the cause of "the ghost train" becoming a dreaded occurrence in that vicinity.

In apparently blundering fashion the haplessly foolish funster who has by now become a most decided general nuisance, turns tables on

everything and everybody and winds up a hero with the third act denouement.

Eric Blore ("loaned" by E. Ray Goetz) as Teddie Deakin, the "sap" Scotland Yard, held up things generally and was the particularly bright spot of the proceedings. Gladys Follott as the cranky old girl foiled well. The women were satisfactory, Gypsy O'Brien as the too self-reliant young wife who is finally cured of her uppishness by the night's proceedings, and Clauddette Colbert as the clinging vine newly-bride. Their vis-a-vis were too "English" in their line readings but adequate.

The "ghost train" hokum and general "business" with mysterious lights, etc., in true Langdon McCormick fashion were tightly built up for several hysterical climaxes, fetching quite some reaction from the women in the audience.

Nothing like this on Broadway is one recommendation for the meller's chances. It should accordingly linger for a prosperous period.

Abel.

VANITIES

Sixth edition of Earl Carroll's annual revue, music and lyrics by Grace Henry and Morris Hamilton; sketches by Stanley E. Rauh and William A. Grew, staged by Grew; dances by David Bennett. Usual assorted credits for art and stage settings, properties, etc. Opened Aug. 24 at the Carroll.

Cast includes Charles Dale and Joe Smith, George Moran and Charles Mack, Julius Tannen, Gilbert Wells and Florence Brady, Robert Rhodes, Harry Delf, M. DeJari, Norman Prescott, Yvette Rugel, Magda de Bries, Bernice Spear, Dorothy Knapp, Bernard Dudley, Thelma White, Isabel Mohr, Hazel Bowman.

Chorus includes the 20 Allen K. Foster Girls and Marie Ellen, Ednamay French, Ruth Martin, May Gilbert, Ann Whyte, Phyllis Loft, Bobby Meredith, Mildred Hillier, Laura Stephan, Polly Luce, Jean Murray, Flo Ward, Vivian Carmody, Nina Sorel, Frances Norton, Annette Lang, Peggy Driscoll, Ruth Royce, Avis Adaire, Bessie Green, Odeline Ogilvie, Helen Howe, Lee Byrne, Wanda Stephenson, Hebe Stanton.

Show girls are Jewel La Kota, Hazel Bailey, Irma Philbin, Myrtle Gaudet, Marion Booth, Eileen Wenzel, Carmen Larr, Elisabeth Janeway.

Some have remarked "they ought to send Carroll to Atlanta for the current 'Vanities,'" deeming his newest theatrical effort a worthwhile cause for punishment than the federal government's own cut-and-dried legal complaint anent anti-Volsteadism.

Be that as it may, and being ex-

ceedingly charitable, it might be argued that all of Carroll's shows have started off inauspiciously and yet somewhat managed to round out a season's stay on Broadway, going through the motions of a "new edition" toward springtime, but it seems hardly likely Carroll will get those breaks this year, the show being flat, unfunny, not particularly diverting or entertaining, and in the few bright spots solely from familiar vaudeville products, and above all uninspired.

It's "just a revue," passably satisfactory for the speed a few seasons back, but considering White's current "Scandals," the Carroll \$5.50 box office tariff is a lot of money.

It might be argued, and this argument has come to this reviewer from artists in the current "Vanities" cast, that a type of show like "Scandals" hits Broadway but once in 25 years, but it is none the less true that Carroll's offering must perform suffer comparison with it. White has set a new pace in Broadway revue entertainment that is also costing Ziegfeld a barrel of lures.

Forgetting that ultra comparison, a resume of Carroll's principals, speaks for itself. Smith and Dale of Avon Comedy Four theatrical immortality, are vaudeville favorites, tried-and-true and past proven. The boys were at one time mentioned in connection with their own starring vehicle. They should go through with the idea. They are lost in the "Vanities" shuffle and while much needed, being one of the few bright spots, all they can offer are tabloid versions of not unfamiliar skits. In addition it is hurting them professionally.

Then there are Moran and Mack, blackface funsters, than whom there are none funnier in their field, but also handicapped by a mass of material. Nothing striking about their efforts; they, too, are just of the mob.

With Smith and Dale and Moran and Mack exhausted, who is left? Julius Tannen, clever fellow, needs material badly. If Messrs. Grew and Rauh are the show's librettists they forgot the monologist completely, or did they rely too much on Mr. Tannen's clever talents to outfit him with nifties? If so, Tannen ain't done right by our Julius. But for a mental telepathy skit with Tannen as "Sheephead Bay" (burlesquing Rahman Bey) and Norman Prescott, a vaudeville mentalist, doing the audience business, and on top of that also a familiar affectation, Tannen offered nothing worth while.

Then there is Yvette Rugel. Two

numbers were the sum total contributed by Miss Rugel, whose absence from the show would have made not much of a difference one way or another.

Harry Delf fills in with bits and did his Grecian terpsichore specialty, which was only part of his vaudeville act. Clever chap, Delf, but not done justice in the midst of everything.

To continue with the disposition of the principals and their contributions, Magda de Bries, a highly-touted Spanish danseuse, held down her specialty, but not sensationally. Then, too, one suspects Miss de Bries' Castilian heritage. She is personable and might be full-blooded American without any great reflection on Nordic genealogy.

Gilbert Wells and Flo Brady, also from vaudeville, with a couple of "hot" ditties, clicked, stopping the show in one spot. The rest were number leaders, M. de Jari, that devilishly handsome fellow, being a hold-over; ditto Dorothy Knapp, an ex-Ziegfeld "looker," who fitted in nicely as the woman of it all in the skits.

The Carroll has been handsomely renovated and reconstructed in its interior to represent a strong fandango atmosphere, including Spanish balconies in lieu of what would be stage boxes ordinarily, which are accessible from the stage proper for performers' use. The Donald Voorhees orchestra is at one side of the stage, as before, but not playing for dance sessions, as with last year's cabaret idea, instead of which they do specialties on the stage proper, attired in cabellero costume. With the elimination of the cafe idea, the ringside tables are also out.

There are some commendable moments in the show. That goes particularly for the music. It is tuneful and holds four big numbers in "Hugs and Kisses," "Adorable," "Climbing the Ladder of Love" and "Alabama Stomp"; it might be noted that none was contributed by the accredited words-and-music authors, Henry and Hamilton, being interpolated contributions from various sources.

Still another number, "Natacha," a Russe idea, stood out from the left-overs, nicely handled by de Jari and a Russian Peasant Girl ensemble.

"Horses," with Moran and Mack, was a so-so skit, and Kalmer and Ruby's "Fire House" sketch with Smith and Dale as the principal funsters, clicked better, although seen before.

Tannen popped up ever and anon in variegated toreador costumings for clown interludes.

"The Hospital" was not particularly mirth-provoking among the sketches, Stanley E. Rauh being credited, but not accredited thereby.

Smith and Dale in a lawyer's office skit and "Shakespeare's Lament" (by Henry and Hamilton), a revue idea of past and present play characters, led into the colorful mirror finale. This reminded of White's jewel finale in "Scandals," but not as thrilling.

Arthur Caesar had a corking sketch in the second half, "The Auction Block," that seemed wasted somehow or another, although registering. Smith and Dale, as the Hebe Dixie plantation owners, auctioning off their slaves, were again to the fore.

Thelma White, handling two of the revue's niftiest tunes, was a bit beyond her element, the numbers requiring prima donna treatment.

"Vanities" rates as a fair revue, and will go through the usual motion of petering down and out from a \$30,000 weekly gait. With resuscitation by some magical means, Carroll may carry it through the healthiest portion of the season.

Abel.

THE ADORABLE LIAR

Fanciful comedy in three acts by Roy E. Riant and Harry Durant. Produced, revised and staged by Edgar Selwyn. Settings designed by Raymond Novet. At the 49th Street Theatre, Aug. 30.

Ruper Barry.....Henry Stephenson
Josephine Barry, his sister.....Mary Horne Morrison
Elton Moore, the sheriff.....Tom Wise
Joyce Barry.....Beatrice Blinn
Mark Roque.....William B. Mack
Karlth Barry.....Dorothy Burgess
Alan Davis.....Eric Dresler
Tanay Roque.....Nelly Nell

This is Edgar Selwyn's first show for New York this season. He has provided a trite, thin little comedy played by a gilt-edge cast. One of its authors, Harry Durant, was formerly in the story department of Famous Players, but left that post some time ago. Originally called "The Imaginative Girl," this play was tried out in the coast resorts with but fair notices, the general opinion being that it was hardly New York stuff.

That opinion still goes, but considering Selwyn's tie-up with Famous Players on "Gentlemen Prefer Blondes," it would not be surprising, also taking the Durant authorship

(Continued on page 44)

BUZZELL MUNSON

In THE COAST PRODUCTION OF AARONS AND FREEDLY'S

WHAT THE CRITICS SAID ABOUT MR. BUZZELL:

(L. A. Times)
"Tip-Toes"—(Mason): Eddie Buzzell blithely walks away with the honors in this new musical comedy. Good cast, good music, good entertainment.

(Phil Stone, L. A. Record)
Eddie Buzzell is without a doubt the hit of the show. Winning, energetic and debonair, he carries the show on his shoulders and seems to enjoy it all. His voice, too, is pleasing, and "Looking For a Boy," which he does with Ona Munson, is quite the nicest thing in the play.

(Edwin Schallert, L. A. Times)
"TIP-TOES" IS CLEVER HIT AT MASON

George Gershwin Music Show Opens With Bright Flourish; Buzzell Wins

BY EDWIN SCHALLERT
Declare a holiday right away and go down to see "Tip-Toes." And above all, don't miss this one. For it's a tip-top show. Music and dancing—George Gershwin's magic melodies. Humor, too—good. And people! Eddie Buzzell! If his name isn't known here already it will be as a result of the bright musical comedy production which opened last night at the Mason. Right from New York, and really right this time, he just about steps ahead of them all. For he has youth and pep and personality.

A winner!
Buzzell! To see him is the only way, perhaps, to realize his rather indescribable appeal. Which is decidedly one of versatility. And personality!!!

(Curran D. Swint, S. F. Daily News)
He also liked Eddie Buzzell. That's an easy one. Everybody likes Eddie, always. One just can't help it. He is the likable sort. His particular brand of humor is of the smooth kind that just eases its way along the funny bone and with the "smile that won't come off" carries the chap on the other side of the footlights right along with it. His was the individual hit of the evening.

(A. F. Gillespie, S. F. Bulletin)
Buzzell steals many scenes. He is a natural comedian and he can also act. This, with the ability to put over his songs and at the same time dance exceedingly well, makes him an immediate favorite.

(George F. Warren, S. F. Chronicle)
Partnering Miss Munson in favor was Eddie Buzzell, who seems compounded of equal parts of charm and magnetism. He has an agreeable person, can sing well enough and dance better than that; he reads lines intelligently and makes awkward love quite delightfully, and he won his audience from the moment he came on the stage.

Eddie Buzzell heads the triumvirate funmakers. He has an original method of getting laughs.

"TIP TOES"

AS REVIEWED TOGETHER

(Monroe Lathrop, L. A. Express)
Ona Munson and Eddie Buzzell, brought from New York for the romantic roles, established themselves with a forthright emphasis. Miss Munson rose with a steady crescendo to requirements, especially in her dances.

Buzzell, as well as Miss Munson, has magnetism plus a delightful sense of humor, and makes the rather obvious hokum romance of the piece engaging with his personality. He dances better than the average and sings well enough to make his tunes register strongly.

(Don Krull, San Francisco Call and Post)
Headed by Ona Munson in the title role of "Tip-Toes," Kaye and Eddie Buzzell as Steve Burton, the lucky chap who wins her. "Tip-Toes" provides a whole evening full of entertainment.

There's just enough of a love story running through the show to instill the flavor of romance. The wholesome atmosphere of it all with Miss Munson and Buzzell carrying along the story, is fundamentally pleasing. These two folk are clever. And can they dance? Emphatically, yes!

(Monroe Lathrop, L. A. Express)
Against a background of silver draperies and the inimitable Gershwin music, Eddie Buzzell and Ona Munson romp through two lively acts and half a dozen numbers which are destined for immense and immediate popularity.

(Florence Lawrence, L. A. Examiner)
On the stage, there is Eddie Buzzell, dancing and singing his way straight into the hearts of his audience. Dainty Ona Munson, tripping into and out of the plot with happy abandon, is graceful and winsome. Buzzell is a singer and dancer as well as a comedian.

WHAT THE CRITICS SAID ABOUT MISS MUNSON:

(George F. Warren, S. F. Chronicle)
ONA MUNSON SCORES

Ona Munson made a conquest of last night's crowd, and it was big enough to completely fill the house, and enthusiastically over everything and everybody, an audience in holiday mood, bent on enjoying itself and succeeding admirably. Miss Munson is sweet and has personality rather than beauty, although one can look at her often and long and be the happier for that exercise of the eyes. She sings nicely and she dances very well, seeming to dance out of pure joy in motion and form. It is something like one imagines a wood nymph might express her love of life and movement by dancing.

(Idwal Jones, S. F. Examiner)
MISS MUNSON CLEVER

Ona Munson, the prima donna, was in excellent tone and muscle, and also her legs gave a good account of themselves. As "Tip-Toes," Miss Munson, a clever comedienne, acquits herself admirably. She is a brisk prouettiste, halts proceedings with her songs, and with her prettiness and naive charm is decorative in the extreme, which is saying much, for the circumambient beauty scales mighty high in this show.

(A. F. Gillespie, S. F. Bulletin)
CHARMING PRIMA DONNA

Miss Ona Munson is charming and a splendid dancer. She has the title part in the play and handles it well. Her "That Certain Feeling" and "Looking for a Boy" are among the hits of the performance.

(Edwin Schallert, Los Angeles Times)
Miss Munson, as a personality, gained favor rather decisively; her dancing and true musical manner turned out quite ingratiating. She does that crooning tune, "Looking for a Boy." What a hit, that number! Miss Munson's dancing is quite effective and pleasing, and she and Buzzell together are delightful.

(Phil Stone, L. A. Record)
Ona Munson is extremely pretty and a very clever person. Her stepping has a fascinating eccentric quality which serves to actuate her winsomeness.

(Curran D. Swint, San Francisco Daily News)
Ona Munson, a good-looking and most delightful young person, with a personality, finding expression in a broad and wholesome smile which quickly won her audience. The young lady also has a nimble, eye-riveting pair of legs and knowledge of their use—in musical comedy—that were quite as captivating as was her smile. And withal she is a capable actress. Which may well be construed as meaning that this reviewer liked Miss Munson a lot. He did.

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 (224th week) (C-901-\$2.20). Another week of cool weather provided good theatre business; unusual number of out-of-town visitors at Philadelphia; "Abie" prospered and hit above \$11,000.

"Americana," Belmont (5th week) (R-515-\$5.50). Intimate revue got off to promising start and raised scale in third week; limited capacity house means that above \$13,000 excellent gross.

"A Night in Paris," 44th St (34th week) (R-1,323-\$5.50). Title selling this revue among visitors; business surprisingly good with last week's figure approximating \$28,000.

"At Mrs. Beam's," Guild (19th week) (C-914-\$2.75). Good here until first week in October and may continue longer, possibly in another house (Guild has three theatres under its control); \$6,500 or nearly that last week.

"Cradle Snatchers," Music Box (52d week) (C-1,000-\$3.30). Certainly pulled come-back in last two weeks; more than held own last week riding ahead \$1,000 and bettering \$15,000; dated to remain until Thanksgiving; completes year on Broadway next Monday.

"Garriek Gaities," Garrick (17th week) (R-537-\$3.30). So far date indefinite; last season's revue went through November, but this one doubtful of lasting that long; \$7,500.

"Great God Brown," Klaw (32d week) (D-800-\$2.75). Looking for another attraction figuring drama will not hold up when new shows fill theatres; better than \$6,000 last two weeks means profit.

"Henry—Behave," Bayes (2d week) (C-860-\$3.30). Unfavorable notices and little signs of business, except from cut rates; first week estimated under \$5,000.

"Honest Liar," Sam H. Harris (7th week) (C-1,043-\$2.75). Next week will move to the Cohan under five weeks' booking; trade light, but management hopeful; up somewhat \$6,000 last week.

"If I Was Rich," Biltmore (C-1,100-\$3.30) (1st week). With Joe Laurie, Jr., starred, will open Thursday; tried out last spring and saved for new season.

"Iolanthe," Plymouth (20th week) (O-1,043-\$3.30). Reacted splendidly on cool evenings; outstanding among last season's musical revivals and figures to go along for another two months; last week, \$13,000.

"Kitty's Kisses," Playhouse (18th week) (M-879-\$3.30). Went to around \$10,000 last week; best figure since early weeks when show picked up somewhat after slow start.

"Laff That Off," Wallack's (45th week) (C-770-\$3.30). Indefinite; an 11-month run not anticipated even by management, which moved show to another house for time; has drawn moderate grosses, but made money right along; last week over \$7,000; "Number 7" opens at Times Square.

"Loose Ankles," Biltmore (3d week) (C-1,000-\$3.30). From agency reports and smart class of draw, this comedy regarded as hit; second week's trade up to \$14,800.

"Lulu Belle," Belasco (30th week) (D-1,000-\$3.85). Leap in attendance during cool streak displayed drama's strength; Belasco smash expected to go through new season; \$19,000 or more.

"My Country," Chanin's 46th St. (4th week). Will move to Forrest next Monday. "The Shanghai Gesture" reopening here at that time; "My Country" about held to same gait last week at \$6,000, cut rates a factor; hooked up to make money at modest grosses.

"One Man's Woman," 48th St. (15th week) (D-969-\$3.30). Jump in trade here real surprise; went up again last week. Around \$9,000.

"Potash and Perlmutter, Detectives," Ritz (1st week) (C-945-\$3.30). A. H. Woods resumed the "P. & P."

series with this one, again written by Montague Glass and Jules Eckert Goodman; Ludwig Satz, Jewish actor, starred; opened Tuesday.

"Queen High," Ambassador (M-1,200-\$3.85). Postponed until Sept. 3.

"Scandals," Apollo (12th week) (R-1,168-\$5.50). Demand for tickets and presence of standees for all performances points to engagement going through two seasons; betters \$40,000 weekly.

"Service for Two," Galety (1st week) (C-808-\$3.30). First production this season presented by A. L. Erlanger; written by Martin Flavin; opened Monday.

"Sex," Daly's 63d St. (19th week) (D-1,173-\$3.30). Dropped to around \$3,000 in hot weather, but leaped to \$10,000 during cool period and last week estimated over \$12,000; expected to stick well into new season.

"She Couldn't Say No," Booth (1st week) (C-708-\$3.30). Florence Moore featured in this farce by B. M. Kaye, produced by A. E. and R. R. Riskin; opened Tuesday.

"Sunny," New Amsterdam (50th week) (M-1,702-\$5.50). Celebrate year's run Sept. 15. Way trade lately should go through new season; \$43,000; high money for Broadway.

"The Adorable Liar," 49th Street (1st week) (C-708-\$3.30). Edgar Selwyn's first of new season; written by Roy Brant and Harry Durant; Tom Wise in cast; opened Monday.

"The Blonde Sinner," Lyric (8th week) (F-1,067-\$3.30). Moved here from Selwyn Monday for three weeks; Selwyn to get "Castles in the Air" next Monday; "Sinner" claimed \$8,000; using radio instead of newspaper advertising.

"The Donovan Affair," Fulton (1st week) (D-913-\$3.30). Melodrama by Owen Davis, presented by Albert Lewis with Phoebe Foster in lead; opened Monday (three premieres that evening).

"The Girl Friend," Vanderbilt (26th week) (M-771-\$3.85). Went to \$13,000 and over during cool going and date indefinite.

"The Ghost Train," Eltinge (2d week) (D-892-\$3.30). Opened Aug. 25, winning notices that should draw trade; agency buy indicates English mystery play's chances; rated around \$9,000 in first five performances.

"The Great Temptations," Winter Garden (16th week) (R-1,498-\$5.50). No reason why this revue should not run well into winter period; strength during cool days favorable to that end; estimated over \$37,000.

"The Home Towners," Hudson (2d week) (CD-1,094-\$2.75). George M. Cohan's first attraction of season off to great start, with first week building steadily; at \$2.75 drew big money first week at nearly \$14,000.

"The Little Spitfire," Cort (3d week) (CD-1,046-\$2.75). Appears to have chance to make some money; though little agency strength, liked and should be strong cut rate; up somewhat with over \$8,000 claimed.

"The Vagabond King," Casino (47th week) (O-1,447-\$5.50). Operetta smash still appears to possess kick; plans call for it going through fall period; last week over \$20,500.

"Vanities," Earl Carroll (2d week) (R-998-\$6.00). Reviewers did not rave over Carroll's new revue. Claimed \$36,000 first week; opening night at heavy prices.

"What Every Woman Knows," Bijou (21st week) (C-605-\$3.30). Rated as good for six or eight weeks, but Barrie revival has held up profitable figure since opening and management intends full continuance; \$9,000 to \$10,000, excellent for this house.

Ziegfeld's Revue," Globe (11th week) (R-1,410-\$5.50). Doing real business last two weeks; last week's gross rated above \$28,000, and if that pace continues revue will stick well into fall.

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'QUEEN HIGH' UP \$6,000 FOR \$24,000 IN PHILLY

Weather Break and Conventions Put 'Bubbling Over' Up to \$27,000 Gross

Philadelphia, Aug. 31.

Business was hitting on all eight cylinders, with grosses that looked like mid-winter instead of mid-August. Two attractions took in virtually every dollar of their capacity, and there were enough turn-aways to supply profit for at least three other shows. The weather, cool and fall-like, was partially responsible; the several conventions are being credited also. Rain the first four days of the week kept the out-of-town visitors off the streets and away from the Sesqui, and resulted in a tremendous last-minute window sale.

Toward the end of the week the rains stopped, and that meant somewhat of a return to the usual summer week-end exodus to shore resorts. By that time, however, both shows had got going at top speed, and, with big advance, the attendance remained of a high order.

"Queen High" jumped almost \$6,000 in gross, getting in excess of \$24,000, easily the highest figure during its run at the Chestnut Street Opera House. In all the 30 weeks only two were losing, and those not badly on the debit side of the ledger. The average gross was probably better than \$15,000, a great figure for a summer run.

"Bubbling Over," in its fourth week at the Garrick, got not only its best gross of the engagement, but turned in a better record, the management claimed, than any week of "Nanette" during the summer. The gross was around \$27,000.

"Bubbling Over" opens in Boston Monday, but expects to play an extended return here before the year is up.

"Queen High" has had a tough break in the sudden illness of Mary Lawlor, the ingenue who has been out of the cast for a week, but is recovering slowly. Rather than get a substitute and open in New York with the morale of the performance possibly damaged, the management decided to move "Queen High" to the Walnut for an added week and then open Broadway after Labor Day. An added tough break is that up until a week ago they could easily have procured the Chestnut for this week. Since that time "Sweetheart Time" was advanced, and opened there Monday.

"First Love," the Shubert comedy previously called "Parakeets," was booked into the Broad for Labor day, but has now been put back until the 13th. With "Young Woodley," now definitely set for the 20th, "First Love" will have only a single week's booking at best.

The season's openings now line up as follows: "Sweetheart Time" at the Chestnut, and "I. O. U. One Woman" at the Lyric this week, the former for three weeks, the latter for two.

Next Monday, "Honeymoon Lane," with Eddie Dowling, at the Garrick (two weeks). "The Ramblers" with Clark and McCullough and Marie Saxon at the Forrest (two weeks). "Laugh That Off" at the Walnut, probably for three weeks, and "Abie's Irish Rose" at the Adelphi (indefinite).

On the 13th the Broad will open with "First Love" and the Lyric will have Frances Starr in "The Shelf" (two weeks).

On the 20th, the Garrick will have a Sam Harris comedy, the Forrest will have "Wild Rose," the Friml operetta, the Chestnut will have the musical version of "Thirty-nine East" and the Broad will have "Young Woodley." The booking of Arthur Hopkins' jazz opera, "Deep River," previously set for this date, has been moved back to Tuesday, the 21st. On Monday, the 27th, "The Butter and Egg Man," previously reported for the Lyric, will come into the Walnut.

Estimates of the Week

"I. O. U. One Woman" (Lyric, first week). Opened Monday night, getting the first string critics. In for two weeks only.

"Sweetheart Time" (Chestnut, first week). Opened a three weeks' engagement Monday night. "Queen High" closed its twenty-week engagement in a blaze of glory, getting better than \$24,000, with all breaks in its favor. Moved to Walnut.

"Bubbling Over" (Garrick, fifth week). This musical comedy, which has been making big money right along, got its prize gross last week, \$27,000. This is final week with "Honeymoon Lane" to follow.

"Queen High" (Walnut, one week only). Moved here after twenty weeks at Chestnut, when opening in New York was postponed, due to illness of Mary Lawlor. "Laugh That Off" next week.

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CHICAGO GROSSES MELT UNDER HEAT WAVE OF 94 DEGREES

'Blondes' Off to \$13,000—'LeMaire's Affairs' Scores \$31,700 Despite Thermometer—'Gatsby,' with \$14,000, Almost Weather-Proof

'Green Hat' \$13,000

Los Angeles, Aug. 31.

But one show held up here last week, "The Green Hat," at the El Capitan. This one got \$13,000, while "Tip Toes," in its second week at the Mason, was down to \$10,000 and is reported to close Sept. 11.

"Monkey Business" got \$7,000 in its fourth week at the Majestic and "Applesauce" took \$5,800 at the Morosco in its first week. "Partners Again" got \$5,800 in its final week at the Orange Grove.

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'RAIN' HOLDS UP ON 2D FRISCO REPEAT W'K

'Cradle Snatchers' Sponsored Locally, Clicks at \$13,400—Morrissey Does \$8,000

San Francisco, Aug. 31.

The big buy of last week was "Rain," with "Cradle Snatchers" second choice. The return engagement of the Sadie Thompson show was a box office natural, taking \$24,000 the first week and not far behind last its second. It goes out after the present week, with the Columbia getting "Ben-Hur."

The McLoon-sponsored coast production of "Cradle Snatchers" seems to have clicked and is figured to draw smart trade for the total of six weeks now penciled in at the Curran. Last week estimated \$13,600.

The Music Hall Revue is still in-between at the Capitol. Both house and show have an uphill fight. San Francisco has not as yet been sold on the night club type of revue. Morrissey's outfit is noticeably not drawing the fashionables. Almost no advance sale from day to day, with the revenue all at the window for the next performance. In the absence of a definite clientele the ability of the house to pull drop-ins and transients is a point in its favor. Much papering and ducat-punching makes an estimate pure guess work. Quoted \$8,000. Has two weeks more on original booking.

Around \$8,600 at the President with "Love 'Em and Leave 'Em," and \$7,800 for "The Show-Off" at the Alcazar was good for the Henry Duffy attractions. Last two weeks of "The Show-Off" have been announced.

The Wilkes reopened yesterday (Monday) with "Partners Again" from Los Angeles.

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B. O. STAFF CHANGES

With the opening of the new season, numerous changes in box-office staffs in the New York houses are in evidence.

Larry O'Keefe, assistant in the Galety office for many years, goes to be treasurer of the Broadhurst under the Arons and Freedley regime. He will be succeeded at the Galety by George Dunleavy, formerly at the Manhattan Opera House.

Harry Snowden, last in the Frolic b.o., becomes O'Keefe's assistant.

Dixie French, treasurer of the Little for the past season, will be treasurer of the new Golden theatre when it opens in October.

Perry, formerly of the Princess b.o., goes to the new Waldorf when it opens.

Jessie Wank, formerly assistant treasurer at the Knickerbocker, has left and Hector Cling will succeed him at the opening of the season there.

Carl Abrams is now in the Bayes as manager for the Shuberts and treasurer for Gustav Blum, who has the house under lease.

Four new featured players have been added to the cast of Morosco stock company, Los Angeles, opening this week. They include Alma Tell and John Littel, leads; Mitchell Harris, second man, and Elizabeth Allen, ingenue.

Chicago, Aug. 31.

Chicago sweated last week-end, and the legit gross receipts wilted. "Treat 'Em Rough" opened Saturday night at the Harrie in a temperature of 94. The temperature wasn't much altered for the Sunday openings of "Love 'Em and Leave 'Em" at the La Salle, and "The Poor Nut," at the Cort. All attractions slowed up in trade after Thursday night. Several extraordinary thin grosses were checked Saturday night.

It is figured that it will be another month before the Saturday and Sunday legit trade returns to normal. The mid-week matinee pull for all shows continues to be the sensation of the town. This is regardless of the fact that several of the theatres are without cooling plants.

Six Premieres

Another booking has been added to the Labor Day array, making six in all and reopening five more theatres. "Pyramids" is now underlined for the Central's opening Sunday. The Four Cohans reopens Sept. 12 with "The Passing Show" (Shuberts). The Adelphi's premiere on Sept. 12 has undergone a title change from "I Can't Bear It" to "Pay the Bearer." When the Garrick receives "Sweetheart Time" Sept. 20 all the legit theatres in town will be in operation.

Estimates for Last Week

"Treat 'Em Rough" (Harrie, 1st week). Opened Saturday, hottest night of the whole summer.

"Love 'Em and Leave 'Em" (La Salle, 1st week). Until the heat wave subsides no line will be available.

"The Poor Nut" (Cort, 1st week). Had a semblance of an advance call despite the torrid wave. "If I Was Rich" made good money during run at this theatre, departing with about \$7,500 gross.

"The Mikado" (opens tomorrow night at Auditorium).

"LeMaire's Affairs" (Woods, 8th week). Weather made a trade variation from full capacity, particularly at Saturday matinee. Checked at \$31,700.

"Gentlemen Prefer Blondes" (Selwyn, 18th week). Last week of original cast brought early sell-out at Thursday's matinee and big business up to Friday night, when heat severely clipped trade for week's gross of \$13,000. New cast started Sunday.

"Castles in the Air" (Olympic, 41st week). Week-end heat held gross down between \$18,000 and \$19,000, but holds prospects of shooting up again to round out year's run with sensational figures.

"Black Velvet" (Playhouse, 9th week). Slowed up like others, but nothing to be worried about in gross of \$8,000.

"The Great Gatsby" (Studebaker, 5th week). Felt the heat wave, yet went to \$14,000 or little better.

"Artists and Models" (Apollo, 16th and final week). Didn't look like more than seven rows downstairs filled Friday night, and way off all week, not figuring stronger than \$13,000. A flop summer engagement.

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"Hat" in Frisco Sept. 27

San Francisco, Aug. 31. Edward D. Smith, owner of the El Capitan, Hollywood and who brought "The Green Hat" to the coast, has booked that attraction to open at the Wilkes, San Francisco, Sept. 27.

Roy Elkins has replaced Douglas Cosgrove with the Jefferson Players, Portland, Me. A new leading woman is yet to be chosen.

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ADORABLE LIAR

(Continued from page 41)

into count, that this was written looking movievards.

The plot is about a girl addicted to dreaming of elves, gallant knights and other symptoms of adolescent imagination. These dreams she compounded into white lies which were uttered with such consistency her father grew suspicious of her word.

An innocent child, surely, but after meeting a young real estate salesman who visited the home and finding out that a village father accused the young man of wronging his daughter, the imaginative little girl concealed him in her bedroom, where they dilly-dallied with coffee and sandwiches until he kissed her. Then he skipped, but they brought him back, and confronted in the last act with a multiplicity of white lies—the two girls—the bad girl's unreasonable father—it took the girl with the facile imagination to explain things away so that everybody was satisfied.

This kind of a plot makes its appearance annually. Last season there was "Love in a Mist" with its white lie heroine.

This little heroine in "The Adorable Liar" is played by Dorothy Burgess, a young and attractive actress who succeeded Helen Hayes in "Dancing Mothers" for the latter part of the New York run and on tour. Henry Stephenson, always good, is the father here, while Tom Wise, stout and as adept at humor as the next one, plays a semi-comic sheriff so that his part is really the best performed of the play. Eric Dressler is the juvenile.

There are a few laughs, but mostly obvious and familiar. The real fault is that it is much too thin for three acts. Therefore much padding is resorted to with but a small part effective.

Moderately received at its premiere, the indications are not for grosses of consequence. Ditto for run.

Well cast and directed. Sisk.

The Donovan Affair

Mystery drama written by Owen Davis. Presented at the Fulton Aug. 30 by Albert Lewis in association with Donald Davis. Staged by Lewis.

Carney.....Joseph Robinson
John Killian.....Paul Harvey
Jean Rankin.....Miriam Doyle
David Cornish.....Niles Welch
Lydia Rankin.....Eleanor Woodruff
Peter Rankin.....Robert T. Haines
Ben Holt.....Chas. C. Wilson
Anne Holt.....Renita Randolph
Ruth Linsey.....Phoebe Foster
Neil Linsey.....Robert Hudson
Horace Carter.....Edwin Stanley
Nelson.....Ray Collins
Mary.....George Lee Hall
Prof. Donovan.....Edwin Maxwell
Mrs. Dowd.....Merle Stanton
Dr. Morris.....Frank Taylor
Roberts.....Jefferson Hall

The prolific and versatile Owen Davis has written several plays to be produced during the new season.

and "The Donovan Affair" is the first to open. The piece is what the author might term "one of those things," meaning chiefly that it is patently a mystery drama, carefully groomed for patrons of that type of play. "The Donovan Affair" is capital mystery stuff. Davis cannot underwrite himself and is a master at his craft.

This is the first play to be offered by Albert Lewis. In the past he presented attractions with Max Gordon, no longer associated with him. The play was produced in association with Donald Davis, son of the playwright and recently out of college. Sam H. Harris is interested, as usual, with the Davis and Lewis combination.

Had the author employed more touches of comedy, "The Donovan Affair" would have greater chances for a bull's-eye. However, considering the general plan of the play, there are not so many opportunities to work in laughs, after all. The story, enacted in the library of a banker, has to do with a dinner party, during which a guest, young Donovan, had been stabbed in the back. The first act curtain ends when another murder is committed, a second guest being stabbed through the heart. The second act ends with a shooting, the host firing a gun that was held as an exhibit. A scream opens the third act, and there are doings until the finale exposure.

A program note begs patrons not to reveal the solution of the mystery, so that future patrons may enjoy the play. That, of course, is desirable for all such pieces. Enough to say here identity of the guilty person is successfully masked until the last two minutes.

Young Donovan has been a bad young man, though his father did not know it. He is supposed to have had affairs with several women in the party, the members of which are on edge throughout the play, fearing exposure. It develops, too, that the dead youth had but recently married the maid in the banker's home. A cat's eye ring figures throughout, but that turns out not to have been material. Though it recalls the ring in "The Witching Hour," there is no similarity in the plays. This cat's eye is luminous, a device that calls for turning out the lights frequently, exciting gasps from the women.

An inspector of police is in the action throughout. He is in the room when the other man is killed, while the lights are out. Some of the evidence is stolen, including the ring and a letter regarded as important and written by one of the women guests to Donovan. Just who wrote the letter is not divulged and there are other points unexplained, but that is the way of mystery plays.

Lewis has done an excellent job in casting and the play is mounted in a manner befitting the banker-host in the story. The acting of "The

Donovan Affair" is splendid in toto and is of importance equal with any other contributing factor.

Phoebe Foster is perhaps the best known of the women in the cast. Her part is the smallest she has had in years. The second act is nearly over before she gets into action, and then it is only for a moment. Yet Miss Foster gives a lot to her character—a young woman, highly strung and excited over the suspected action of her husband with another wife and tigerish in her desire to protect her children.

Paul Harvey as John Killian, a police inspector, is the male lead. He orders the others around in a most positive way and cares not about the squawks of the fashionable people. Large of frame, Harvey is a romantic, good looking type and a fine pick for the job. Niles Welch handled the part of the most suspected man exceptionally well. Ray Collins, as the butler, comes along gradually and gets out in front, too. Robert Hudson makes good in a quiet way, too. Miriam Doyle has the most sides among the women, with Eleanor Woodruff looking well and acting the wife smartly. Good performances were given as well by Joseph Robinson and Renita Randolph.

There is a slow spot in the second act when bits of torn letters are being pieced together. The pace of the sustained mystery is maintained, however, and "The Donovan Affair" is to be rated an intelligent effort. It may not be a smash, but figures to enjoy a profitable engagement at least.

MY COUNTRY

Comedy in three acts by William J. Perlman. Presented at Chanin's 46th Street Aug. 16 by the Independent Producing Co., staged by Charles Judels.

Robert Van Dorn.....Frederick Burton
Julia.....Louise Randolph
Alice.....Marguerite Mosier
Bob.....Earl House
Nathan Blumberg.....Lee Kohlmar
Mollie.....Fola Carter
Lester.....Roy R. Bucklee
Frank Palmeri.....Joseph B. Verdi
Marlanna.....Brin O'Brien-Moore
Patrick Mulcahy.....Eddie O'Connor

Four years after "Able's Irish Rose," along comes "My Country." It would be needless to deny that Anne Nichols' record breaking comedy did not inspire this piece written by William J. Perlman. The similarity in idea is so plain that there can be no mistake in the genesis of "My Country."

"Able's Irish Rose" has been and still is the wonder of showdom. Its amazing business here and on the road speaks for itself, especially to the Shuberts, who are booking it. Naturally, when Perlman's play reached the Shubert office it attracted attention. The Independent Producing Co. is named as the presenter, but several persons in the Shubert entourage are concerned in its production, including J. J. Shubert. Charles Judels, who directed the piece, is a caster for the Shuberts. C. S. Greneker, the Shubert press agent, is also mentioned as "having a bit."

"My Country" treats of the familiar metropolitan situation of Jew marrying gentile. In the case of "Able" it's a case of the Murphys and the Levis. Perlman has mixed them up further, bringing in Italian, Irish, Puritans, as well as Jews. The action takes place in the home of the Van Dorns, whose forefathers came over in 1614. Into the neighborhood have come Jews and Italians.

They are welcome enough to Mrs. Van Dorn, but the father is incensed, probably because of the progressiveness of the "damned foreigners." There are a son and daughter, the boy falling in love with an Italian girl and girl being courted by a Jewish boy, son of the Bloombergs, which characters are perhaps the most important in the play.

The elder Van Dorn casts off the son when he scoots out and marries his Marlanna and he warns the Bloombergs that he won't stand for his Alice marrying their Lester. He is somewhat surprised to learn of Papa Bloomberg's objection to his son marrying out of the faith. Discovering his wife had borrowed money from Bloomberg at a time when he was ill and sent South, he leaves home, but is lured back by "those damn foreigners," whose health he drinks as his friends on the day of his 25th wedding anniversary.

"My Country" is built for laughs, and it makes the grade in that respect moderately well. It does not begin to measure up to "Able's" standard in writing nor is as funny by a long shot.

The play really depends on its types and dialects and the cast is fortunate in having two such comedians as Lee Kohlmar and Joseph B. Verdi. As Bloomberg, Kohlmar has about the best part in his career, even better than those in the "Potash and Perlmutter" plays. It is really Kohlmar who carries the show. Verdi, once familiar in vaudeville with the team of Clark and Verdi, is doing his Wop with equal effect. He walks about on his heels, gets excited and spills Italian all over the stage. Fola Carter, as "Mrs. B." (Bloomberg), is excellently suited as a running mate to Kohlmar. Frederick Burton is

not so good as the intolerant Van Dorn, partly because it is a repellent role. He plays the part as though he didn't like it. Louise Randolph impressed more favorably as his wife.

It is said that "My Country" was produced as a gag. When it got what looked like box office notices, those in on the show perked up. The first week's business was very bad, the poor weather being no aid. Last week with the best of summer weather breaks business picked up, the gross being around \$6,000, which doubled the first week. However, nearly all the takings came out of cut rates.

"My Country" may make money because it costs little to operate and the production account is probably nothing, the single set coming from the store house. There is no chance of the show emulating "Able" nor can it hurt the reputation of the latter. If the author and producers are trying to cop "Able" and it looks that way, they are too late.

It is true that "Able" started badly and worked its way to record success. But "My Country" is the same idea. The new piece is due to move to the Fox east after another week, and there it will probably stick for a time to moderate money, for it is a typical cut rater.

Ibce.

SERVICE FOR TWO

A. L. Erlanger presents a three-act farce-comedy by Martin Flavin; staged by B. Iden Payne; at the Gaiety theatre, Aug. 29, 1928.

Edith.....Florence Falsam
Sam.....Hugh Wakefield
Peggy.....Marion Coakley
Aunt Gusta.....Grace Griswold
Katie.....Lida Kane
Page.....Ross Hertz
Walter.....Edward Jephson
Guest.....Harry Neville

This is a rather sedate farce, bursting now and again into the ludicrous and once or twice into the preposterous. But, in all, the acting and the action are restrained and orderly for the sort of plot it is, one of those adjoining room hotel arrangements with the bridegroom and his ducky in one suite and the Hollywood movie actress who has his letters next door.

Hugh Wakefield, who may be described as a British Ernest Truex without doing broad injustice to either of them, is the husband. As an English peer, trying hard to soothe the wife and yet to uphold the best traditions of poise and dignity of the peerage without utterly ruining the comedy of Flavin's story, extracted some big laughs, often where they were least expected and, probably, least planned.

Marion Coakley, more identified with syrupy ingenue roles than blonde movie vamps and more with weepy sympathy situations than with mischief-making boudoir intrusions, branches in this piece into the catalogue of comedienne. She spills the beans frequently and effectively. Looking quite dazzling and in the character, she easily convinced one that an English sap would have been fascinated by her, would have written her spicy and compromising missives and would by the same token be blasted sorry to run into her in the same wing of the same hotel where he is honing with a respectable brunette.

In a scene where an aunt steps in just as she is on Sir Sam's lap, Miss Coakley carries the episode, comporting herself with such rich impertinence that auntie is inexpressibly shocked, Miss Coakley roundly applauded and the plot visibly thickened.

The acting, beyond these comments, may be otherwise dismissed as competent but not distinguished. The direction mainly aims for a note of "high" comedy, with occasional undertones of hokum, rather a relief usually from the slambang school of farce, especially hotel room farce, conception and execution. The author also seemed to strive in these directions, being a serious gentleman whose last previous opus was "Children of the Moon."

"Service for Two" should enjoy a fair run at the Gaiety. Lait.

STOCK NOTES

The McCall Bridge Players' (No. 2) closed a five weeks' engagement at the Palace, Superior, Wis., and moved to the Empress, St. Paul, where they open Aug. 28. The house, formerly occupied by the Mutual Wheel, was leased from Finkelstein and Rubin.

The No. 1 company opens at the Palace, Minneapolis, Aug. 28, moving from the Lyric in Duluth.

Edith King, leading woman of the Jefferson Players, Portland, Me., closes her engagement Aug. 28. She goes to Detroit to join the Jessie Bonstelle stock. Douglas Cosgrove, of the Jefferson company left last Saturday and goes to Hamilton, Ont., to join a stock there. Successors have not been announced as yet by the Jefferson management.

The Lillian Desmonde Players close their summer season at Isadora Park, Youngstown, O., Labor Day.

PLAYS OUT OF TOWN

TREAT 'EM ROUGH

Chicago, Aug. 31.

Richard Herndon presents this new play in three acts (one scene) by Frederick and Fanny Hulton. Staged by Allen Dinehart. At the Harris, Chicago, Aug. 28.

Dan Carson.....George Torrence
Marco.....Walter Connolly
Joe.....M. Charles Palazzi
Beppo.....Himself
Rose Moore.....May Hopkins
Lisa Toselli.....Nedda Harrigan
Trizie Colette.....Helen Landis
Gus.....Robert Dye
Mimi La Verne.....Marguerite Forrest
Pansy La Motte.....Myrtle Miller
Tony Barudi.....George Gaul
Tomasso Salvatore.....William Ricciardi
Buff.....John Shanks
Sergeant Burns.....James Manning
Nora O'Hare.....Genevieve Tobin
Father Flynn.....Thomas McLarnie
Demetrius.....Jack Rigo
Lois Carson.....Helene Stanley
Sual.....Lois Shore

Strip the garnishments from this product of the Huttons and you have melodrama of a tried and tested order.

The story deals with Tony Barudi, adopted son of Tomasso Salvatore, and a devil with the ladies. In Salvatore's cafe the chorus girls battle over Tony; they beg for his caresses and they hang upon his neck. Tony loves 'em at time, and at times he treats 'em brutally.

Enter Nora O'Hare, orphan girl with a smile for everyone and a laugh for troubles. She secures a job as dancer in the cafe of Salvatore, and forthwith begins her reformation of Tony, the caveman sheik.

She's different from other girls, and Tony's armor crumbles. He's a simpering moon-calf by the end of the second act. The other chorus girls, of course, resent the monopolization of Tony. One of them raises a question of the boy and girl relations, and a compulsory marriage looms up.

Old Salvatore, reigning boss of the Italian neighborhood, rules for a marriage of his adopted son to the woman he has apparently misused. This to tears on his part and in the face of the boy's denial of the charges made by one of Tony's jealous sweethearts.

It's settled all right later, when the jealous girl's conscience drives her to confession of her lie. So Tony forgives the old man for doubting him, and takes unto himself the smiling Irish girl.

Fat roles are in plenty. Genevieve Tobin as Nora O'Hare has a merry sunshine character that supports the play on its shoulders. Her initial entrance jolted the vehicle into its proper running gait and her presence held it there. Without her the thing got rather tiresome at times.

As Tony Barudi, George Gaul supplied splendid support for Miss Tobin in a role that forced him to be arrogantly and irritatingly impudent at times. William Ricciardi as Tomasso Salvatore, "big boss" of the neighborhood and his cafe, has several emotional and humorous bits that he does extremely well.

There are weak spots. The episode of four chorus girls rehearsing is dull.

One setting is used—Salvatore's big room above the cafe.

Chances are that "Treat 'Em Rough" will prove to Chl's liking for a fairly long engagement. Loop.

Stock at Forsythe

Atlanta, Aug. 31.

A stock policy will be inaugurated at the Forsythe, an F. P. house, with "Miss Bluebeard" as the bill. The house formerly presented stock but the policy was discontinued in favor of vaudeville about a year ago.

With the completion of the new Public Keith-Albee Theatre, the stock policy was revived for the older house.

PLAYERS IN LEGITIMATE

JOHN BYAM

MANAGEMENT
MAX HART

1560 Broadway, New York

FLORENCE MOORE

CLARENCE NORDSTROM

in "QUEEN HIGH"
Chestnut Street & H., Phila., Pa.

MARIE SAXON

WITH

"RAMBLERS"

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DENY LOPEZ BANKRUPTCY IS "FRAME"

Creditors Will Dismiss Suit if Claims Are Paid

Denying that the Vincent Lopez, Inc., bankruptcy is a "frame," the petitioning creditors of Lopez, Inc., point to the answering affidavits admitting that the corporation owes the Eldorado Finance Co. (Eugene Geiger's enterprise), \$2,693.94; Warren L. Samson, Jr., a former employee, \$362.45, and Walter Scheuer, \$562 for services.

Although Lopez, Inc., denies insolvency, Geiger and his petitioning creditors state they are willing to agree to a bankruptcy suit dismissal if their claims are satisfied. But the seemingly inability to meet the debts refutes the contention of solvency.

William Hamilton, Lopez's erst-while partner, who is an officer of Lopez, Inc., is at the head of a move to prove that Lopez, Inc., is solvent, having made charges the petition was a "frame" to disrupt a 30 years' contract that Lopez individually holds with Lopez, Inc.

Creditors' Question

On the other hand, the creditors contend that if Lopez, Inc., has a contract with Lopez individually, why did not the corporation enforce its agreement all of last year while Lopez was being employed by the Casa Lopez, which is a Geiger-Lopez enterprise and had nothing to do with Lopez, Inc.

Meantime, the corporation wants an accounting of Lopez's earnings, and will seek to examine the bandman in that respect later this month when Lopez reaches New York following picture house dates.

It is argued in turn that Lopez, Inc., was to have been underwritten to the extent of \$250,000, but that all invested was some \$12,000 or \$13,000, which left the brunt of the earning powers up to Lopez. The bandman held a \$25,000 personal services' contract with Lopez, Inc., and it is held that they expected Lopez not only to earn the \$500 weekly for himself but make enough over that to keep the office operating, pay salaries, dividends, etc., out of the excess earned through his own personal efforts.

Case Being Watched

The Lopez bankruptcy situation is being closely watched by show people because of the unique idea of incorporating a "name" on a big business idea. It was Lopez's original statement when Lopez, Inc., was first formed that jazz music is no longer a fad but a big enterprise.

The idea, however, is not new. Four years before that, when Paul Whiteman was at the Palais Royal (and when Whiteman's \$2,800 weekly for his band was phenomenal) the maestro was similarly approached by Wall Street, guaranteeing Whiteman \$100,000 annually as salary in addition to dividends for the privilege of incorporating him. Whiteman turned down the proposition and formed his own United Orchestrations, Inc., sans any outside interference, operating the band booking exchange to this day on a profitable basis with active supervision by himself and Melville Morris, his general manager of U. O., Inc.

Wm. King Charged with Theft of Linens in Room

Accused of the theft of some linens from the room where he and his wife formerly lived at 756 Eighth avenue, William King, 23 West 82d street, saxophone player at the Silver Slipper cabaret, was held in \$500 bail for trial in Special Sessions when arraigned before Magistrate Marsh in West Side Court.

King was arrested on complaint of Mrs. Ida Levy, who conducts the rooming house at the 8th avenue address. She said that about five weeks ago King and his wife lived there and both moved suddenly without paying room rent. Making an investigation she discovered many pieces of linen, including sheets, etc., missing.

The musician said neither he nor his wife had taken anything. He admitted owing \$75, but explained he informed Mrs. Levy he was unable to pay such high rent and asked her for permission to move to cheaper quarters and pay her \$15 weekly until the debt was cleared off.

He said she consented to this, and when the first payment was not speedy enough she came to the Silver Slipper and began annoying him. Mrs. Levy then obtained the summons. King said he intends to pay, but she would not give him a fair opportunity.

UNEMPLOYED RECORD

Idle Musicians List Swelled by Returns from Summer Resorts

The claim is made that there are more musicians out of work right now in New York than in any other year. With the close of the summer seasons at the mountain resorts incoming trains are bringing in hundreds of musicians anxious to get fall and winter engagements.

Local musical unions have a number of idle men, and as all the picture houses have filled their quotas for the new season there does not appear to be much relief in sight.

Another angle is the growth of amateur musicians. These players are not union men, but are willing to join once they land definite employment. However, a number of places are using non-union musicians.

First Valentino Song Goes To 25,000 Copies in 2 Days

The first Valentino song is a Jack Mills, Inc., publication, "There's a New Star in Heaven Tonight," which in the first two days of its marketing has sold 25,000 copies.

One exhibitor, playing "Son of the Sheikh," the star's last picture, has turned temporary music dealer for the occasion with a 5,000-copy order for lobby sales.

Mills, Inc., delivered a quick hit in "They Needed a Songbird in Heaven," so God Took Caruso Away," and sold 250,000 copies in a cyclonic turnover.

Vernon Stevens in Chi

Chicago, Aug. 31. Vernon T. Stevens, formerly partner and manager of George Osborn orchestras of the northwest, has been brought to Chicago by Dan Russo and Ted Florito, as manager of the Russo-Florito orchestra agency.

Stevens will also be in charge of securing "name" entertainment for Karzas' Trianon and Aragon ballrooms.

HARKNESS BACK IN S. F.

San Francisco, Aug. 31. Eddie Harkness, who opened at the Capitol last week in conjunction with Will Morrissey's "Musical Hall Revue," will be permanently located here, having organized two other band units for local engagements.

RAY WEST TO TOUR

Los Angeles, Aug. 31. When Abe Lyman and his orchestra return to the Cocoanut Grove, Ambassador hotel, here Oct. 1, Ray West will take his orchestra on an Orpheum tour. West has been building up at the Cocoanut Grove.

Picture Houses Need Bands; Will Pay Heavy for Them

Three notable Publix contracts involving band attractions evidences the strong demand for dance band entertainment. They are Paul Whiteman, Paul Ash and the most recent Eddie Peabody agreement for six years.

A concert "name" like Whiteman was lured from a \$3 concert field to play in pictures because the picture houses need Whiteman despite their one-sixth admission scale. And yet the picture houses, in this case Publix, can afford to pay Whiteman \$9,500 a week in addition to all expenses, thinking nothing of defraying fares for 30 men from New York to Los Angeles and thence back to Boston, another transcontinental railroad hop. The big capacities of these houses permits the large salaries.

The Paul Ash and Eddie Peabody contracts are similar, Publix again arranging to jump these novelty band leaders around the country to strengthen weak spots.

America is currently attuned to syncopation and jazz music today, and for some time to come, spells money at the box office. Hence the demand for picture house stage bands.

Other Big Salaries

There are other cases of \$4,000 and \$5,000 weekly for Lopez; \$3,500 for Bernie; \$3,000 for Waring's; ditto for Jan Garber, and so down the line, where the picture houses have concentrated on dance units for business getters.

Popular Demand Forces Return Booking for Band

Youngstown, O., Aug. 31.

After two weeks road tour, Jimmie Dimmick's Sunnybrook orchestra has been returned to the dance pavilion at Idora Park by Manager Rex Billings, in response to hundreds of requests. The band was officially through for the season and another substituted, but local patrons demanded its return.

The Sunnybrook orchestra, which had been at the park all summer, will remain now until it closes. Bookings for more than a year have been made by Dimmick. The band, originally from this district, came into prominence after a long stay at Cinderella Ballroom, New York.

SILVERTOWN OFF RADIO?

Touring Film Houses—Knecht May Install Concert Unit at Ritz-Carlton

With the fall tour of the Silver-town Cord orchestra (direction Joseph Knecht), whereby the WEAF band will play picture houses and dance halls, there is little likelihood of this band returning to the radio next year.

Negotiations are on for Knecht to install a concert orchestra at the Ritz-Carlton, New York. If this materializes it will be an exchange of hotels by Knecht and Meyer Davis. Knecht was formerly at the Waldorf-Astoria and when he left Davis took up the contract. Davis was formerly at the Ritz-Carlton.

BALLROOM REVIEWS

BALCONADES (SAN FRANCISCO)

San Francisco, Aug. 28.

A few blocks out of the main business district, but on the principal artery of traffic (Market street), this ballroom has the advantage or disadvantage competing with the big picture houses.

Balconades is two years old and one flight up. Its capacity, conservatively estimated, is 800 persons. During the week its tariff is 10 cents for the girls and 85 for the boys. This is boosted over the weekend to 50 and 41. These prices are fairly high for San Francisco, but the place is doing a thriving trade.

Following a custom universal in western ballrooms, Monday night is dark. Tuesday and Friday nights bring special stuff. These evenings, which have grown within the last few months under the present (new) management into an important business asset, are devoted to old-fashioned dances, three step, polka, gavotte, schottische, etc. It was discovered, however, that while these old dances found favor, the still more veteran dances of the quadrille, or square dance type, did not get across, as in these dances the boys and girls couldn't get together.

This ballroom is a user of vaudeville once a week. Three acts of song and dance or musical nature work in front of the band shell, providing half an hour of novelty. The management has found this importation of talent worth the expense. No prizes or lucky number devices are ever used. The ballroom holds itself with the two exceptions mentioned, to a straightaway dance proposition. A very rigid code as regards floor conduct has prevailed from the start.

Jackson Puckett, a veteran of the ballroom game, holds the majority of stock, several men having cuts on the balance. Among those with "a slice" is the orchestra leader, Walter Krausgrill.

Krausgrill has 11 men, mostly brasses and reeds. He himself plays banjo. Their style is a compromise between syncopation and the other extreme. It fits the type of dancing most commonly seen here, neither as collegiate as New York or as gymnastic as Chicago. They broadcast over KERC.

VILLA ROMA

(WASHINGTON, D. C.)
Washington, Aug. 20.

Frank Abbo, an Italian, arrived in Washington about six years ago. With borrowed capital totaling \$200 he opened a six table lunch room at the corner of 9th and H streets. Now he owns two popular priced restaurants and just recently opened

the Villa Roma, a road house set on a 10-acre wooded plot of ground five miles out of Washington on the Rockville Pike.

The place has started off exceptionally well, with most of the trade confined to what could be termed the "popular traffic." Here will be the Villa's forte and from early indications Abbo has a winner for a year-round proposition.

The house is a 20-room affair, which has been arranged to the best advantage for a road house undertaking, many of the rooms, each decorated in a different color scheme, being held for private parties. This should appeal particularly in the winter months.

Double porches extend around the entire house and here is the summer attraction which when added to the tables planted among the trees gives Abbo unlimited seating capacity.

The dance floor proper accommodates 150 persons, and with a W. Spencer Tupman unit furnishing the music this angle is exceptionally well taken care of.

Tupman is recognized as one of the town's best directors. The night the place was covered "Tup" was there himself and the mob was fighting to get on the floor.

James Harris, banjo, is the regularly assigned leader, with Jack Nesbit, piano; Charles O'Donnell sax; Irving Levick, drums, and Samuel Udren, violin, constituting the line up.

As for entertainment, charming Betty Dulin, tall and slender, is dancing the current week. Betty, a local product, can dance, and on her two appearances left the crowd asking for more.

Two colored boys, former newsboys, now making the rounds, stuck it out too long. Appearing late with the crowd in a receptive mood, however, caused the shower of coins to fall plus considerable applause.

The Villa will not start the art critics off on a "rave" over its beauty; however, it is done in a pleasing and appropriate manner that is not obtrusive, which will not make the clerk and his fair companion feel out of place.

With the Rockville Pike used by machines as a pleasure road, the attractive setting surrounding the house, and the Tupman brand of music the Abbo venture seems to be set.

SPECHT INCENSED, WILL GET EVEN ON BANDS

Personal Appearance Is Not Called For Abroad—No Na- tive English in His Band

Relative to being barred from England, whether on business or pleasure, Paul Specht produces his contracts to prove that all he need be concerned with is supplying three dance bands for the Kit-Cat Club and the Piccadilly hotel restaurant.

It is not imperative that Specht appear in person with the orchestras, as long as the personnel thereof constitute 60 per cent. English subjects.

Specht says he will see to it that the 60 per cent British quota will under no circumstances include any native London musicians, but will be comprised either of Scotch, Irish, Canadian or Welsh jazz band players.

Specht is incensed against the discrimination on him.

The first of the three bands opens Oct. 20. Specht currently has a Canadian unit performing in Germany and he may switch that into London.

He is getting on an average of \$1,600 per week per band of 10, considered very good money. The new contract was specially framed to dodge the Labor Ministry on labor permits and is a revise on the old arrangement anent Specht's \$5,000 annuity.

Specht himself opens next week on a picture house itinerary, having closed Saturday at Riley's-on-the-Lake, Saratoga Springs, N. Y., for the August racing season.

GOV'T'S MUSIC FESTIVAL

Invitation Affair in Washington
Due Oct. 8-9

Washington, Aug. 31. The Division of Music, of the Library of Congress, is to hold a musical festival Oct. 8-9 with two sessions daily.

The purpose of the festival is to acquaint the professional musician, and the public in general, with the wide collection of music acquired by gift, purchase and by the Copyright laws since the founding of the Republic in 1776.

The present collection of pieces, pamphlets and volumes catalogued total 1,007,007 separate compositions. Only one or two of the oldest libraries of Europe have collections in excess of this number.

The two-day festival will be an invitation affair.

Beauty Parade Announcer

An unusual distinction for a radio announcer is Norman Brokenshire's task as master of ceremonies for the entire Beauty Pageant in Atlantic City this week-end and next week.

Brokenshire is the WJZ announcer and he has been placed in charge of things not only for broadcasting purposes but general management.

BRIGODE IN TORONTO

Ace Brigode and his Virginians open at the Capitol, Toronto, Labor Day for four weeks with an option for an indefinite stay.

The recording orchestra, which has been playing for Loew in the picture houses, will be augmented to 18 and be the fulcrum of the presentations.

VAN'S ORCHESTRA

A crack dance ensemble holding forth all summer at Paul Smith's exclusive hostelry at Paul Smith's, N. Y., are ANOTHER WORTHY DANCE AGGREGATION FEATURING ENGELS PUBLICATIONS. This crack dance band is an important "corner" for all its hearers in the field, and WILL BE HEARD FROM MOST FLATTERINGLY in the near future.

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(WASHINGTON, D. C.)
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Frank Abbo, an Italian, arrived in Washington about six years ago. With borrowed capital totaling \$200 he opened a six table lunch room at the corner of 9th and H streets. Now he owns two popular priced restaurants and just recently opened

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A. P. BOOST FOR DANCE HALLS

The following news story was sent out by the Associated Press, dated from Chicago. The Associated Press is the largest and most conservative news gathering organization in the world. Its news matters may only be used by its members (daily newspapers).

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By Associated Press

Chicago, Aug. 30.

Luxurious public ballrooms, entertaining amusement seekers who a decade ago would have viewed a public dance with elevated brows, have become in the last five years a notable part of Chicago's recreation facilities.

The success of such ventures as are typified here in the Trianon and Aragon ballrooms and a dozen similar dance palaces is attributed by managers to self-imposed restrictions which have removed the stigma from the public dance hall and have forestalled city regulation

with its unwelcome element of police supervision.

Managers agree that the biggest factor in popularizing dancing has been the chaperon system sponsored by them with the aid at first of the Juvenile Protective Association, a group of Chicago women.

Voluntary Action

An Italian fruit dealer complained in 1921 that a neighborhood dance hall kept him awake, and Mrs. Elizabeth Crandall of the protective association suggested that the managers remedy conditions themselves before the city stepped in. Out of the meeting came the National Ball-

room Association, with Mrs. Crandall as secretary.

"What can we do to make our dance halls more respectable?" the managers asked, and a group of women studied the problem and made a report.

"Speed up your music," was the first suggestion.

Within twenty-four hours every orchestra in the ballroom group had doubled the tempo of its melodies. The toddle, the shimmy and kindred slow syncopated motions were impossible at the brisk pace the music set, and the managers found most of the bad dancing eliminated.

Tact Replaces Bouncers

The chaperon system suggested itself as an outgrowth of the hostess devices employed during the war in army camps. The chaperons agreed at the outset that their methods must be tactful and not arbitrary.

The league of chaperons now known as hostesses have worked out plans of dance hall government by which chronic offenders are made unwelcome at all the ballrooms. Young people are urged to attend in groups, and thousands do. But strangers may meet young men and women introduced by the hostess to dance with them for the evening.

Some Examples

Lately a youth entered a dance hall with a bulging hip. The chaperon did not call police nor the manager, but slipped up to the young man and whispered: "Let me take that bottle." He surrendered it sheepishly.

"Did you throw it away?" he asked her a few moments later.

"No," she answered. "You'll find it checked with your wraps. I'm not a prohibition officer. I'm just keeping this dance hall straight."

A young girl came to a ballroom under alcoholic influence. The chaperon took her arm and said quietly, "Come on, dear, we're going home." The girl accompanied her to a taxicab with some misgivings, admitting presently that she feared to go home intoxicated. The hostess sheltered the girl for the night in her own room, phoning her mother that she would not be home.

"You're a good scout," the erring maid told her. She comes often to the dance hall, and since that night has conducted herself flawlessly.

Women of the Juvenile Protective Association call the ballroom's reclamation "the most important piece of social work ever done in Chicago."

Coleman Goetz in 'Frisco

San Francisco, Aug. 31.

Coleman Goetz, who dropped out of sight for several months following his engagement at McVicker's theatre, Chicago, has returned to activity here as a special material writer for the Villa Morel Music Company.

Mr. Goetz, here about two weeks, has regained his health after a long rest.

Nabbed for Radio Thefts

Schneetady, N. Y., Aug. 31.

Francis V. Broady, first violinist at the State Theatre, was arrested last week on a charge of thefts of radio materials from the General Electric Company. He was held for the grand jury.

Police say they believe Broady acted as a "fence" in disposing of stolen radio sets and parts from the company's plant.

Fought Cafe's Band

George Raft, cabaret performer, fought the entire orchestra at the Playground, New York, the other evening during the intermission of the floor show. George started with the pianist, Claude Lapham, taking a punch at him.

At once the band's members toppled over on top of George, with the cabaret's staff going after the bandmen.

Little damage but a moral victory for George.

Bad feeling had existed between the performers and the band for some while, Raft and the pianist having been at odds continually. It culminated when the dancer, unable to longer restrain himself, let his feelings fly with his fist.

Last Thursday night the Eddie Elkins band returned to the Playground, the fighting band leaving the night before.

INSIDE STUFF

On Music

Irving Aaronson, heading his Commanders, at present in Paris, concurs with the general report back to America that the only place for American dance orchestras to make money is back home, although Aaronson happens to be exceptionally fortunate on the money end. The highest cause for complaint remains the itinerant college musicians who come over for a lark and work for a song, glad to make expenses, and not only cutting in on professional American orchestras, but even underselling the Frenchmen, which represents quite a "cut." Considering the top French scale is 150 to 200 francs (\$4.50 to \$6 per day) per man, and the average French musician gets around 50 francs (\$1.50 at the current rate of exchange), obviously the American collegiates are netting \$1 or little more a day and being satisfied.

\$3 Won at Golf

Louis K. Sidney, the Loew picture house executive, squared matters with Phil Kornheiser by coming out \$3 ahead, following a foursome session at "two bits" the hole.

What broke up Kornheiser's game completely was Sidney's birdie of three strokes for the 500-yard second hole. Sidney had Fred Ardath as team-mate and another song-writer, Cliff Friend, was teamed with Kornheiser.

A Possible Spanish Hit

At Loew's State, New York, this week (Aug. 30) in the course of Amalia Molina's Spanish review is introduced a Spanish fox-trot done in ensemble by the marimba band. It is not the "Toreador" composition which Trini and Raquel Meller brought over, and, of course, it isn't "Valencia," so the number is easy to spot. This is mentioned in connection with any interested music publisher looking up the antecedents of the composition for purposes of American exploitation. It would make a corking Spanish fox-trot, and would be away from the cycle of Spanish 6-8 songs, being a strict 4-4 tempo, and yet as fetching as the march type of Castilian composition.

Golden Wins a Bet

A story is being told about Ernie Golden, the Hotel McAlpin maestro, who threatened to throw a pestiferous song plugger in the hotel's pool if he did not cease his unwelcome ministrations.

The plugger's immediate superior made a \$10 wager that Golden would not carry out his threat. Golden won.

Seen and Unseen Pianists

At the Vitaphone premiere at Warner's theatre acouple of concert violinists were among the subjects; each with a pianist, but only one pianist being seen. He was Harold Bauer, and accompanies Efrem Zimbalist. Mr. Bauer was in plain sight, set in the centre of the space on the screen.

When Mischa Elman played the concert grand was sticking out from one side, but the pianist was not to be seen, although Elman turned toward him for the signal when starting the encore.

In both of these pictures the piano came out much the better. The violin sounded harsh, with the melody seemingly removed from it in the transition. At times also there was a sharp clash between the music of the piano and violin, causing discordant notes. Once or twice there was merely a jumble of sounds, as though the music had had a collision in the air when passing to the recording disks for the Vitaphone.

Honors for Unusual Colored Band

Through the sponsorship and efforts of Larry Spier, composer of the famous "Memory Lane" and "A Night of Love," two of Harms' biggest waltz hits, he has developed a colored dance orchestra into an unusual honor. The Victor has contracted for this unusual colored band, identified as the Savoy Bearcats (11) with Leon Abbey directing, in itself a departure. In addition WEA has allotted a national "network" radio outlet for the band.

Spier is financially interested with I. Jay Faggen in the Savoy ballroom, Harlem's newest dance place and the finest colored ballroom in the country, and in that wise took up the colored outfit he is employing.

DISK REVIEWS

Jack Smith, the "whispering barytone" who has taken England by storm, has "Tonight's My Night With Baby" and "Red, Red Robin" on the Victor in planolog rendition. Both are Berlin, Inc. numbers, Smith being considered a Berlin man and said to have been "set" on the Victor by the Berlin executives. His leaning to that firm's numbers for disk purposes has been noticed before, and whether it is an asset is open to question.

Followers of The Revelers will revel in No. 20082, with their version of "Valencia" and "Blue Room" from "The Girl Friends." They lend vocal nuance to "Valencia" because of distinctive treatment.

OKEH RECORDS

Mike Markels, the society dance purveyor, has taken "My Toreador," which Trini and Meller both introduced in America, and built it up into a fine dance number. "Lonely Without You" is a native fox-trot, both distinguished by the Markel brand of syncopation.

Johnny Marvin is a uke specialist who should go in for the picture houses. He suggests exceptional possibilities in that field, judging by his instrumental and vocal delivery of "Hello Aloha" and "Tonight's My Night." Marvin possesses a resonant lyric voice for uke warbling and clicks on all six.

Alma Rotter is a St. Louis contralto who, with Millie Gottschalk piano accompanying, did surpris-

ingly well with "Round About Way to Heaven" and "I'm Leaving You." Her billing sounds like one of Okeh's hilly-billy specialists, but her stuff is beaucoup metropolitan. George Olsen and his Music re-introduce the vocal trio style of harmony that made them famous with "Who" in "What's the Use of Talking?" (Rodgers-Hart), a "Garlick Galettes" song hit. On the reverse is "Bye-Bye, Blackbird."

From Chicago comes Al Katz and his Kittens, a novelty unit, bowing in on the Victor with "Ace in the Hole" (Louis Panice-Elmer Schoebel), a beaucoup "hot" number. Another Chi outfit, the Coon-Sanders Nighthawks, are equally torrid with "Deep Henderson."

By a strange prank of circumstances, it happens the backed-up units are Benson and Music Corp. of America bands. Respectively, these organizations being keen booking rivals in the west. However, they seem to go well together instrumentally.

EDISON

The Aristocrats are a new disk name, constructed a la the Yacht Club Boys. They handle "Hello Aloha" nicely, coupled with Ford's Hawaiians, who offer a native waltz.

Signor Friscoe, the vaudeville xylophonist, blossoms forth as Signore Lou Chila Friscoe, doing "Bells of St. Mary's" and "O Sole Mio" on the Leedy set of vibrato bells. The melody numbers are perfect for the tinkling chimes and the Friscoe technique enhances it further. Abel.

JACK (JAZZ) KLEIN

THE BOY FROM DIXIE

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IRVING AARONSON

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Doubling Ambassadeurs and
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Represented Back Home By
Irving Aaronson's Crusaders
Direction—FRANK B. CORNWELL

JO ASTORIA

and his
CORAL GABLES COUNTRY CLUB
Coral Gables, Fla.

ACE BRIGODE

and His 14 Virginians
STATE, BOSTON
Personal Management: Joe Friedman

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Helen Lewis and Her Dixie Girls
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Exclusive Brunswick Artist
Next Week Loew's Allen, Cleveland
Direction WM. MORRIS

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PAUL SMITH'S

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And His Orchestra
Victor Records
Management:
Musio Corp. of America
Chicago, Ill.

WALT EASTON

AND HIS
Japanese Gardens Orchestra
MENTOR BEACH PARK
MENTOR, O.
Until September 6th
Direction WM. MORRIS

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Formerly Original Dixieland Jazz Band
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SOCIETY NOVELTY
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CLUB MIRADOR, NEW YORK
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The South's Finest
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Resting, Rehearsing and
Recording
Direction: WILLIAM MORRIS

Rates for Cards

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13 times	- - - - -	\$27
26 times	- - - - -	27
52 times	- - - - -	90
	ONE INCH	
13 times	- - - - -	\$51
26 times	- - - - -	109
52 times	- - - - -	175

CABARET REVIEWS

CASTILLIAN ROYAL (PELHAM ROAD, BRONX) (2d Review)

New York, Aug. 27.
Labor Day usually winds up the road around New York, for its summer trade anyway. But Jimmy Carr and his band may prolong it at Castilian Royal. The Carr bunch seems to have walked right in and made themselves at home. They followed the Roger Kahn Band at the Castilian, and also had the advantage of the Benny Davis group of entertainers having left Woodmansten Inn, with money trouble reported the main reason. However, Woodmansten is still holding the Benny Davis name on its few boards in the Pelham section. Benny is in Atlantic City.

Business picked up at the Al and Jack Goldman resort with the Jimmy Carr crew. They opened up the road about two weeks ago and got a splendid start in bad weather through the appearance of Al Herman, who acted as master of ceremonies, for the evening only.

Last Thursday night marked what amounted to a second opening when Texas Gulnan and her gang from the Gulnan Club volunteered as a courtesy to Carr and to promote the debut of Martha Pryor as principal entertainer.

One of the few niceties of the night club trade is this exchange of courtesies. Miss Gulnan and her bunch of girls gave their entire performance on the Pelham road, then left, to again perform at their own club.

Miss Pryor followed the fast Gulnan show that ended with an ensemble black bottom dance, enough to stop any performance, and it did up there. The place was packed and it bespoke considerable popularity for the Pryor girl. They were for Miss Pryor and her first two songs as the opening turn brought volcanic applause. Many professionals were at the tables. They all seemed to know Martha, who stands pretty well as a professional and otherwise. With Jimmy Carr and his band alongside Miss Pryor will make herself liked at the road house.

L. Wolfe Gilbert was another guest entertainer, singing several of his own or firm's plug numbers.

During the evening, and to "The Wedding March," Henry Bergman led Florie LeVere at the head of the big parade to celebrate the marriage that day of Miss LeVere (Holmes and LeVere) to Lou Handman, the song writer. Mrs. Handman did a song and dance and happily waltzed off.

Bee Jackson was billed, but didn't appear as reported in the news columns. It's just as well for Miss Jackson. She was programmed for a black bottom dance, but would have been smothered, before or after the Gulnan youngsters.

In the previous performance with the Carr boys was Thelma Edwards, with her Oriental and coochy dance that never fails. Miss Edwards had but the time open for the roadhouse and could not hold over.

Carr is, of course, the big attraction. His dance music is inspiring and his diversissement in floor specialties consistently hits. That "Boots" hokum recitation is a classic. It would be a stage panic. Without detracting from Carr, his "nances" trumpet was a corking foil in the course of the rendition.

The band's line-up is expert. Sam Brown is the piano; the reeds are Don McIntyre, Charles McIntyre and Mannie Prager; trumpets, Tony Villanova and Don Moore; trombone, Maurice Wiley; banjo, Morton Clavner; tuba, Al Sheff; drums, Jimmie Cirina. Carr just conducts. Sime.

FROLICS (CHICAGO)

Chicago, Aug. 27.
Joe Lewis is again the outstanding feature of the new edition of the "Frolous Frolics." Joe is now en-

tering his second year here. New gags, songs and other clown material bring him many new laughs. In his role of master of ceremonies he excels in ad libbing. Lewis works hard and is a strong drawing card.

Roy Mack has contributed chorus routines that are too slow. The 12 girls have been here for a long while, have shown themselves capable if properly directed and so they can't be blamed. Mack should take himself in hand and get more ideas instead of following the line of least resistance by "lifting" from others.

The work of the principals redeems things a bit. Nora Schiller, doubling at the B & K houses, sings good syncopation and also leads several numbers. Jimmy Ray, a local boy who came in on the Charleston wave last year, has developed into a smart hooper. Rick and Snyder, two boys singing harmony, put over their numbers satisfactorily as well as clowning later on with Lewis.

Johnny and Mary Jennings provide some thrills with their sensational dancing. They are one of the big hits of the show. This is a youthful couple who would look good on any floor. The Williams Sisters, held over from the last show, are a big surprise. Their unique and cute manner of singing is stopping the shows. As a cafe attraction, these kids are a bet.

Joe Lewis "winds up" with songs, recitations, gags, clowning, etc.

Since last hearing the Owls, improvement can be noted. The band has tightened for good results. "Pinkie" Aarseth now owns the combine exclusively. Their dance music has an easy rhythm, although inclined to be a little loud at times. The show music is somewhat difficult, but they manage nicely. With a little more experience, the Owls should make a strong combination. Trade has been holding up all summer. It seems that all roads lead to the Frolics. Loop.

HOTEL McALPIN ROOF

Although the hotel roof season is pretty nearly through, for purposes of record Ernie Golden's remarkable draw atop the Hotel McAlpin should not be passed up.

Golden with his orchestra, plus their WMCA radio reputation, has been the sole attraction at the 34th street hostelry, doing one of the heaviest after-theatre trades among hotels. With a dance team and a songster for assistance, Golden's orchestra has been pulling them in from every angle.

Smartly gauging his audience, Golden gives them waltzes a-plenty when the mature element is in prominence and waxes "heated" when the youngsters are out to exercise their ankles.

The Hotel McAlpin controls its own radio station, hence the call letters WMCA. This affords an unusual marathon of radiocast syncopation from the Golden baton, the prominence of the name and its music on the ether soon making Golden one of the big three among New York's hotel dance and radio favorites.

It brought to pass an anomaly among other things. Recording prolifically for every brand of record, from the 29-centers up, it was thought that Golden was "killing his chances" for the major brands, i. e., the 75-cent records. But radio stood him in good stead here, going from the Harmony, a 39-cent disk, to the Brunswick, a class product, and back again at will, so that today his name reaches a number of important channels.

Golden is at the piano, and very good, too, with Robert W. Beers and Elwood Boyer handling the trumpets; Albert L. Cassidy, trombone; Edward Lamont, Bennie Bonacio and Gilbert Koerner, reeds; Lloyd Marsh, drums; Louis Schassagne, tuba, and Tony and Ralph Colicchio at banjo and violin, doubling on an assortment of strings.

Besides the Golden syncopation and the Golden technique as master of ceremonies, there are Donald Sawyer and Mildred Halliday, dancing; Mildred Enright, songstress; also Louis Piotti, pop songster. Abel.

POWHATAN ROOF (WASHINGTON, D. C.)

Washington, Aug. 28.
This hotel roof is known to every visitor to the capital. That stands whether they sojourn on the roof or

not, for it is from there that play the two searchlights on the Washington Monument and the Lincoln Memorial.

Once one of the local dailies editorially, on behalf of the town, thanked the hotel for those lights.

The roof is 11 stories up. No matter what the weather may be there is always a breeze. Amber lighting and green hedges give a sort of seclusion that appeals.

The hotel each year has made a big feature of its orchestra, going in for versatility as well as musicianship. The present John Slaughter combination is a sweet one with each of the boys drawn to the orchestra from well known stage and dance combinations.

Slaughter leads with his violin doing much solo work and one would think the youngster was

holding a nightly reception, from the manner in which the patrons line up to greet him.

The orchestra possesses many doubling combinations. Vincent Carlin, first sax, doubles to the piano playing two instrument duets with Jessie Heilmuller, the regular pianist of the combination. Carlin also sings, as does Al Senior, drums.

Low Davey, banjo, doubles to the violin for much appearing harmony in the waltz numbers with Slaughter. With development the combination could make good in the picture houses as a featured attraction.

In addition to those named the personnel includes Frank Caprio and Fred Thompson, saxes, and Louis G. Bates, sousaphone.

Jack Zuppa, the head waiter, knows practically each patron. The roof boasts of a steady lot of re-

peaters and is really a Washington institution.

Slaughter during the winter months dispenses concert music in the dining room of the hotel. Meakin.

F. J. Monk in Arrears

Rochester, N. Y., Aug. 31.
Claiming her former husband, Francis J. Monk, theatre, cabaret and restaurant orchestra leader, is \$1,053 in arrears in alimony payment, the former Ruth E. Monk has secured a court order directing Monk to show cause why he should not be punished for contempt.

Harlem Dance Hall Reopens

The Renaissance Casino (Harlem), rebuilt, reopened Aug. 28. The featured band is the Elite Serenaders.

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are particularly in demand. Their value increases with the importance of their "NAME," and it is the purpose of

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CAFE MEN OPTIMISTIC OVER COMING SEASON

From whatever omens the cafe men accept as harbingers of optimism, things look much brighter for the fall season in cabaret and restaurant circles.

The education of the public to a post-Volsteadism night life has brought about a peculiar condition in night clubs that, with "the breaks" half way decent on the matter of Federal interference, should really bring a general wave of prosperity.

A flock of new places are opening or reopening. Jim Redmond's Rendezvous augurs well. Larry Fay's thrice padlocked El Fey may have Gertie Vanderbilt doing a Guinan from negotiations, and others are preparing joyfully for new innovations, including the classy \$5 couvert LePerquet de Paris by Roger Wolfe Kahn and Rene Raver.

POLITICAL PARTIES AND RADIO ON BIG SCALE

Washington, Aug. 31.

Radio is to again play an important part in forthcoming elections. Although not a Presidential year various political campaigns are looked upon with considerable importance due to the balance of power in Congress.

Both parties are negotiating for the use of the stations with a big hook-up planned on the final days of the campaign to get the voters out. It is understood here that the chain idea was offered by the broadcasters to both parties with cost.

Last year the elections passed almost unnoticed by the broadcasters, except in very few instances. This in contrast to the eagerly sought after time on the air during the preceding year during the Presidential campaign.

That there will be any number of stations available is indicated by further additions to those now in existence. Six new stations were licensed by the Department of Commerce during the past week.

There are now a total of 596 broadcasting stations in operation. The six new stations are: KGCI, San Antonio, Tex.; KGGC, Newark, Ark.; WBBG, Brooklyn, N. Y.; KTUE, Houston, Tex.; WGM, Jeanette, Neb., and KGCH, Wayne, Neb.

"MICHIGAN CREAM"

Chicago, Aug. 31.

Prohibition agents have found a new and high powered type of beer in Chicago. The liquid is known as "Michigan cream."

Raiding the Dixie Shady Inn, Chicago Heights, sleuths seized a large quantity of beer and ale and found 15 sugar barrels. These appeared to have been recently unpacked. "Michigan cream," made in Waterloo, Ont., under permit, is known to have been smuggled in from Canada as sugar.



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PIROLLE'S SPECIAL TABLE D'HOT DINNER \$1.10
SUNDAY FROM 12 M. TO 9 P. M.

LUNCHEONS DAILY SPECIAL DISHES POPULAR PRICES

Cultivating a Nation of Stool Pigeons

Offering a reward for "squealers" on bootleggers or booze appears to be an effort to cultivate a nation of stool pigeons.

It's founded on the principle of the customs department to allow a foreign informer tipping off smugglers coming in here 25 percent of the seizure or fine, or both.

That same percentage of seizure of liquor is offered informants leading officers to its resting or landing place.

About 50 customs men had their duties doubled in order to locate rum running or liquor possession in and around New York harbor. It's a laugh.

Don't Land in N. Y.

All of the customs and internal revenue department men might be placed around New York and they would not detect any liquor if no liquor is landed around New York. Very little liquor is now being landed near New York, at present or for some time.

Everyone but those paid to find out appears to know that much. Many of them know where liquor is being landed, daily and openly, and as openly transported to New York, "protected" all of the way.

Should the possession decision in the matter of a Chicago cabaret be upheld out there, the "reward" thing may become serious. It was held in the U. S. District Court in Chicago that the proprietor of any place is responsible and liable if a patron is caught within his place with liquor. The cabaret pleaded it had no knowledge of the patron having brought in liquor on his person. The court ruled, nevertheless, that a liquor violation had occurred and ordered the cabaret padlocked. The decision is on appeal.

Hotel and Home

Accordingly, if that decision is upheld, neither the hotel nor home is safe from the government-made "stool pigeon" who may turn informer for 25 percent of the gross.

Justices of the U. S. Courts have apparently, whether by inner understanding or not is unknown, taken ultra liberal views of the range of the Volstead act in their efforts to aid in the enforcement of it. Whatever liquor decisions have been carried up to the U. S. Supreme Court have been, to date, upheld.

Meantime bootleggers and enforcement agents are growing wealthier, both spending money lavishly, backing shows and running night clubs. At least the leggers are.

Larry Fay Reopening Former El Fey Club

It's reported that Larry Fay is about to reopen the former El Fey night club, also conducted by him up to its padlocking time.

Mr. Fay has been active of late from accounts of promoting the Dominion ginger ale.

HALLETT EXTENDS TO NOV.

Salem, Mass., Aug. 31.

Mal Hallett and his orchestra will carry his itinerary into November. Hallett is now booked through Oct. 18, having come back to these parts from the Arcadia, New York, in May.

He may return to Broadway for the winter season.

BERLINS ARE HOME

Mr. and Mrs. Irving Berlin returned to their New York home this week.

SHOOTING CLOSES CABARET

Albany, N. Y., Aug. 31.

The Creation club, a Norton street cabaret, was closed by police Friday night following a shooting, during which one man was wounded. The cabaret formerly was operated by Leo Brockley and was known as Brockley's but is now under management of two of his former waiters.

David Smurl, assistant chief of police of this city, made a personal visit at the place and ordered it closed. He entered as the orchestra was playing and a girl entertainer was singing. The guests were ordered to leave.

JIM MORGAN AT RENDEZVOUS

Jimmy Morgan and band open at the Rendezvous, New York, Sept. 20.

\$1,500 by Road House For Times Sq. Billboard

A Pelham parkway roadhouse, Castilian, is paying \$1,500 for two billboard signs, one top of a building in Times Square, for two months. It's the first roadhouse advertising in the mid-section of the city.

WASHINGTON'S NEW CAFE

Washington, Aug. 31.

The Cafe Pierre is to be Washington's newest night club. It will open next door to the exclusive Metropolitan Club Sept. 25.

Dick Leibert's Sangamo Band is to furnish the music.

CABARETS IN CHICAGO MAY YET PASS OUT

Chicago, Aug. 31.

The Avalon, North Side night club, has been padlocked for violating the 18th Amendment.

Charges against the Moulin Rouge, Friars Inn and the Town Club will be heard on Sept. 7. These charges are based on the "nuisance" clause of the Volstead act and do not include charges of actual sale of liquor, but the customer bringing it in.

Should the government succeed in the prosecution of these charges, it will mean the end of cabaret business in Chicago. Plans are being made by cafe, restaurant and hotel owners to carry the case to the United States Supreme Court.

CABARET BILLS

Current Programs in Cabarets and Cities as Below Listed

NEW YORK

Beaux Arts
Mons Dario
Miles Irene & Nad's
Fayles & Irene

Cafe de Paris
36 G Hoffman Gals
Jay C. Filippen
Guy Eis
Ben Selvin Bd

Castilian Gardens
Cecil Cunningham
Flo Lessner
Al Shenk
Helen Leslie
Margie Ross
Jean Carpenter
Les Stevens Orch

Castilian Royal
Martha Pryor
Bee Jackson
Ruth Wheeler
Alice Boudon
Eve Downing
Mabel Clifford
Juliette Starr
Jimmie Carr Bd

Chateau Shanley
Will Oakland
Chateau Band

Chummy Club
Irving Bloom Bd

Club Alabama
Abbie Mitchell
Jean Starr
Geo McClennan
Eddie Green
John Vival
Adele Williams
Al Moore
Freddie Washington
Ruth Walker
Elda Webb
Alma Smith
Geo Stamper
Rita Sheppard
Ethel Johnson
Lula Williams
Lillian Powell
Hazel Sheppard

Club Deauville
Melody Six
4 Aces

Club Hoberg
Lola Taylor
Rosalie O'Reilly

Club Lido
Chick Endor
Billy Mann
George Walsh
Tommy Purcell
Davis-Aket Orch

Conale'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 Heidgens
Albertina Pickens
Mary Stafford
Eddie Burke
Pearl & Caroling
Jazz Synchronators

County Fair
Eddie Worth Bd
Entertainers

Everglades
E Lindsay Rev
Olive McClure
Joe Candilo Bd

55th St Club
Rosebud Morse

Rockwell Terrace
Chas Cornell Rev
Buck & Thelin
Elmer Wolfe
Artie Williamson
Mae Russell
Harry Lasau Bd

Club Brighton
Maxine Lewis
Nadelyn Kilteen
Edna Sedley
Lita Lopez
Robt Foster Bd

Shelburne Hotel
(Brighton Beach)
Hobby Connolly R
Edna Shelby
Marion Wilkens

Rockwell Terrace
Chas Cornell Rev
Buck & Thelin
Elmer Wolfe
Artie Williamson
Mae Russell
Harry Lasau Bd

Club Brighton
Maxine Lewis
Nadelyn Kilteen
Edna Sedley
Lita Lopez
Robt Foster Bd

Shelburne Hotel
(Brighton Beach)
Hobby Connolly R
Edna Shelby
Marion Wilkens

Beaux Arts
Cassie Shirley
Jack Walker, Bd
Privately

George Owen
John Janis
Billy Arnold Rev
Bud Kennedy
Helen Kane
Bert Byron
Nellie Nelson
Princess Waseyo
Ted & Kath Andrews
Jack Denny Bd

Hofbrau
Al Lentz Bd

McAlpin Hotel
Nita Vonille
Radio Franks
Ernie Golden Bd

Moulin Rouge
Vaude Acts

Pelham Heath Inn
Al B White
Lou Raderman Bd

Silver Slipper
Benny Davis
Dorothy Lampert
Geo Thome
Alice Lee
Blanch O'Brien
Dan Healy
Carlos & Norma
Dolly Sterling
Leon Broderick
Eddie Edwards Bd

Strand Roof
Vaughn Godfry Rev
Ester Penning
Jack Strouse
Gladys Sloane
Billie Fowler Bd

Tommy Guinan's
Playground
Evelyn Martin
Dorothy Deeder
Vivian Glenn
Peggy O'Neil
Estelle LaVelle
Dorothy Ramey
Betty Wright
Beattie Kademova
Ruth Sato
(Miss) Bob's De'ker
Ann Page
Ethel Maye
Berth Lewis
Van Lowe
Mort Downey
George Roff

Texas Guinan's
Ruby Keeler
Williams Sis
Kitty Reilly
Al Roth
Diana Hunt
Dooley Sis
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

Woodmanstein Inn
Tot Qualters
Jesse Greer
Mary Dunkley
Margaret Davies
The Reddicks
Charlotte & Peterson
Lou Gold Bd

Peggy Dolan
Peggy Dougherty
Tony Francisco
Nancy Jayne
Belle Davey
Gladys Lake
Christine Eckland
Alice Eroy
Paty Dunn
Bernice Wakder
Betty Brown
Gine Joyce
Ruth Penery
Lillian Thomas
Panay Maness
Joy Harmon
Edith Sheldon
Virginia Ray
Nancy Kay
Harry Pollock Or

CHICAGO

Alamo
Larry Vincent
Lester Howson & C
Dorothy Lane
Duval & Dorothy

Ches Pierre
Karola
Don Quixano
Hawallan 4
Gorman & Thayer
H Hoffman Orch

College Inn
P'sons McAvoy & V
June Lord
Jack Fine's Rev
Maule Sherman Or

Franks' Inn
Harry Hart
Honore & Florence
Eva Yvonne
Irene Paery
Billy Rankin
Merrit Brunles Bd

Frolics
Williams Sis
Joe Lewis
J & M Jennings
Rich & Snyder
Nora Schiller
Primrose Simon
Jimmy Ray
Owls Orch

Garden of Allah
Allah's Topics
Jess Mendelson
Josephine Taylor
Sylvia Joyce
Bar & Olds
Blossom Heath's O

Granada Cafe
Sid Erdman
Johnny Chester
Gladys Blair
Grace Chester
Eddie Van Schaick
Ernie Caldwell Or

Hollywood Barn
Vess Wise
Kay Norman
Lolita
Sid Gold
Bee Jane
Jean Dane
Cone & DePlato
Gladys Harvey
Carl Lorraine Or

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 Babcock
Specs Kenebrew
Stables Bd

Kenwood Village
Babe Sherman
Mary Colburn
Al Reynolds
De Quarto Orch
Light House
Cele Davis

Beaux Arts
Anatole Friedland
Norma Gallo
June Mayo
Chic Barrymore
Dooley 2
Cyril D'Atch
Virginia D'Atch
Ruby Stevens
May Clarke
Peggy Gillespie
Diana Hunt
Jerry Dryden
June Pajet
Peggy Heavens
Mary Higgins
Alice Ralston
Dorothy Sheppard
Betty Bauman

Silver Slipper
Teddy Dauer
Delphine Dawn
Kitty Rasch
Louise Stank
Nad Brown
Maxie Stamm
Joe Venuti Bd

Cafe Francis Re-
nault
Francis, Renault
Joe Penner
Pauline Herman
LeMay & Josephine Ruth Hamilton

Edna Warman
Jimmie Steiger
Rudie Whelan
L'thouse Soren's

Lincoln Tavern
Joyce Hawley
Rick & Snyder
Bob Heen
Johnnie Black
Kate Duffy
J Crawford Orch

Madrid Cafe
Johnny Ryan
Bobby Pierce
Bea & Lea
Arlos Springs
Anette Blackstone
Bridgide & Hunter
Frank Albert Orch

Parody Cafe
Harry Harris
Marjie Ryan
Bobby Eckard
Hazel Mack
Virginia Sheftall
Phil Murphy
Tex Arlington
Gladys Mintz
Clint Wright's Orch

Rendezvous
Earl Rickard
Bernard & Garry
Rose & Carroll
Ann & Jean
Chas Haley
Phyllis Rae
M Speciale's Orch

Rainbow Gardens
Frank Libuse
Hazel Verges
Rudolph's Orch
Mile Kasmir
Jerry Derr
Lamb Sis
Pauline Gaskin
Southmoor Hotel
(Venetian Room)
Alfredo & Gladys
Ben Pollack Orch

Terrace Gardens
Loos Bros
Yvonne & Augarde
Suzanne France
S Hamilton's Orch

Town Club
B B B
Rose Marie
Flo Whitman
Anita Gay
Doris Connors
Raymond Sykkes
Vivian Rice
Em's Br'n Orch

Vanity Fair
Myrtle Lansing
Edna Hathaway
Thelma Combes
H Osborne Orch

Villa Venice
Masked Countess
Baroness Erzi
Baroness Antonov
Giovanni Fulco

White City
(Terrace Garden)
Renee Rayne
Madelon Mackenzie
Babe Sherman
The Marinos

Patsy Tabaux
Margaret Harvard
Sidney Boyd
Muriel Harrison
Eddie Thomas
B Glazer Bd

Folies Bergere
Dorothy Braun
Evan B Fontaine
Benny Davis
Peterson & Charlott
Shirley Doll

Martin's Cafe
Evelyn Nesbit
Bobby Kuhn
Maurice Humphreys
May Humphreys
Blenda Ranson
Babe Nazworthy
Music Weavers

Back Stage Club
Connie St Clair
Carl Smith
Nad Brown
Lefty Agnew
Phil Longo

Back Stage 3
Lola Pullman
Dennie Williams
A Myers' Band

Blue Hour Club
Slaughter Orch

Constance Almy
Louise Gardner
Ruth Barbour
Tommy Bergen
Jimmy Slick
Joe Golden
Buddy Huntington
Murph Gardner
B Hart's Band

Hollywood Cafe
Paul Sullivan
Ervin Gilmore
George Kelly
Ray Jefferson
H Marsh's Band

Lakewood Club
Barry O'More
Hilda Leroy
Lopez Sisters
Dugan & Johnston
Mayo & Marie
Jack Baker
Jack Tennet
Billy Johnston
C De Hart's Band

Embassy Club
George Hale
Caravan Frolics
Phyllis Fair
Virginia Roach
Betty May
Estelle Leville
Flores Cryon
Ruth Madison
D Anteno & W Ma

Rockaway Beach, N. J.
Monte Carlo
3 Ormonde Sis
Art Ball

Blissom Heath Inn
Rose Taylor Bd

Book-Cadillac Hotel
Jean Goldkette Bd

Granada Park
Ray Miller Bd

Romona Park
Husk O'Hare Bd

Greenwich Village
Sam Rubin
Bergstrom Orch

Cafe Lafayette
H Owens Orch

Cotton Club
Frisco Nick
S Mitchell
Martha Richie
Creole Cutie Rev
Tin Can Henry Or

NORFOLK, VA.
Winter Garden
Frank Ruddy

RED BANK, N. J.
Shrewsbury River
Country Club

Sally Fields
Evelyn Myers

GALVESTON, TEX.
H'wood Dinner Club
Savage & Stanley
Carolyn LaRues
Effie Burton

SEATTLE
Butler
Jack Medford
Jim Lunke Orch

Montmartre
8 Apaches
Lucille Johnson
Jeanette Sykes

Venice, CAL.
Ship Cafe
Mel Callah
George Lloyd

Chateau Le Paradis
Phil de Williams
Davis Orch

Cherry Chase Lake
Tommy Thompson
Davis Orch

La Casa Grand
Brookway's Orch

Le Paradis
Jack Golden
Davis Orch

Mayflower Garden
Sydney Seidenman

Powhatan Roof
Slaughter Orch

Tuller Hotel
Seymour Simons Bd

Oriole Terrace
Johnny Ryan
Herbert & Bolt 3
Lee Morley
Ora Keeler
Caple Brennan

Club Alabama
Way Watts
Lucinda Beatty
Grace Le
Helene Grant
Merts Boyd
Mildred Owens
Marie Mayo
Poppy Davis

Nightingale Cafe
Carolynne Snowden
Bronze Gracie VP
Paul Howard Orch

Thelma Edwards
E & M Roof
Brennan & Adams
Nellie Nelson
Dover Club Bd

Peggy Ann Burt
Mabelle Cedars
Geo. McQueen
Harry Samuels Bd

Evelyn Ruth
Gebin & McCoy
Montmartre Orch

Venetian Gardens
(Olympic Hotel)
Jackie Souders Bd

Irene McKinney
Dave Snell Orch

Spanish Village
O'Donnell Orch
Swanee
Al Kamous
Nathan Ruben
Davis Orch
Toll House Tavern
Phil Hayden
M-Harmon's Orch
Willard Roof
Tom La
Nathan Brusloff
Meyer Davis Orch
Villa Roma
S Tupman Orch
Camille Little
Johnnie Harris

PLAYS TOWN BY WRIT OF COURT

'101 Ranch' Shows Under Injunction in Wash.

Seattle, Aug. 31. The 101 Ranch Wild West Show's date in Everett, Wash., Aug. 25, conflicted with the opening date of the livestock exhibition and horse races in the same town, and a row resulted.

Men posting billing for the wild west were interfered with and arrested without legal warrant, it was alleged in a court action brought by the show against the Pacific Northwest Livestock Association and Thomas Headlee, commissioner of safety of the city of Everett.

Miller Bros. contended that Headlee had conspired with the livestock association to keep the circus out of town on the date selected. The show won out, when Judge F. S. Dietrich, in Federal court, granted a temporary restraining order against the livestock association and Mr. Headlee, restraining them from interfering with presentation of the circus or the street parade.

Gentry License Revoked By Hackensack, N. J.

Gentry Brothers Circus, scheduled for a one-day stand at Hackensack, N. J., Saturday, was not permitted to show in the town despite heavy billing. A license issued weeks ago was revoked without explanation prior to the arrival of the circus. The promoter quickly got a location at Teaneck, N. J., about three miles away.

The change caused much confusion and caused the show to miss the afternoon performance.

No explanation was made by the authorities of Hackensack as to the granting and subsequent withdrawal of permission for the circus to show in that town.

R. R. Workers Stage Fair

Altoona, Pa., Aug. 31. A three-day outdoor circus and carnival will be staged in the Cricket Field, the Pennsylvania Railroad company's local athletic field, Sept. 9, 10 and 11, under the auspices of the Altoona Works division of the Women's Aid of the Pennsylvania Railroad company.

The exhibitions will include vaudeville acts, bathing girls, athletic exhibitions, minstrel troupe, rides and games of skill. An old fiddlers troupe, booked through the Wirth-Hamid agency of New York has also been arranged for.

TOWN'S FIRST CIRCUS

Toronto, Ia., Aug. 31. Vanderburg Bros. circus is showing in Toronto, Ia. There are 35 people with the show. It's the first circus ever here.

Away From Omaha Three Years The Ringling-Barnum & Bailey circus went into Omaha Aug. 27. It was the first time in three years the big top had played the town.

TIGHTS

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QUALITY the BEST and PRICES the LOWEST

Gold and Silver Brocades, Theatrical Jewelry, Spangles, etc. Gold and Silver Trimmings, Wigs, Beards and all kinds Theatrical. Samples upon request.

J. J. WYLE & BROS., Inc.

(Successors to Siegmans & Wells)

18-20 East 27th Street New York

SCENERY and DRAPERIES

SCHILL SCENIC STUDIO Columbus, O.

SWIMS TO WORK

No Subway Jams for Venice, Cal., Workman, Who Uses Ocean

Los Angeles, Aug. 31. Al Hicks, publicity man, lays claim to having discovered the first man ever encountered who actually swims to and from his work.

The man, according to Hicks, is an attendant at the fun house on Venice pier. Living near the beach, at the foot of the pier, he swims daily from his front yard to the lower rear entrance of the pier concession, and back again at the close of the day's work.

Legion Played Substitute Act Then Sued the Bookers

Madison, Wis., Aug. 31. Earl Taylor of the Independent Fair booking agency secured a date for the Alexander Troupe at the American Legion annual doings, but was later forced to substitute another act when the Alexanders gave notice that they were unable to appear. The Legion officials permitted the substituted act to play three days out, paid the bill and then started suit against Taylor for breach of contract.

Not only that, but they attached on Taylor's automobile and the properties belonging to a revue booked by him. It turned out later, however, that George Prince owned the revue, and so the properties were released.

Prince's revue was to play a county fair under Taylor's booking, but the engagement was cancelled. Now Taylor has brought suit for \$1,550 against the fair officials, alleging breach of contract.

U. S. TROOPS FOR RODEO

Washington, Aug. 31. The Immigration officials have granted the request of Col. Jos. E. Miller's, of 101 Ranch Wild West, that the outfit's troupe of Russians be permitted to remain in this country for an additional year.

According to D. B. Carson, of the Department of Commerce, uncle of the Miller brothers, not only has the extension been granted, but also permission been given for the families of the exiled Russians to come to the United States.

This makes possible the Russian colony of the Miller ranch in Oklahoma, details of which were reported in Variety recently.

Encouraged by the success of his visit to Washington on the immigration problem, at which time Col. Miller was accompanied by his bride, he has now made application to the War Department for a body of soldiers to be stationed on his ranch during September when a rodeo is to be staged.

Col. Miller informed the War Department that over 20,000 people would visit his place during this event.

Commissioner Carson reports that it appears as though "request No. 2" will also be granted.

Oakland, Cal., Mayor Bars All Carnivals

San Francisco, Aug. 31. Carnivals have been dealt a severe blow by Mayor Thomas Davies, of Oakland, Cal., who, while addressing his city council, declared that he would grant no licenses.

The Mayor stated he made no distinction between so-called "clean" and "grift" shows. Carnivals, the Mayor said, were a menace to the citizens and there will be none of them in Oakland while he is in charge.

'Frisco's New Grounds

San Francisco, Aug. 31. After scouring this town for a site for Miller Brothers' 101 Ranch outfit, Larry Ledoux, general contracting agent, signed with the owner of property at Santa Rosa and Mission streets. This will be San Francisco's new circus grounds.

Sells-Floto follows in a week after the wild west show, which will exhibit Sept. 11-14.

The Miller show requires an area 600x1,000 to comfortably accommodate its equipment.

Fair's Parade Ballyhoo

Bowie, Tex., Aug. 31. A street parade will be a feature of the Bowie fair, Sept. 29-30, with the Colorado-to-Gulf-Highway Band of Decatur to supply daily concerts.

SHOW JOURNAL ENDS FOR 1926

Hartman's Champion, May Resume in 1927

Cincinnati, Aug. 31.

With the current number, just in the mails, Al Hartman's new publication, the Amusement Champion, has suspended publication for the time being at least. Hartman steps down with a clean slate. All the bills are paid and advance subscription payments have been declined.

The editor, formerly in charge of the editorial rooms of the Billboard, hopes to resume when outdoor activities begin for the 1927 season, apparently expecting to attract an associate prepared to give financial support.

The show world took to the Champion but read backing alone was not sufficient to keep the enterprise going.

During the publication of the Champion Hartman demonstrated his ability to furnish the outdoor amusement field with an interesting and helpful organ.

Park Season Extension Up Against Handicap

Despite decision of many of the far out parks in and near New York to extend their seasons in hopes of recouping early season losses, many will find themselves without rides or shows within the next few weeks. Operators of rides and shows are no longer optimistic as to their park stands, but are lighting out when opportunity presents itself to get set for the fair season which starts in about two weeks.

The exodus of ride and show men has already been felt in many of the smaller parks and in New Jersey in particular. Parks that boasted 10 rides in season are now operating with three or four and even with these few there is no stampede in business.

\$9,000 Motor Speed Purse

Altoona, Pa., Aug. 31.

Eighteen of the world's fastest motorists will face Starter Fred J. Wagner in the 250-mile race at the Altoona Speedway at Tipton, near Altoona, on Labor Day. The winner will be given \$9,000 for making the 200 rounds of the mile and a quarter saucer ahead of the field, in addition to lap money.

The eighteen starters will be chosen from a field of twenty-two drivers, including Earl Dvorne, with his Altoona-owned machine; Norman Batten, Dr. W. T. Shattuc, Earl Cooper, Harlan Fenger, Eddie Hearne, Bob McDonough, Ralph Hepburn, Tommy Milton, Harry Hartz, Fred Comer, Frank Lockhart, Bennet Hill, Dave Lewis, Frank Elliott, Cliff Woodbury, Phil Shafer, Dave Evans, Pete DePaolo, Leon Duray and Pete Kreiss.

Big Show's Quarters

Bridgeport, Conn., Aug. 31. Barnum & Bailey and Ringling Brothers winter quarters here and even the additional space in a brewery and factory in which they have been training their animals in the winter have proved to be too small and they have recently completed a deal for many thousand feet of additional floor space.

The new site where the lions, leopards and other animals will be trained during the winter months will be in the old American-British factory, idle since the signing of the armistice.

STUNT FLIER KILLED

Lacon, Ill., Aug. 31. Rex Brody, stunt flier, was killed last Thursday while doing his stuff as a feature of the Marshall county home-comers' picnic. The accident was caused when the plane in which he was performing failed to right itself after a loop, fell 600 feet, crashing into a brick building.

Brody was extricated from the wrecked plane and rushed to the Peoria hospital, where he died a few hours later.

INSIDE STUFF ON THE OUTSIDE

The Profit of "Grift"

Watching a grift tent show operate, a query naturally arises over what is the profit and is it worth it? It's notorious with wide open grift shows that the shows themselves are inferior. Especially with a circus does that apply to the performance.

The shiftlessness and carelessness that must accompany grifters and crooks with the rough necks carried along seem to have a direct bearing upon the merit of the shows or ring performance; also appearance. Thus the grift works to the disadvantage of the ticket wagon.

A conclusion is that the operators of a grift show grow to be dependent upon the income of the grifters as a large item of daily profit. They apparently must include that on the day's gross and become negligent over the show or circus itself.

In a town near New York recently a Variety reporter watched a grift tent show in full blast. This outfit had a 3-card monte worker in the side show, also a revival there of the old \$2 pick-out envelope game (probably not in use for the last 15 years as it is considered too slow); besides there were two "blow off" (cooch) shows after the freak exhibition and another "blow off" ("Fairly-in-the-Well") promised after the ring performance.

Outside the main tent at what should have been the entrance from the menagerie two short change and rough workers were selling reserved seats from the ground, probably paying for the privilege as a concession (also a reserved seat stand seller), while it was presumed such a show carried a gun mob and that it has a privilege car there was no doubt.

While this show's grift was all of stuff that could easily be taken down and secreted in case of copper, there's a reason to suspect it goes along fixing. Its rawness could not permit it to work thus openly without being fixed. Cost of fixing must be considered. Also there are many grifters and gun mobbers besides con men who will not work unless it is fixed. They'll not take chances even if the show will. That's not general however.

Side show workers have but little time. They get whatever crowd goes in shortly before the big show starts. Nor do the side show draw the best. Yet the 3-card man started with a request for a \$20 bet. He couldn't get it. The usual request in a better crowd would have been for \$50. The monte fellow dropped from \$20 to \$5 and got some fives, also tens, but would not accept less than five.

Counting up on him and excluding the shills or cappers of whom he had four, the monte game got \$200. While this could be presumed to have been all profit, the operator may have been taking some of the money back from the shills. The shills are not trusted. After allowed to win once or twice, they take it away from them to prevent any going on a southern route without notice.

The first blow-off show at 25c for men only got about 22 paying patrons. The second, also 25c and immediately following, held about 20. Side show also charges 25c.

Without grift a circus concentrates upon its business of being a circus, the same as any other pursuit. Running a grift show must be like a merchant attempting to run his business while shooting craps or playing the races.

The clean concentrating show (there are but very few in the outdoors wholly up to that classification) eventually makes its performance stand up to aid its prestige for return dates. Such a grifting show as mentioned likely has to find new territory every season or make the same stands but every other year or so.

In addition a dirty grifting show is dirty in appearance.

Lucky Boys in Kentucky

It's often difficult to tell newspaper men from any other men when the newspaper men are sober. That may be the reason "The Kentucky Post," a Newport, Ky., daily used up some of its front page to type what one of its reporters had seen around a circus playing there. From the account the boy saw plenty.

Still it remains a question whether the lucky boys have lower berths on the show train or not. When they work inside a tent the chances are that they have. It seems foolish for a show to leave itself no "out," regardless of how strongly fixed the town may be.

Schwab Spends \$700,000 on Fair

In last week's Variety was a straightaway news story mentioning that the George Dobyns show would have the mid-way at the Cambria County Fair at Ebensburg, Pa., Sept. 6-11. Behind that bare statement is a serial story for any newspaper.

The Cambria County Fair is known as the Charlie Schwab fair. It's one of the most desirable for a carnival. That it costs Mr. Schwab personally \$700,000 for that one week turned over to the employees of the Bethlehem steel mills may be accepted as the foundation for the statement.

In this annual fair is one of the most advanced ideas of the country's big business men. Mr. Schwab believes in letting people for a week do as they like, and he provides a fair for that purpose. He thinks the pent-up workers and their families should thoroughly enjoy themselves in the privileges and pastimes of others. He places no restrictions upon a carnival going into the fair, letting them do anything his folks want them to do, in shows or plays as long as they are cleanly (morally) conducted.

A couple of Pennsylvania towns are wholly owned by Mr. Schwab, and \$700,000 to the steel man isn't as big to him as it sounds to us.

FAIR'S 95TH YEAR

Chardon, O., Aug. 31. Geauga county boasts the oldest county fair in Ohio—possibly in the United States. Sept. 14, 15, 16 and 17 the Geauga county fair, held annually at Burton, will be conducted for the 95th consecutive time.

Just five more years and the fair will be a century old. Officers of the Geauga County Agricultural Society, which sponsors the Burton fair, are already formulating plans for the celebration of its 100th birthday.

An innovation in horse racing will be tried at Burton this year. Entrants will walk, trot and then run in the same race.

Davis Quits Venice Ass'n.

Los Angeles, Aug. 31. D. J. Davis, Sr., president of the Venice Amusement Men's Association, resigned after four years as head of the association. Davis gave ill health as the reason. H. C. Voder, vice-president, will head the organization until the annual election in January.

3c DAYS "COLD"

Bargain prices for off days at amusement parks in bucolic regions don't mean a thing if ride men and concessionaires' data says anything. Several New Jersey parks have resorted to 3c days in midweek hoping the low price would at least bring out a mob and keep the various apparatus exercising.

A check up on various parks trying the "bargain day" has proven the cut has mean nothing, with some of the parks doing record low business on these days.

Ride men claim that if they won't buy the rides at regular prices fixed at moderation between 10 and 15c, they won't have them at all.

HERITAGE BROS. QUIT

Chicago, Aug. 31. Heritage Brothers' Circus, a comparatively small outfit organized last spring, closed suddenly and without announcement last week in Stafford, Kans.

Its properties, secured from Mugli-van, Bowers & Ballard of Peru, were returned to that organization.

PACIFIC COAST RESORTS

Seattle, Aug. 31.

Pacific Ocean beach resorts are getting a good run this season, after the business opened slowly, with intake far from satisfactory until late in July. August is going strong.

MacLips and Pacific beaches, 160 miles from Seattle, are the nearest ocean points to this city. Long Beach, at the southwest tip of the State, has the longest and finest beach in these parts. Farther north, on the Olympic peninsula, are Push and adjacent beaches.

None is very highly developed and no great effort seems to be put forth to build up business. Ronda Beach, on Puget Sound, about midway between Seattle and Tacoma, is the only attempt to furnish amusement park attractions near here. This is known as the "Coney Island of the Northwest."

Seaside Popular

Seaside, 125 miles from Portland, and 25 miles south of Astoria, Ore., is the best developed and most pretentious ocean resort in this territory. Many Seattle people go there each summer.

Earl Gray's Butler Hotel orchestra is playing for the summer at the Trail's End dance hall at Seaside, and business has been good. The boys like this summer job at the beach. A Portland orchestra, Cole McElroy's, is at another dance hall which runs nightly at Seaside. The season at this resort will end Labor Day.

"Beano," mild gambling game, is played at a half dozen booths at Seaside and there is constant agitation to stop it. But the games go on. Stop "Beano" at Seaside and the grass would soon be long enough on Broadway, the white way of Seaside, for croquet.

Various concessions usually lending atmosphere to a carnival are found along Broadway. Barbecue stands, bowling, archery and shooting galleries interspersed with the swimming pools, that lead to surf and breaker, being the big play.

Ten Bands One Feature Of Canadian Nat'l Fair

Toronto, Aug. 31.

Johnny J. Jones Shows come to the Canadian National Exhibition for two weeks, commencing Aug. 23.

The Coldstream Guards will feature the ten bands engaged, while an old fiddlers' contest is an added starter for music day. An offer of two weeks was turned down by Sousa's Band.

CIRCUS ROUTES

Ringling-Barnum

Sept. 1, St. Joseph, Mo.; 2, Kansas City; 3, Topeka, Kans.; 4, Manhattan; 5, Concordia.

John Robinson's

Sept. 1, Portsmouth, O.; 2, Ashland, Ky.; 3, Mayville; 4, Newport; 5, Louisville; 7, Bowling Green; 8, Nashville, Tenn.; 9, Chattanooga; 10, Knoxville; 11, Johnson City; 12, Bristol.

Hagenbeck-Wallace

Sept. 1, Sterling, Colo.; 2, Sydney, Neb.; 3, Cheyenne, Wyo.; 4, Ft. Collins, Colo.

Sells-Floto

Sept. 1, Chico, Cal.; 2, Marysville; 3, Sacramento; 4, Stockton; 5-6, Oakland; 7, Merced; 8, Fresno; 9, Bakersfield; 10, Glendale.

Al G. Barnes

Sept. 1, Grand Rapids, Mich.; 2, Saginaw; 3, Pontiac; 4-5, Detroit; 6, Flint; 7, Monroe; 8, Tiffin, O.; 9, Middletown.

Gentry Bros.

Sept. 1, Newton, N. J.; 2, Franklin; 3, Warwick, N. Y.; 4, Belvidere; 5, Chestertown, Ind.

Miller 101

Sept. 1-2, Portland, Ore.; 3, Salem; 4, Eugene.

Robbins Bros.

Sept. 1, Lubbock, Tex.; 2, Lamesa; 3, Crosbyton; 4, Plain View; 5, Childress.

Sparks

Sept. 1, Winchester, Ky.; 2, Richmond; 3, Corbin; 4, Knoxville, Tenn.; 5, Asheville, N. C.

CAL. FAIRS STARTING

San Francisco, Aug. 31.

Northern California county fairs are getting under way. One of the largest, the San Joaquin Fair, opened today at Stockton and will continue until Aug. 29. The feature will be a horse show.

The Yuba County Fair at Marysville, Cal., had a record opening attendance. Worthington Ames is director of the fair again this year. The Marin Co. fair at Napa, Cal., featured fiddlers' contests.

LOS ANGELES EXPO.

Los Angeles, Aug. 31.

A neat mixture of vaudeville and fashion show was presented in "Fashions and Follies," the Los Angeles Chamber of Commerce show along with their Industrial and Trade Exposition, held at Shrine Auditorium Aug. 16 to 22.

Norman Manning staged the affair, which had to be produced on a large scale because of the hugeness of stage and theatre, which seats 6,700. Each picture studio had a special night with one of their stars as hosts. Monroe Jockers and his Sunny Californians supplied the overture on the runway over the orchestra pit which was later used by the fashion models. Then into full stage on an artistically dressed stage with center platform with small stage and gold curtains. Herbert Rawlinson acted as master of ceremonies.

First division was children's and women bathing suits. About 25 kiddies and as many girls, all with good figures, displayed the suits which, like all other clothes displayed, were made in Los Angeles.

Grace Davidson, solo singer, had several classic numbers. Negligee, lingerie and lounging robes followed with some 40 girls displaying the intimate apparel.

The feature of this division was the appearance of eight local college men in lounging robes and pajamas. The 30 Ethel Meglin Wonder Kiddies then occupied the stage, doing a hard shoe dance in union, which elicited. Various specialties by these kids, with one girl doing a yodeling and vocal number.

Overalls, wash dresses and uniforms followed. College men wore outdoor costumes as well as doctors', druggists' and barbers' outfits. Ted Bradford and Fay Adler did the adagio they performed at Grauman's Egyptian during the run of "Sparrows" and "The Black Pirate." This tore the house down. Sport dresses, coats and hats were displayed, with girls parading down steps to stage, to runway, to wings. Afternoon dresses, coats and hats came in for a play, with the men mixing in.

More specialty work by the Meglin kids followed. Harmony Sisters, Peggy and Ethel, vocalized well together. Hat number followed, with dames trying on all sorts of headpieces to good applause.

Bradford and Adler did a doll dance, which also brought them returns. Another ensemble number by the Meglin troupe followed, with on youngster, a boy, getting plenty of laughs on his clowning.

The finale was evening dresses, wraps and hats, with a "wedding scene" thrown in. Franklin Pierce, captain of the collegiates and now in pictures, was the bridegroom, with iris Ashton, also of the movies, as his bride. Elaborate wedding costumes for both sexes, with the scene ending in a clinch.

Display lasted two hours, with about 100 people on stage. Rube Wolf, featured orchestra leader at Loew's State, came in to lead one number, "Valencia," which had been arranged by him. Film actors were introduced each evening between numbers. Beatrice Lillie, formerly with Charlot's Revue and now at Metro-Goldwyn-Mayer, failed to appear.

Bill Dooley and Frances Lee, formerly of vaudeville and now at the Christie Studios, presented their vaudeville act each night. Despite size of auditorium and stage, turn got over big, with Dooley the laugh hit of the evening.

Large scale of production, with costumes of the finest, put the thing across in this tough house, this being the first hit since it opened. Show was held responsible by chamber officials for good draw the whole exhibition got during the week.

Twenty-five cent tax to enter exhibit with additional charge to get into show of 25-cent balcony, 50-cent lower floor, all seats reserved.

SELLING NEW ORLEANS PARK

New Orleans, Aug. 31.

Spanish Fort, long the south's largest and most auspicious summer park, has been abandoned entirely. New Orleans Public Service, owner of the amusement resort, is selling off its various concessions to the highest bidder.

Still the most "foreign" city in America, New Orleans has steadfastly refused to become enthusiastic over summer parks through the years.

Sid Smith was contracted to render his services as film comedian for a series of 12 2-reelers at \$750 per film comedy, production of which was not to exceed six days. Smith's contract was with Tennek Film Corp., which later assigned to Joseph Arnato whom Smith is now suing for \$1,000 covering a balance due on his first picture of \$400 (having been paid \$350 on account) plus traveling and all living expenses as specified, as well over time.

Paris Circuses

Paris, Aug. 26.

The Cirque d'Hiver is taking down the shutters tomorrow night, after two months' summer closure. The Fratellini trio will remain bill-toppers (being also interested in the management).

Cirque Medrano is also reopening next week with a vaudeville bill as usual. The Cirque de Paris will follow, where Antoinette and Baby, the star clown of the Nouveau Cirque now being dismantled, will be featured for the season, replacing the Spanish clown Pompoiff held there several months last season.

CARNIVAL ROUTES

(For current week (August 31) when not otherwise indicated. (F) Fair

Alabama Am. Co., Whitley City, Ky. (F.).

Alamo Expo., Deshler, Neb.

All American, Maadli, Okla.

O. J. Bach, Lyons Falls, N. Y.

Barlow's Big City, Logansport, Ind.

Bernardi Greater, Syracuse, N. Y. (F.).

Bernardi Expo., Niles City, Mont.; J. Lewiston.

Bodnar Bros., Platteville, Wis.; 7, Siskoon.

Bortz Midway Shows, Witt, Ill.

Brown & Dyer, Burlington, Vt. (F.).

Central States, Somerset, Ky.

Conklin & Garrett, Swift Current, Sask., Can.; 6, Lethbridge, Alta.

Dalton-Anderson, Bismarck, Mo.

De Kreko Bros., Belvidere, Ill.

Dodson's World's Fair, Merrill, Wis.

H. N. Endy, Hatfield, Pa. (F.).

Noble C. Fairly, Baxter Springs, Mo.

Fairlyland, Manchester, Ia. (F.).

Mad Cody Fleming, Salem, Ind. (F.).

Florida Am. Co., Charlestown, W. Va.

Foley-Burk, 4-11, Sacramento, Cal.

Galler's Expo., Hartford, Ky. (F.).

Gloth Greater, Charlestown, W. Va.

Gold Medal, El Paso, Ill. (F.).

Golden Bell, Hinton, W. Va. (F.).

Roy Gray, Quinlan, Tex. (F.).

Greenburg Am. Co., Lowell, Ariz.

Bill H. Hames, Seymour, Tex.; 6, Quana.

Henke's Attr., Negaunee, Mich.

L. J. Heth, Greenup, Ill. (F.).

Hollywood Expo., Las Vegas, N. M.

Iser Greater, Pittsburg, Kas.

E. P. James, Little River, Kas.

John Francis Shows, Parsons, Kas.; 6, Yale, Okla.

Johnny J. Jones, 23-Sept. 11, Toronto, Can. (Canadian Exh'n).

Joyland Shows, Larned, Kas.; 6, Lyons; 13, Marlow, Okla.

Keystone Expo., Long Beach, L. I.

Abner K. Kline, Elma, Wash.; 6, Grant's Pass, Ore.

Krause Greater, Barbourville, Ky.

C. R. Leggett, Trenton, Mo. (F.).

Levitt-Brown-Huggins, Anacortes, Wash.

May & Dempsey, Watseka, Ill. (F.).

J. T. McClellan, Wakeeney, Kas. (F.); 6, Wilson (F.).

Metropolitan Shows, Columbus, O.

Michigan Greater Bay City, Mich. (F.).

Michael Bros., Shelbyville, Ky.; 6, Glasgow.

Miller Bros., Sherbrook, Que., Can.

Miller's Midway, North Little Rock, Ark.; 6, Rayville (F.).

Ralph R. Miller, Arthur, Ill. (F.).

3, Paris, Tenn.

Mimic World, Hinton, Okla. (F.).

Morris & Castle, 5, Lincoln, Neb. (F.); 13, Huron, S. D. (F.).

D. D. Murphy, Duquoin, Ill.

Nora Outdoor Am. Co., Murfreesboro, Tenn. (F.).

Northern Expo., Herman, Minn. (F.).

Page & Wilson, 6, Rogersville, Tenn. (F.).

C. E. Pearson, Jacksonville, Ill.

Princess Olga, Carlinville, Ill. (F.).

Nat. Reiss, Lebanon, Pa.; 6, Norfolk, Va.

Rice & Dorman, Tulsa, Okla.

M. J. Riley, Egg Harbor, N. J. (F.).

Royal American, Owastonna, Minn.; 6, Oshtemo, Ia.

Rubin & Cherry, Rochester, Minn.; 4, Hamline.

Siebrand Bros., Lemmon, S. D.

Smith Greater Union, Eddystone, Pa.

Lexie Smith Am. Co., Linton, Ind.

Snapp Bros., Ashland, Wis.

Strayer Am. Co., Crawfordsville, Ind. (F.).

Via-Kem Am. Co., West Hazleton, Pa.

Wallace Expo., Shinston, W. Va.

J. W. Western Am. Co., Bond, Ky. (F.).

West's World's Wonder, Marlon, Va. (F.).

S. B. Williams, Haleyville, Okla.; 6, Pittsburg (F.).

Winn Hampton, Rocky Ford, Col.

David A. Wise, Winchester, Tenn. (F.).

Wolf Shows, St. Charles, Minn.

Wortham Shows, Belleville, Kas. (F.).

Wortham's World's Best, Aurora, Ill.

Zeldman-Pollie, Gary, Ind.

OBITUARY

HUNT MILLER

Hunt Miller, 43, former manager Duquesne Garden and of the New Schenley theatre, Pittsburgh, died in the Mercy Hospital, that city, last week after he is said to have shot himself while in his home.

Mr. Miller had managed the ice-skating arena at Duquesne Garden for a number of years. Later he managed the New Schenley theatre shortly after that place was opened.

IN MEMORY

OF OUR BELOVED FATHER,

LOUIS PATRICOLA

Who passed away, in Italy, Aug. 29, 1926

NEVER TO BE FORGOTTEN BY HIS CHILDREN

Isabelle and Tom

According to the police, Miller retired at his usual hour and arose early the next morning and retired to an adjoining room in his apartment and fired one shot, which took effect in his chest above the heart. He was found by members of his family. Financial trouble was given as the cause of his demise.

H. CLAY EVANS

H. Clay Evans, 42, owner of a chain of theatres, in Lonaconing, Cumberland and Frederick, Md., died at the Miners' Hospital in Frostburg last week as the result of a self-inflicted bullet wound in his head. Business worries and despondency over the recent death of his brother, Arch M. Evans, are believed to have caused Mr. Evans to shoot himself, according to both his wife and State's Attorney William A. Huster, who investigated the case.

Mr. Evans was found in a dying condition in his theatre office by his secretary. A revolver with one cartridge fired was clutched in his hand.

At the time of his death Mr.

accident last week. He is also survived by another daughter, two brothers and a sister.

HARRY L. CURTIS

Harry L. Curtis, 72, identified for nearly 50 years as representative and purchasing agent for circuses, died at Elmira, N. Y., Aug. 24. Mr. Curtis was associated at various times with the Ringling, Hagenbeck-Wallace and other tented outfits until he became advertising director of the old Lyceum and Majestic in that city.

A son and daughter, whereabouts unknown, survive. The Elmira Lodge of Elks will conduct the funeral services.

THOMAS BATEMAN

Thomas Bateman, 65, a vaudeville actor for many years, died suddenly at Sacramento, Cal., on a Southern Pacific train last Saturday (Aug. 28), while enroute from Portland, Ore., to Los Angeles.

Mrs. J. Charles Davis, 60, a sister of Edward Wallace Dunn, general manager for George M. Cohan, died in Hollywood, Cal., Aug. 27, following an operation.

James D. Murphy, 68, part owner of McVicker's and Wood theatres,

In Ever Fond Memory of

MAY CLINTON

Who Passed Away Sept. 3, 1922

REST IN PEACE

BEATRICE BAKER

Chicago, and member of the tailoring firm of Murphy Bros., died in Chicago, Aug. 27.

Mrs. Charlotte Danforth, 60, wife of Harry Danforth, agent, died at her home, 530 Arlington place, Chicago, Aug. 26 from a complication of diseases. Body cremated.

The father, 70, of William Tubert, assistant manager, Keith's, Syracuse, died Aug. 30, after a long illness.

Mrs. Estella Shake, 33, radio en-

RIVERSIDE MEMORIAL CHAPEL

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Evans and associates were operating a chain of moving-picture theatres and were engaged in building two new theatres, one at Lonaconing and another at Frederick, Md. His business was in good condition financially.

LOUIS PATRICOLA

Louis Patricola, 68, former vaudeville man, father of Tom and Isabelle Patricola, died at the Patricola home in Portici, Italy, Aug. 29 of spinal trouble. The senior Patricola had been sick for the past year.

His last stage appearance was 12 years ago, when he worked in vaudeville with his son Tom.

In addition to the children, the mother in Italy also survives. Tom Patricola is in New York with George White's "Scandals."

ANNA BOLES

Anna Boles, dancer, in private life Mrs. James Malben, died in

IN LOVING MEMORY OF

Our Dear Brother

JOE ROLLAND

Who Passed Away September 3, 1924

Charles and Alice Francis

Oakland, Cal., Aug. 30. She is survived by her husband, who was in Pasadena at the time of her death.

CLARENCE E. CASTLE

Clarence E. Castle, 53, president of the Strand Theatre Co., Ogdensburg, N. Y., died at his summer camp near that city after an illness of more than two years. Castle built the Star in 1908 and the Strand in 1916. He also owned the Grand in Malone.

Mr. Castle's wife and daughter were seriously injured in a motor

DEATHS ABROAD

Paris, Aug. 31.

Frank M. Boggs, 70, American painter, died in Meudon, near Paris (deceased was born in Springfield, Ohio).

Mathilde de Welsweiller, Baroness Henri de Rothschild, wife of playwright, "Andre Pascal," died at Luchon, France.

"DODGER" KILLED

(Continued from page 1)

terrible force in the canvas an inch to the left.

Out across the short space hurtled the second ball. The masked head ducked low. The ball "plummed" again, but this time the body slumped down behind the canvas and a distorted face disappeared from the hole in the canvas. The Barker had placed his last quotation on Harold Wilder.

They buried Harold Wilder in Mount Hope cemetery. He had died from a fractured skull and hemorrhages, doctors said. No inquest.

SIDELINE MONEY

(Continued from page 1)

In material gain to offer, McNamee was a concert singer of indifferent standing, probably netting in a year what he is slated to earn during this month. McNamee for one, along with Phillips Carlin and N. T. G. is a "name" among other announcers, his rep being of value for personal appearances as speaker and tenor.

In addition McNamee's new book "You're on the Air," published from his "Sateveport" serialization, came into existence in that wise.

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HAL HALPERIN in Charge

State-Lake Theatre Bldg., Suite 520

Phones: Central 0644-4401

CHICAGO

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It was Borah Minnevit day at the Palace last Sunday afternoon. Minnevit and his 22-piece harmonica orchestra, headlining this week's bill, walked away with everything. With long-standing favorites, such as Bert Lahr, Mandel Bros. and Weaver Bros., on the bill, Minnevit came out and stopped the show cold.

The outstanding feature of the harmonica king's work is his marvelous showmanship. He only did one solo, but that was enough to bring the house down. His boys are no more than 16 or 17, and each one an expert.

Bert Lahr and the exotic Mercedes preceded. Bert still has it and knows how to hold it. Next to Minnevit he got the most applause. Will and Joe Mandel were in six, following Minnevit. Considering their position, they did

Snell and Vernon, trapeze performers, closed. All in all, a very entertaining bill, deserving a much better audience than was present. Loop.

Not a bad vaudeville bill at the Majestic this week. Two animal acts did nicely. Maxine and Bobby, dog turn, opened. Dog is cleverly trained and unusually smart. The Wonder Bird, which plays heavily on the imagination and causes much suspicious thinking, spotted third. A canary bird in a cage set in centre stage sings to the accompaniment of a young lady with a violin. The lady plays cries of several birds and is perfectly imitated by the canary. Canary also whistles in rhythm with a song. To prove authenticity the bird is passed down the aisle while doing its imitations. A very pretty turn all around. The Gamble Boys (New Acts), three

around. Good for those who like it rough and great for the kids.

Jack Princeton and Co., also a New Act, went on between Ted and the Transfields, and did well, getting nice returns.

Orchestra capacity with lobby outside holding standees. Loop.

Harvey Arlington, manager, Orpheum, Grand Rapids, Mich., for the Consolidated Theatre, Inc., has left that concern after twelve years of service to join the Fitzpatrick McElroy Co., Chicago.

A golf tournament for employees of the National Theatres Corp. is being staged at Hickory Hills course Sept. 15 by Al Short, orchestra director Capitol theatre.

Walter Edwin of the Chicago company is joining the New York cast of "Castles in the Air." He is being replaced here by Albert Andrus.

Roy Mack is in New York securing talent for the new Midnite Frolics show.

When the Caltes brothers ("Artists and Models") were received into the John B. Corson Masonic

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

The cities under Correspondence in this issue of Variety are as follows and on pages:

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BALTIMORE	52	OKLAHOMA CITY	52
BRONX	55	PITTSBURGH	52
CHICAGO	51	SALT LAKE CITY	53
KANSAS CITY	53	SAN FRANCISCO	54
LOS ANGELES	54	SEATTLE	52
MILWAUKEE	52	ST. LOUIS	53
MINNEAPOLIS	52	SYRACUSE	55
NEWARK	55	WASHINGTON	52

great. Their "Poison Dance" is screamingly funny.

The Weaver Bros., next, continued the merriment with their unique instrumental playing, featuring the hand saw. The younger Weaver got most of the laughs by his facial expressions. Toward the finish they bring in their sister in likewise "hick" regalia, who does a couple of songs and dance. This addition to the act didn't seem to go over so well and is a worth a thought by the brothers. Otherwise they went big.

A sort of an afterpiece before closing, with Bert Lahr and others taking part. The act features Jeanie, a tiny midget. A seashore "hokum" sketch with a "much ado about nothing" idea to the whole thing; yet some funny situations and very entertaining. Little Jeanie looked very sweet and cute. She sang several pop numbers and did some clever dance bits for a finish, aided by Bert Lahr.

Harry and Harriet Seebach, the latter a very pretty blonde, opened with a bag-punching exhibition, doing well. Croasin and Hart in two spot. The usual man-woman-piano turn with the exception that it runs right through without piano solos. Miss Hart's comedy songs did but fair; something lacking. George Choo's "Spotlight Revue" followed with eight girls that have some excellent dance routines and, on the whole, look good. Eddie Prinz, local dancer, is featured. Prinz has a good rep locally and did his best to please. A graceful couple, Ray and Rose Lyte, dancers, are also in the revue and were acceptable.

"hot" musicians, gained response in number two. Col. Jack George, in blackface monolog, followed. His gab in a court scene is sure-fire stuff.

Sager Midgley Co., with old boy, young vamps and wife "situations," hit solidly. The Ralph Ash Revue also clicked. A company of six, with a singing and dancing sister team and Ash's Hebe comedy outstanding. McGrath and Deeds got 13 minutes of laughs, but wound up their neat combination of singing and comedy with five minutes of sob ballad, used for encore. The last, a bit too strong, seems satirical against the preceding light background.

Mabel Hollis and her Collegiate (New Acts), band and singing turn, closed the show. Loop.

Good business at the Academy Friday night. A turmoil of soul-killing vocal grating almost knocked half of the house into permanent unconsciousness.

Hernando and Co. opened in full with magic work, most of it paraphernalia and none of it sensational. Hernando had only one bit that got 'em—palming torn paper into a paper cap. He closed in dim light with a floating ball stunt that ran so long it lost its kick. "Company" is a nice-looking girl, who carries things around and smiles.

Reynolds and Wesche, singing two-act with the girl at the piano, are new to the business if the gentleman's perplexity as to what to do with his hands is a criterion. His makeup was also overdone. He has vocal talent, she has it in a lesser (considerably) quality, and they're making a game stab at injecting appreciation of the classic into a crowd that coughs whenever it hears a soprano strain herself into something resembling a calypso's last note. Charles and Florence Hinton, assisted by an unbilled girl, combine a comedy playlet concerning newlywed matrimonial strife with some tough singing attempts. Act built for smaller dates.

A gag and dance act "In one" billed as "Special" was the one act on the bill to pull down the beams. Consists of man and girl in low-comedy makeup with a line of "Bowery" sidewalk chatter and scattered bits of eccentric comedy stepping. Could play better time with effect.

Mike Ione and Kingsbury, adagio team, have an up-to-standard routine which is okay for the cut-rate circuit of Association ovens. Mike Ione works well on her toes.

"Red Dice" as the film feature, an aged comedy, closed. Hal.

"The Greater Glory," being an exceptionally long film, only three acts, instead of the usual five, showed the last half at the American.

Of the trio, two verge on big-time possibilities. One, the Transfield Sisters (New Acts) and their company, look like good stuff for cinema places.

Teddy, wrestling bear, opened the show. Ted's stuff has been around plenty in burlesque and elsewhere. Two plants get slapped and thrown

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Over 750,000 men and women died in this country last year of heart disease, kidney disease, apoplexy, cancer, tuberculosis, and other organic diseases. Most of these deaths were in some measure preventable or postponable if corrective measures had been started in time. It is sometimes necessary to start in at twenty-five to prevent death from apoplexy at fifty!

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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.

Nick Lucas and the acrobatic closers on the Orpheum bill last week were the only acts not to dance. The other turns had some form of dancing to contribute, but most of the dancing was good with the Pat Rooney and Marion Bent act and Gerber's "Galeities" supplying the flash material.

Diehl Sisters and MacDonald were spotted first and on another bill would have been given better position. Opening with a fair song number by the man, MacDonald, the girls were the shining mark of the act with their nut dancing. Special songs also aided them. Oriental, Spanish and ballet numbers, all well done in satirical fashion had the audience liking it and asking for more.

Phil Rich and Alice Adair had their A. K. act with Rich in his original old man role. Wowed them with the rheumatic knee-crossing, as well as clever patter on ability of ancient to "come back" as lover. Snappy dance and several songs were well received. Gerber's "Galeities" was a flash-revue with dancing predominating. Bill Corbett, Charles Rankin, Joe Williams, the Kaye Sisters and Lucinda Earl Atkinson comprised the cast. Opened with dance and song wedding. Special settings and nice costumes, especially those used in old-fashioned scene. Boy and girl chained tap dance, same as used in last year's George White's "Scandals." Sole male singer played violin and danced also.

Nick Lucas had a position that was just ripe for some vocalizing. This was second and last week, and he used new songs for his act and was forced to make a lot of repeats on his encores. Among the encores Lucas brought out a Brunswick phonograph and synchronized "Rose Colored Glasses," "Let Me Live and Love You" and several other selections.

Sam Robbins and his Baltimoreans closed first half. After a meaningless prolog, they settled down into a nice routine of band numbers. A popular number, a novelty on "Pinafore" and other naval selections, waltz medley where solo choruses scored and a laugh-producing radio number all showed versatility and good instrumentation. Combination includes three reeds, three brass, with one trumpet player doubling in reed, banjo, drums and piano with Robbins playing violin and sax solos. Charleston dances by several of the players were included in a topical

number. Band, first in several months to show in this house, well received.

Herbert Faye, assisted by Bert Morrissey, Bobbie Brown and Flo Donia, had a patter act with plenty of chuckles. While theme not new, gags that decorate it were. A nut tap dance by Faye, quartet song as encore, and song selection by Faye were well received.

Rooney and Bent, with Pat the third, held the stage for a long time. As spy as ever, Pat came out on a beautiful set to sing and introduce Muriel Stryker, who went into an Oriental that was eaten up. A luminous paint costume enhanced this number. Mildred Burns, in toe and tap dances; the Van Joyce Sisters in high kicks; Anita Nieto in a flashing Spanish castanet whirl, and Townsend and Bold in a classically old-fashioned waltz, preceded a flash number, in which the two Pats, Marion Bent and eight chorines in striking costumes, also proved that Rooney can pick hoofers as well as dance himself.

Townsend and Bold had a breathless whirlwind dance, followed by Rooney's w. k. "Daughter of Rosie O'Grady" tap dance. When he finished, Pat the third followed his dad in exactly the same routine. Rooney then spotted George Sidney in the audience and dragged him up for his impression of the Rooney tap. Sidney sang the number with a slightly kosher flavor and wowed them with his dancing. A Charleston finale, with specialties by the girls, who were not very difficult to glimpse, closed.

Davis and Pelle closed the bill with a balancing turn that would have been real good, as both men do smooth and graceful work, but when Pat Rooney took his coat off and decided to "assist" them; it turned into a Roman holiday. The dancer clowning around, mugging all of their catches and stunts and giving the audience belly laughs galore. Pat the third came out to "assist the assistant" and they ad libbed the turn for about 20 minutes. Davis and Pelle went into their serious stuff for the final few minutes, ending with a one-arm lift of the top-mountain by the underman from flat on the floor to straight up over his head.

Bill lasted until 11:30 p. m., about 40 minutes over usual running time. With exception of too much dancing, bill above par.

Alexander Pantages celebrated three anniversaries last week at his Los Angeles house—the sixth anniversary of the opening of the house, the 16th anniversary of Pantages vaudeville in this city and the 26th anniversary of his advent into show business. He commemorated the triple birthday by giving his patrons a punchy bill filled with plenty of substantial entertainment. Six Brown Brothers and Robert Reilly's Irish act were the topliners.

In addition, Monday night, when the program opened, the studios sent a nice representation of stars and featured players to appear at the nine o'clock show. Fox, Universal, De Mille and Metro-Goldwyn-Mayer sent an imposing list, with Earl Foxe as master of ceremonies. This was preceded by a long trailer about the Pan circuit, with flashes of the Pantages home and family, as well as shots of the opening of the Pan house here six years ago.

Parisian Trio opened the bill with a song and dance by the girl, clowning by the man and table balancing while walking up and down ladder by woman. More of this sort of work, then wow finish, with man balancing table, chairs and sofa on chin at same time and doing the walk up and down act. Pretty cut-out drop in full stage. Finish pleased. El Cota and Byrne was girl dancer and xylophonist. Femme opened with Edna Covey "spring" dance, then the wood-block tapper, who changed flaming wigs for each number, went into medley of pop songs. Spanish dance by girl was followed by more xylophone selections, with jazz dance and music finishing. Men played several classic selections as encore. Good stuff.

Robert Reilly's act, "Irish Ro-

mance," included six chorus girls who could sing as well as hoof, Molly Kennedy and Little Larry, who almost stole the turn. Opened in "one," into full-stage interior, then back to "one" and into full-stage exterior. Although scenery not new, was well painted. Costumes made production show up classy. "Pinafore" dance and song by six chorines clicked. Singing and hard-shoe dance of Larry, registered strongly. Exposition Jubilee Four were peppy quartet of colored singers. All numbers of jazz or cornfield blues type. Little hoofing. Curious stage dressing made by formations for each song. Act in "one."

Six Brown Brothers, headed by Tom Brown and supplemented by eight other musicians, had entrance in "one," with one instrument parading across stage at a time, in single file. Then into full stage, with very worn-out props, costumes and scenery. Real music then heard for next half hour, with Tom wowing them with his funny sax renditions. A banjo solo also hit. The six saxes came out for several numbers done with polish and artistry. Held audience, and audience held band. Hit of show.

Bill better and longer than usual. Well routed and balanced. Should be big builder for more every-week customers.

The proposed N. W. Stowell Theatre, seating 1,200 at Tenth and Hill streets, next door to the new Belasco, will be started within a week. N. W. Stowell, hotel owner here, has a 99-year lease on the site for an aggregate rental of \$900,000 for the site. Edward Belasco and Gerhold Davis, who operate the Belasco, next door, will manage the house, which will be a musical comedy theatre exclusively.

The fourth annual National Radio Exposition opens at the Ambassador Auditorium Sept. 6, running until Sept. 11. The Radio Trades Association will operate the exhibit, with J. A. Hartley and Waldo T. Tupper as directors.

The Division, suburban film house on Division street, was bought by C. P. Buswell from Mrs. A. M. Pixly.

John Modesto purchased the Lyric neighborhood film house at 39th and Western. The seating capacity is 300.

E. W. Hanna has purchased the Carter, film theatre, at Long Beach, Cal.

Moses A. Hamburger has repurchased the Majestic theatre building from M. H. Price, who bought it several years ago from the Hamburger estate.

The building was originally constructed by the Hamburger family in 1907.

Jesse Arnold and Henry Hall play the leads in "Know Your Onions," new play by Norman Feusler, opening Sept. 1 at the Orange Grove.

"The Volga Boatman" closes Sept. 12 at Carthay Circle, to be followed by "Bardelays the Magnificent."

Margaret Anglin and company played two dates in Southern California last week, Aug. 26 at the Playhouse, Glendale, and Aug. 27, Santa Monica. They are presenting Somerset Maugham's "Caroline," with Peggy Tomson, Elizabeth Rathburn, Florence Walters, J. R. Tozer, Clifford Walker and Ralph Roeder. They plan to go to Honolulu before playing Los Angeles.

Belle Bennett, William Farnum, R. D. MacLean, Wallace Beery, John St. Polls, Lionel Belmore, Viola Dana, Virginia Pearson, Bert Lytell, Antonio Moreno, Montague Love, Lon Chaney and Clarence Geldert will appear in "Julius Caesar," produced at Hollywood Bowl, Sept. 17-18, by the Hollywood Little Theatre, direction Reginald Pole and Joseph de Grasse. Arthur Kachel and H. Ellis Reed are producing the spectacle to raise funds to build a little theatre in the bowl.

Will H. Gregory, Fay Life, Cliff Lancaster, Arthur Turner Forster and Jack Hutchinson are in "Know Your Onions," produced by Arthur Freed at the Orange Grove.

Buster Keaton will be engaged for almost another month on "The General." He starts this week for Cottage Grove, Ore., where a number of scenes, which could not be taken during the recent forest fires, will have to be shot.

The picture is scheduled for December release by United Artists.

The Edward Bird referred to last week in the review of the Golden Gate Master Singers was named in error. The mistake was caused by an understudy giving the performance without program mention.

ROCHESTER, N. Y.

By H. D. SANDERSON

Lyceum—Dark.

Gayety—"Mutt and Jeff" (Columbia).
Corinthian—"Bright Eyes" (Mutual).

Fay's—Vaudeville.
Victoria—Vaudeville.
Eastman—"The Black Pirate."
Regent—"The Midnight Sun."
Piccadilly—"Pals First."

"The Princess Flavia" (Shubert) is at the Lyceum Sept. 9, 10-11. Philip V. Van Tassel, Rochester actor, plays Captain Detchard.

Ben Peer, Honeoye Falls veteran dance promoter, through whose efforts the American Legion boys were able to pay for their hall, proved the flop of the season at Dance-land, Sea Breeze Park, this week. Ben hired three good orchestras to attract the dancers, but small-town methods wouldn't draw them.

Changes in orchestra personnel in two theatres this week Arthur Newberry and his nine-piece concert jazz orchestra start Sunday at the Piccadilly. Seven new men with the Eastman orchestra are Ossip Giskin, "cellist"; Boris Chudadoff, assistant concert master, solo violinist; A. Yagudkin and William N. Pierce, horns; M. Lurie, viola; Arthur Foreman, oboe; T. E. Thompson, bassoon.

The Schine Theatrical Company, of Gloversville, has taken over the Palace, Auburn; Edward J. Wise, manager. The house will feature Paramount releases.

Mrs. Laura Smith, widow of Charles Smith, late partner of Mose Reis, New York, is to manage the Shattuck theatre at Hornell. The same policy will prevail, films in summer, films, vaudeville and road shows in winter.

The Ellicottville theatre, leased by Rohde, Rathjen & Wallace, Inc., chain theatre group, reopens shortly as "The Playhouse." Edward J. Whitmore is manager. R. F. Hellman, Olean, recently operated the house.

Colonel Theodore (Young Teddy) Roosevelt is the main card at the Labor Day celebration of the Penn Yan Lodge of Moose. There will be a parade, sports, band concerts and open-air films at night.

Mrs. Elsie Bartholomay, estranged wife of William P. Bartholomay, advertising manager at the Lyceum, formerly at the Corinthian, has preferred a charge of assault against Mrs. Adelaide F. Jennings, private detective, which will be heard in City Court Sept. 22. She claims Mrs. Jennings and another detective tried to force her at gunpoint into an automobile as she was about to enter her home.

SAN FRANCISCO

The first "midnight matinee" of Will Morrissey's Music Hall Revue (Capitol) was visited by the police for the purpose of calling Lee Morrison's attention to the 1 o'clock closing ordinance which is on the municipal statute books. The matinee concluded at 20 minutes to 2 after some sailors in the audience had contributed a great deal toward making it thoroughly "bohemian."

William Nasser, of the T. & D. Jr. Circuit, who recently had a finger smashed in an accident at Monterey, has almost recovered from the injury.

German citizens met last week to discuss ways and means of founding a permanent German-speaking repertoire company in San Francisco. The local German population is said to number about 30,000.

Carl Lamont, formerly with Sherman Clay & Co., is now manager of the local offices of Ager, Yellen & Bornstein.

"The Sho-Gun," an old-time piece

by George Ade, will be restored to the boards for several days in October. Oakland Elks will do the show, using professional principals and a home town chorus. Fred Carlyle, of the Goldstein Agency, is staging it.

C. A. Tompkins has replaced M. K. Jackson as manager of the New California Theatre, Dunsmuir. Lee Nally has succeeded S. Harvey Levey as manager of the New Park, Pas Robles. Mr. Levey goes to the New State, Martini.

Henry Duffy and wife, Dale Winter, returned to San Francisco last week from Seattle. They will rest for the time being. Meanwhile it is announced the next piece for the Alcazar will be "Easy Come, Easy Go." "Seventh Heaven" and "The Poor Nut" had previously been slated. The latter will probably be done eventually at the President.

The Radio Exposition in the Civic Auditorium last week was fairly well attended.

William McDaniels and Sam Pechner, assistant managers, have exchanged jobs. McDaniels last week moved from the St. Francis to the Imperial and Pechner over to his place.

W. R. Frazier, 34, copped first prize in an old fiddler's contest at the Marin county fair in Novato last week. He accepted a challenge from the Stanislaus county fair for next month.

The new T. & D. Jr. picture house, Polk and Green streets, seating 1,750, opens Oct. 1. Henry Nasser will manage.

Dave Lerner, formerly in vaudeville as Bixley and Lerner, has quit the restaurant business which first lured him from the footlights and is now selling insurance. Another old-timer now living in San Francisco is Mrs. Harry Conlon, now a music teacher.

Benny Miller replaces William Slattery as manager of the Lodi Theatre, Lodi, Cal. Mr. Slattery is returning to Chicago after a year on the coast for his wife's health, which is now sufficiently improved to permit the return to their former home.

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Hogan & Stanley
Hertz Lillian
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Halpin Irene
Hoffman Jerry
Howard Joseph
Harper Mabel
Hastings Ed
Haley S C
Hardee F E
Henley Mack
Leavitt Douglas
Lange Howard
McGuire John
Mortenson M
Mack George

Gladys Unger is enroute to New
York to attend rehearsals of "Two
Girls Wanted," to be produced by
John Golden in October. Miss Unger
will return to the Coast to
resume film work after the premiere.

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NEWARK, N. J.

By C. R. AUSTIN
Broad—"Craig's Wife."
Shubert—"Ben-Hur."
Proctor's—"Vaudeville," "The Sea
Wolf."
Loew's State—"Vaudeville," "Quincy
Adams Sawyer."
Mosque—"Variety," vaudeville.
Brantford—"The Duchess of Buf-
falo," vaudeville.
Rialto—"The Son of the Sheik,"
vaudeville.
Fox Terminal—"The Family Up-
stairs," "Bigger Than Barnum's."
Capitol—"Stella Dallas."
Goodwin—"Nell Gwyn."
Miner's Empire—"New York to
Paris."
Lyric—"Bathing Beauties."
Orpheum—"Brown Skin Reasons."

Henry Finter, manager, Newark
theatre, denies the story recently
printed in Variety that the Adams
Brothers, owners, have had the the-
atre on the market. He also quotes
Adam A. Adams, the brother active
in Newark, as denying it. It is a
fact, however, that the house has
been offered to a powerful circuit
and was rather insistently pushed.
It is barely possible Finter does
not know of the offer. In the argu-
ments with the stage hands Adams
has replaced Finter (the house is
not a member of the Theatrical
Managers' Association), and when
the stage hands said they'd rather
deal with Finter he stated that he,
Adams, was running the house and
not Finter.

The Capitol has temporarily given
up its tri-weekly change of double
features policy and is running
"Stella Dallas" for a week. This
picture did a big business at the
Mosque and also ran several weeks
at the Goodwin.

The opening of the Rialto Aug. 26
with "The Son of the Sheik"
jammed the house for two days.
Fine weather and closing of stores
brought Saturday's matinee down,
but it was still big, with many re-
peaters.

Morris Schlesinger, producing
"The Stumblers" ("Distinguished
Villa"), with Lee Shubert, opens
the show at the Broad election
week. Kate O'Brien, authress, will
be present. Schlesinger also pur-
chased the Australian and Canadian
rights of this London piece and the
picture rights. This is Schlesinger's
first appearance as a producer since
"The Blue Pearl."

No agreement has yet been
reached with the musicians and
stage hands' unions. At a meet-
ing held Friday night discus-
sion between the two sides went on

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until 4 o'clock in the morning and
got nowhere. The stage hands have
changed one of their demands from
a maintenance man to an electrician
at \$70. Newark in many lines is
a very strong union town, with the
director of police a union man. As a
result of last year's increases the
stage hands are regularly getting in
some houses \$90 a week, with in-
dividual weeks running as high as
\$135. In the discussions A. Gordon
Reid, of the Mosque, has represented
the Fabians instead of D. J. Shep-
herd, who formerly did so. Shep-
herd is head of the managers' asso-
ciation, but has had little to do with
the matter.

Mel Nagle is the new treasurer at
the Lyric, with Maud Sutherland
assistant.

King and Beatty left the bill at
Proctor's after the first perform-
ance Saturday to open Sunday in
Cleveland. Murray and Dougherty
replaced them.

SYRACUSE, N. Y.

By CHESTER B. BAHN
Wieting—"Alma, Where Do You
Live?" (Frank Wilcox Stock).
B. F. Keith's—"Vaudeville-pictures."
Savoy—"Dimpled Darlings" (Mut-
ual).
Temple—Dave Marion (Columbia),
first half; vaudeville, films, second
half.
Strand—"The Amateur Gentle-
man."
Empire—"Bigger Than Barnum's."
Eckel—"The Reckless Lady."
Rivoli—"The Last Alarm."
Crescent—"Pictures, Phenomena
(Mentalist)."
Harvard—"The Untamed Lady."
Regent—"Mlle. Modiste."
Swan—"Don Q."

Philip S. Perkins, who used to
cover burlesque for "The Journal"
years ago, is now reviewing the
wheel shows for "The Post Stand-
ard."

Marion Haslup, second woman
with the Wilcoxians at the Wieting,
closed on Saturday.
The Century Players, repertory
company, opened a three-weeks' en-
gagement at the Lyceum, Ithaca,
Monday. The troupe is managed by

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H. B. Putney, with Dennis O'Brien
directing. Myron Calvin is leading
man and Vincenza Gallotti is lead-
ing woman.

Claire Dux, who recently became
the bride of Charles H. Swift, mil-
lionaire Chicago packer, will give a
recital here under Morning Musicals
auspices on Oct. 13, appearing at the
Temple theatre.

Possession of the Lowville opera
house, municipally owned and for
the past year municipally operated,
passes to Schine Chain Theatres,
Inc., on October 1, as the result of
action taken by the Lowville Town
Board. The town will receive \$2,000
a year under the terms of the lease.
Joseph H. Gerner will remain as
manager.

After a run of 14 weeks, the Guy
Harrington Players closed their
third season at the Stone, Bingham-
ton, Saturday. Harrington will
bring back a company in the fall,
the opening being set for Thanks-
giving Day.

Remodeling of the old Universal
theatre, Auburn, is nearing comple-
tion, and the house, renamed Palace,
will shortly reopen as a Schine
house, with Clinton C. Young in
charge.

The site of the old Bastable the-
atre here is now under considera-
tion for a new City Hall.

Robert A. Landry, manager of the
Strand and Star theatres in Ogdens-
burg, is named jointly with the
widow as executor of the estate of
the late Clarence E. Castle, presi-
dent of the Strand Theatre Co.,
whose death occurred last week.
The widow and daughter, Mrs.
George Madlin, are the principal
beneficiaries under the terms of the
will, drawn six months ago.
The estate is said to exceed \$100,000.
Castle also owned the Grand in
Malone.

A three-year contract between
musicians and theatre owners, effec-
tive Sept. 1, is scheduled to be

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signed this week. It will give lead-
ers a \$5 advance and players a raise
of \$4, making the new scale \$90 and
\$60.
The local contract with the pic-
ture operators, providing for a \$47
a week scale, will be extended for a
year, it is understood.
This leaves only the stage hands'
demands to be adjusted.

James Muir, professional dancer,
appearing at Boysen's Bay Park,
was saved from drowning by Philip
Schrieber, life guard, when he
tumbled into the lake while trying
to land a fish he had hooked.

The past week has brought a flood
of visitors on the local Rialto. Fred-
erick G. Hinds, Jr., assistant man-
ager of Loew's house in Mt. Vernon,
is vacationing with his family here.
William Kafferty, theatre operator,
is entertaining May Malina, magi-
cian. Reba James Wright, songs-
tress, and Walter Crisham, vaude-
ville juvenile, are visiting their re-
spective families.

BRONX, N. Y.

The Interboro theatre, seating 1-
500, first picture house in the
Throggs Neck section, controlled by
the Chirsedge Theatres, Inc., opens
Sept. 3.

The Consolidated Amusement
Corp. is building three film houses
in this borough. The Mount Eden,
2,000 seats, opens about Nov. 15.
Two others, at 183d street and Je-
rome avenue and 167th street and
Sheridan avenue, will open about
the first of the year.

When the Willis reopens
Day, A. Wolfson will be
manager. Independent
and pictures will again be
key, in spite of reports that
will book the house.



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NEW YORK CITY, WEDNESDAY, SEPTEMBER 8, 1926

56 PAGES

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WARNERS' \$10,500 CHICAGO RENT IS HIGH-EXPLOITATION MARK

Take McVickers for 20 Weeks—Offered LeMaire \$25,000 to Abandon Woods in Favor of Vitaphone and "Don Juan"—Bid for 44th St., N. Y.

Chicago, Sept. 7. Warners have taken a 20 weeks' rental of McVickers in order to spot Vitaphone and "Don Juan" in the Loop. It is reported the arrangement calls for a rental price of \$10,500 for the four walls, said to be a record figure for exploitation. The McVickers deal provides for optional 20 weeks. The Vitaphone showing starts Sept. 19. It was first expected to spot Vitaphone in the Woods and the Warners offered Rufus LeMaire a bonus quoted at \$25,000 to move his "Affairs" to another theatre here. As the LeMaire show is expected to run well into the winter, the offer was refused. The Woods, however, may later be used for Vitaphone.

The Warners were reported dickering for a year's lease of the 44th Street theatre, New York in order to have a larger house for Vitaphone, leaving their own Broadway house free for releases. The proximity of the 44th Street to the new Paramount was said to have made the house look attractive. The deal now is said to have been dropped.

Famous-Players is paying \$210,000 rental for the four walls of the George M. Cohan, New York, for one year. This means \$4,500 guarantee for 40 weeks and \$2,500 for 12 weeks.

F. P. will install its own staff complete and the only thing to be furnished by the house will be heat.

FILM SERIAL QUEEN PLANS \$25,000 SWIM

A motion picture star is to vie with the English Channel swimmers in the race that is to be made from San Diego to Catalina Island, in California. The actress is Allene Ray, known as a "serial queen," who has notified Pathe executives in New York that she intends to make the swim for the \$25,000 prize offered by William Wrigley, the chewing-gum magnate. She hopes to tackle the feat in October. Gertrude Ederle and Mille Gade are both possible contestants in the race.

Theda Bara Under Cork Universal is negotiating with Theda Bara to put on the cork and play a colored character role in "Uncle Tom's Cabin."

USING MOTOR TRUCKS TO SACK COAST HOMES

Los Angeles, Sept. 7. The home of Olive Ann Alcorn, actress and dancer, was looted by an elderly woman, giving the name of Mrs. John Burnton, who is said to make a practice of renting houses and then stripping them of everything of value.

Miss Alcorn is now in New York and left her home in the hands of a realty company who rented it to the woman. Five days after she took the house, a truck backed up to the door and started moving out all the furnishings. After the truck came back for a second load, neighbors phoned the police who stopped moving operations.

The truck was the property of J. P. Joyce, auctioneer, who said the woman had called him and told him she had sold her house and must vacate immediately. She said she wanted him to sell the furniture and offered a high commission. Police exonerated Joyce and started a search for the woman after they found silverware, linen and glassware, valued at over \$5,000 had disappeared. Several other people who rented their houses furnished reported similar losses, caused by a woman answering the same description.

NIGHT AERO ADS

F. P. Reported Offering \$30,000 for Invention—Visible at 10,000 Ft.

Famous Players is negotiating for the use of a new night flying aeroplane device to advertise the "Sorrows of Satan" (film), due to come into the Cohan, October 11.

The invention makes night flying illumination possible at a height of 10,000 feet by using a tubular rainbow light with the advertising matter under the wing spread.

The invention is important because night flying for advertising purposes has always been defeated due to the city ordinance which prohibits flying at an altitude lower than 5,000 feet. It is reported Famous has offered \$30,000 for the exclusive use of the plane for a period of three weeks.

PAUL SPECHT GETS PERMIT TO GO TO LONDON

United States Embassy's Timely Action Brings Change of Attitude—Ben Bernie's Ban Likely to Be Lifted Also—Specht Cannot Make "Personal Appearances"

SUPPORT IS NEEDED

Washington, Sept. 7. The American embassy in London has been successful in behalf of the American synopated orchestras and Paul Specht is to be admitted into the country. A permit has been granted Specht to fulfill his contract with the Piccadilly Hotel. This was cabled to the State Department by Alanson B. Houghton, (Continued on page 38)

N. Y. FAIR'S TICKET SCANDAL

Syracuse, N. Y., Sept. 7. "Get it while the getting is good." With the New York State Fair scheduled to pass out as a political football with the reorganization of the state government on Jan. 1, politicians and political workers followed that slogan to the letter at the 1926 exposition held here last week.

As a result, there was a ticket scandal of unusual proportions. Admission slips, taken at the fair gates by the political proteges employed for the week as ticket choppers, were resold by the thousands. It is claimed by State Troopers. The constabulary men ran up against a stone wall when they attempted to call a halt. The ticket plot was discovered on the opening day of the fair when one arrest was made. During the week, three more arrests were announced by the State Troopers.

In every instance, save the first, however, political pressure was exerted, the charges were dropped and the State Troopers more or less politely advised to "mind their own business." (Continued on page 42)

NAT'L ADVERTISERS BACK TOUR OF RADIO UNITS WORKING FREE

Figure Circuit of 16 to 20 Weeks—Around 10 Acts in Each Show—No Charge to Local Stations—Standard Oil Reported "In"

\$65,000 TOP FILM COST FOR 'HOMELY' SUZANNE

The homeliest screen star will have \$65,000 spent on her films by Film Booking Offices when it comes time for her to pose before the camera. This is Suzanne Lenglen, the French tennis champion, under contract to C. C. Pyle. The descriptive adjective is credited to Pyle, who so described his "act" at a luncheon, but hastened to add that her personality would undoubtedly overcome any lack of beauty.

F. B. O. officials on the Coast are said to have set the \$65,000 sum as a sufficient amount for production cost on the racquet girl's pictures, although \$100,000 was about decided upon as the overhead on the next Grange picture. The football luminary and Mille Lenglen comprise the sport duo on the F. B. O. list.

Now the Hat's Gray

Los Angeles, Sept. 7. Metro-Goldwyn has selected the next picture starring Lew Cody. It is an original story entitled "The Gray Hat," which may or may not be related to the green kelly or brown derby that made so much uproar last season.

Barthelmess Invites Wife West to Visit Child

Los Angeles, Sept. 7. In response to an invitation extended by Richard Barthelmess, Mary Hay, his wife, from whom he is separated, will arrive here soon to visit their three-year-old daughter at the Barthelmess home in Hollywood. This will not be a move for reconciliation, as the screen star will leave for New York upon the completion of "The White Black Sheep," his last picture for Inspiration, and will not live in his home at the time his wife is there.

Cut 800,000 Feet of Kisses

Los Angeles, Sept. 7. According to advices from Tokyo, Japan, police film censors there eliminated 800,000 feet of film in which kiss scenes were shown in the past year.

Los Angeles, Sept. 7. A group of national advertisers, said to include the Standard Oil interests, is backing a Radio Entertainers' Circuit, which Frank Westphal is forming in Chicago. The idea is to tour the country and give free entertainment at the various stations.

Present plans call for a circuit of from 16 to 20 weeks in the larger cities, with eight to ten acts in each show.

The promoters will not charge the local stations any service for the talent and will also pay transportation, it is said. The promoters figure their kick-back in the privilege to broadcast the messages of national advertisers who are not signed up with the local stations. It is also figured these local stations will be assisted by the road show in spreading their own propaganda.

It is planned to have about 25 people in each traveling unit, with \$4,000 a week reported to be the salary and expense of each outfit. The understanding is that Westphal will endeavor to get this project under way about Jan. 1.

TRUDY'S 75-25%

Opens on Sesqui Grounds For Two Weeks, Giving Two Shows Daily

Philadelphia, Sept. 7. Gertrude Ederle, feminine conqueror of the English Channel, opened at the bathing pavilion on the Sesqui-Centennial grounds last Friday (Sept. 3), for a two weeks' engagement. It is understood that financially Miss Ederle is splitting 75-25 with the pool, Trudy being on the long end. The pavilion seats 10,000.

Supporting the New York girl are Allene Riggin, Helen Wainwright and Helen Ederle, her sister. The girls give a conventional aquatic exhibition afternoon and night plus Miss Ederle demonstrating the strokes that took her from France to England.

IF IT'S COSTUMES COWNS OR UNIFORMS LEARN TO SAY "BROOKS" 1437 BROADWAY - TEL 5580 PEN. ALSO 25,000 COSTUMES TO RENT

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, Aug. 27.

As Lady Michelham is selling her late husband's collection of old pictures, which are expected to fetch over \$5,000,000 dollars, a newspaperman I know went to see them. He found, to his surprise, that, on the mantelpiece of a vast drawing room containing wonders of art, and right underneath a famous Gainsborough, there were four photographs. One of them was an autographed picture of Sophie Tucker; another was dedicated to Lady Michelham by Ethel Levey; a third was a portrait of Mistinguette; the fourth showed the features of Harry Pilcer.

Gentlemen Prefer Mons

It must be nice to be the author of "Gentlemen Prefer Blondes." Some papers got so excited over Anita Loos that they even sent their critics as far as Leicester, which must be two and a half hours from London, specially to see "The Whole Town's Talking." Usually, London never sends them further than Kew or Barnes.

John Emerson's name was scarcely mentioned, although I should think it is practically his play. And there was such a wild excitement that all Anita could say at the end was "Gentlemen Prefer Leicester," which seems particularly foolish. She ought to have known that gentlemen prefer Leicester Square.

The Mystery of Sylvia Hawkes

Although I hope her (their) play will be a success, one critic who was present tells me that it might have been written by Will Evans, who was part author of "Tons of Money."

I am sorry I missed John Emerson, whose reputation over here stands high. Equity stalwart that he is, he called in at the Actors' Association, the other day. Unfortunately his voice was so bad that it was difficult to hear. So if, at Leicester he had made the speech instead of his wife, it would have been even shorter.

Noel Coward's New Play

I think London audiences are getting more inane every month. The raucous merriment over fatuous imbecility that annoyed me at the first night of Noel Coward's new play, "The Queen Was in the Parlor," was caused by such stupid remarks as "She has sweetbreads instead of brains" and "Does she sleep with her mouth open? Because if she does, and she shuts it, she might bite her tongue." It is impossible to believe that a man of Noel Coward's intelligence could write such dialog. He has copied his play from "The Prisoner of Zenda," but merely written a sort of "Princess Flavia."

From Anthony Hope to Al Woods

It is coming to something when romance of the Anthony Hope type can be turned into an Al Woods bed room play. On the eve of her marriage to a neighboring princeling, the queen of a Balkan state spends the night with an old lover of hers, with whom, before they called her to the throne, she used to frequent the night haunts of Paris. Then the mob rises and throws three bricks at the queen, who shouts them down. The lover shoots himself in the Royal bed room, while the queen says to her bridegroom "Now you understand." He may have, I didn't.

All the Noel Coward fans were there—Mamma, the Marquis of Carisbrooke, who is closely related to the King; Edna Best, Michael Arlen, Sir Francis Laking and the Rt. Hon. the Earl of Lathom.

Noel Should Take Pains

I do not envy Noel Coward his great success. He is a charming fellow, with a quick wit and a keen intelligence; but I do wish that his success had been obtained with plays of a kind that I believe he could write, if he would cease from merely recording in his comedies the foolish chatter of the people he meets.

Lennox Pawle Quotes Some Others

Certain criticisms, printed here, of the treatment meted out in New York to an English company, has caused Lennox Pawle to write. "It would surely be fair to state that managers like David Belasco, Charles Dillingham, Gilbert Miller, Winthrop Ames, etc., are well known for their courtesy and honorable dealing."

More Plays For Manhattan

As I see that the list of foreign plays intended for New York, which was printed in "Variety" the other day, did not mention them, I should like to add that "Why Not?" by St. Clair Scott and Caswell Garth, will be done on your side by Gilbert Miller and Basil Dean; and that "The Constant Nymph," which Basil Dean has written with Margaret Kennedy, will be produced by George, Tyler and Basil Dean.

Frederick Lonsdale sails on Sept. 8 to produce his two new plays. Several American managers have been after "The Cuckoo in the Nest" and "Rookery Nook," but Tom Walls wants to take over these English farces himself.

English Complaints About Broadway

Donald Calthrop, who was in "The Merry World," returned to London with many complaints about the Shubert management's treatment of him before he came home steered, because he was sick of it all. He tells me that he and other members of the company were bullied and browbeaten, and told that what was good enough for England was not good enough for America.

This follows, unfortunately, the difficult experience of Harry Welchman in "Princess Flavia." Welchman, of course, is still in the Shuberts' management, being now on tour in England in "The Student Prince," but all sorts of stories came over before "Princess Flavia" reached New York.

Alec Fraser returned from the States, too, a few weeks ago, saying that his contract made in London, had been turned down in America. This is one of the things that Calthrop complains of. Fraser is back with the Shuberts now, Lee having settled it all in London.

But I do think that artists want some sort of guarantee that arrange-

(Continued on page 3)

U. S. PASSPORTS TO BE ISSUED BY CONSULS

New State Dept. Rule Convenience to American Residents Abroad

Washington, Sept. 7.

American film men and others of the amusement world living abroad after Oct. 1 will be able to obtain American passports of the standard form and good for two years direct from American officials resident abroad. This does away with the long delay necessary in the past when application had to go by mail through the State Department here.

The department in making this announcement made it applicable to all American citizens who can prove their citizenship either by birth or naturalization. Whenever there is a doubt in the consul's mind in this respect the passport will have to come through the State Department as heretofore.

Approximately 20,000 passports annually have been sent abroad in the past.

The new ruling, explained the department, will eliminate the necessity of purchasing "emergency passports," which could be issued by the embassies and legations. These cost as much as a regular passport (\$10) and were valid only for one trip to the United States and back to the point of departure.

The department has sent abroad 5,000 of the new blanks, which are identical with those issued here, to be prepared for the rush expected under the new ruling.

VIENNA

By PROF. DR. E. B. RICE

Vienna, Aug. 30.

Nita Naldi is in Vienna with her father. She is doing filming for an Austrian company, the "Sascha," in a story called "The Pratermizzi" ("From the Prater," a public garden of Vienna).

Ufa has started work in Budapest, Hungary, their first film being "The Czardas Princess." The book is by Ladislav Vajda. The Hungarian government is helping in every way to build up a national film industry. It has subscribed 30,000 kronen for the construction of studios.

Berlin and Vienna firms are very active in the studios of Vienna.

Alliance Films is completing a film, "Beethoven," which depicts the life story of the great musician, who spent the latter part of his life in Vienna.

The same firm has started work, jointly with the Domo Film from Berlin, on the film, "His Highness Dances," after a musical comedy by Ascher. Another Berlin firm, the Aefa (allied to the Ufa), is engaged in making the film, "The Last Ballet." All these films picture life in Vienna as it was a hundred years ago.

"The Black Revue," actually in Paris, starring Josephine Baker, is reported to come to Vienna for a series of performances during the first half of September, to take place in the Theatre Kammerspiele. The same theatre announces a series of four performances of the Theatre de l'Atelier from Paris for the middle of September.

Reinhardt is staging the German version of Coward's play, "Fallen Angels," in his own Theatre in der Josefstadt.

SAILINGS

Reported through Paul Tausig & Son, 104 East 14th street:

Sept. 1 (New York to London), Mr. and Mrs. A. J. Balaban, Misses Cherry and Ida Balaban, Mrs. Bud Morton, Edith Wilson (Berengaria).

Nov. 2 (London to New York) Nora Bayes (Leviathan).

Oct. 23 (London to New York) Bert Errol and family (Berengaria).

Sept. 23 (London to New York) Clay Clement (Roosevelt).

Sept. 11 (London to New York) Marion Hamilton (Franconia).

Sept. 8 (London to New York), Frederick Lonsdale (Majestic).

Sept. 4 (London to New York), Mrs. Bruce Balfour, ex-Governor James Cox, of Ohio; Ordynski, Lillian Davies and Denis Hoey (Aquitania).

Sept. 3 (Paris to New York), Mile. Ramia (Paris).

SOUTH AFRICA

By H. HANSON

Cape Town, July 22.

English Dramatic Company is doing fair business at the Opera house, staging "The Sport of Kings" and "White Heather." The company comprises Charles Mortimer, H. L. Handman, Ernest Hollway, Ernest W. Parr, Leslie Harding, T. Arthur Ellis, Angus Adams, Tony Williams, Phyllis Leather, Marjorie Battiss, Hilda Campbell Russell, Florence Dalton, Anna Green, Hope Tilden, Marjorie Lloyd.

W. (Billie) G. Sutton, manager of His Majesty's, Minzenberg, a local seaside resort, committed suicide by cutting his throat on the morning of May 31. He was found on the beach in a dying condition, with an open razor in his hand.

Deceased was popular and one of the oldest professionals out here. Indifferent health and depression cause of his rash act. Widow and family survive.

Municipal Films Places

The Municipal Council of the Strand, a seaside resort near Cape Town, has a member who strongly advocates the council having more control of amusements in its districts. The letting of the Town Hall for cinema shows only brought in a small rental, with the lessee reaping the benefit, whereas if the council undertook the show that body would get the profit.

This member of the council stated that he had an offer from a large American firm of producers of any quantity of first-class films at two pence a foot, purchase price. He could secure forty separate programs at once at that price. It was suggested that the Council delegates to a coming Municipal Congress of South Africa should move the matter for discussion.

It is suggested that all municipalities form a combine at a cost of £200 each. Fifty municipalities would bring £10,000, sufficient to start the scheme. Each municipality could run its own cinema theatre and the revenue be utilized for the betterment of the town.

At the coming session of the Cape Provisional Council a draft ordinance will be introduced to provide for the prohibition of certain plays, entertainments and films, and the reappointment of a Board of Film Inspectors for the Cape Province. This ordinance empowers the Administrator to prohibit the screening of any picture, or performance of any play or entertainment which in his opinion (a) is

calculated to give offense to the religious convictions or feelings of any section of the public; or (b) is calculated to bring any section of the public into ridicule or contempt; or (c) is contrary to good morals or public policy.

Paragraph in Variety June 9 regarding "Far Away Foreigners in N. Y. on Deals" affecting J. J. Madam of India and I. W. Schlesinger of South Africa, has caused some interest out here. Future events will be watched. The reported number of theatres (600) operated by the African Theatres, Ltd., is about 100 percent too many.

Johannesburg

At His Majesty's the Dennis Neilson-Terry and Mary Glynn Company doing excellent business with "The Cat and the Canary" and "The Man with a Load of Mischief."

Joseph Barnett died June 13. Some 13 months ago he returned from London, where he acted as overseas booking manager for the I. V. T. A., Ltd. Widow and children survive.

Billy Bennett, English comedian, opened at the Empire Palace July 5.

Roy Ingram, professional middleweight boxing champion of South Africa, has retired from ring, due to bad hands.

Durban

At Theatre Royal Owen Nares, Marie Pollni and company, producing "Grounds for Divorce," "The Last of Mrs. Cheyney" and "Diplomacy." Business good.

The Prince's, new cinema, will open this month. It has been constructed on modern lines.

Americans for Tax

Faced with a deficit of nearly \$1,000,000, the Natal Provincial Council is looking around for points to raise the cash. It has been suggested that Natal should tax American films.

That the imposition of a \$25 tax on every American film screened through Natal would bring in a considerable revenue and at the same time give a helping hand to the British film industry. This imposition will meet with scant support, inasmuch as the pocket of the public will be touched, for the manager would increase admission charges, not feeling inclined to take the tax out of his own pocket.

LONDON

London, Aug. 30.

J. Bernard Fagan's Pepys play, "And So to Bed" will be presented at the Queens, Sept. 6, after a week's try-out in Manchester, though originally a five weeks' trial run was intended. Special music has been written by Herbert Hughes. In the cast are: Yvonne Arnaud, Mary Grey, Gwendoline Evans, Kitty de Legh, Betty Price, Edmund Gwenn, Allan Jeayes, Alfred Clark, Ivan Samson.

An adaptation by Edgar Wallace of his novel, "Double Dan," will shortly succeed "Sleeping Partners" at the Savoy. Seymour Hicks will produce and play the leading role, and Eilaine Terriss will also be in the cast. Wallace has just completed a new play, entitled "The Squaker," which may be presented in the fall.

"Simple Souls"—due at the Adelphi Sept. 22—has been changed to "Molly—and a Duke." The Daniel Meyer Company will present this new musical comedy, which stars Evelyn Laye and Godfrey Tearle.

London's smallest art theatre, the Gate Theatre Salon, will reopen for its autumn season, Aug. 30, with Susan Glaspell's "Bernice" and "Before Breakfast," by Eugene O'Neill. Other plays scheduled for production are "Monna Vanna," by Maeterlinck; "Gas," by George Kaiser; "S. S. Tenacity," by Charles Vildrac; "The Lower Depths," by Maxim Gorki; "All God's Chillun," by O'Neill.

The cast of "Sunny," which succeeds "Mercenary Mary" at the Hippodrome Oct. 7, includes Binnie Hale, Nancy Lovat, Elsie Randolph, Maudie Hope, Ula Sharon, Jack Buchanan, Claude Hulbert, Jack Hobbs, Nicholas Adams.

Sam Livesey has stepped into fill the gap in the cast of "Easy Come, Easy Go," due at the Garrick Sept. 6, made vacant through the illness of Will Deming.

The police raided Moody's Vaudeville Artists Club in Tottenham Court Road, as a consequence of which 20 summonses were served, (Continued on page 13)

PARIS

By ED G. KENDREW

Paris, Aug. 30.

After the month of October at the Champs Elysees music hall, under the direction of Rolf de Mare and Andre Daven, Moss and Fontana will leave for New York.

Lola Menzell (Lola Gerley) is booked for the Champs Elysees through Howell & Baud, to open Oct. 29, after four weeks at the Winter Garden, Berlin, commenced Sept. 1.

Mme. Pavlova is due at Marseilles this week after her Australian tour. She goes through to London, where she will rest at Hampstead, being due at the Champs Elysees at the end of the year.

Barbette, female impersonator on trapeze, is sailing for New York early in November to play under the direction of Ray Goetz.

Nellie Martyl, opera star at the Opera Comique, will make her music hall debut at the Champs Elysees in December. Also Marily Cebron-Nordens of the Gaite will sing in vaudeville next year, having signed on with Pierre Foucret for a revue at the Moulin Rouge to follow the present Earl Leslie show, "Montmartre aux Nues."

The next show at the Concert Mayol, mounted by Varna and Du-

(Continued on page 18)

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SERVICE INSURANCE

Washington, Sept. 7.

The recent ruling of Brig. Gen. Hines, head of the Veterans' Bureau, will interest professionals who served during the late war.

Gen. Hines states that the act of Congress amending the World War Veterans' act gives the bureau power to revive lapsed or reduced insurance.

Frank Connolly, of the bureau, will furnish full details to any professional requesting same.

Irene Franklin in London

London, Sept. 7.
Irene Franklin opens Sept. 27 at the Victoria Palace under a booking just made public.

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LONSDALE SAILS FOR PLAY AND FILMS

Satire for Dillingham and 6 Scripts for Famous Players

London, Sept. 7. Frederick Lonsdale is sailing Sept. 8 on the Majestic under an arrangement to produce on approval for Charles Dillingham a new play with only four characters. The story is a satire on marriage.

Lonsdale is taking with him Athole Stewart, who will do the stage directing. The play was written especially for Ronald Squire, who will produce it and star in it on this side.

In addition to his engagement with Dillingham, Lonsdale has signed to write six scenarios for production by Famous Players-Lasky. He has told friends his plan is to work hard for the next two years, intending to clean up all he can and then retire and to do only such work as pleases him and without regard to profit.

"Tip Toes" Looks Like Sure London Success

London, Sept. 7. "Tip Toes," presented August 31 at the Winter Garden here, has all the appearance of a substantial success. It was enthusiastically received at the premiere. The production is splendid and the principals have been happily selected.

Allan Kearns was the outstanding hit, but it is understood his success may be cut short by the necessity of returning to the States in six weeks. Dorothy Dickson was acclaimed by her large following of admirers. Her graceful characterization is somewhat in the spirit of Peter Pan, the role with which she was associated in her advance to stardom.

Laddie Cliff is most agreeably situated in the cast playing the part made known to America by Andrew Toombs, while John Kirby has the Harry Watson role.

"Mary" Quits

London, Sept. 7. "Mercenary Mary" closes here Sept. 18.

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MARY READ
Secretary

"Miracle Man" in Paris

Paris, Sept. 7. Seymour Hicks has just announced that he will do a stage version of "The Miracle Man" during the autumn months. This is apparently the same material that went into the famous film of the same name. It was originally written in novel form by Frank L. Packard, and dramatized by George M. Cohan.

COMING ANYWAY

Gillespie Bound to Cross Ocean After "Sunny" Premiere.

London, Sept. 7. R. H. Gillespie, managing director of Moss Empires, announced on the eve of the production of "Sunny" at the Hippodrome, that he will visit New York following the opening.

If the Dillingham piece is a success, he will make the trip as a holiday. If it turns out to be a flop, he will cross the Atlantic anyhow, seeking a success for the playhouse.

Austin Tripling

London, Sept. 7. A question of the number of shows, despite a salary difference, prompted Gene Austin, Victor record artist, to accept an engagement at the Princess cafe, doubling with the Florida and the Palm Beach clubs, making in all a total of three performances nightly.

Austin was offered \$450 by the Kit-Cat Club but turned it down because of having to do five shows.

PLENTY OF MYSTERY

London, Sept. 7. "Trust O'Brien," produced at the Kew theatre last night, turned out to be a mystery play that mystified the audience thoroughly. Indeed, there were times in the action when it appeared that the whole affair was a mystery to the author as well. American possibilities slim.

"KATJA" STARS SAIL

London, Sept. 7. Lillian Davies and Dennis Hoey are aboard the Aquitania, which sailed Saturday, en route to New York to create their original roles in the American production (Shuberts) of "Katja."

MONEY AND HYLTON

London, Sept. 7. Jack Hylton won't play in New York after all. It was made known definitely today by his manager that the band leader had abandoned his trip, the Keith-Albee people having declined to meet his figure in salary.

BELGIAN PIECE IN PARIS

Paris, Sept. 7. "L'Histoire du Crocodile," by Fernand Wicheler, first produced in Brussels, was done Sept. 1 at the Theatre des Mathurins, with the author also heading the cast. With him were Willy Maury and Mme. Gilbert Legrand.

SELWYN HAS RIGHTS

London, Sept. 7. A new piece entitled "The League of Nations" is projected for the St. James to follow "Mrs. Cheney." Gilbert Miller will sponsor the new offering, for which Archie Selwyn already has the American rights.

WILLIAMSON'S GUILD BUY

"The Knew What They Wanted" has been purchased for Australia by J. C. Williamson, Ltd., from the Theatre Guild.

Moscovitch, an Australian actor, will play the lead created in America by Richard Bennett.

"TRUTH" IN REVIVAL

Paris, Sept. 7. The French version of "Nothing But the Truth" has just been revived at the Theatre Paris with Max Dearly returning to the role he created at the Gymnase.

One Busy Stager

London, Sept. 7. Eddie Dolly is settling a mark as a protean producer. He is rehearsing five shows simultaneously, or as nearly so as is humanly possible.

'VIRGINIA'S HUSBAND' OLD

London Farce Deals With Misunderstanding of Mock Marriage.

London, Sept. 7. "Virginia's Husband," opening last night at the comedy, is an old fashioned farce built on the well worn situation of a couple pretending marriage and becoming enveloped in a maze of misunderstandings.

The complications are crudely contrived, stagey and designed to coax a laugh on any pretext.

Prince's 6-Act Show

London, Sept. 7. Prince's cabaret has discarded its production and its chorus and the new offering is a program of six specialties, five of them from America.

The American turns are Buddy Doyle, Peggy Hoover, Gene Austin, Dolly Day, Tracey and Hay. The sixth item on the bill is the Dayelma Ballet from Vienna, their presence explaining the elimination of the former chorus group.

The new offering was splendidly received at its first showing last night by an overflow audience.

Dramatized Wine Bath Scores Hit in Paris

Paris, Sept. 7. "Montmartre aux nues" ("Nudity in Montmartre"), a revue built around the episode of a woman bathing in champagne, was successfully launched at the Moulin Rouge. The production is particularly splendid as staged by Earl Leslie, with costumes designed by Gesmar and Jose de Zamora. The author is Jacques Charles.

The idea is phantastic, having to do with such things as volcanic disturbances, bathing wagons and bathing cabinets and tableaux of feminine displays in the bathing girl style.

The cast includes Randall, English comedian and dancer; Gina Palmer, hitherto known as a film luminary; Yvonne George, Drea, Garrier, Berty, Belvider and Miles Maldini and Drosodoff, dancers.

At the last minute the Etzoff Troupe and Sparks' Vienna Ballet were added to the personnel.

Gaumont Palace, Paris, Is Brought Up to Date

Paris, Aug. 30. Tommy Dowd, of the Capitol, New York, has superintended the redecoration of the Gaumont Palace, the big Loew Metro house here. His object has been to synopate lighting with music, and he has obtained splendid results. The work has been done without closing or interfering with daily matinees and evening shows. Dowd's crews starting at midnight and going through till the following mid-day.

Dowd was unable to carry out all his effects, the local fire department prohibiting the covering of the proscenium with drapery. Harry Portman, manager in Europe of Loew-Metro, is increasing the orchestra to 60.

Americans at Vic.

London, Sept. 7. Kimberly and Page were warmly received upon their return at the Victoria Palace, repeating their success of a year ago. Set next to closing, they followed Bob Albright who had had his own way with the audience for half an hour.

PLAY DEALS WITH MORMONS

Paris, Sept. 7. A dramatic version of Pierre Benoit's novel, "La Sac Sale" ("The Salt Lake, adapted by Pierre Scize, was presented Sept. 3 at the little Theatre des Arts, enjoying a fairly enthusiastic reception.

Mlle. Andree Mere plays the lead in a story of the Mormons in Utah supported by Vargas, Jean d'yd, Geo. Carpentier, comedian; Anita Soler and Suzanne Coulomb.

BURGLARY AT SCALA

Rome, Aug. 30. The famous Scala at Milan was robbed during the night of many valuable relics. Among the objects taken were the jewels of the great dancer Marchionni, displayed in the museum of the theatre.

LONDON AS IT LOOKS

(Continued from page 2)

ments made by agents on this side have the authority of New York behind them.

Five "Dont's" for Near-Immigrants

As a consequence of his experiences and those of Mrs. Le Met, Calthrop wrote down the following lines of advice for all English actors and actresses who contemplate going to America:

1. Do, with a lawyer, who understands theatrical law and custom, in America as well as here, read through your contract (even an Equity one) most carefully.
2. Do be sure your agent here, and his representative in America, is working as much in your interests as for the management he is contracting you with.
3. Do have sufficient money with you, when you land in New York, to cover unforeseen contingencies. There are so many which will arise.
4. Do remember, when you become a member of the Actor's Equity (which you will have to do, in order to be allowed to play in America) that it will cost you £6.16.0. for a half year's subscription, and that Equity, a very busy organization, is naturally more interested in the whole (body of actors) than in the part (you or some other individual) and that the Actors' Charter of Freedom gained by Equity was only gained after a much harder battle than any we British actors ever had to fight here, and then only after affiliating themselves with the American Federation of Labor.
5. Do remember that, even though you may have a "name" in England, you have none in New York, and there every man is as good as another, which statement will make you think a lot, after you've been there a bit.

"Granite" Not So Hard

One of the nice fellows who come over here occasionally is Jack Rumsey, an English-born American, who samples plays. I found him at lunch, the other day, most enthusiastic about "Granite," in which grim tragedy by Clemence Dane, Sybil Thorndike has been starring.

"The Theatre Guild is out to do it," he said, "but I should like to stage it in New York myself. I wouldn't mind losing money over it."

Another well-known person in semi-society who is studying acting art is young Tony Asquith, son of the ex-premier, who is learning how to write scenarios and who, indeed, the other day, began acting himself in a filmlet he wrote on the subject of Boudicca.

Duchess Writes a Play

Millicent, Duchess of Sutherland, has just dramatized her novel, "That Fool of a Woman," which satirized all sorts of well-known Londoners last year, then she went away to Venice while Basil Dean considered it.

It was the Duchess's play, "The Conqueror," in which Forbes-Robertson opened the Scala theatre, but that play was a failure as was, indeed, the theatre until it became the permanent home of all the amateur dramatic societies in London, of which there seem to be at least 50,000.

A Contract Cancelling Rap

A "bad boy" among the picture house band acts is due for a sudden halt because of its careless and apparently inconsiderate business methods. The latest breach is the sudden cancellation of a fortnight's engagement at the last moment, leaving the circuit booker in a bad hole.

This for no reason but that the act had contracted for \$2,750 a week but learned that a contemporary orchestra had been booked at \$3,000. The bandman, accordingly, held out for a like sum despite the first settled figure.

The complaining band's psychology in this particular case seems single-tracked in its deduction. Both bands happen to be recording for the same companies and the orchestra getting the lesser money happens to be a bigger disk seller than the one getting the more stage money. On the other hand the higher-priced attraction, from a showman's viewpoint, is worth that and more because of its peculiar advantages for stage comedy.

This particular offender has been "slow poison" for no little time because of his unwise business tactics. One notorious practice indulged in is a query from an agent if they are available for such and such week. The band has been known to take that lead and book direct, cutting out the agent.

To the band's credit, it is one of the most successful and popular touring attractions.

Joseph Meyer Marries in London

Joseph Meyer, the American song writer and musical comedy composer, has married abroad. The marriage to the London girl is a culmination of a childhood romance. Meyer is a nephew of B. S. Moss, the vaudeville circuit owner, and comes from California. He went over on behalf of Harms, Inc., the American music publishers, to write some numbers for the British company's (Chappell-Harms, Inc.) productions abroad.

Curtis' Institute

The Curtis Institute of Music, endowed by Cyrus H. K. Curtis, the Satevepost and kindred periodicals' publisher, is using Satevepost space to announce its activities. Tuition fees are nominal and for exceptional students, financial exemption is granted. The piano faculty is headed by such "names" as Josef Hofmann, Moriz Rosenthal and Benno Moise-witsch; Carl Flesch, violin; Louis Bailly, viola; Felix Salmon, violoncello; Carlos Salzedo, harp; Leopold Stokowski, orchestra; Reginald O. Morris, composition; Marcella Sembrich, voice.

Ross Gorman's Unique System

A new idea in song plugging is the method employed by Ross Gorman, former star saxophonist with Paul Whiteman's original orchestra, and now a music publisher on his own. Gorman makes the rounds of important plugging spots, mostly with a radio wire as an additional outlet, and utilizes his saxophone for solo opportunities to exploit his own song compositions and publications.

Considering the musical ability of Gorman, no band leader, most of whose entire reed sections do not approach Gorman's individual prowess, considers it an honor to have Gorman "sit in" and exploit his songs.

PEPYS NOT FOR U. S.

Comedy "And So to Bed" Done at Queen's, London

London, Sept. 7. "And So to Bed," a romantic comedy founded on the diary of Samuel Pepys, fussy chronicler of ancient London society, was disclosed last night at the Queen's as a delightful entertainment.

However, it does not seem likely that its appeal will be broad enough to make for popular success, and it holds little promise for America.



COSTUMES
FOR
PRODUCTIONS
PICTURES
GOWNS
FOR
INDIVIDUALS

SCHNEIDER-ANDERSON
229 W. 36 ST. NEW YORK

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AMUSEMENT STOCKS ALL PASS THE HOLIDAY CREDITABLY

Theatre Issues Open After Three-Day Closing Unchanged—Warner Bros. Has Short Rise on Resumption of Business—Shubert Eases to 65, 2 Off

The amusement shares gave a good account of themselves over the three-day holiday, closing Friday at unchanged levels and opening Tuesday with fractional gains in most cases. The erratic behavior of Warner Bros. was repeated, the stock moving up from around 49 to better than 51.

Apparently the idea is to keep the issue to the fore for advertising purposes and to accomplish what distribution is possible as a side line. The whole operation is regarded as a harmless bit of exploitation. When Famous Players was young on the board it was manipulated in somewhat the same manner.

Semi-Investment Stock

Now the amusement leader has gone to the other extreme. The conservative policies of its sponsors are gradually earning for the issue a semi-investment rating among traders. One authority, in discussing its prospects, calls it a "spec-investment." It is pointed out that Famous Players just now is in process of "digesting" a new issue and that is held to account for its lack of action.

It moves very slowly, with a tendency to ease off on sales pressure, but this tedious process is presumed to be a part of the gradual settlement of the new stock into strong hands. When it is complete Famous Players should give a good account of itself, and in the meanwhile traders feel that its backers will guard it from violent changes.

That Loew Extra

Talk of a Loew extra has subsided somewhat, although the be-

lief is pretty confident that disbursements are not far off. Attention is called in some quarters to the fact that Loew has shown a progressive increase in its rate of earnings and this has been coincident with a most astonishing scale of expansion. The broadening of its interests in the form of ownership in theatre properties, the most substantial kind of equity behind a stock.

It will be remembered that some years ago Loew suffered an extreme slump on its over-expansion. The lesson was valuable, and since then it has followed a more conservative policy. If new properties already are swelling income, the argument is that as they become seasoned to the general organization they will do even better.

Some selling in Shubert Theatre appeared. The stock eased off 2 points from its opening, to 65 yesterday around noon, apparently because longs felt that the favorable dividend action had been discounted at the high around 70, and if there was no bullish demand to run the stock up it might easily take the opposite course.

Eastman advanced more than 4 points net, apparently on talk of a working agreement with independent markers of raw film, including the DuPont-Pathe concern. Last week it scored a new high of 123, easing off slightly to between 119-120. Eastman used to be considered a bargain below 110, and at that price Rochester was a buyer in the wire houses, the stock going into investment hands.

Summary for the week ending Friday, Sept. 3:

STOCK EXCHANGE

1926	High.	Low.	Sales.	Stock and rate.	High.	Low.	Last.	Net
123	106%	13,400	Eastman Kodak (8)	123	117	119%	119%	+1/2
127	103%	14,500	Famous Players-L. (10)	116	112%	114%	114%	+1/2
124	103%	115	Do, pref. (8)	119%	119%	119%	119%	-1/2
107	96	100	First Nat'l, 1st pref. (9.14)	103%	103%	103%	103%	-1/2
85	85%	3,900	Fox Film A (4)	72%	70%	72%	72%	+1/2
43%	34%	7,900	Loew (2)	42%	41%	42%	42%	+1/2
24%	22%	600	M-G-M, pref. (1.89)	23%	23%	23%	23%	+1/2
21%	21%	700	Orpheum (2)	30	29%	29%	29%	-1/2
105	101	None	Do, pref. (8)	Last	108	108	108	...
83	45%	2,300	Pathe Exch. A (3)	54%	53	53%	53%	-1/2
70%	52	4,900	Shubert Thea. (5)	66	60%	67	67	+1/2
81%	99	None	Universal P. 1st pref. (8)	Last	97	97	97	...
84%	12	87,900	Warner Bros. A	50%	43%	49%	49%	+1/2

CURB	High.	Low.	Sales.	Stock and rate.	High.	Low.	Last.	Net
36%	32%	8,400	Am. Seating	36%	33%	36	36	+2%
40%	37%	4,900	Do, Conv. pref. (3)	35%	37%	38%	38%	+1/2
70%	68%	3,300	Balan & Katz (3)	71	69%	70%	70%	-3/4
7%	3%	2,200	Film Inspect.	7%	6%	7%	7%	+1/2
34%	19	2,700	Fox Theatres	25	23%	24%	24%	+1/2
41	29%	None	Univ. Pictures	Last	40%	40%	40%	...
101	100	None	Universal Artists	Last	100	100	100	...
62%	8	14,500	Warner B. Pict.	50	43%	48%	48%	-1/2

* Ex div.
B. F. Keith 6% refund, 1946 bonds, \$6,000 at 97% on the Stock Exchange.

CALIFORNIA EDITOR POINTS TO FOX PROFIT FROM INTEREST IN WEST COAST THEATRE

Earle E. Crowe, financial editor of the Los Angeles "Times," in a 400-word article, states that West Coast Theatre, Inc., a California enterprise, is a company that deserves attention in connection with the picture stocks on the New York exchange. The significance is indirect, and applies to the Class "A" stock of the Fox Film Corp. Fox owns 40 per cent of the outstanding capitalization of West Coast Theatre, Inc.

Crowe says little attention has been paid to the amount of Fox revenue accruing from the stock ownership in West Coast Theatres. It is declared the status of this company opens up several possibilities of interest to the stockholders in Fox Film, although the latter is not the controlling interest in the theatre company.

It is pointed out West Coast has about 200,000 shares outstanding, paying \$1.20 annually. Of this amount Fox owns about 80,000 shares, on which it receives dividends of approximately \$96,000 annually, or the equivalent to 24 cents on the number of Fox Films Class "A" shares outstanding. The writer declares that at the rate West Coast earnings are running, there is a possibility of a dividend increase on which to speculate, which, if it ma-

terializes, would materially improve the financial position of the Fox "A" stock. There also are speculative prospects, he adds.

Gross earnings of the West Coast system are expected to better \$15,000,000 this year, which compares with \$13,000,000 last year and with \$9,500,000 in 1924. Net income before depreciation for the first six months of the year was around \$850,000, or at the annual rate of \$1,700,000. Actually the annual earnings will probably better this figure, as the last half of the year is usually the period of the highest earnings in the theatre business. On the basis of \$1,700,000, however, the earnings available for the capital stock will run around \$8.50 a share.

Aside from the possibilities of additional revenue, he declares, from its West Coast investment through the payment of higher dividends, the Fox Film Corp. always has the expectation of realizing a big profit on its investment. It is pointed out if Fox is not the ultimate buyer of majority control in West Coast Theatre, the probabilities are that some other motion picture group will eventually a satisfactory price for all the stock. It is understood that several banking groups have appraised the properties, although the West Coast management has

MANSLAUGHTER CHARGE AWAITS WYCLIFFE

Held Responsible for Wife's Death When She Jumped After Him from Car

Los Angeles, Sept. 7.

While southern California police are still making an intensive search for Joseph Alvin Wycliffe, the body of his wife, Mrs. Margaret Morgan Wycliffe, mother of Jackie and Dorothy Morgan, screen children, was cremated here.

Wycliffe, known under several aliases, is being sought following a verdict of the coroner's jury, declaring him directly responsible for the death of his wife. The verdict was returned after an inquest and recommended Wycliffe's apprehension.

The pair, together with Dave W. Taggart, were riding in Wycliffe's car, when during a quarrel between them, the husband is alleged to have speeded the car up and then jumped out. Mrs. Wycliffe was killed when she jumped from the machine after him.

Wycliffe, also known as Dan Welchoff, or Welchoff, was identified as the man who lived with Emily Wood, usherette at a local theatre by the landlady of a downtown apartment house. He masqueraded here as H. Bedford Jones, author and short story writer now in Europe. This was made possible by the fact that Jones used the name of John Wycliffe for some of his stories.

According to Chief of Police Fraser of Glendale, Cal., where Mrs. Wycliffe died, a manslaughter complaint will be issued if Wycliffe is arrested.

WHITEMAN'S ROUTE

The route for the Paul Whiteman tour of Publix Theatres has the maestro opening at the Million Dollar, Los Angeles, for four weeks, to be followed by two weeks in San Francisco.

There will then be a week's layoff to permit his jumping back to the east to open at the Metropolitan, Boston, Nov. 6.

Shea's Buffalo, Buffalo, will be the next stand, with the Michigan, Detroit, the following week. Three weeks will be played in Chicago, one each at the Chicago, Tivoli and Uptown in the order named.

The following week will be another layoff for the jump to the Ambassador, St. Louis, where Whiteman will open Christmas day. The following three weeks are to be played in New York, but there is no definite decision as to theatre.

Strauss May Conduct Paramount's Orchestra

Richard Strauss, famous operatic composer and a member of the Strauss family of waltz fame, will probably be the orchestra conductor de luxe for the new Paramount theatre.

Negotiations are reported under way.

Strauss lives in Germany and is known throughout musical circles and ranks high as a conductor. He visited America several years ago as a guest conductor for one of the major symphony orchestras.

This indicates the Paramount will be operated independently of the Publix string and that the Strauss' name will be used as a major draw.

persistently denied any intention of selling.

In the opinion of those close to the theatre industry, it is stated, the future of West Coast Theatres lies in the direction of consolidation rather than in further expansion. The system now has about 165 theatres in this state, the article shows, all of which are reported to show steady improvement in earnings. In the possession of any of the large independent picture combinations this string would represent a valuable asset, both as an outlet for pictures and as a revenue producer. As far as the Fox Film Corp. is concerned, it will benefit no matter which way the tide turns, is the declaration of the writer.

SHEEHAN COMING HERE

Fox Party East for Sesqui Bout—Announcement on Talking Films

Winfield R. Sheehan, vice-president, in charge of production of Fox Films, is expected back in New York about Sept. 15. It is reported that there will be a special train from the west coast for the Dempsey-Tunney fight and the Fox executives are to have a special car on which, in addition to Sheehan, will be Fox's top western star, Tom Mix.

The party is due to arrive here about a week prior to the fight and visit New York. Mix, it is reported, is to return to the coast with Dempsey immediately after the battle.

With the return of Sheehan to the east, production in the Fox eastern studios will be given added impetus and about the same time the long awaited announcement of the Fox talking pictures is expected.

Report DuPont-J. & H. Deal Off; Director Ill

Los Angeles, Sept. 7.

E. A. Dupont, former UFA director, is reported to be afflicted with a heart ailment and is confined to his home in Hollywood.

DuPont was taken ill upon his return from Seattle where he had gone with C. R. Seelye and Hans Winter, his manager, to negotiate a contract with Jensen-VonHerberg. This deal has, however, been declared off on account of Universal's stand as to their contractual relationship with the director.

DuPont is reported to have accepted \$2,000 a week for two weeks salary from Seelye, which the latter is said to have declared bound the director to a contract. DuPont's salary with Universal at the time he commenced negotiations with Seelye, was \$500 a week. It is understood that Universal decided of its own volition to raise the director's salary to \$1,000 a week for his next picture.

ACTOR-AGENT SUIT

Los Angeles, Sept. 7.

Victor McLaglan, film actor, filed suit in superior court against Guy Coburn, screen players' representative, charging that Coburn's manner of handling him made the contract void.

McLaglan said that Vitagraph sought to hire him at \$1,000 a week and that Coburn informed the film company that McLaglan was not the man for the part and recommended another actor also under the Coburn management.

McLaglan said that he entered into an agreement two years ago with Coburn by which the latter was to handle his affairs for five years at 10 per cent commission. He is now under contract to Fox, but says his position is not due to Coburn's efforts, but to his own and that Coburn again tried to substitute another actor in his place.

The actor asked for an order restraining Coburn from filing law suits against him while he is trying to have the contract set aside.

FIRST ALL-JEWISH FILM

Washington, Sept. 7.

"Yiskor," described as the first all-Jewish motion picture ever made, is to have its initial showing here under auspices of the Jewish Community Center.

The picture is reported as having been made by the Yiddish Art Theatre of New York city, with the subtitles in English.

"Yiskor" tells the story of a young Jewish soldier in Poland, with Maurice Swartz, director of the Yiddish Art Theatre, appearing in the lead.

For the showing here "Yiskor," a scenic of the Jewish metropolis, is to be shown as a supplemental feature. The scenic is one reel.

Wurtzel's 9 Yr. Record

Los Angeles, Sept. 7.

Sol Wurtzel, general studio superintendent for Fox, holds the record as studio head for the longest continued period of any man in a similar position in Hollywood. Wurtzel celebrates his ninth year in this capacity Oct. 2, having been brought here from New York by William Fox in 1917. Wurtzel has never been changed in his position. Ben Jackson is now studio manager, having been promoted from the post of business manager.

EXCHANGES TAX STUDIOS FOR FREE SCREENINGS

\$10 a View Rules L. A. Board—Wearing Out Two Prints on Gratis Showings

Los Angeles, Sept. 7.

Studios desiring to see films already given to their local exchanges here will pay \$10 for each screening. This is according to a recent ruling of the Los Angeles Film Board of Trade.

In the past the exchanges have felt that the privilege of free screenings, whether by their own studios or by others, has been abused. Thinking that officials would not be so quick to order films brought out if a charge was made, the ruling was placed in effect.

On several films, containing scenes other directors were anxious to view, exchanges found that often two prints would be worn out just in studio use. Three of the larger exchanges have found that although they do not make much by charging for studio screenings, they have saved money by dispensing with a film inspector apiece, since as many as 50 reels of film were taken out daily in the past which are not being required by the studios now.

LLOYD'S 4 OR 6

Los Angeles, Sept. 7.

A deal was consummated, with the exception of the final signature, whereby Harold Lloyd will produce from four to six feature pictures a year for Famous Players-Lasky, outside of his one picture a year that he is to make himself. In these pictures the present Lloyd organization will be used for production and writing purposes.

Lloyd figures it takes him nine months to make a picture. During half of that time his writing department is unoccupied and kept on the payroll, while during the period between productions his mechanical and production staff are also kept on salary. It is thought by the Lloyd people that this time can be utilized to advantage, especially as Lloyd contemplates going to Europe on the completion of his present vehicle, and the trip will possibly last close to a year.

Those who participated in the negotiations for the releases by the Lloyd organization are B. P. Schulberg, Walter Wanger and George Weeks for Famous Players-Lasky, and William Fraser, general manager for Lloyd.

Milestone Gets Temporary Injunction on Coast

Los Angeles, Sept. 7.

Lewis Milestone, who confessed judgment to the \$200,000 damage action brought against him by Warner Brothers Pictures, Inc., obtained temporary injunction restraining the latter organization from interfering with attempts he is making to obtain employment.

Milestone claims his services are worth \$1,500 a week and that he only received \$400 weekly from Warner Brothers. He is asking the court to allow him \$1,500 a week for as long a period subsequent to Aug. 27 last, as Warner Brothers have attempted to keep him from working for other producers who have offered him employment.

An endeavor to make the injunction permanent will be made before Judge McCormick Sept. 20.

THEATRE BEAUTIFUL
FORUM
CROWDED THEATRE
AUTO PARK
LOS ANGELES

Starting Wednesday, Sept. 8
Rex Ingram's Production
"Mare Nostrum"
Alice Terry
Antonio Moreno
From the Story by
BALASCO-THANEZ
A Metro-Goldwyn
Picture

**TED HENKEL
AND ORCHESTRA**

CHAPIN FILMS FOR HIGHEST BIDDER; NOT ON U. A. CHAIN

Will Adhere to Former Policy in Releasing the Comedian's Pictures—New York U. A. House at 50th and B'way—"Street's" 10 Major Houses

Charlie Chaplin's pictures are not included in the United Artists releases to be shown in the projected U. A. chain of theatres. The Swanson, Fairbanks, Pickford, Keaton, Norma and Constance Talmadge productions go into the houses, according to an announcement by Joseph Schenck.

The first announced house of the U. A. string will be a 5,000-seater in Philadelphia, to be built in conjunction with the Stanley Company. Chaplin's pictures, as heretofore, will be sold to the highest bidder and will continue to be shown in the picture houses instead of being road-showed, as was once suggested. Chaplin vetoed the road show idea himself.

The New York theatre link of the chain will be situated at 50th street and Broadway.

Its proximity to the Capitol, on 51st street and Broadway, may prove an important factor in the Metro-Goldwyn-Mayer theatre's existence, the new U. A. house being planned on similar layout of Broadway lobby and and side street auditorium.

With the new Paramount and Roxy theatres opening this will give the Metropolitan "main street" 10 major film houses between 42d and 53d streets, exclusive of the special run legit houses. This list includes the Rialto, Paramount, Embassy, Strand, Rivoli, Roxy, Capitol, Warner's, Colony and the U. A. emporium.

RAGLAND RESIGNS

John C. Ragland, general manager of sales for the Harold Lloyd Corporation, has tendered his resignation. Ragland has just returned from a five-weeks' trip to the Coast, the resignation being tendered to Lloyd in Los Angeles.

Ragland's association with the Lloyd Corporation dates from the time that the star was with Associated Exhibitors. At that time A. E. was selling Lloyd comedies in a series when the production of "Grandma's Boy" came along and there were more than 3,000 contracts out on the picture. Ragland convinced Arthur Kane that there was more than \$1,000,000 in "Grandma's Boy," although up to that time no Lloyd picture had ever sold for more than \$250,000 to \$300,000. Ragland went out and secured the cancellation of about 90 percent of the outstanding contracts, and as a result "Grandma's Boy" was the first Lloyd production to gross more than \$1,000,000.

Ragland will return to California in about three weeks.

Roach Plans Two

'Gangs' as Understudies

Inroads on the personnel of the "Our Gang" kid company on the western coast has Hal Roach determined to pursue a more defined protective policy in the future. Within the past year three of his popular youngsters—Sunshine Sammy (colored) Morrison, Mickey Daniels and Mary Knorman—have been taken by outside managerial interests.

Roach may keep not one but two complete "gangs" as understudies. It is understood that Roach in the future will put the "gangs" under contracts that will keep them in his service until they have outgrown the "kid" age.

U's \$22,000 Script

Universal has purchased the movie rights to John Willard's mystery play, "The Cat and the Canary," for \$22,000.

Kilbourn Gordon, who produced the play, originally asked \$30,000 for the rights, with no takers at that sum.

PUBLIX SCALE RAISE DUE TO UNION

Tilting in Spots When Wages Increase—Advance Slight

The Publix Theatres executives have decided to revise the admission scale upward in some of their houses. The reason for this is stated to be the increase in salaries that they are compelled to pay union employees who recently made demands for a higher wage scale. That is true in certain spots, while in others the increase in cost of providing entertainment in the travelling units is responsible for the raise in prices.

The most important of the houses affected are the Howard, Atlanta and Palace, in Dallas and Memphis. These three houses will have their night admission scale advanced from 50 cents to 60 cents.

At the Metropolitan, Los Angeles, the Saturday and Sunday scale will be advanced from 65 cents to 75 cents, while at the Million Dollar, in the same city, the scale for every evening will be likewise tilted.

FOX \$8,000,000 HOUSE IN BROOKLYN FINANCED

Straus Underwrites \$6,000,000 Bonds—House to Seat 4,500

S. W. Straus & Co. this week announced underwriting of \$6,000,000 bonds for the new \$8,000,000 theatre to be built by William Fox on the plot triangular in shape, where Flatbush avenue, Fulton street and Nevins street, Brooklyn, converge.

The building will be 12 stories high, the theatre seating 4,500 and the rest of the structure being given over to stores and offices. The plot, which has a big frontage on Flatbush avenue, is near the new Albee. It is in the midst of the Brooklyn shopping district, and all Brooklyn elevated and surface transit passes the door. The Long Island railroad's terminus is within a few yards and the B. M. T. and Interborough subways are close by.

Half a million dollars will be spent on decorations and fixtures and a huge refrigerating plant of 500 tons will be installed. A novel arrangement will be an intermediate balcony with loges capable of seating 800.

Ingram Will Do 'Garden of Allah' in Europe

Los Angeles, Sept. 7.

Rex Ingram will continue with his Metro-Goldwyn contract, but will not come to California to make his pictures. Presumably this means he will again employ his studio at Nice, in the Riviera section of France. At present he is doing some sculpturing in Philadelphia, and will wait until his wife, Alice Terry, completes a picture on the coast.

After that, it is understood that with Ramon Novarro and Miss Terry, he will sail to Italy to make exteriors for "The Garden of Allah," the script of which Joe Schenck recently transferred to Metro-Goldwyn-Mayer. Schenck originally purchased it for Norma Talmadge.

WILL PAY VALENTINO POLICIES OF \$425,000

Joseph M. Schenck last week received word that the Valentino life insurance policies, amounting in all to \$425,000, would be paid. This puts at rest vicious rumors concerning Valentino's death.

There were four policies of \$50,000 each, taken out by Valentino through the Missouri State Life Insurance Co., of Kansas City. These are payable to the Feature Productions Co., the producing unit which made the recent Valentino pictures for release through United Artists. Another policy made payable to the same beneficiary was taken out through the Lincoln National, of Fort Wayne, Ind. This was also for \$50,000. A personal policy, payable to his estate, was taken out through the Union Central Life Insurance Co., of Cincinnati. This was for \$50,000.

There was another policy of \$125,000 payable to the Motion Picture Capital Co., a corporation which apparently backed the Valentino pictures financially. The company through which this policy was taken out was not made public.

D. W. VS D. W. ON BROADWAY

Reviving Griffith Films as 'Satan' Opens

A repertoire of D. W. Griffith directed production is planned to be shown simultaneously with the opening of his latest special, "The Sorrows of Satan," which comes into the Cohan theatre for a run Oct. 11. Charles MacDonald, manager of the Broadway for B. S. Moss, is figuring on presenting the repertoire at the little Cameo around the corner, and will probably make an effort to get two of the earlier Griffith-Biograph films, "The Battle of Elderbush," a two reeler, and "Judith of Bethulia," the four reeler which starred Blanche Sweet.

Of the later super-productions those that are listed as part of the repertoire are "The Birth of a Nation," "Intolerance," "Broken Blossoms," "Dream Street," "The Two Orphans," "The White Rose," and "America." Two other Griffith specials, "Way Down East" and "The Hearts of the World," the former controlled by United Artists and the latter by Famous Players, are not available. It is understood that Griffith, under the advice of Hiram Abrams, is withholding "Way Down East" for a reissue at a future date and Famous is loath to let loose of "Hearts of the World" as against their own production which is to open at the Cohan.

In connection with the showing of the repertoire, the public will be asked to see his former success and make comparison with his latest picture.

"The Sorrows of Satan" will be the first of the Famous Players-Lasky specials of which the newly organized Road Show Department, conducted by Albert Gray and Theodore Mitchell, will have the complete handling. They will also handle the road tours of "Beau Geste," but the two opening stands for "Beau," the Criterion, New York, and the Aldine, Philadelphia, were exploited and in charge of Glendon Allvine of the Publix theatres.

Albert Grey, who while at the head of the Famous Players Road Show department, is still the official representative of D. W. Griffith, stated yesterday that he would not permit of the release of any of the Griffith former successes prior to the time that "The Sorrows of Satan" had been shown and reviewed by the press. Therefore, he had informed all releasing organizations handling Griffith pictures that under no circumstances were any of his pictures to be released to exhibitors for the purpose of presenting a Griffith Repertoire Week prior to Oct. 20. This would be more than a week after the opening of "Sorrows" at the Cohan.

PEDDLED VALENTINO 'LIFE' BOOK UPON ARRIVAL OF BODY ON COAST

Paper Covered Volume of 132 Pages Sold for 25c a Copy—Studios Inactive During Services—Special Dispensation for Hollywood Cemetery Burial

Los Angeles, Sept. 7.

The body of Rudolph Valentino arrived here Monday and was taken immediately from its resting place in a special car to an undertaking establishment, where it remained until a mass was celebrated at the Church of the Good Shepherd at Beverly Hills. Today (Tuesday) at noon the funeral services were completed and the body buried.

Coincident with the arrival of the body a paper-covered book of 132 pages entitled "The Romantic Life of Rudolph Valentino," published by a Hollywood concern and retelling for 25 cents, made its appearance all over town. In the presence of 500 who met the body when it was removed at a secret railroad crossing, the books were peddled.

The studios were practically inactive during the funeral services.

A special dispensation was received from the Catholic bishop making it possible for Valentino to be buried in Hollywood Cemetery instead of Calvary, final resting ground for Catholics.

Huge crowds viewed the body at the Cunningham and O'Connor funeral parlors Monday afternoon and evening, but admission to the funeral services was limited to 600 invitations.

Rev. Father Michael J. Mullins, personal friend and spiritual adviser to Valentino, conducted the services, assisted by Rev. Father Daniel O'Connell, pastor of St. Philip's church at Pasadena, acting as deacon, the Rev. Father Patrick Dunne, pastor of the Mother of Sorrows parish, acting as sub-deacon, and the Rev. Father Patrick Concannon, pastor of St. Enselm's parish, who acted as master of ceremonies.

Pallbearers

Active pallbearers, who escorted the film star to his final resting place, were chosen from among his most intimate friends. They were: Charles Chaplin, Norman Kerry, Emmett Flynn, George Fitzmaurice, Douglas Gerrard and John W. Considine, Jr.

Ushers during the funeral services were Montagu Love, Antonio Moreno, Lon Chaney, John Gilbert, Mario Carillo, George O'Brien and Malcolm MacGregor.

Honorary pallbearers representing the motion picture industry were: John Barrymore, Cecil B. DeMille, Douglas Fairbanks, Samuel L. Goldwyn, Jesse L. Lasky, William S. Hart, Mack Sennett, Louis B. Mayer, Hal Roach, James Cruze, Marshall Neilan, Charles Christie, Harold Lloyd, Harry Langdon, Manuel Reachi, S. George Ulman, M. C. Levee, John McCormick, Henry McCrae, Reginald Barker, Col. William M. Selig, Charles Epton, Winfield R. Sheehan and P. A. Powers.

Nat'l Theatres on Curb

Chicago, Sept. 7.

In all probability the National Theatres corporation, controlling the Capitol, Paradise, Jeffery, Cosmopolitan, Hamilton, Chatham, Stratford, Avalon, Victory and Empress theatres, will list its stock on the New York curb the middle of this month under the name of National Playhouses, Inc.

It is planned to offer a 20 percent stock bonus to all stockholders who exchange their National Theatre holdings for the new listing.

The Capitol theatre, National's ace money house, was responsible for half the profits made by all their houses last year.

COSTUMES FOR HIRE

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M-G SHELVES \$75,000 FILM; ROACH DEAL OFF

'Valley of Hell' the Picture—McCoy Unit as Only Western Outfit

Los Angeles, Sept. 7.

It is said, Metro-Goldwyn-Mayer has shelved "The Valley of Hell," a western feature produced for them by Hal Roach. The sidetracking of this film has led to the report that the Col. Tim McCoy western unit, making four pictures annually, will be the only one employed by them for westerns, the Roach deal being off.

"The Valley of Hell," starring Francis MacDonald, cost about \$75,000, which M-G advanced Roach. Isadore Bernstein, who supervised the film for Roach, left this week to join the Fox organization.

The frequent reports that Roach intended making films for Metro-Goldwyn referred to features. His agreement with Pathe for exclusive distribution of his short stuff runs until 1928.

Ins. Financing Carewe's Film With U. A. Releasing

Los Angeles, Sept. 7.

Edwin Carewe's deal whereby United Artists was to finance "Resurrection," film adaptation of Tolstol's play, has fallen through with Inspiration taking over the financing of the picture. The picture, Carewe's first since leaving First National, will be released, however, through United Artists.

The producer arrived here from New York, accompanied by Count Ilya Tolstol, son of the novelist, who will help on that film version, Countess Tolstol, Louis Jerome, Carewe's business manager, and Peter Rostov, who will be technical director.

STANLEY'S \$24,000 JUST FAIR; LOCAL BOYS' BAND \$19,000, FOX

"Beau Geste" Looks "In"—"Show Off" Doubles Arcadia, \$5,500—"Dallas" Quits to \$10,000—All Philly Picture Houses Open

Philadelphia, Sept. 7.

The Aldine joined the procession last Saturday night so that all Philly's downtown picture houses are now open for business. The interest in the Aldine's first picture, "Beau Geste," appears to be strong here, and the notices, not published until the regular Tuesday papers, ought to help the film a lot. The booking is indefinite, with four to six weeks figured certain.

Another photoplay that clicked strongly last week was "The Show-Off" at the Arcadia. Many were surprised at the putting of this apparently surefire Philadelphia success into this tiny Chestnut street house, but it sure went across and may stay four or five weeks.

The Stanley did fairly well with "Nell Gwyn" last week, but no more. Notices were good, but the fans weren't strong for it. The surrounding bill, which included Royce and Maye, dancers, and the Loomis Twins, was about so-so.

The Fox had "The Family Upstairs," but its best break was through the Boys' Sesqui-Centennial Harmonica Band, a local feature, given boostings by the Mayor. The combination pulled the house gross better than \$19,000, only the weekend exodus to the shore keeping it under \$20,000.

The Stanton lost "Stella Dallas" after four weeks, whereas only two were planned. The Kariton got about \$2,250 with "Laddie."

This week's attractions, in addition to "Beau Geste" and "The Show-Off" include "Fine Manners" at the Stanley, "Padlocked" at the Stanton, "The Marriage License" at the Fox and "So This Is Paris" at the Kariton.

The program features this week include Brown and Sedano, dancers, at the Stanley, with Madeleine McGuigan also featured. The Fox has Bert Rome and Henry Dunn and the De Mascos and their "sheik" orchestra.

"The Son of the Sheik" went so very big on being held over at the palace for a second week that another switch was made, and it is being kept in a third, with "Variety" moved down to the Victoria. Valentino's "Eagle" is this week's film at the Globe.

Estimates for Last Week

Stanley (4,000; 35-50-75). "Nell Gwyn" (F. P.). Critics fairly laudatory, but fans didn't care much for English-made picture; about \$24,000; not good for week which saw most picture houses hitting cool weather standard.

Aldine (1,500; 1.65). "Beau Geste" (F. P.). Opened Saturday night with considerable local interest noticeable; had \$3,500 advance sale.

Stanton (1,700; 35-50-75). "Stella Dallas" (F. N.). In fourth and final

week "mother-love" special got \$10,000; run was one feature of summer months.

Fox (3,000; 99). "The Family Upstairs" (Fox). Fairly good picture, but main attraction Sesqui-Centennial Boys' Harmonica Band; local drawing card pulled business above \$19,000.

Arcadia (800; 50). "The Show-Off" (F. P., 1st week). This one looks as if it could stay at this tiny theatre for five weeks; two generally the limit; last week, \$5,500, twice as much as house's weekly average.

Kariton (1,100; 50). "Laddie" (F. B. O.). A fair draw, and with weather breaks got \$2,250.

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'SHEIK' DIVES \$3,000 IN 3d WEEK AT ROYAL

Newman's Big Circus Week
Plug Flops, \$11,700—Pan
Birthday, \$10,200

Kansas City, Sept. 7.

(Drawing Population, 600,000) The gaudy decorations have been removed from the front of the Royal, where they were placed three weeks ago for the engagement of "The Son of the Sheik," and the attendants have doffed the Arab dress for regular uniforms. The run of the picture, with the illness and death of the star resulted in heavy grosses for this little theatre, although the third and final week dropped materially. The Pantages, celebrating its fifth anniversary, offered "So This Is Paris," together with an excellent variety bill.

The greatest reversal of form was the business of the Newman, "Circus Week." The Public road unit, had been given unusual advertising, hundreds of sheets of circus paper, a parade with a band and the people from the unit in autos and clowns and other features were sent through the streets the opening day. But the customers didn't want it and business was badly off. "The Show Off" was the featured picture and was given equal billing with the circus.

"The Whole Town's Talking" was the Liberty's leader and proved a pleasing comedy, but suffered with the others. At the Mainstreet the Reviewers were divided on "Into Her Kingdom."

"The Black Pirate" starts at the Royal this Saturday for a run and will be held as long as its draw lasts. At the Newman, starting Sept. 16, "The Gay Deceiver" will be the screen feature. This will be the first First National this house has played for several years.

Estimates for Last Week

Newman—"The Show Off" (F. P.) (1,890; 25c-60c). "Circus Week" given unusually heavy exploitation, but it was exactly the reverse on business, one of worst in weeks; \$11,700.

Liberty—"The Whole Town's Talking" (U.); (1,000; 35c-50c). Charlie King comedy, fables and news reels completed bill; seven shows given daily, first starting at 10 a. m.; every effort made to put this one over, but business nothing to brag about, although picture well liked; hit \$5,000.

Royal—"Son of the Sheik" (U. A.) (920; 35c-50c). Third week for Valentino feature and photographs of the star given away at mats; \$9,200, a drop of \$3,000 from previous week.

Mainstreet—"Into Her Kingdom" (F. N.); (3,200; 25c-50c-60c). Regulation five-act vaude bill; followers of Corinne Griffith liked picture and vaude bill; also good value; takings \$14,000.

Pantages—"So This Is Paris" (Warners). Fifth anniversary program; business started with a wow and held up nicely; close to a thousand over preceding week; \$10,200.

The Globe, with its musical stock, offering "Me for You," featured the film, "The Last Frontier," on its screen, and played up its new cooling system in the publicity.

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Pictures-Supplant Stock

St. Louis, Mo., Sept. 7. The Rialto reopens Sept. 12 as a first-run picture house by the A. H. Blank Theatre Corporation. Last year the house played stock.

'SHEIK' SMOTHERS PROV.; \$14,000 IN TWO HOUSES

"Mantrap" and "Lone Wolf,"
\$5,500, Due to Opposish
—Victory, \$5,000

Providence, Sept. 7.

(Drawing population, 300,000) Despite ideal weather, two of the four first-runs only got average business or worse last week. The reason was "The Son of the Sheik," which played two houses simultaneously.

As big a box office hit as this picture has not been seen in this locality in months. It opened on Saturday at the Rialto and stood them in line for most of the day and evening. The Majestic, which released it the following day, had so much business that it opened two ticket windows, and kept them open the remainder of the week.

"Mantrap," at the Strand, failed to get across in the face of the opposition. Likewise for "Poker Faces" and "The Old Soak" at the Victory.

The interest which Valentino's picture aroused heralded the reopening of several theatres, dark during the summer, which featured the annual fall rebirth of show business here that starts on Labor Day. Ten theatres are now showing a hodge-podge of stock, vaudeville, first and second runs, and burlesque. One new second-run has opened in the suburbs, and several others are under construction.

Estimates for Last Week

Majestic (2,500; 10-40), and Rialto (1,448; 15-40). Both houses showed "The Son of the Sheik" (U. P.) and "Sunny Side Up" (P. D. C.). Business bigger than it has been since last winter; second feature deemed satisfactory; about \$7,500 at Majestic and \$6,500 at Rialto.

Victory (1,950; 15-40)—"Poker Faces" (U.). Strong in plot and comic situation. "The Old Soak" (M. G.). Jean Hersholt ringing the bell well above average in excellence; barely fair, due to opposition; \$5,000.

Strand (2,200; 15-40)—"Mantrap" (F. P.). Clara Bow dazzling, story well sustained, but ineffectual in ending; "The Lone Wolf Returns" (Columbia); average at \$5,500.

This Week

Majestic, "Tin Gods," "A Woman's Heart"; Rialto, "Into Her Kingdom," "The Hidden Way"; Victory, "The Waltz Dream," "The Devil Horse"; Strand, "Fine Manners," "Jack of Hearts."

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BOSTON MET., \$45,000

"Variety" Leads in Hub—State Cuts
Prices \$17,000

Boston, Sept. 7.

(Drawing Population, 350,000) With the price reduction effective for the two Loew houses here, the Orpheum downtown and the State uptown, it looks like interesting times for the local picture houses.

The Loew people are hitting at the popularity of the big Met through the price drop. The scale for the Orpheum will be 50 cents top for nights, mats 35 and mornings 25. This is a drop of about 10 cents for the list. At the State the price scale has been changed so that the night shows will be scaled at 50 cents for downstairs and 40 cents in the balcony. The mats will scale at 30 cents. The prices rule from Monday to Friday, but do not include the Saturday, Sunday and holiday shows which will be at the old prices.

The State this week will start to cash in on the death of Valentino with the first showing in this district of his latest picture, "The Son of the Sheik." It was a Valentino release which broke the record for this house some months ago.

Philip Spitalny got over to big returns at the State upon his return. The orchestra leader has not been playing the house during the summer months.

This week the Met is meeting the Valentino release with Gilda Gray in person and her "Aloma of the South Seas." She was in town several days of last week, getting plenty of publicity. As far as known she has never appeared here before.

Estimates for Last Week

Metropolitan (4,000; 50-65). "Variety" (Ufa-F. P.). Murray Anderson, "Milady's Shawl" and "Saturday Afternoon," comic release made up bill, gross, \$45,000.

State (4,000; 50). "The Midnight Sun" (U); gross, \$17,000.

Fenway (1,000; 50). This house has also reduced prices to keep up with the procession. Last week with Valentino's "Monsieur Beaucaire" house got in on some of the draw attached to his death and did better than \$5,000.

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VALENTINO JUMPS O. H. \$10,000

Old Valentino Film \$15,000—Chicago, \$44,000
—Oriental, \$46,000

Chicago, Sept. 7.

Nice business for the Loew last week. Outstanding was the opening week of "The Sheik" at Orchestra Hall, a Lubliner & Trinz theatre, which has been hitting a little over \$5,000 an average with re-runs. The Valentino picture gave the house \$15,000. Indications are that after this picture has let up on its draw "Son of the Sheik" will follow right in. B. & K. are now giving the latter picture the routine of their neighborhood circuit to reported excellent returns.

Forced to depart for Northern Wisconsin with an attack of intestinal influenza, Ash left the Oriental to get along without his presence, and the gross dropped to \$46,000. Al Kvall, first saxophonist, took over the maestro's duties for the week, while attendants at the box office announced that Ash would not appear with his orchestra. Ruth Eting, in her third week here and working a Columbia record tie-up, is developing into something of a box office attraction herself.

The Monroe, closed for remodeling during the summer, opened to a fine start with "The Three Bad Men." McVicker's dribbled along with another \$14,000, content to wait and see what the "Don Juan" Vitaphone tie-up will do for the house in a fortnight. The stage band policy has flopped here, despite plenty of work from the production end.

"The Waning Sex," with Norma Shearer, brought the Chicago out of its previous week's slump, while "Mare Nostrum," at the Roosevelt, took a normal drop on its second week.

"Broken Hearts of Hollywood," at the Orpheum, held its pace for a third week, with no follow-in advertised yet.

Business in the de luxe neighborhood houses is great. Outstanding are the Tivoli and Uptown, B. & K. theatres; Harding and Senate, L. & T. (B. & K. subsidiaries), and the Capitol, owned by National theatres. It is estimated that the Capitol is taking in around \$30,000 a week.

Estimates for Last Week

Chicago—"The Waning Sex" (M. G.) (4,100; 50-75). Norma Shearer drew better than house average; "Minstrel Memories," presentation; \$44,000.

McVicker's—"The Waltz Dream" (1st N.) (2,400; 50). House still playing in red at \$14,000; "Don Juan" and Vitaphone coming in soon.

Oriental—"Hold That Lion" (F. P.) (2,900; 35-60-75). Ash sick and house dropped \$3,000.

Monroe—"Three Bad Men" (Fox) (973; 50). Remodeled house opened nicely; \$7,100, and film treated well by papers.

Orchestra Hall—"The Sheik" (F. P.). Tremendous week, with \$15,000; held for popularity run; "Son of the Sheik" due to follow.

Orpheum—"Broken Hearts of Hollywood" (Warner) (776; 50). Maintained profitable gait in third week; \$7,500.

Randolph—"The Bells" (Chadwick) (650; 25-35). First-run picture in pre-view house didn't hit so well; \$5,600.

Roosevelt—"Mare Nostrum" (M. G.). Dropped \$4,000 in second week to \$20,000; still high for house.

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Mrs. Bill Hart Denies

Reno Rumors of Divorce

Los Angeles, Sept. 7. Reports that she went to Reno, Nev., to obtain a divorce were denied by Mrs. Winifred Westover Hart, wife of Bill Hart and herself a screen actress. Mrs. Hart said she would leave the "divorce mill" city immediately because of the unfavorable publicity her visit had incurred.

Although a representative of her Los Angeles attorneys was present and she, with her mother and son, lived under the name of Selby, Mrs. Hart scouted any rumor that she was seeking legal freedom from her husband.

All efforts to keep her visit in Reno a secret were wasted, as she occupied the largest and most conspicuous house in the town, albeit she did not know this.

'SON OF SHEIK' JUMPED MINN. HOUSE OVER 100%

Strand Did \$10,000 and Film
Stays—Paul Ash Policy
Plus 'Aloma,' Weak

Minneapolis, Sept. 7.

(Drawing Population, 470,000) With the local rialto nearly in full blast, all houses open now except the Metropolitan and Pantages, competition is much stiffer than it has been during the cool, and, for show business, prosperous summer. A hot spell early in the week and heavy rains the latter half were not conducive to theatre-going.

The big noise was the Valentino picture, "Son of the Sheik," at the Strand. Business jumped more than 100 per cent. over what it has been during recent weeks there. It started with a rush from the outset on Saturday, when the doors opened at 9 a. m., and there was no let-up. The picture is being held for a second week.

At the State and Hennepin-Orpheum, the week began rather poorly, but wound up in whirlwind fashion. The State had a good picture, "The Amateur Gentleman," and poor stage show. The usual order of things was reversed at the Hennepin-Orpheum. There was a dandy picture, "Sunny Side Up," and poor vaudeville. Jeffries and Sharkey, the former fistic boys, helped to draw.

The Paul Ash style of entertainment was introduced at two houses, the State and Garrick, and, as put over in these instances, failed to register strongly. The Nelson effort at the State proved very weak. The Garrick Melody Makers at the Garrick, the second largest and finest F. & R. theatre here, did very poorly on its opening week with this feature and "Aloma of the South Seas."

Estimates for Last Week

State (2,040; 60). "The Amateur Gentleman" (F. N.). Barthelemy popular here and picture gave fine satisfaction; plenty of talent in stage offering, but crudely assembled and present; good at around \$13,800.

Garrick (1,800; 50). "Aloma of the South Seas" (F. P.). and Garrick Melody Makers. Gilda Gray in person at another house a year or so ago smashed attendance records, but on screen failed as card; around \$4,000; a bust.

Strand (1,277; 50). "Son of the Sheik" (F. P.). Only picture to draw 'em in; publicity graphically demonstrated; close to \$10,000; great for this house.

Lyric (1,200; 35). "The Splendid Road" (F. N.). Good picture, but takings below average; about \$1,500.

Aster (896; 25). "Hard Billed" (Fox). Tom Mix has large following at this house; okay at \$1,000.

Hennepin-Orpheum (2,825; 50-99). "Sunny Side Up" (P. D. C.), and vaudeville. Picture far superior to those usually presented here, but vaude below par; close to \$16,000.

Seventh Street (1,480; 50). "Shadow of the Law" and vaudeville. Satisfactory show and takings about \$6,000.

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2 Stars' \$3,000 Demands Make 'Find' of Unknown

Los Angeles, Sept. 7. When two different leading women demanded \$3,000 a week to play the lead in "The City," being made by Roy Neil for Fox, Sol Wurtzel, general superintendent and James Ryan, casting director, decided they would look on the outside. The role was considered actor proof.

They found Betty Maude Miller, an extra girl from Texas, who had been in Hollywood just four months. The young lady, prior to entering the picture field, was a nurse in her home town.

Today she is said to be a "find," and the Fox organization has placed her under a long-term contract.

HAROLD FRANKLIN SOUTH

H. B. Franklin, vice-president of Publix Theatres, leaves today for St. Petersburg, Fla., to be present on Saturday at the official opening of the new Publix Theatre. He will return to New York next Tuesday.

While South, Franklin will visit Lakeland, Fla., to complete arrangements for the building of a second-run theatre there.

C. P. Butler Resigns

Los Angeles, Sept. 7. C. P. Butler, business manager at First National's studios since R. A. Rowland first became connected with that organization, tendered his resignation last week.

Butler will freelance as a personal representative for a number of stars.

CAPITOL BROADWAY AT 5th STREET
Presentation by Major Edward Bowen
FIRST TIME AT POPULAR PRICES
"MARE NOSTRUM"
with Alice Terry and Antonio Moreno
CAPITOL GRAND ORCHESTRA
World's Largest Theatre Cooling Plant

MARK STRAND BROADWAY AT 4TH ST.
HARRY LANGDON in
"THE STRONG MAN"
A FIRST NATIONAL PICTURE
MARK STRAND SYMPHONY ORCH.
New Cooling Plant—70 Degrees Always

LOEW'S
STATE and METROPOLITAN
B'way at 45th St. Brooklyn
BUSTER KEATON
in **"Battling Butler"**
—VAUDEVILLE—

AT LOEW'S STATE WEEK SEPT. 13
Millie Gade Corson IN
PERSON
First Mother to Swim English Channel

VITAPHONE
GREATEST SHOW IN SCREEN HISTORY!
JOHN BARRYMORE
in **"DON JUAN"**
AN Extra Reserved 3:15-5:15
Broadway at 53d St. New York

SWANSON \$35,500 AT RIVOLI; 'VARIETY' DIVES \$7,000 IN 10TH WK.

"Butler" \$43,303 on Holdover—Strand, \$38,700—
"Geste" \$14,840 on First Full Week—Colony,
\$27,241, with U's Repeat

For the final week of the summer 11 theatres on Broadway playing feature motion pictures as their policy turned in a gross of more than a quarter of a million dollars. The actual figures in the houses were \$266,285. That sum is inclusive of the houses playing pictures for a run, but as against this fact is also to be considered the fact that the two biggest picture houses on the street were showing holdover attractions.

Again the Capitol, with "Battling Butler" in its second week, and the Strand, showing "The Black Pirate," ran almost neck and neck. The Capitol got \$43,303, while the Strand showed \$38,700. The Rivoli, with Gloria Swanson in "Fine Manners," was right along with the leaders, doing \$35,500.

At the Colony, where Universal brought back "The Midnight Sun," business on the eight days was \$27,241.

"Don Juan" continued to play to capacity, while at the Rialto "Variety," now in its final two weeks, showed \$25,268, a drop of about \$7,000 under the previous week.

"Beau Geste" on its full week at the Criterion showed almost a record figure for that house, getting \$14,840. The picture is certain to be sent out as a road show. At the Astor "The Big Parade" finished last week with the even figure of exactly \$20,000, while "The Scarlet Letter" at the Central drew \$15,244, and "Ben-Hur" at the Embassy got \$10,228.

The Little Cameo, with "So This Is Paris" in its third week, finished at \$5,962 and the picture remains for this week.

Thomas Meighan's latest, "Tin Gods," has been selected as the feature to follow "Variety" at the Rialto for a run.

Estimates for Last Week
Astor—"The Big Parade" (M.-G. M.) (1,120; \$110-\$220) (42d week). Last week the business here hit an even \$20,000 to the penny; average for the entire run still over that mark.

Cameo—"So This Is Paris" (Warner Bros.) (549; 50-75) (4th week). Dropped to \$5,962 last week, but is continuing this week to better business.

Capitol—"Battling Butler" (M.-G. M.) (5,450; 50-\$1.65). For the second week of this Buster Keaton comedy receipts were \$43,303, giving the picture a total of \$100,931 on the two weeks. Sunday "Mare Nostrum" opened at the house, and Monday broke all matinee records for the theatre.

Central—"The Scarlet Letter" (M.-G. M.) (922; \$110-\$220) (5th week). Dropped off a couple of hundred, but still hitting over \$15,000 mark; got \$245 in excess of that figure.

Colony—"The Midnight Sun" (U.) (1,980; 50-75). Universal brought this one back for another week on Broadway before releasing it; in eight days drew \$27,241.

Criterion—"Beau Geste" (F. P. L.) (608; \$110-\$220) (3d week). For first full week figures were \$14,840; virtually a record for house.

Embassy—"Ben-Hur" (M.-G. M.) (596; \$110-\$220) (37th week). Business last week was \$10,228.

Rialto—"Variety" (UFA-F. P. L.) (1,980; 35-50-75-99) (11th week). Final two weeks for German production, which at end of run will have completed 12 weeks at this house to record receipts; last week was \$25,268, a drop of about \$7,000 under previous week.

Rivoli—"Fine Manners" (F. P. L.) (2,200; 35-50-75-99). Gloria Swanson drew a corking business last week at \$35,500.

Strand—"The Black Pirate" (Fairbanks-U. A.) (2,900; 35-50-75). In second week at Strand drew \$38,700; with \$56,600 the week before did \$55,300 on two weeks.

Warner's—"Don Juan" and Vitaphone (Warner Bros.) (1,360; 75-\$3.30) (5th week). Business remains over capacity; figure still at \$29,640. (Copyright, 1926, by Variety, Inc.)

LUBITSCH'S FIRST M-G-M

Los Angeles, Sept. 7.
Ernst Lubitsch will direct Ramon Novarro in "Old Heidelberg," as his first picture for Metro-Goldwyn-Mayer. This is under his contract with that company and Famous Players-Lasky.

The film is scheduled to be made immediately following "The Great Galatea," in which Novarro is now starring.

'NOSTRUM'S' GROSS IN WASHINGTON, \$16,500

Beauties Helped Rialto to \$8,700—Swanson, \$11,500 and Held Over

Washington, Sept. 7.
(White Population, About 380,000)

Things perked up generally during the past week, with the big money going to "Mare Nostrum" at the Palace, where a "winter" gross was run up. This house goes into presentations on the coming Sunday with Vincent Lopez and his orchestra and Rubinoff as guest conductor.

Constance Talmadge in "The Duchess of Buffalo," with considerable show built around the feature, at the Metropolitan, ran up a total that just topped "Fine Manners" at the Columbia. However, the Met has the break on seating capacity.

"Hell Bent for Heaven," at the Rialto, along with the usual house presentation, and 13 of the Atlantic City contestants (on Saturday night) climbed upwards. The "beauties" remained over for Sunday and Monday of the current week.

Estimates for Last Week
Columbia—"Fine Manners" (F. P.) (1,232; 35-50). Did enough to be held over for second week; about doubled any single week's takings of the house during the past four months; \$11,500.

Metropolitan—"The Duchess of Buffalo" (1st N.) (1,518; 40-60). With help of supporting attractions looked to have topped the Columbia; \$12,000.

Rialto—"Hell Bent for Heaven" (1,978; 35-50). Bathing beauties brought big Saturday; about \$8,700.

Tivoli—With three changes weekly in the uptown house had Warner's Pennsylvaniaans for stage attraction; Harry Crandall admits orchestra more than tripled receipts.

Palace—"Mare Nostrum" (M.-G.) (2,390; 35-50). Did \$16,500.

This Week
Columbia, "Fine Manners" (2d week); Metropolitan, "Men of Steel"; Palace, "Tin Gods"; Rialto, "The Bells." (Copyright, 1926, by Variety, Inc.)

LAFAYETTE'S \$29,000 FOR VALENTINO'S 'SON'

Buffalo, Sept. 7.
(Drawing Population, 590,000)

Except for the extraordinary Valentino demonstration at the Lafayette Square last week business was middling.

"The Son of the Sheik" goaled them for a record at the house. Takings were particularly strong matinees, with the women making up most of the draw. The week's figure probably represents high-water mark in the history of the house, although short of absolute capacity.

Estimates for Last Week
Buffalo (3,600; 30-40-60)—"Loves of Ricardo" (Beban). Happiness Boys. Business fell off sharply, although the show was excellent; \$24,000.

Hipp (2,400; 50)—Vaudeville and "Unknown Soldier." Variety card, headed by Van Hoven and Yale Collegians, showed to good advantage; so far new policy offers greatest 50 cents worth ever presented here; good week at \$15,000.

Lafayette (3,400; 35-50)—"Son of the Sheik" (F. P.) and vaudeville. Paid highest price in its history for the film under new policy, with vaudeville suffering somewhat as a result; picture was moved up a week in order to take advantage of Valentino publicity; being held over for second week; claims \$29,000, but figure probably closely estimated at \$25,000.

Loew's (3,400; 35-50)—"So This Is Paris" (Warners). Excellent picture, but meant little at house; overflow business from Lafayette helped; \$12,500.

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FAIR INFLUX HELPS MILWAUKEE; \$25,000

Wis. Best of Film Houses—
'Frontier' Held Over, \$5,300—Palace, \$25,000

Milwaukee, Sept. 7.
(Drawing Population, 560,000)

The 7th annual Wisconsin State Fair, bringing more than 350,000 visitors to Milwaukee, gave the theatres a long needed boost. With the fair ending the summer programs and the regular fall business due to start immediately after Labor Day, Milwaukee theatres face the most prosperous year since the close of the war.

Estimates for Last Week
Palace—"Sunny Side Up" (P. D. C.), and vaude. (2,400; 25-50-75). Advertising its contract for first-run P. D. C. pictures, with good stage show, house mopped up; almost on \$25,000 mark.

Wisconsin—"It Must Be Love" (F. N.) (3,500; 25-50-60). Again took the lead in setting the pace for straight movie house programs; close to \$20,500.

Alhambra—"So This Is Paris" (Warner) (3,000; 25-50). Close to \$18,000; one of season's high marks.

Majestic—"Romance of a Million" (Fam. Att.) (1,800; 25-40). Added to stage bill picture drew quite well, considering Glenn Hunter not so well known here; hit at about \$16,000.

Miller—"Her Honor the Governor" and vaude. (1,600; 25-40). Another combo house that attracted a lot of trade; about \$14,775.

Merrill—"Fig Leaves" (Fox) (1,200; 25-50). Good press telling of style revue and glimpses of nudeness attracted; picture gave house one of its best weeks; close to \$7,800.

Strand—"The Savage" (F. N.) (1,200; 25-50). Around \$11,000.

Garden—"The Last Frontier" (U.) (1,000; 25-50). For about the second time this year the Garden has gotten out of the "red," with "The Volga Boatman" and one other, a Universal release, some time ago. "Frontier" held over; around \$5,300. (Copyright, 1926, by Variety, Inc.)

Valentino Pushed St. John House Around \$4,000

St. John, N. B., Sept. 7.
Business for this week at the local picture houses is expected to be submitted by fair week.

Estimates for Last Week
Imperial—(1,600; 15-35). 30-31. "Oh, What a Nurse" (Warner's). 1-2. "Mantrap" (F. P.). 3-4. "Below the Line" (Warner's) with Rint-Tin-Tin plus "Cobra" (F. P.), starring Rudolph Valentino. This old production was booked in at the eleventh hour to capitalize the publicity surrounding the death of the star; \$4,000.

Unique—(850; 25). 30-31. "Memory Lane" (F. N.). 2-3. "The Brown Derby" (F. N.). Johnny Hines comedy replacing usual western for final three days; drums and traps attachment has been placed on the piano at this house; no orchestra at this house since it opened and only a small organ, but both capably handled for some years by A. Victor Lee; \$1,300.

Queen Square—(900; 25). 30-31. "Monte Carlo" (P. D. C.). 1-2. "The Flame of the Yukon" (Met. P. D. C.). 3-4. "Born to Battle" Tom Tyler western. Two westerns shown consecutively unusual here; \$1,100.

Palace—(550; 20). 30-31. "The Man Upstairs" (Warner's). 1-2. "Crackerjack" (Burr). 3-4. "Fighting the Flames" (Columbia); \$350.

Gaiety—(500; 20). 30-31. "The Golden Strain" (Warners). 1-2. "The Man Upstairs" (Warners). 3-4. "Crackerjack" (Burr); \$300.

Opera House—(1,200; 15-35). This house reopened Monday with "The Eagle," starring Valentino; picture advertised over a week in advance. (Copyright, 1926, by Variety, Inc.)

WALKED OUT—WALKS BACK

Los Angeles, Sept. 7.
Buck Jones is back in the Fox fold again. Jones walked out several weeks ago, after endeavoring to get the company to pay for a European jaunt he took last spring. He also rebelled because he did not get the publicity that Tom Mix got on his continental trip.

Jones started on "The Desert Valley," adapted from a story by Jackson Gregory, under the direction of Scott Dunlap.

CHARLES RAY FOR P. D. C.?

Los Angeles, Sept. 7.
Metro-Goldwyn-Mayer has failed to exercise its option on the services of Charles Ray, whose year's contract expires Sept. 20., and it is expected the actor will join the DeMille organization.

KEATON BOOSTED STATE, \$26,500; "SHEIK" \$9,000 AT ALHAMBRA

L. A. Neighborhood Houses Want Immediate Repeat
Dates on Valentino Film—Met \$24,000—"Don Juan" \$25,500—Criterion Down to \$2,500

'DUCHESS' GETS \$15,500— BALTO. COMING BACK

Talmadge Film Town's Leader—New \$10,000 and Met. \$8,000

Baltimore, Sept. 7.
(Drawing Population 850,000)

The Embassy reopened Monday after a summer layoff, with a new staff in charge. The house had a ritzy opening and is evidently to show Universal pictures. "The Midnight Sun" is the opening attraction.

The date for the reopening of the Century is still indefinite. The big playhouse is being practically rebuilt, and the usual contractors' delays are being encountered.

Another week of exceptional business. Constance Talmadge surprised at the Rivoli by bettering Corinne Griffith's draw of the previous week, while "Her Man o' War" at the New boosted the figures at that box office.

Estimates for Last Week
Rivoli—"The Duchess of Buffalo" (F. N.). Connie Talmadge has a large following here and they flocked in on matinees; house did usual night business, hence previous week's figures by a half thousand; about \$15,500.

New—"Her Man o' War." Jetta Goudal not well cast in this one and film treated seriously by critics; surprised by exceptional b. o. draw, however, grossing about \$10,000.

Warners' Metropolitan—"Hero of Big Snows" (Warners). Rint-Tin-Tin has steady following at popular uptown house; about \$8,000.

Hippodrome—"Where Was I?" and Vaudeville. House got its first Denny film and found it a good one; reviewers praised it and audience satisfied; receipts satisfactory at \$9,500.

Garden—"Flame of the Yukon" and vaudeville. Business fairly steady but not outstanding.

Next Week
New—"Almost a Lady"; Rivoli, "Men of Steel"; Warner-Metropolitan, "The Honeymoon Express"; Hippodrome, "Doubling With Danger"; Garden, "The Flying Horseman"; Embassy, "The Midnight Sun." (Copyright, 1926, by Variety, Inc.)

\$21,000 HIGH FIGURE IN FRISCO'S HECTIC WEEK

San Francisco, Sept. 7.
(Drawing Population, 615,000)

The strike affected the last three days of the local movie week but not, with the exception of the Granada, to any great extent.

The Warfield got away nicely with Colleen Moore's "It Must Be Love," while the St. Francis emitted no squawks over "Tin Gods." This picture was sold as a super production for Greater Movie Season rather than as a starring vehicle for Tommy Meighan. The latter has been having difficulties here due to a weakness in stories. Doug McLean's "Hold That Lion," was only moderate previous to the walkout, and "The Show Off" had a quiet stay at the California.

Estimates for Last Week
California—"The Show Off" (F. P.) (2,400; 35-50-75). With strike cutting in to more or less extent, around \$10,000.

Granada—"Hold That Lion" (F. P.) (2,800; 35-50-75). Average start didn't promise much, and then came the strike; affected this house more than others; at that \$17,000.

Imperial—"The Black Pirate" (U. A. 2nd wk.) (1,450; 35-50-65-90). About \$11,500 and "Sparrows" (Mary Pickford) coming in.

St. Francis—"Tin Gods" (F. P.) (1,400; 35-50-75-90). Meighan none too strong here but definitely jumped house's gross despite unsettled conditions; may have touched \$13,000.

Warfield—"It Must Be Love" (F. N.) (2,630; 35-50-75). Colleen Moore easily led town at around \$11,000.

(Copyright, 1926, by Variety, Inc.)

Los Angeles, Sept. 7.
(Drawing Population 1,350,000)

Most of the first run houses suffered from heat and the anxiety to get the "kiddies" ready for school last week. Loew's State, with "Battling Butler" led the field, doing around \$26,500, considered a record for Buster Keaton in this house. Grauman's Egyptian came next with "Don Juan" in its third week hitting over \$25,000.

"Diplomacy" had a rather hard row at the Metropolitan, although at the Biltmore "Ben-Hur" in its fifth week went past the \$20,000 mark.

The engagement of "Volga Boatman" at the Carthy Circle has been extended until Sept. 27, but the Figueroa, operated by the same management, could not arouse the interest that "The Honeymoon Express" deserved. The Million Dollar had "Neil Gwyn," which did not register with the public as a first week attraction generally does here. The press, however, praised it highly. Possibly another week for this one.

"The Waltz Dream" at the Forum climbed steadily, but goes out with "Mare Nostrum" replacing tomorrow (Wednesday). The Criterion had one of its real slump weeks with "The Silver Treasure" and could not draw beyond \$2,500.

The Alhambra, West Coast second run house seating 890, had a great week with Valentino's "Son of the Sheik," doing close to \$9,000. The result of this engagement caused neighborhood houses, which have already played this picture, to request immediate return engagements.

Estimates for Last Week
Biltmore—"Ben-Hur" (M. G. M.); (1,600; 50c-\$1.50). Fifth week held up in great shape; did around \$20,300.

Grauman's Egyptian—"Don Juan" (Warner); (1,800; 50c-\$1.50). "Natural" with third week over \$25,000.

Carthy Circle—"The Volga Boatman" (P. D. C.); (1,600; 50c-\$1.50). Still showing healthy gross despite run which has been extended two weeks; better than \$13,000.

Loew's State—"Battling Butler" (M. G. M.); (2,300; 25c-\$1). Best of the Keatons from box office standpoint here; great by drawing \$26,500.

Metropolitan—"Diplomacy" (F. P.) (3,395; 25c-65c). After slow start picked up and finished profitable week for house; \$24,300.

Million Dollar—"Neil Gwyn" (F. P.); (2,200; 25c-85c). Not the best type picture for house and fell below what first week pictures get here; \$15,000.

Forum—"The Waltz Dream" (M. G.); (1,800; 25c-75c). Picked up as it went along; second week showing \$8,500.

Figueroa—"The Honeymoon Express" (Warner); (1,800; 25c-75c). Not so good for this house; hit \$5,500.

Criterion—"The Silver Treasure" (Fox); (1,600; 25c-35c). Title not much to bring silver shekels here; fair at \$2,500. (Copyright, 1926, by Variety, Inc.)

STATE, N. Y., AND MET, \$40,000 WITH 'SHEIK'

Metro-Goldwyn-Mayer are going to release "The Conquering Power," a Rex Ingram production which has Rudolph Valentino and Alice Terry as stars, next week. The picture was made in 1921 right after "The Four Horsemen" and never received a first run anywhere. At the time it was released it was overshadowed by "The Four Horsemen." Brooklyn, played to more than \$40,000, shattering all sorts of summer records for those houses.

Buffalo, Sept. 7.
Loew's State is rushing in Valentino's "Conquering Power" for the week of Sept. 13, replacing "Battling Butler," originally spotted.

All local exchanges report unprecedented demands for any and every Valentino print available.

Goldwyns Awaiting Stork

Los Angeles, Sept. 7.
Mrs. Frances Howard Goldwyn and her husband, Samuel Goldwyn, are expecting an heir very shortly.

AUSTRALIA HAS \$75,000,000 IN FILMS; 1,216 THEATRES

Washington, Sept. 7.

There is \$75,000,000 now invested in the motion picture industry (exhibition) in Australia as compared with but \$6,700,000 in 1921, says a report from Trade Commissioner Babbitt, at Sydney, to the Department of Commerce.

In that same period of time the number of picture theatres has increased from 800 to 1,216 while during the season 1924-25 a total of 44,691,650 persons "went to the movies." This in comparison with \$8,433,908 the year previous, 1923-24.

Mr. Babbitt points out that as in the United States the pictures are overshadowing the legitimate theatre.

Against the attendance figures above, it is disclosed that for 1924-25 but 10,845,546 attended performances in the legitimate theatres. This, however, is an increase of about 500,000 over 1923-24.

UFA'S LOOSE 12

Although some of the UFA product in America is tied up between Famous-Players-Lasky and Metro-Goldwyn-Mayer because of the money these two concerns have loaned the foreign firm, the remainder of UFA's pictures are left unsold. F. Wynne-Jones, managing director over here for UFA, is now on a sales trip through the west trying to get independent exchanges to handle a series of 12 imported features.

Among the films Jones is trying to sell is one in which Lya de Puttli stars, "Manon Lescault," "Dance Fever," in which Victor Varconi, now a De Mille player, appears; "Tartuffe," with Emil Jannings; a Paul Richter feature; "Peter the Pirate," and a few others.

The situation is peculiar in that one firm's product is being handled in the same country by three different agencies.

Lehrman Under \$500 Bail On Annoyance Charge

Los Angeles, Sept. 7.

Henry Lehrman, picture director, is under arrest on the complaint of Alta Sebastian, employee of a Hollywood newspaper, who alleges that the director and an unknown companion have annoyed her recently.

Miss Sebastian charged, in the warrant which was issued, that Lehrman and his companion had attempted to induce her into an automobile. Unable to discourage them, she was forced to ask assistance of a fellow employee, it was claimed.

A charge of disturbing the peace was made against Lehrman and he was released on \$500 bail. He is the man who claimed he was the fiance of Virginia Rappe, for whose death Roscoe "Fatty" Arbuckle was held responsible by the San Francisco authorities. Lehrman has run afoul of the law on three other occasions since last January.

Lehrman was arraigned before Municipal Court Judge Stafford and pleaded not guilty to the charge of annoying Miss Sebastian. He asked for a jury trial, which is to take place in the Municipal Court Oct. 29.

L. A.-N. Y. PHONE RATE DOWN

Los Angeles, Sept. 7.

Long distance telephone rates between Los Angeles and the east have been reduced approximately one-third.

A saving of \$3,000,000 a year to telephone users is expected.

N. Y. to L. A.

Eddie Peabody.
William Riehle, Jr.
Franklyn Underwood.
E. B. Derr.
Count and Countess Tolstoy.
Edwin Carewe.
Louis Jerome.
Peter Rostov.
Jacques Lerner.
Allen Forrest.
Paul Whiteman.
William Morris, Jr.

L. A. to N. Y.

Monta Bell.
Benjamin Glazer.
Harry d'Abbadie d'Arrast.
Walter Wanger.
Max Marcin.
Travis Banton.
Jane Fooseha.

B. & K. ADD 5 MORE

Great States Theatres, Inc., Acquires Illinois Houses

Kankakee, Ill., Sept. 7.

The Great States Theatres, Inc., the Balaban & Katz unit operating down-state Illinois theatres, has added five new houses to its chain. The recently acquired theatres are the Majestic, Rialto and La Petite theatres in this city, and the Lyric, Streater and the Empire, Quincy, Ill.

Coincident with the acquisition of these houses, Great States celebrated breaking ground for a new house in Waukegan which will seat 2,000 and have apartments and shops.

DU PONT SAILING

Los Angeles, Sept. 7.

E. A. Dupont, Universal director, with his manager, Hans Winter, is due in New York to sail on the Leviathan next Saturday. Dupont will meet Carl Laemmle in Paris, Sept. 18, for the purpose of discussing his future relations with U.

The director asserts he made a contract with Laemmle in the German language which provided that Universal exercise its option for his services immediately after shown the first print of "Love Me and the World Is Mine." This Dupont says they failed to do. The director informs he wants to take the matter up with the Universal head to ask that he be allowed to make one special year for U and another for a concern which would sponsor the making of original and artistic stories, similar to productions he made in Europe.

FIRST "CONFESSION" FILM

"Confessions of a Bride" Inaugurates A. E. Series

Los Angeles, Sept. 7.

"Confessions of a Bride," first of a series of feature-length "confession" films, has been completed at the Associated Studios for Associated Exhibitors release.

This is the first picture of this type to be made on the west coast and, with the exception of the Bernarr Macfadden films, the initial effort of that kind in the country.

Mildred Harris plays the name role, with Victor Varconi, David Butler, Alec B. Francis and Claire McDowell in the cast. Harry Revier directed, with D. O. Selznick in charge of production.

Clara Bow in "It"

Los Angeles, Sept. 7.

Clarence Badger will direct "It," the Ellnor Glyn story, for Famous-Players. Clara Bow will have the lead and production begins Oct. 15.

EDDIE LYONS FUND

Los Angeles, Sept. 7.

Members of the Producers' Association are endeavoring to raise a fund of \$15,000 for the widow and daughter of Eddie Lyons, motion picture comedian, who died from a tumor of the brain Aug. 31. The money is being raised through an automobile contest. Already \$6,000 is reported as raised.

Lyons, 41, was of the picture team of Lyons and Moran, making two reel comedies. Because of financial worries he was taken ill and died after a four months' period at the Porter Sanitarium in Glendale, Cal.

His widow is Jackie Kirkland, former film actress, and a daughter, 14, also survives. Funeral services were held from the Church of the Blessed Sacrament in Hollywood, Sept. 2.

Tiffany
Productions, Inc.,
presents

THAT MODEL PARIS

Suggested by the
GOUVERNEUR MORRIS
story:
"The Right to Live"

Tiffany Productions, Inc.
M.H. Hoffman, Vice President
1540 Broadway, New York City

EXCHANGES
EVERYWHERE

One of the 20
Gems from *Tiffany*

PICTURE POSSIBILITIES OF CURRENT PLAYS ON B'WAY

"The Ghost Train"—Favorable

"THE GHOST TRAIN" (Woods & Selwyn—Mystery Melodrama—
Sittings).

Good mystery meller, with sufficient comedy relief to make it generally worth while for screening. The Scotland Yard detective's comedy proclivities as a ruse to cover his activities is a good basic idea. The "ghost train" hoke and the timely liquor and drug smuggling across the Canadian border all commend themselves similarly for filmization.

Abel.

"The Adorable Liar"—Favorable

"THE ADORABLE LIAR" (Edgar Selwyn—49th St.).

Not so good as a stage play because the limitations of two sets make it necessary to describe actions which would lend themselves excellently to the pictorial development of pictures. A careful adaptation of this script, particularly one which made the heroine a bit more intelligent than that of the stage, would do wonders. With these things attended to, the story should hold up as a program vehicle for two young players.

Sisk.

"The Donovan Affair"—Favorable

"THE DONOVAN AFFAIR" (Mystery Drama, Albert Lewis, Fulton).

For a program picture this mystery piece written by Owen Davis should furnish an interesting scenario. Naturally the rating of the Broadway engagement would figure in the screen worth.

Ibee.

"SOUR GRAPES"—Maybe

"SOUR GRAPES" (Comedy-Drama, William Harris, Jr., Longacre). Does not impress as well suited to the screen. A run would of course enhance whatever picture value it has.

Ibee.

CUDAHY'S PSYCHOLOGY

Wealthy Heir's Fiances (Joan Crawford) in Films

Los Angeles, Sept. 7.

Jack Cudahy, Jr., son of Mrs. Jack Cudahy, widow of the former millionaire packer, is endeavoring to break into pictures. Several casting agents have been taking Cudahy around to studios, endeavoring to get him a contract.

Cudahy, it is said, wants to work on the screen, as his fiancée, Joan Crawford, is a picture actress and he feels that matrimonial contentment will only be brought about through marrying someone in the same line of business.

DOUG-MARY TRIP OFF

Staying on Coast—Fairbanks Preparing Story

Los Angeles, Sept. 7.

Douglas Fairbanks and Mary Pickford returned from their European trip and will not make a world tour as planned. All reservations for the jaunt to the Orient were cancelled this week.

Fairbanks, it is said, will prepare work for another story which will be put into production about Nov. 1. Miss Pickford has decided to rest until Jan. 1 before doing anything.

L.A. Film Board Debating 90 Day Hold-Off Rule

Los Angeles, Sept. 7.

In an attempt to clear up zoning rules and the status that divides 10 and 15 cent houses from those charging 20 cents or more, the Los Angeles Film Board of Trade has been holding meetings on the problem of film releases to the cheaper houses.

At present, an agreement exists among the exchanges that the lower priced theatres cannot get a picture for subsequent run until 90 days have elapsed after it has run at the 20 cent houses. However, if the cheaper houses buy first-run on a film for the zone, with the privilege of having a priority run, any house in the zone can run it any time afterward.

It is the desire of some of the exchanges to protect the 20-cent houses on films, and in order to do this plans for a 90-day protective hold-off by the cheaper houses have been formulated. Whether they will be accepted by all members of the board has not been indicated.

Fay Staff Changes

Providence, Sept. 7.

*Final changes in staff personnel effected by Edward M. Fay in his local interests, recently augmented by the purchase of five Alton C. Emery houses, are as follows:

James T. Fay will be assistant general manager. Bernard E. Fay, formerly Fay's theatre orchestra leader, will supervise music of all six Fay houses. Fred Lovett to manage Emery vaudeville house, assisted by John Bowen. Martin Toohey to manage Rialto (first-run), assisted by William Conerton, of Utica, New York. Jack Toohey to assist Sol Braunig, who continues as director of Majestic (first-run). Henry Menges (formerly company manager), to manage Modern (stock). Sam Kaufman and James Thornton, directing Fay's (vaudeville). Walter Part to continue as manager of Capitol (second-run).

Kimball organs are to be installed at the redecorated Emery, Majestic, Rialto and Capitol.

France Raises Duty

Washington, Sept. 7.

Effective from July 10 last France has raised the duty on imported positive motion picture films.

An announcement from the Department of Commerce states: "Effective from July 10, 1926, the value for the application of the 20 per cent ad valorem duty on positive films in France has been increased from two francs per meter, making the new import duty one franc per meter, according to a notice published in the official Bulletin of the Movie Chamber Syndicate.

"The value for negative films has not been changed, the duty remaining at 20 per cent ad valorem based on an arbitrary value of 15 francs per meter, or 3 francs per meter."

'FRANCOIS VILLON' STARTED

Los Angeles, Sept. 7.

Alan Crosland has begun producing "Francois Villon," to be John Barrymore's first starring vehicle for United Artists. Bryan Foy is comedy constructor (gag man) and doing sequence on the story.

Conrad Viedt, one of UFA's featured players, is due to arrive from Germany Sept. 29, to join the cast, which includes Marceline Day, Otto Matlsen, Lawson Butt, Henry Victor, Slim Summerville, Mack Swain, Helen Foster, Rose Dion, Lucy Beaumont and Bert Grassby.

ASKS \$3,715 FOR NOSE

Des Moines, Ia., Sept. 7.

Is a broken nose worth \$3,715? That is what the court will have to decide, following the filing of a suit by M. Gottlieb, manager of the local Universal film exchange, in a claim that Ludy Bosten, film man, hit him and broke his nose.

Gottlieb charges that on Feb. 6 last he walked into the Premier film exchange here and Bosten suddenly and without warning struck him in the face.

CHANGE OF PACE

Los Angeles, Sept. 7.

Variety, Aug. 25 issue, wronged Erich Von Stroheim, producer of "The Wedding March," by crediting him with having completed this picture in double quick time.

A new press agent, employed by Von Stroheim, informs "we do not expect to complete production before the first of November."



The Extraordinary Cast of Players in the Tiffany Production "That Model from Paris"

MARCELINE DAY
FILIPPO PERCY
MISS DU PONT
Craufurd Kent
Sabel Johnson
Nellie Bly Baker

PERT WYLLIE
WARD CRANE
ARTHUR HOYT
Otto Lederer
Leon Holmes
George Kuw

Directed by LOUIS J. GASNIER
Adapted for the Screen by Frederica Sagor

FOX'S FIVE

Los Angeles, Sept. 7.

Five productions are to be put to work by Fox in the next few weeks. Two of them will get under way in New York, where exteriors are to be made, with the balance of the pictures finished at the West Coast Studios. The eastern pictures are "Auctioneer," which Alfred E. Green is directing, and "Bertha, the Sewing Machine Girl," which Irving Cummings is doing. Both directors are now en route to New York. F. W. Murnau starts this week on "Sunrise," new title of "A Trip to Tilsit," and Frank Borzage is getting ready to produce "Seventh Heaven." Raoul Walsh will start "Monkey Talks," with Jacques Lerner, Olive Borden and Raymond Hitchcock in the principal roles.

Newark Contractor Also Deals in Film Props

John C. Warner, whose place of business is in Newark, probably has the most motley collection of live stock, wild animals, props and whatnot in the east. His idea is to supply any film maker with anything that he happens to be shy of to complete his picture.

In Warner's collection are calicoes, floats, elephants, camels, monkeys, mules, llamas, lions, locomotives dump cars concrete mixers, excursion boats, scows, fish boats, wagons, trucks, ballyhoo wagons, ponies, horses, etc.

The odd part of it is that a number of studio property experts with a "must have" notation for a lion or elephant discovered Warner by accident. Warner by profession is a contractor and only recently found that there was a brisk demand for the live stock and wild animal "props" that he has under his control.

Schine Bros. Add 6

Gloverville, N. Y., Sept. 7.

Continuing a rapid expansion policy, the Schine Brothers, whose headquarters are in this city, have bought six more theatres, increasing the number in the chain throughout the state to nearly 70. This is the largest independent chain in New York, outside of Manhattan.

Two of the theatres are at Massena, and were purchased from Victor Allen Warren. Two at Ogdensburg were sold to the Schines by Robert Landry. The other two are at Malone. These were the property of the Malone Grand Corp., of which Frank Meehan is the head.

The company took possession of the Malone and Ogdensburg houses Monday and previous to that had begun operation of the Massena houses.

Roth's Arctic Film

Los Angeles, Sept. 7.

Eugene Roth, who promoted and handled the Snow African hunt pictures, has taken over the rights for H. A. and Sidney Snow's Arctic Expedition. He is enroute to New York to obtain a release. The picture has been cut to 9,400 feet for projection.

While on Herald Island, the scientists found the bodies of four other scientists, who had died from exposure. This expedition was reported to have gone to that place in 1901.

Roth figures on getting a Broadway showing for the picture prior to having it released by any organization.

5 HOUSES CHANGE HANDS

Los Angeles, Sept. 7.

Five picture houses in southern California have changed hands in the past week.

J. E. Hostettler, Los Angeles, bought the Victory, 300-seat San Diego house; the Arbor, neighborhood house here, was sold to E. Christensen by A. H. Bahms; Baffa Brothers sold the Castle, in the southeastern part of town, to John Barnard; J. E. Funk purchased the Bellflower, at Bellflower, Cal., from Albert Yarbaugh, and M. E. Sebastian, independent producer, purchased the Olympus, 700-seat house, on East First Street.

LONG BEACH PRESENTATIONS

Los Angeles, Sept. 7.

Frank R. Newman, manager of West Coast Theatres in Long Beach, Cal., has installed a weekly musical revue at the Egyptian (pictures) that includes professional principals and a chorus of local girls.

CARLOS' EASTERN TRIP

Los Angeles, Sept. 7.

A. Carlos, of Richard Talmadge Productions, is in New York to arrange for first-run bookings of "The Black Rider," the first Talmadge release for Universal.

On his way back he will stop over at Detroit, Chicago, Denver and San Francisco to book the film into first-run houses.

L. A. HOUSE OPENING SEPT. 18

Los Angeles, Sept. 7.

The Westlake, seating 2,000, owned by West Coast Theatres and Arthur Bernstein, is scheduled to open with pictures Sept. 18.

The house will operate on a second run, semi-weekly change policy. A Fanchon and Marco presentation will be a stage feature.

Sennett Studios Leased

Los Angeles, Sept. 7.

Preferred Pictures has leased the Mack Sennett studios and will produce a feature length farce comedy by Albert Kelley.

California Air

Los Angeles, Sept. 7.

There is a member of the City Council of Venice, Calif., who has his doubts about a gondola. Some time ago a request was made to the council funds to buy six gondolas for the canal there. The amount was around \$1,000. This member got up and said, "Why go to all that expense? Venice is a wonderful place, and we can breed them."

Menjou's "Angel"

Los Angeles, Sept. 7.

Adolphe Menjou will make his next picture for Famous Players-Lasky at the Hollywood studio. He will arrive here early in October to start on "An Angel Passes," from the French play by Jacques Bouteux and Henri Galk.

Forrest Halsey and John McDermott have adapted it.

LECTURING YOUTH ON FILMS

Los Angeles, Sept. 7.

A. M. S., character actor, left here on a year's lecture tour of the United States. He will speak on "The Truth of the Movies" and attempt to keep young people, unfitted for picture work and those having insufficient funds, away from Hollywood.

Marks carries letters of endorsement from county officials, church federations, judges and moving picture officials.

BERNSTEIN LEAVES ROACH

Los Angeles, Sept. 7.

Isidore Bernstein this week switched from Hal Roach to the William Fox organization. He resigned his position as supervisor of western productions with the former company to write originals and make adaptations for Fox.

Bernstein is now working on an original, "The Fusing Point," which is similar in style to "His People," which he wrote for Universal.

Warners Take Selwyn

For 'Lescaut' and Vita

Los Angeles, Sept. 7.

Warner Brothers have taken a lease on the Selwyn, New York, at which house they will present "Manon Lescaut" in conjunction with the Vitaphone, about March 1. They have also leased the Woods, Chicago, where they contemplate presenting "The Better Ole" in conjunction with the Vitaphone. This lease is to become effective Oct. 15.

The Colonial, Boston, has also been taken at which "Don Juan" will have its premiere late this month.

Weisfeldt Joining B. & K.

Milwaukee, Sept. 7.

Edward J. Weisfeldt, supervising producer of all Saxe theater stage presentations, has resigned, effective Oct. 1. He will take a similar post with Balaban and Katz, Chicago.

His successor here has not been named.

Tiffany Productions, Inc.
presents

"LOST AT SEA"

*Suggested by the LOUIS JOSEPH VANCE story
"MAINSRING"*

Tiffany Productions, Inc.
M. H. Hoffman, Vice-Pres.
1540 Broadway, New York City

EXCHANGES
EVERYWHERE

One of the 20
Gems from Tiffany

LITERATI

The Washington scribes and house managers said "goodbye" to John J. (Jack) Daly, dramatic editor of the "Post" with a party at the National Press Club. Leonard Hall, dramatic editor of the "News," was toastmaster.

Daly was married in Council Bluffs, Iowa, Sept. 4.

Hugo Ballin Cured

Hugo Ballin is doing no more writing. The ex-film director, better known as an art director, penned a book-length work of fiction some time ago and was persuaded to finance its publication, thus assuring himself the publication profits instead of only the usual royalties from sales.

Ballin agreed, but the venture failed. Ballin has since completed another novel, still reposing in his trunk, but he will write no more, he says.

Book Prices

British authors are responding

with alacrity to the invitation of the Booksellers' Society of that country for a general conference at which they will go over the matter of giving the public just what it wants. It is believed the real purpose of the meeting will be to induce the authors to reduce their royalty so that the price of books can be lowered.

In England, as in this country, the present high price of books is retarding book sales, but it is hoped to remedy that evil soon. That seems impossible over here just now, as nothing can induce the Authors' League to reduce the income for its members so that books can be sold cheaper. American publishers claim they can't lower the prices of books unless the authors agree to take less.

"Pomp and Circumstance"

A story emanating from the French Riviera, a favorite stopping place for American literary lights, has it that F. Scott Fitzgerald is taking himself seriously.

The young author and his wife were in a cafe when pointed out to

some visitors. That made him strut out pompously, and when tendered the check at the door told who he was and where he could be gotten. That didn't satisfy the management, immediate payment. Whereupon the author took out a sum many times the size of the check and, depositing it, walked out.

Stark Young's latest book of essays on the theatre is called "Theatre Practice." It is to be published shortly.

Asbury On "Herald-Tribune"

Herbert Asbury, who wrote the much-discussed "Hatrack" in the "American Mercury," is back on the New York "Herald-Tribune." On the strength of "Hatrack," Asbury tried literary work, but decided to return to the newspaper field.

Fictionized Film Stories-Bonanza

The fictionized film stories, published in miniature book form by Jacobsen & Hodgkinson, are proving a bonanza to both the publishers and the Woolworth stores, the exclusive selling agents. The books, somewhat smaller than the regular

size, on rough paper and seldom going to 150 pages, are selling by the thousands weekly.

There are small royalties to the film companies from whose productions the stories are written, they considering it publicity. Flat sums are paid the authors, who receive no credit.

Newsman's Sideline Threatened

Many New York newspapermen who furnish news of hotel arrivals to out-of-town newspapers as a side line may soon have this medium of extra money closed to them if the efforts of E. P. Borden, who directs the publicity for the Hotel Pennsylvania, goes through.

Borden wants the hotel to be paid for this news, and is trying to organize the New York hotel publicity men into an organization or news bureau to furnish this news throughout the country, and get paid for it, too.

G. J. Nathan in Yiddish

Interest in the Yiddish show business extends beyond the ghetto, according to the amount of Broadway playhouse advertising placed

in the foreign language press. A special Yiddish newspaper service for theatrical ads is authority for this along with the information George Jean Nathan is now syndicated in the Yiddish press, authoritatively translated.

Terese Rose Nagel, interviewer and arranger of women's programs at WGBS, will soon have a book, "Please Stand By," published.

Lillian Eichler, also a broadcaster, is collaborating on the radio volume.

Manual on Revue Sketches

J. Kenyon Nicholson, instructor in dramatic composition at Columbia University, is the compiler and editor of a D. Appleton & Co. publication called "Revue, a Book of Short Sketches." This is the first manual of revue sketch material.

Skits by Gene Buck, Paul Gerard Smith, Earl Carroll, Harry Wagstaff Gribble, Paul Halvey, Bertram Block and others, from the Ziegfeld "Follies," "Music Box Revue," "Varieties," "Garlick Galettes," and other productions, are included in the volume, as a guide to the aspiring revue author. The preface is by Florenz Ziegfeld.

New Musical Weekly

A new musical weekly is to be shortly launched in Washington, D. C., to be known as "Musical Washington," covering the stage, concert, opera and the screen.

J. Allen Fusca is listed as the publisher, while the weekly is to run, according to the first letter sent out for advertising, 96 pages, selling at 15 cents the copy or \$5 yearly.

Leonard Hall, dramatic editor of the "Daily News," is to function in a like capacity on the new publication, continuing at the same time on his assignment with the "News."

Others of the announced staff are Wm. S. Oldin, managing editor; Theo. F. Gannon, new music department editor; Carolyn N. Bost, editor feature story department; Helen Walton, associate music editor; Elizabeth Boleyn, editor original book reviews department; Elena de Sayne, editor instrumental music department; Ruth William, editor beauty culture department; Baroness Von Loewenfeldt, editor fashion department; Alice Everman, formerly with Metropolitan and San Carlo Opera companies, operatic editor; Catherine Browne, ballet editor; Francesca Meneco, feature music editor; Maurice T. Andrews, associate editor representing publication in New York City; Betty Brown, writing styles from New York City, and Glenn Chaffin, editor screen department from Hollywood, Cal.

Both Catherine Browne, ballet editor, and Francesca Meneco, feature music writer, are listed as now in Europe gathering material.

Offices of the publication are located on the seventh floor of the Earle Theatre Building.

"Autumn Fire," a play by T. C. Murray, and which John L. Shine is to do in this country, is shortly to be brought out in book form by Houghton, Mifflin and Co. The publishing arrangement was effected by Shine, who wants to sell copies of the play after performances.

Wash's. Local Weekly

Washington is to have its own magazine, like New York has in "The New Yorker." The publication is to bear the title of "Washington," and the first issue will make its appearance the middle of the month. A number of Washington newspaper women are reported to be behind the venture.

Police Grab 'Sex' Issue

Police Chief Cavender quelled attempts to introduce the new magazine "Sex" to Des Moines, Ia., art lovers, confiscating copies of the magazine at the Louis Hyman Book and News shop. Twenty-nine copies of the magazine were seized there, after Hyman told the police he had sold 71 issues of the magazine within 24 hours after receipt.

Wren's Sequel Hit

Percival Christopher Wren, who authored "Beau Geste," has accomplished perhaps what no other author has ever done, made a sequel to a best-seller as popular, if not more so, than the first work. "Beau Sabreur" is Wren's contribution to follow "Beau Geste," and is the marvel of bookmen, being in its 35th thousand, although issued but a month ago.



The Cast in the Tiffany Production "LOST AT SEA"

HUNTLY GORDON
JANE NOVAK
Billy Kent Schaefer

LOWELL SHERMAN
NATALIE KINGSTON
John Standing

William R. Walling

Directed by
LOUIS J. GASNIER

Meller Film Suit

A Raquel Meller film produced abroad by the Societe Generale de Films and the Societe Anonyme de Paris, France, figures in a legal battle between American film distributors.

An injunction is being asked by Chadwick Pictures Corp. to restrain Herman Glucksman, William Pizor and Morris Greenberg, operating the Capitol Film Exchange, from distributing the Meller film on the allegation they (Chadwick) held an option for these rights with the Societe of France.

It is argued in defense that Chadwick delayed too long on the \$15,000 option to acquire the rights, the

French company then selling to the Capitol Exchange for American release.

Harold M. Goldblatt of Goldsmith, Goldblatt & Hanower will argue the injunction today (Wednesday) in the New York Supreme Court.

MONTA BELL IN EAST

Los Angeles, Sept. 7. Monta Bell, Famous Players-Lasky director, is en route to New York to make preparations for scenic embellishments to be used in the making of "The Life of P. T. Barnum."

Bell will start shooting at the Hollywood studio about Nov. 1.

ROACH'S CLUBHOUSE

Los Angeles, Sept. 7. Hal Roach will build a clubhouse on the Roach ranch, near Beverley Hills, for employees of his studio.

The building will be surrounded by a nine-hole golf course, swimming pool, tennis, squash and handball courts and a baseball diamond.

EARL HUDSON WITH A. E.?

Earl Hudson, recently with First National as head of their production activities in the east but who is now resting in the west, is understood to be joining Associated Exhibitors.

Present unconfirmed plans indicate that he will supervise some of their productions for next season.

A. L. Rockett has taken over Hudson's eastern post with First National.

1ST NAT'L NEW TALENT

Los Angeles, Sept. 7. First National, in an endeavor to get new blood into the acting ranks of the organization, has placed under contract two women and one man.

Larry Kent, who played leads for F.B.O., is the man. Yola D'Avril, who has done leads in Christie comedies, and Alva White, an unknown, are the women.

Eddy Publicizing Betymore

Los Angeles, Sept. 7. Don Eddy, handling publicity for Rudolph Valentino productions at United Artists, has been transferred to similar duties on the John Barrymore unit.

Continued Rain Raising Havoc with Film Units

The continual rain in the east the past month has played havoc with film shooting in the open. Picture makers, with exterior work out of the question, have switched their working programs to studio sets, in some instances even revising scripts. As an instance of what the rain did to one big company, a unit got in two days out of 14.

Mexican Co. in L. A.

Minerva Classic Film Company, of Mexico, plans to produce pictures here for the Latin-American trade. Headed by Minerva del Castillo, Mexican writer, the company will make pictures designed, through detail and story, to fit the Mexican and South American trade.

NEGRI'S "BARBED WIRE"

Los Angeles, Sept. 7. Pola Negri will not do "Camille," as at first reported. Her next vehicle for F. P., following "Hotel Imperial," will be "Barbed Wire," by Ludwig Biro and Jules Furthman.

The story concerns a German girl in an English army camp during the war. Rowland V. Lee will direct.

Norma Talmadge is to do a modern version of "Camille" for United Artists.

SPECHT AT N. Y. STRAND

Paul Specht and his orchestra, which includes The Diplomats, another instrumental quartet unit, come into the Mark Strand, New York, Sunday. They are at the Branford, Newark, this week.

Following their picture house bookings, The Diplomats open at the renamed Club Chantees, and Specht will decide on a hotel or club engagement from the several propositions in view.

Goldberg Signs With Fox

Los Angeles, Sept. 7. Rube Goldberg, cartoonist who turned title writer for the leaping lithographs, finished his work on "The Campus Flirt" for Famous Players and was immediately engaged by Fox to go east with Alfred Green and write the words to "Is Zat So?" and "The Auctioneer." Green will direct these at the Fox New York studio.

Hawks Editing For F. P.

Los Angeles, Sept. 7. Famous Players-Lasky have placed Jack Hawks under contract as a supervising editor. Hawks has been acting in that capacity for F. B. O. during the past two years.

GOODWILL EXCHANGE OPENS

Los Angeles, Sept. 7. Goodwill Exchange, new state-rights film office, opened at 1936 S. Vermont recently, with H. E. Dodge as owner. Dodge is also president of the Goodwill Pictures, state-right releasing organization, in Hollywood. Thomas Smith is manager of the local exchange and James Hunter sales representative. Goodwill will handle the Goodwill Pictures product in local territory as well as the Major Hammond educational and scenic series made in Mexico.

JACK CONNELLY BACK

Jack Connelly, Washington representative for the Will H. Hays organization, returned from Europe Monday morning and left for the Capital that afternoon. Connelly's trip abroad was made in company with the senior Democratic member of the Senate, Pat Harrison of Mississippi.

The Hays representative was round shouldered from carrying the gold medal presented to him in Paris, but is due to return to New York the latter part of this week.

NEGRO DISTRICT THEATRE

Chicago, Sept. 7. Englestein brothers, realtors, are to construct a 2,000-seat theatre, with apartments in conjunction, at 47th street and Grand avenue. This location is in the city's Negro district.

This is believed to be the Englestein's initial venture in theatre construction.

PERU CENSORING

Washington, Sept. 7. Peru now has motion-picture censorship. An official decree has created the Board of Censors of Cinematograph Films.

According to the report to the Department of Commerce, a charge of five soles is to be made for each film reviewed, with fines for infringement of the board's regulations.

Cummings East for "Bertha"

Los Angeles, Sept. 7. Irving Cummings has left for New York to make exteriors on "Bertha, the Sewing Machine Girl," for Fox. With him is Paul Nicholson as one of the principal players.

Albany Strand's Stage

Albany, N. Y., Sept. 7. A new setting has been installed in the Mark-Strand here that will make it possible for the house to offer a series of stage presentations.

The new setting was designed under direction of Henry Dreyfuss, who designs all the settings for the M.-Strand chain.

PAUL ASH**NOW AT****BALABAN & KATZ****New Oriental Theatre CHICAGO**

Paul Ash
Presentations
Produced by
Louis
McDermott

PAUL ASH**JULIA PARKER****THE "CAMEO GIRL"**

In John Murray Anderson's "Milady's Shawl"
APPEARING OVER ENTIRE PUBLIX CIRCUIT

MARION BARCLAY

DRAMATIC SOPRANO
in "MILADY'S SHAWL"
Appearing Over Entire Publix Circuit

LOS ANGELES AND NEW YORK AGREE!*The greatest audience picture ever produced!***JOHN BARRYMORE****"Don Juan"**

WITH MARY ASTOR

DIRECTED BY ALAN CROSLAND
STORY BY BESS MEREDITH

The Greatest Sensation in Coast History
Los Angeles, Calif.
GRAUMAN'S EGYPTIAN

The Sensation of the Season—4th. week
WARNER Theatre
New York, N.Y.

A WARNER BROS. Production by the Producers of 26 WARNER WINNERS for 1926-27

U EXCHANGE MOVEMENTS

Los Angeles, Sept. 7.
Don Mitchell, exchange manager for the Universal here for the past few years, has been made western district manager of that organization. The change goes into effect Oct. 1.

C. L. Theurekauf, formerly branch manager of the local Universal exchange and now manager of the Cameo, San Francisco, it is understood, may return to his former position.

YOUNG LAEMMLE TO WED

Los Angeles, Sept. 7.
According to reports current here, Carl Laemmle, Jr., and Alice Day, film actresses, will be married soon. The son of the film producer is 20 years old. Miss Day, under contract to Mack Sennett, is 19.

Million Dollar Weekly Change

Los Angeles, Sept. 7.
The Million Dollar will change its policy during Paul Whiteman's four weeks' stay to a weekly change.

LONDON

(Continued from page 2)

for selling intoxicants without a license and for supplying liquor after hours. Seven cabaret dancers were among those served, five of whom were fined £1, and Godfrey Harris, responsible for the club, was fined £150, with £50 costs. The club was struck off the register and the premises were disqualified for a period of 12 months.

Covering the last financial year, the entertainment tax in Britain totaled £5,714,476, while from duty on cinema films in the customs and excise report, £103,006 was collected.

Harry Norris has acquired the English rights of "Shavings," which will be tried out in the provinces Oct. 25 and will then come to the West End. The leading role will be played by Henry Beresford, who created it in the States.

Owen Nares returns from his South African tour early in October, when he and Doris Kean will revive "Romance."

The British National Opera Company, during their autumn tour, will produce a new opera by Ian Colvin and Ernest Bryson, entitled "The Leper's Flute."

Noel Coward has disposed of the film rights of his "Easy Virtue" to Piccadilly Picture Productions.

The vaudeville combination entitled "We," headed by Royston, and of which Laddie Cliff was formerly a member, replaced Karsavina in "The Truth About the Russian Dancers" at the Savoy. Barrie's playlet has been withdrawn as the curtain raiser to the Seymour Hicks' revival of "Sleeping Partners."

Nora Bayes and husband are happily domiciled in Irving Berlin's flat in Park Lane, and hubby will remain here until the opening of the new Palladium show, Aug. 31, in which wifey will do her specialty. The Leviathan sails at 2 a. m. on the night of the premiere, and hubby will be present throughout the show after which a motor will whisk him off to Southampton in time to catch the ship on which they were married. Nora returns to America Nov. 2 on the same ship, and hubby has promised to be at the dock awaiting her.

Sir John Martin Harvey has secured the rights to Sabatini's "Scaramouche," which he will produce during his coming repertory season in the West End. This will be the first production of the play in England, although the story has been shown on the screen.

The late Frederick Harrison, lessee of the Haymarket theatre, left a fortune of £81,000. Everybody connected with the theatre will participate in the estate.

Eden Phillpotts, author of the play with the longest current run, "The Farmer's Wife," has steadily refused all cajoling to attend a performance; he even entertained members of the company touring in this play near his home, but declined to be lured into the theatre.

Winifred Arthur Jones, daughter of the veteran playwright, Henry Arthur Jones, will produce a new piece by her father in the West End within the next few weeks.



FOR A BOX OFFICE LION~UP DOUGLAS MACLEAN IN "HOLD THAT LION!"

Directed by WILLIAM BEAUDINE

\$16,600 first three days
at the Rivoli, New York!

(2,200 SEATS)

Paramount Pictures
OUTCLASS THE FIELD



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

THEATRES IN CONSTRUCTION

Brooklyn, N. Y.—(also stores) \$500,000. 2101-21 Church avenue. Owner, Greater N. Y. Vaudeville Theatre Corp. (B. S. Moss), New York city. Architect, Eugene De Rosa, New York city. Policy not given.
Brooklyn, N. Y.—(also stores, offices) \$300,000. S. W. corner Euclid avenue and Fulton street. Owner, Crescent Theatre Corp. (Max Ginsberg), New York city. Architect, Chas. Sandbloom, Vaudeville.
Brooklyn, N. Y.—(also stores) \$500,000. Myrtle avenue, through to Madison street. Owner, Greater N. Y. Vaudeville Theatres Corp. (B. S. Moss), New York city. Architect, Eugene De Rosa, New York city. Policy not given.
Buffalo, N. Y.—(also stores, offices). Corner Delaware and Mohawk street. Owner, Hotel Statlers Co. Architects, Warren & Wetmore, New York city. Value and policy not given. (Probably announced Statler theatre for Erlanger legit.)
Chicago—(also stores, offices, hotel) \$3,000,000. Madison street. Owner withheld, care of architect, A. H. Splitz. Exact size and policy not given.
Detroit—(3,500 seats; also stores, offices) \$1,000,000. Fort and Ferdinand streets. Owner, A. Cohen. Architect, Chas. N. Agree. Policy not given.
Fairport, N. Y.—(also stores) \$500,000. Main street. Owner, Thos. Demeco, East Rochester, N. Y. Architect, M. J. Deangelis, Rochester, N. Y. Pictures.
Kansas City, Mo.—(also stores, offices). 4606-24 Troost avenue. Owner, Company, care of R. L. Willis, promoter. Architects, Shepard & Wiser. Value not given. Pictures.

Lawrence, Kans.—(also stores, offices, lodge building) \$125,000. 9th and Vermont. Owner, I. O. O. F. No. 4, C. Stevenson, chairman building commission. Architect, Ralph Scammell, Topeka, Kans. Policy not given.
New York City—\$400,000. S. E. corner Tremont avenue and McCombes road, Bronx. Owner, Macmont Realty Co. Architect, Eugene De Rosa. Policy not given.
New York City—(also studio apartments) \$300,000. 238-40 W. 50th street. Owner, Convent Theatre Corp. (Earl House). Architect, John Schlatz. Policy not given.
Norwood, Pa.—Chester Pike. Owner, Marcus A. Benn. Architects, Hoffman-Henon Co., Philadelphia. Value not given. Pictures.
Philadelphia—(2,400 seats; also stores, apartments) \$400,000. N. E. corner 54th and Arlington streets. Owner, Apollo Amusement Co., care of Chas. Segall. Architects, Hoffman-Henon Co. Policy not given.
Ann Arbor, Mich.—(also stores), \$75,000. Owner, Angelo Poulos. Architects, Cuthbert & Cuthbert. Policy not given.
Powhatan, O.—\$40,000. Belmont street. Owners, Barlow Bros. Private plans. Policy not given.
Rochester, N. Y.—\$100,000. Corner Chilli avenue and Thurston road. Owner, Jos. Nicola. Architect, M. J. Deangelis. Vaude and pictures.
Rochester, N. Y.—(also stores, offices) \$300,000. Driving Park avenue and Staub street. Owners, Jacob Levy and Abraham Dunn. Architect, Walker S. Lee, Jr. Vaude and pictures.
Rockford, Ill.—(also stores, apartments) \$750,000. N. Main street. Owner, Orpheum Theatre Corp. (Wm. Van Matee, Jr.). Architect, Frederick J. Klein, Peoria, Ill. Policy not given.
St. Joseph, Mo.—\$25,000. Illinois and Gordon. Owner, Sun Amusement & Realty Co. Architect, E. G. Kratz, Kansas City, Mo. Pictures.
South Ben, Ind.—(also stores) Mishawaka avenue. Owners, Jos. Vogel.
(Continued on page 18)

OWEN SWEETEN

PRINCE OF PEP

"A Fanchon & Marco Idea"

West Coast Theatre, Long Beach, Calif.,
With a Band That Plays Everything from Opera to Hokum

WEST COAST STUDIOS

Edmund Goulding wrote and will direct "The Mad World" for M-G-M.

Janet Gaynor, Margaret Livingston and George O'Brien for "Sunrise," changed from "A Tale of Two Humans" (from "A Trip to Tilsit," by Hermann Suderman) to be directed by F. W. Murnau for Fox.

Joseph Striker will play John, the Disciple, in "King of Kings" for De Mille.

Charles Sellon added to "Lady in Ermine," starring Corinne Griffith, for 1st N.

Harry L. Woods added to "A Regular Scout," starring Fred Thomson for F. B. O.

Ralph Spence has been engaged by 1st N. to title "Ladies of Play."

June Mathis is putting into production "Here Y'Are, Brother" under the direction of Sylvano Balboni, for 1st N. Oct. 4. Story by Dixie Wilson. Lewis Stone and

Lloyd Hughes will be the male leads.

Katherine McGuire, Wampus baby star, signed with Education to play opposite Lupino Lane in a series of two-reel comedies, Norman Taurog directing.

Jed Prouty, Jocelyn Lee, Adele Farrington and Ruth Handforth in "Everybody's Acting," Marshall Neilan production for F. P. release.

John Roche, Jane Thomas, Philippe De Lacey, Esther Rhoades and Montague Shaw in "The Blue Boy," Romance picture, in technicolor.

A. L. Selig of Tiffany Pictures will handle all material written by Dorothy Dix.

Larry Evans' "The Aristocrat" will be the next Preferred picture.

George E. Noble, business manager for Larry Semon, film actor, was granted a divorce in Los Angeles from May Noble. Harry Le-

mack was named co-respondent. This was the second trial of the case. Noble having secured a decree in January, set aside on his wife's motion. Noble was given custody of the three minor children. Property settlement was made out of court.

Ethel Shannon opposite Hoot Gibson in "The Buckaroo Kid" for U.

Edith Roberts, Richard Tucker, Harland Tucker, Martha Mattox, Grace Carlyle and Louise Carver for "Shameful Behavior," J. G. Bachman production.

Rosemary Cooper opposite Jack Hoxie in "The Sand Man," directed by Scott Dunlap for Sebastian.

Dean Harrel for "Lenora," by Lew O. Smith, for Eureka Productions.

Vladimir Dantchenko, Russian director, under contract to Joseph Schenck.

Dorothy Cummings will play the Madonna and Casson Ferguson will be the Scribe in "King of Kings," directed by Cecil B. De Mille.

Mabel Normand making two-reel comedy based on "taxi" dancers.

Theodore Von Eltz opposite, and Michael Visaroff, Margaret Seddon, Jimmy Harrison and Hammond Holt in cast. Hal Yeats directing for Hal Roach.

"The Millionaires," changed to "Mama Kiss Papa," Warner Brothers film.

Alan Hale will direct "Rubber Tires" for Cecil B. De Mille.

Kathleen Clifford, film actress, is directing "Salvage" for Standard Pictures instead of Harry L. Fraser.

Leonore J. Coffee loaned by Cecil B. De Mille to Samuel Goldwyn to write one original.

Hazel Dean opposite Herbert Rawlinson in "Trooper 77" for Duke Worne Productions.

George Siegman cast in "The Bargain Bride," directed by Edward Sloman for U.

Bodil Roosing for "The City," R. William Neill directing for Fox.

George K. Arthur and Edward Martindel added to "The Great Galoto," for M-G-M.

Otto Matiesen, Lawson Butt and

Lucy Beaumont added to "Francis Villon" for U. A.

Blanche Mehaffey for "Mother Machree," Fox.

"B-13," title of latest Hal Roach comedy starring Charley Chase, with Gladys Hulette, Oliver Hardy, Lillian Leighton and Frank Brownlee in cast. Leo McCarey directing.

"Spring Fever," stage play, purchased by M-G-M.

Dorothy Devore and Malcolm McGregor for "Money to Burn," Gotham Production. Directed by Walter Lang.

George Hill will direct "Captain Salvation," story by F. W. Wallace, for Cosmopolitan, releasing through M-G-M.

Lloyd Hughes opposite Mae Murray in "Valencia," for M-G-M.

Irene Rich and Conway Tearle leads in "The Climbers" for Warner Brothers.

Alma Bennett will play opposite Ben Turpin in Mack Sennett comedies.

Betty Miller added to cast of "The City," Fox.

Miss Dupont for "The Wedding March," F. P.

Fred Thomson, T. Roy Barnes, Mary Carr, Olive Hasbrouck, Margaret Seddon, Robert McKim, William Courtright, Harry Woods, Buck Black and seven Los Angeles troops

GLORIFYING the TIRED BUSINESS MAN!

Needles and pins, needles and pins—when a man wants a divorce, his trouble begins!

The brightest, sprightliest story ever inspired by the comedy of matrimony.

J.G. BACHMANN presents

DANCING DAYS

by J. J. Bell
Directed by ALBERT J. KELLY

Featuring this Big Box-Office Cast

HELENE CHADWICK

Lillian Rich
Forrest Stanley
Robert Agnew
Gloria Gordon
Sylvia Ashton
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Broadway never laughed as it did at LANGDON

Thousands lined the sidewalks willing to pay any price to see THE STRONG MAN

Heracles of Hilarity—Samson of Smiles—truly the World's greatest comedian

HARRY LANGDON in The Strong Man

First National Pictures

EDWARD HYMAN'S big 7th Anniversary Show at the magnificent Brooklyn Strand

A First National Picture

Presented by Harry Langdon Corp.
Directed by Frank Capra
Member of Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President.

of Boy Scouts, in "A Regular Scout." David Kirkland directing for F. B. O.

Edna Mae Cooper and Lionel Belmore added to "King of Kings," De Mille.

Frances Marion will adapt "Wind," by Dorothy Scarborough, as her first for M-G-M.

Colleen Moore's next will be story of telephone girl, titled "Orchids and Ermine." It's an original by Carey Wilson for First N.

George Sidney and Louise Fazenda in "The Millionaires," directed by Herman Raymaker for Warner Brothers.

Walter Morosco writing "White London Sleeps," original for Rint-Tin-Tin and Warner Brothers.

Buddy Roosevelt finished "Ramblin' Galoot," second of six westerns produced by Action Pictures for A.

E. release. Directed by Fred Bain. In cast are Violet LaPlante, Frederick Lee, Al Taylor, Charles Whitaker and Nelson McDownell.

Patsy Ruth Miller will be starred in "The College Widow," George Ade's story for Warner Brothers.

Monte Blue starring in "The Brute," by W. Douglas Newton, which Herman Raymaker will direct for Warners.

Mary Mabery, California college girl, under contract to Mack Sennett.

J. P. Hoban will direct "Scourge of Fate" for F. B. O.

Billie Dove under contract to 1st Nat.

Harry D'Abadie D'Arrast left for Paris to take exteriors for "Wings" and "Stranded in Paris" for F. P.

Monte Blue will make "In Wolf's Clothing," original by A. S. Roche, instead of "Bitter Apples" for Warner Brothers.

Henry Victor in "Francis Villon" for U. A.

Bill Cody starred in "Arizona Whirlwind," directed by William J. Craft and supervised by Myron Selznick for A. E. release. Margaret Hampton opposite Cody.

Walter Hiers for "The Wrong Mr. Wright," Scott Sidney directing. Jean Hersholt starred, for U.

Mrs. B. M. Bower adapted her latest novel, "Van Patton," for U under title "Up the Trail from Paradise."

Marshall Neilan has changed the name of Gloria Heller, film actress, to Melanie Sheridan.

Paula Howard in "Man Bait" for Metropolitan.

T. Roy Barnes, Arthur Hoyt and

Marjorie Gay in "Dangerous Friends," directed by Fina Fox for S. J. Briskin.

Horace Wade has left the scenario staff to write scripts for independent producers.

Mary Alden will play in "New York, F. P."

Dale Fuller and Billy Butts for "The Canadian," Thomas Meighan starring vehicle, to be made in the east.

Theodore Kosloff, Bryant Washburn, Lionel Belmore, Sally Rand, So-Jin, Otto Lederer and Nobel Johnson for "King of Kings," Cecil B. De Mille.

Roy D'Arcy added to "Valencia," for M-G-M.

Raymond Hitchcock for "The Monkey Talks," Fox.

Louis van der Ecker as technical advisor to George Archainbaud, directing "Man of Dawns" for 1st N.

Lillian Rich and Russell Simpson for leading roles in "God's Great Wilderness," David Hartford production.

Erville Alderson added to "The White Black Sheep," Inspiration film, starring Richard Barthelmess.

F. Hugh Herbert, British novelist, under contract to write scenarios for M-G-M.

Edward Martindel, Edward Connelly and George K. Arthur for "The Great Galeoto," John Stahl directing, for M-G-M.

Rockcliffe Fellows for "The Understanding Heart," M-G-M.

Marion Ainslee, title writer, under new contract to M-G-M.

Dorothy Revier, screen actress, was granted a divorce from Harry Revier, picture director, on grounds of non-support. She alleged that Revier earns from \$300 to \$400 a week, but would not support her.

Mendel H. Silberberg, local attorney, has secured an annulment of his marriage to Alice Calhoun, screen actress, on grounds of fraud.

Albert Pench, professional entertainer, was divorced by Ella Mae Pench, wife, when she testified that after a quarrel when he refused to

go to work, she left and when she returned, he had departed.

Mrs. Lois Dana Gibson, mother of Murial Francis Dana, child film actress, was awarded a divorce from Harry K. Gibson.

Laura Butler Graham, classic dancer under the name of Betty Graham, granted divorce from her husband when the judge considered his jealous nature sufficient grounds for separation.

Mrs. Jessie Sims given a divorce from her husband, Richard P. Sims, local theatre manager, on grounds that he came in at four in the morning frequently, but always had a good excuse. Testimony of others was that Sims attended parties with other women.

Herbert Edward Cronsweth, film producer, filed suit for divorce against Harriet McKenzie Cronsweth, charging desertion. In 1921 Mrs. Cronsweth filed action for separate maintenance, naming as co-respondent Eloise Goodale Metzger, former artists' model.

Mrs. Mae Atwood obtained a divorce from Noel K. Atwood, picture director, on grounds of cruelty.

James P. Hogan will direct "Scourge of Fate," starring Ranger, police dog, for F. B. O.

Johnnie Walker's second starring vehicle for Blachoff Productions will be "The Snarl of Hate," with "Silverstreak," police dog.

Fred Kohler added to "The Rough Riders" for F. P.

Robert McKim for "The Mysterious Island," for M-G-M.

Eulalie Jensen, Phillippe De Lacy and Ted McNamara in "Mother Machree," Fox.

Herbert Reed left for Bahama Islands to join cast of "The Mysterious Island," being made there, under

direction of J. E. Williamson, for M-G-M.

Carmelita Geraghty with Tom Mix in "Canyon of Light," Fox.

"Hold That Lion," title of latest Douglas McLean release for F. P. L.

F. P. L. has placed under a five-year contract, through Lichtig & Englander, Jerry Cooper, juvenile. Cooper scored in "The Winning of Barbara Worth."

Louis Payne, husband of Mrs. Leslie Carter, added to "The Yankee Clipper," Donald Crisp directing for P. D. C.

Jack Mulhall for lead in "The Poor Nut," produced by Jess Smith Productions for 1st N.

Shirley Mason, Johnny Harron, Sidney Franklin, Mathilda Comont, (Continued on page 21)

FANCHON & MARCO
"Ideas"
FOR WEST COAST THEATRES, INC.

Featuring
DEWEY BARTO
STELLA POWER

Coloratura Soprano in
John Murray Anderson's "Phantom Melodies"
Appearing over entire Publix Circuit
A SYMPHONY IN VOICE AND PERSONALITY

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The Naked Truth
Featuring
JACK MULHALL & HELENE CHADWICK
4 WEEKS IN LYNN
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WHAT LONDON SAYS ABOUT AMERICA'S FOREMOST DANCERS

"Graceful and refined they carried the crowd away with their dancing."
LONDON "DAILY CHRONICLE."

"The cleverest dancers America has sent to this country."
LONDON "SPORTING TIMES."

"An amazing blend of energy and artistry."
LONDON "MORNING POST."

"People stood on their chairs to watch them. Waiters crowded in the background breathless. They're the best dancers we've seen' was what everyone was saying when the crash of applause made an opening for speech."
LONDON "DAILY NEWS."

"It was the refinement of their bearing, their looks....the graceful accuracy of their dancing....they did a tango as I have never seen it done since the first tango days."
QUEX, LONDON "EVENING NEWS"

"Two wonderful dancers, Fowler and Tamara, received a big ovation from a packed ballroom."
LONDON "STAR."

"The wonderful dancing of Fowler and Tamarawas encored again and again."
WESTMINSTER "GAZETTE."

"London is familiar with brilliant dancers from Paris, Madrid and the Argentine, but, so far, neither in technique nor grace has anything been seen over here on any stage or in any club to equal the display of Fowler and Tamara."
LONDON "STAR," August 17, 1926.

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ADDISON

FLORENZ

FOWLER AND TAMARA

AMERICA'S GREATEST DANCERS

THE STRONG MAN

Harry Langdon Corp. presents the comedian in his second full length feature. Directed by Frank Capra and released through First National. At the Strand, N. Y., week of Sept. 5. Running time, 15 mins.

Paul Bergot.....Harry Langdon
Mary Brown.....Priscilla Bonner
"Gold Tooth".....Gertrude Astor
Parson Brown.....William V. Mong
Roy McDevitt.....Robert McKim
Zandow the Great.....Arthur Thalasso

A whale of a comedy production that is bound to be a cleanup everywhere. It has a wealth of slapstick, a rough and tumble finish and in the earlier passages bits of pantomimic comedy that for legitimate and effective hour are notable in the whole range of screen comedy. Langdon, until not long ago a maker of short subjects of the familiar gag school, has a comic method distinct from all the other film fun makers. The quality of pathos enters onto it more fully than the style of any other comedian with the possible exception of Chaplin. His gift of legitimate comedy here has a splendid vehicle. There is one scene where the awkward hero is engaged in fighting off a bad cold while traveling in a crowded stage coach. He earns the enmity of his fellow passengers and his pantomimic display of helpless suffering mingled with indignation is an epic of laughable absurdity. In the same scene the business with a porous plaster was greeted with howls.

One of the remarkable things about the picture is the fact that its action and its comedy values are sustained for more than an hour. Besides this the finale rises to a climatic punch, although the finish as might be expected goes into roughhouse of the most violent kind. Something of the sort was imperative to provide mounting interest, and this the gag closing does.

At another point there is a rich episode of an adventure with a woman crook. The girl has "planted" a roll of money in Langdon's pocket to get rid of it when she is threatened with arrest. To recover the money she lures the boy to her apartment. He imagines she is making cave woman love to him, while she really is trying to salvage the loot and his coy retreat from her attack is the last word in comic misunderstanding. Gertrude Astor handles the crook role admirably here.

The story has a sentimental side that helps to give it light and shade. At the opening Paul Bergot (Langdon) is a young Belgian soldier at the front, delighting in correspondence with an American girl, named Mary Brown. The war scenes are turned to the travesty side when Paul can't hit his marks with a machine gun, but puts the enemy to flight with a bean shooter. Captured by a burly German, who, after the armistice, turns out to be a professional strong man; he is employed as the professional's assistant and they come to America. Paul takes up the search for his Mary Brown, a quest that leads to all sorts of ridiculous adventures. The strong man is engaged to perform in a rough border town where church people and bad men are engaged in a struggle for ascendancy.

The strong man is too drunk to go on with his act before an angry audience of a lawless mining camp, and the stumbling Paul is forced to substitute in the fear of being shot from a cannon to a trapeze above the crowd. Here starts a series of gags of never-falling ingenuity. The impressed acrobat swings up to the top of the proscenium arch and draws the stage curtain back on his return swing so that it covers the whole audience. Then he proceeds to stroll about as though on a prop stage set, feeling for the heads of the boiling mob and "plopping" them with a seltzer bottle.

At the end of the battle the town's forces of evil have been defeated and the music hall dive demolished. These things lead to the happy finding of Mary Brown and the culmination of the war time romance.

A rich comedy that should take Langdon a step toward the class of stars, whose pictures figure for more than a week's engagement.

Rush.

HOLD THAT LION

Douglas MacLean Production released by Famous Players. From the story by Rosalie Mulhall adapted by Franklin Poland. Directed by William Beaudine. At the Rivoli, N. Y., week Sept. 4. Running time, 65 minutes.

Daniel Hastings.....Douglas MacLean
Dick Warren.....Walter Hiers
Marjorie Brand.....Constance Howard
Horace Smith-Smythe.....Cyril Chadwick
Andrew MacTavish.....Wade Boteler
Professor Brand.....George C. Pearce

Douglas MacLean has turned out a very acceptable comedy for the better class houses in this one. It is a picture that is built for belly laughs, and gets them.

However, there are spots where the lighting is faulty, and the result is that the star looks tired and drawn. This is especially true in the early scenes in the office, where he and Walter Hiers as chums discuss the possibility of meeting the right girl.

Right atop of this discussion he

sees a girl that he falls for and discovers that she is leaving on a trip with her father. He starts chasing her and continues to miss her at various points in Europe, finally catching up to her on the balcony of a hotel in South Africa. He has taken his chum with him on the trip and when the two are dressing to attend the big ball at the hotel, given on the eve of the annual lion hunt, he finds that his dress trousers are torn and his pal volunteers to take them to the tailor for him. While awaiting the pal's return he discovers the girl on the balcony, meets and talks with her without either being aware of his undressed condition. In his agitation he runs from his room, the spring lock behind him closes, and he is marooned in the hallway without pants. A couple of scenes that follow bring laugh wows. Finally he manages to steal a kilt from a Scotchman's room and goes to the dance to again meet the girl.

She and her father are going on the lion hunt, her dad wanting to secure a full grown specimen alive. All the lion hunters are talking of "the cat hunt," and the comedian does not get the significance of what they are talking of and therefore heartily accepts an invitation to join, topping that by making a bet with a lion hunter of \$10,000 that he will bring in the first one alive. He wins out in the end through

accident, the lion hunt being replete with laugh after laugh. The "shooting" here gives the impression the lion is constantly at the heels of the hero.

MacLean and Hiers carry the greater portion of the picture while Constance Howard makes an acceptable enough lead in a role that does not place any too great a strain on her. Fred.

FINE MANNERS

Paramount picture starring Gloria Swanson. Story by James Creelman and Frank Vreeland. Directed by Richard Rosson. At Rivoli, N. Y., week of Aug. 25.

Orchid Murphy.....Gloria Swanson
Brian Alden.....Eugene O'Brien
Aunt Agatha.....Helen Dunbar
Buddy Murphy.....Walter Goss
Courtney Adams.....John Miller

Gloria Swanson in her last picture for Famous Players will do a great deal toward wiping out memories of her last two features.

Whoever is responsible for picking the story deserves credit, for it fits the star like a glove, is right in her wheelhouse, and allows her an opportunity for pathos and comedy that shows her at her best.

Swanson fans will rave over "Fine Manners." It is a Cinderella tale of a poor girl working in a burlesque show who is courted by Brian Alden (Eugene O'Brien). Orchid is interested, but her brother mistrusts

Alden's attention and doesn't believe he has orange blossoms on his mind. Orchid protects Alden on one occasion by making him impersonate a waiter in a cafe where they are sitting when her brother enters. On another occasion he calls at the theatre in evening clothes and has to do his waiter stuff again on the way out when they discover the brother talking with the stage doorman.

Alden's high brow and socially ambitious aunt is informed of his love for the burlesque frail and tries to dissuade him. He insists he means to marry her. The aunt is implored by Alden to take the girl and make a lady of her while he is on a six months' trip to South America. Auntie accepts the assignment and Orchid moves from double Fifth avenue to Fifth. There she is taught the artificiality that passes for poise, etc. So much so that when Alden returns he hates her. She overdoes the blase thing for his benefit.

Her kid brother again appears on the scene, bent on killing Alden for not doing right by his sister Orchid. The girl is told to send for Alden and ask him if he intends marrying her or not. The brother meanwhile is hiding behind the curtains in her boudoir with a rod ready to shoot if the answer is no. It's a good dramatic situation, for it has previously been registered that Alden is about to call off the marriage and return

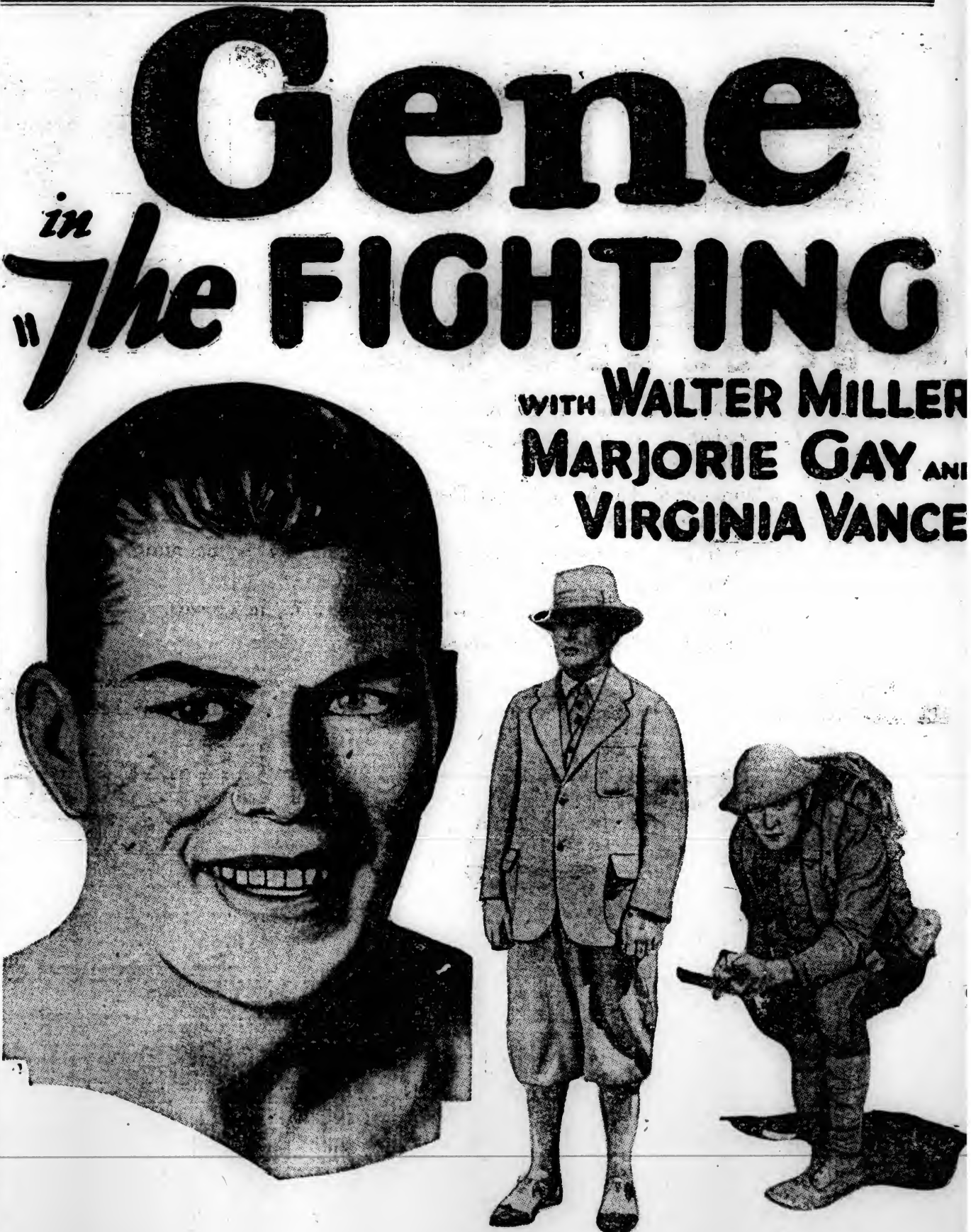
to South America, so disgusted is he with his made-over fiancée.

She and Alden meet in the bedroom and she manages to signal him to give her the right answer, saving his life and satisfying the brother, who leaves unseen. Then she breaks out as her real self, throws his clothes back at him, and steps out from behind a screen in her undies. Gloria has a cute figure, if anybody should ask you, but this is the first time she has permitted a close-up.

Walter Goss, as the younger brother, is a good type for the gorilla part, and Helen Dunbar, as the up-stage auntie, is perfect.

This latest Swanson should be something of a clean-up for Paramount. The story has enough meat for popular consumption and will suit the Swanson fans, who are legion. Incidentally, the star has shed several pounds since her last picture appearance and has successfully regained the girlish figure she usually sports. Her eyes work overtime in this one, and her comedy training stands her in good stead when she enters the Fifth Ave. atmosphere to be transformed from a sword swallower into a pale society lily. Oge of her best. Con.

Priscilla Bonner, Albert Roscoe and Gladys Brockwell with Harry Langdon in "Long Pants," directed by Frank Capra for 1st N.



DON JUAN'S 3 NIGHTS

Henry M. Hobart Production, released by First National. Directed by John Francis Dillon, titled by Gerald C. Duffy. Starring Lewis Stone. At Loew's New York, Sept. 4. Running time, 74 mins.

Johann Aradi.....Lewis Stone
Roberto.....Malcolm MacGregor
Ninette.....Shirley Mason
Baroness.....Gertrude Astor
Count De Courcy.....Kala Pasha

This is a wow of a boxoffice title for any town playing the Barrymore "Don Juan" picture. But as straight screen entertainment it does not stand up except in its clever titling. However, in the daily change houses the picture will get by in most cases on the strength of the cast.

Lewis Stone is the concert pianist who has left a trail of broken hearts all over Europe. Finally in Rome he falls in love with a little girl of 16 who is trying to look 20, but when he realizes that she is but a child he sets out to disillusion her, finally succeeding through the medium of throwing a drunken revel to which he invites any number of his former mistresses, and at the same time sending word to the youngster who is in love with the little girl that she can be found in a private dining room at the hotel.

Naturally the youngster shows up, rescues the girl and challenges the older man to a duel in which the youth is victorious and the pianist loses the use of one of his hands

for life. But that doesn't deter him from continuing his philandering, and the final scenes show him starting out on a new romance.

Dillon, in directing, has tried to make it sexy and still keep it within the censorship bounds, succeeding very well in this respect. There are several minutes in the picture that have a real kick, the comedy scene between Stone and Kala Pasha being particularly effective.

Shirley Mason plays the young girl being kept in short skirts so that mother's age won't be revealed, and makes a charming looking little lady when she finally shows in evening frock. Gertrude Astor looks and acts a million dollars worth.

The big wallop is in the title, as against the Warner Bros. production, and the chances are that those producing the picture pulled the title just for that. There is no connection between this "Don Juan" and the original, and as for the added "Three Nights"—you can't find that in the picture at all.

Honeymoon Express

Warner Bros. feature, directed by James Flood from scenario by Mary O'Hara. Irene Rich and Willard Louis featured. Holmes Herbert, Helene Costello and Virginia Lee Corbin head supporting company. At Loew's New York Sept. 2. Running time, 64 mins.

Those who pick subjects for the

screen appear to be much preoccupied lately over the American home and what's the matter with it. "The Honeymoon Express" is another discussion of the family situation, dealing with the effect of a philandering husband upon his faithful wife and upon his two daughters and a son.

The head of the family is a night club fan who regards himself as a shiek although he is 50. His wife is absorbed in her children and has served them to the exclusion of all other interests until she is a frump. A creature of habit, she disregards her husband's "affairs," but the effect upon the children is otherwise. One of the girls is disgusted with her father's open dissipation; the other girl takes advantage of the situation of family chaos to follow her own selfish and dangerous amusements. The boy becomes a night club butterfly in imitation of the sire.

From this start the story carries the family through its disruption when the mother leaves the home to a happy termination when she gathers the three children about her in the home she has built up herself, leaving the husband to go his own way. The picture starts out with a highly interesting basis for development, but the treatment does not quite come up to the theme. There is some keen insight, but the

scenarist has compromised with "pretty sentiment" and the later chapters do not ring true.

The production is magnificent. The family is rich and lives on a scale of considerable luxury. The settings having to do with the home are as fine as anything that has been done in the studio—really fine, not in the ordinary way of film studio excess magnificence. Some of the pictorial compositions are notable for the rich effects of background, always in perfect taste and by the simplest means.

There are also good settings for the night clubs and for the "apartments intimates" where the philanderer spends his leisure with his favorite soul mates. As usual with pictures of this type, there is little dramatic action. Interest is centered in the narrative, and the conflict so necessary to silent drama is largely absent. For this reason the appeal of the picture is not especially broad. The comedy is subordinated, although there are many scenes amusing in a quiet way.

Altogether is a sweet sentimental picture with special interest for the women.

William Bertram will direct Wally Wales in "Ace of Action," which Lester F. Scott, Jr., is producing for Action Pictures and A. E.

Thomas Jefferson for "Gaby." Fox.

Handschiegl Process

A process for photographing scenes made in one spot before a background taken elsewhere. Review in projection room Sept. 2. 200 feet of tests shown.

This is the process invented by Max Handschiegl and its point is that a sequence of action taken in a studio anywhere can be made to appear naturally, shadows and all, against a background photographed any place in the world. Ray Smallwood has acquired production rights to the process and gave a private showing of 200 feet of tests shipped from the coast.

According to Smallwood, its great point, aside from the scientific interest in such a process, is that it is expected to reduce production costs because stock shots of various locales can be utilized by merely photographing the players and later working them into the stock shot. The method is described in the following fashion:

Characters and action are shot on two negatives against a blue or a black background. A mask is made by the special development of one of the negatives. By employing suitable filters the mask negative is made white and the other negative is made black. When the mask has been made an optical printing machine is brought into use and by this means the developed negative is placed in front of the other negative which, though undeveloped, has the same image, and the undeveloped picture is thereby masked with the developed negative. Whereupon any background may be photographed around the image. In plain words, no dupe film is used, but the entire record is recorded on a single negative. The two negatives, of course, are made in perfect registration and by the same operation.

The tests which Smallwood exhibited here had a woman walking across stock shots of various backgrounds, a mountain forest fire, South American country, etc. It also demonstrated the practical use of the device by showing an old woman fleeing before a herd of stampeding buffalo. The effect that they trampled her was perfect—and yet phoney. Another shot of Anne Cornwall on a race horse (in a recent Gotham Films release) was shown to prove that the method has been used practically.

A WOMAN'S HEART

Sterling Production. Adapted by Lucille de Nevers from the novel by Ruth D'Agostino. Directed by Phil Rosen. At Loew's New York, Sept. 3, as half of double bill. Running time, about 60 minutes.

Eve Waring.....Enid Bennett
The Other Woman.....Mabel Julianne Scott
John Waring.....Gayne Whitman
Ralph Deane.....Edward Earle
The Boy Friend.....Lewis Sergeant

This is the story of a woman who married a man she didn't love.

She regretted not having married Ralph Deane.

So she left her husband to go to Deane. Arriving, she found him with another woman and awoke to the fact that he wasn't so much.

Back to hubby, a sadder and a wiser woman.

It takes here 58 words, some of them superfluous, to tell that story. In the film it takes about 60 minutes, which shows what a padded out story it is. Its adaptation is the weakest point, for insofar as production, cast and direction goes, it is well and expertly handled.

Enid Bennett, as the wife, turns in a sobby performance, while Edward Earle, as the philanderer, does well. Ditto for the rest, but a sequence which introduces a flip kid sister and her dumb boy friend didn't belong in this story. In addition, both parts were poorly handled.

The print shown at the New York was apparently poorly cut, for one title was run twice, first in correct form and afterward in what apparently was the original form.

A filler for the daily changes, inasmuch as cast, although competent, isn't of the drawing card type.

RISKY BUSINESS

De Mille production sponsored by John C. Flynn for "Producers" Distributing Corp. Direction by Allan Hale. Scenario handled by Deula Marie Dix. Vera Reynolds featured in cast. At the New York Hippodrome Sept. 6. Running time, 73 mins.

Cecily.....Vera Reynolds
Mrs. Strouds.....Ethel Clayton
Harold.....Ward Crane
Ted.....Kenneth Thomson
Sarah.....Sazu Pitts

Picture has those defects that frequently appear in stories adapted to the screen from novels. This one has dull explanations and is burdened with laborious building up of situations. It has a meaningless "box office" title and a featured player without any great following.

But the story is saved by one genuine and compelling situation, a scene of real human appeal. The comedy is quiet and effective at times and the playing throughout is of high quality. The defects are inherent in the story itself, but have been minimized by expert direction, which has given the picture good touches. There are two likeable kids and many fine settings.

Cecily is a spoiled society girl governed by an ambitious mother

(Continued on page 20)

Tunney MARINE

EX-MARINE, one of the A. E. F., member of the American Legion, good sportsman, great fighter and the handsomest man in the ring.

It is announced that he will fight Dempsey for the title in Philadelphia in September.

He is a front-page newspaper story and the publicity is mounting higher and higher.

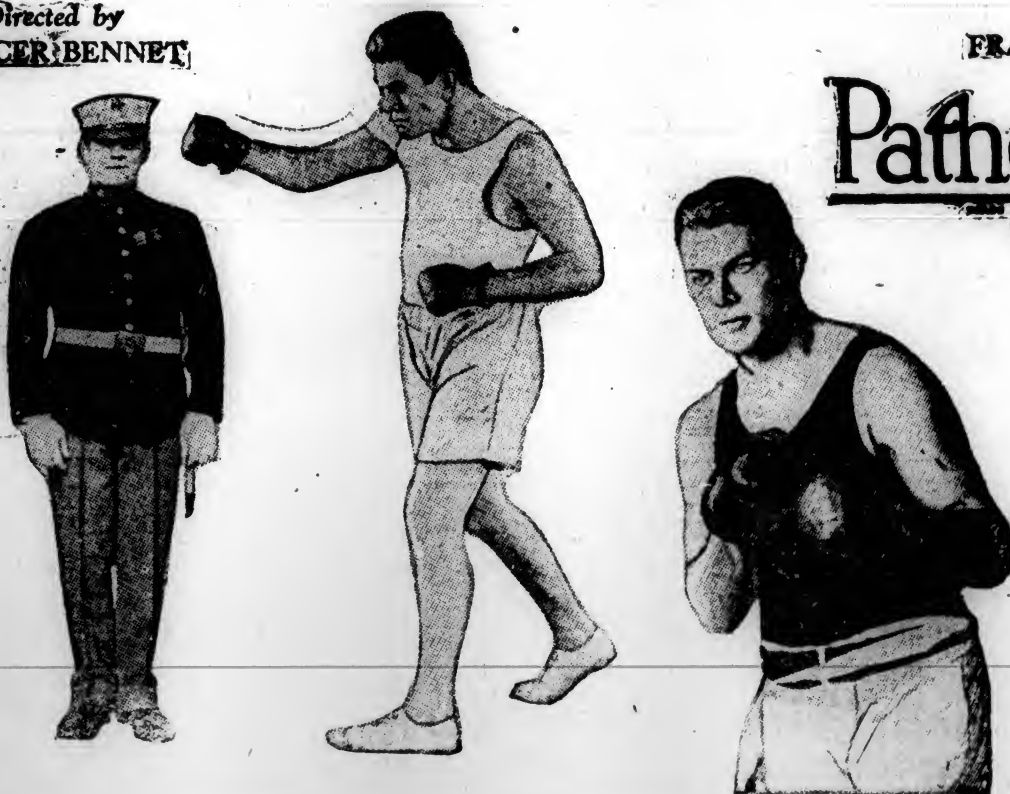
His name on your theatre front will bring them in, in crowds.

Your receipts will be in the heavy-weight class.

Directed by
SPENCER BENNET

Story by
FRANK LEON SMITH

Patheserial



דער קאמעדי געשד פון 1926-27

THE YEAR'S COMEDY EARTHQUAKE FROM GREATER F. B. O.

Dwarfing! Eclipsing! Smashing
all laugh records!
The New York stage classic
brought to the screen—with a
thousand booming laughs thrown
in for good measure!

Great All Star Cast
VIOLA DANA! VERA GORDON!
NAT CARR!

JOSEPH P. KENNEDY
presents

KOSHER KITTY KELLY

From the Play by Leon De Costa
Directed by James Horne

Distributed by
**GREATER
FBO**
FILM BOOKING OFFICES
OF AMERICA, INC.

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

THEATRES IN CONSTRUCTION

(Continued from page 13)

and Dr. L. Faltin. Architect, W. W. Schneider. Value and policy not given.

Pittsburgh—(also stores). S. E. corner Penn avenue and 6th street. Owner, Pennsylvania Federal Corp. (Marcus Loew). Architects, C. W. & G. L. Rapp. Value not given. Pictures.

Allentown, Pa.—(3,000 seats), 22 N. 8th street. Owners, Chanock & Senderowitz, care of Max G. Chanock. Architect not selected. Value not given. Pictures.

Brooklyn, N. Y.—(also stores), \$550,000. 318-34 8th street. Owner, Park Slope Am. Corp., Marcus Loew, president, New York City. Architect, Thos. W. Lamb, New York City. Policy not given.

Brooklyn, N. Y.—\$250,000. 1832-54 86th street. Owner, Hawthorne Amusement Corp., Marcus Loew, president, New York City. Architects, Berlinger & Kaufman, New York City. Pictures.

Brooklyn, N. Y.—(also stores), \$200,000. Empire boulevard and Albany avenue. Owner, Marcus Palley. Architects, Berlinger & Kaufman, New York City. Pictures.

Brooklyn, N. Y.—\$200,000. 236-46 Buffalo avenue. Owner, St. Johns Buffalo Corp. Architect, H. G. Wiseman. Policy not given.

Chicago—(also stores, apartments), \$1,500,000. 4923-37 Chicago ave-

nue. Owner, Symphony Theatre Corp., R. Levine, president. Architect, W. P. Witney. Policy not given.

Detroit—(2,500 seats; also stores, apartments, offices), Harper and Maxwell avenues. Owners John F. Hogan & Assoc., John F. Hogan, president. Architects, Garstecki & Waler. Value and policy not given.

Detroit—(1,600 seats; also stores, apartments, offices), W. Warren and Junction avenues. Owners, Roth & Green, care of Wm. Roth, Detroit Butter & Egg Co. Architect, I. M. Lewis. Value and policy not given.

East Lansing, Mich.—(also offices), \$400,000. W. Grand River avenue. Owner, East Lansing State Bank, J. Schepers, president. Architects, Bowd & Munson, Lansing, Mich.

Indianapolis—(also stores, apartments), \$150,000. 10th and Dearborn streets. Owner withheld, care of architect, H. Ziegler Dietz. Policy not given.

Indianapolis—(also stores), \$200,000 to \$250,000. E. Washington street. Owner withheld, care of general contr., Dalby-Unger Co. Private plans. Pictures.

Kansas City, Mo.—(also stores), 50th and Prospect avenue. Owner, Dr. T. A. Kyner. Architect, Clifton B. Stone. Value not given. Pictures.

Lake Forest, Ill.—(also stores, offices), \$150,000. Westminster and McLain streets. Owner, Vincent Quarta. Architect, Elmer Behrens, Chicago. Policy not given.

M-G-M'S 20TH STAGE

Los Angeles, Sept. 7.

A new stage laboratory building, as well as an addition to the writers' building, will be erected by Metro-Goldwyn-Mayer on their Culver City lot.

The stage, which will make the 20th at the M-G-M studio, will measure 120 by 200 feet. The lab will be a two story structure containing a chemical research department.

EAST FOR WEDDING

Los Angeles, Sept. 7.

Doris Kenyon and Milton Sills will finish their current productions for First National by the middle of this month, and then journey east to be married at Miss Kenyon's summer camp in the Adirondacks.

They will both return to the coast immediately where Sills starts work on "The Runaway Princess" at the Burbank studio of First National.

PAT GARYN'S BERTH

Pat Garyn this week enters upon his duties as assistant sales manager for National Screen Service, Inc., serving as associate to Herman Robbins, vice-president and general manager.

Garyn was division sales manager for Metro-Goldwyn, handling eleven mid-west branches.

BOASBERG MARRYING

Los Angeles, Sept. 7.

Al Boasberg, who has been gagging for Buster Keaton, is now in Chicago contemplating marriage.

The event is scheduled for Sept. 12 with Rosadel Staderker as bride. The wedding will take place at the Chicago Beach Hotel.

Alma Rubens in New York

Los Angeles, Sept. 7.

Alma Rubens, under contract to Fox, is in New York for a two weeks' sojourn with her husband Ricardo Cortez, who is making some retakes on "Sorrows of Satan" for D. W. Griffith.

Miss Rubens is due back here Sept. 20 to begin work in "Mother to Daughter," which will be directed by Victor Schertzinger.

PARIS

(Continued from page 2)

frenne, will be entitled "Les Femmes Nouvelles" ("New Women"), and will feature Miss Harriet, formerly with the Gertrude Hoffmann Girls at the Moulin Rouge! also an English dancer, Lydia Johnson, and the comedian, Bach.

Tommy Lyman, fixed here at Louigi's for the past year, will be heard at the Florida Club, London, after he terminates here.

The old Theatre Dejazet, rejuvenated, reopens next week with a revival of the risky farce "Taurus pas sa fleur."

Sach Guitry's drama, "Debureau," is being revived at the Theatre Sarah Bernhardt end of September. A role, that of Mme. Raboin, will be played by Louis Maurel, and it is remarked the part was created at the Vaudeville by his sister, Rosine Maurel.

The Odeon has reopened with the ever-green "Dame aux Camellias," Rachel Berendt holding the favorite part of Sarah Bernhardt, with Andre Carnege as Armand.

Mme. Karsavina, at present residing in London, is expected here this week to commence rehearsing in the revue at the Porte St. Martin.

A revue ("De plus en plus en chair"), signed by Max Eddy, Jacques Monteux and Andre Gailard, is to be produced at the Cigale by Claude Dalbert toward the end of the month.

J. Parker Jerome, an exhibitor of Pittsburgh, has joined the Gaumont-Lowe-Metro forces here, and will be found as house manager of the Madeleine cinema, Paris.

A SENSATIONAL TRIUMPH ABROAD

CORINNE ARBUCKLE

Held Over for Second Week at McVickers, Chicago, with All of Balaban & Katz
Wonder Theatres to Follow

Personal Representative: MAX TURNER—WM. MORRIS AGENCY

PATENTS

Washington, Sept. 7.
At last the player of stringed instruments has a place to put his thumb while holding the bow. Such a device has just been granted a patent.

Many other new inventions have been granted protection by patents, the following list having been selected as representative of amusements.

A new banjo neck, a home recording attachment for phonographs, three new developments in colored motion pictures, and a new radio invention by John Hays Hammond, Jr., are included in the list of patents lately issued.

Information on each of these inventions may be secured by forwarding 10 cents, along with the name and serial number, to the commissioner of patents, Washington, D. C.:

Pictures

Attachment for motion picture machines. Wilfred Cadorette, Holyoke, Mass. 1,597,013.

Camera (aeronautical) cradle support. L. A. Kepler, Dayton, O. 1,593,082.

Cinematograph. J. S. Milne, Whickham, Swallow, England. 1,598,357.

Film. Mariano De Sperati, Turin, Italy, assignor to I. G. Farbenindustrie Aktiengesellschaft, Frankfurt, Germany. 1,597,727.

Spliced photographic film. A. S. Howell, Chicago, assignor to Bell & Howell Co., Chicago. 1,598,445.

Art of multiple-color photography. Hans Piloty, Berlin-Wilmersdorf, Germany, assignor to Jos-Po Farbenphoto Gesellschaft mit beschränkter Haftung, Hamburg, Germany. 1,597,818.

Motion picture machine and the like. A. S. Howell, Chicago, assignor to Bell and Howell Co., Chicago. 1,598,444.

Device for feeding acoustic films at constant speed. Arnold Poulsen and Axel C. G. Petersen, Copenhagen, Denmark. 1,597,819.

Apparatus for recording and reproducing sound (photographically recording the constituent frequencies of sound). E. E. Fournier d'Able, Finchley, London, England, assignor of one-half to Adam Hilger, Ltd., London. 1,597,728.

Half-tone screen, adjusting apparatus for cameras. Laurent Bassani, Paris, France, assignor to Bassani Processes, Inc., New York City. 1,596,065.

Cinematographic Photographing and Projecting Apparatus. Hans Friess, Berlin, Germany, assignor to the Firm Askania-Werke Aktiengesellschaft vormals Centralwerkstatt Dessau und Carl Bamberg-Friedenau, Berlin-Friedenau, Germany. 1,595,183.

Double Emulsion Film (motion picture). Harry E. Fairall, Los Angeles, Cal., assignor to Binocular Stereoscopic Film Co. of Los Angeles. 1,595,295.

Film Rack. C. De Moos, Fort Lee, N. J., assignor to Eastman Kodak Co., Rochester, N. Y. 1,595,294.

Photographic printing frame. Osmar Ullman, Himmelfurst, Germany, assignor to Ullmann & Co., Himmelfurst, Germany. 1,595,590.

Numbering machine for photographic-printing machines. B. D. Chamberlain, Rochester, N. Y., assignor to Eastman Kodak Co., Rochester. 1,595,288.

Photographic-printing press. W. W. Wanner, York, Pa. 1,595,534.

Diaphragm indicator for cameras (still). W. G. Rickman, London, Eng. 1,596,023.

Cinematographic apparatus. Eastman A. Weaver, Brookline, and E. A. Gallison, Watertown, Mass., assignors to Technicolor Motion Picture Corp., Boston, Mass. 1,596,641.

Illuminating device for cinematographic projection apparatus. Andre Leon Victor Clement Debrle, Paris, France. 1,596,481.

Color cinematography. Daniel F. Comstock, Cambridge, Mass., assignor by means assignments to Technicolor Motion Picture Corp., Boston, Mass. Two patents. 1,596,808-9.

Optical apparatus containing films. Silvio Cocanri, Rome, Italy, assignor to Pathe Cinema, Anciens Etablissements Pathe Freres, Paris, France. 1,595,997.

Moving picture film and the like. Harry Kahn, Cincinnati. 1,596,046.

Motion picture projecting machine. M. M. Gruber, Brooklyn, N. Y., assignor to Burwood Corp., Scranton, Pa. 1,596,015.

Motion picture projection apparatus. Pierre Sylvain Gauriat, Paris, France, assignor to Pathe Cinema, Anciens Etablissements Pathe Freres, Paris, France. 1,596,012.

Apparatus for taking, reproducing or projecting stereoscopic cinematographic pictures. Bertram Tom



Four Smashing Sea Pictures

WHAT a bet for *any* box-office! A SERIES OF FOUR smashing sea pictures, starring LEFTY FLYNN, featuring MARJORIE DAW, picturized from four of JACK LONDON'S world-famous novels of the sea. These three names alone spell mighty melodrama!

ADD to that the fact that the series is being produced under the direction of Harry Revier and supervised by David O. Selznick for Albert I. Smith Productions, Inc.—a further guarantee of box-office strength and full production value.

THINK what these sea pictures will mean to your program. Think of the variety they'll lend with their rugged drama, swift action, clashing emotions, flaming passions, tender loves—all portrayed against the most exciting and thrilling backgrounds of storm-swept seas and sun-kissed shores ever filmed! Man, this series IS a bet for any box-office. GRAB IT!

Associated Exhibitors, Inc.

Lewis J. Selznick, President

THIS is announcement No. 7 regarding the Associated Exhibitors' product for 1926-27. No. 1 announced Bill Cody in six Westerns; No. 2, Sandow, the dog, in six action features; No. 3, Confessions Series of four; No. 4, Buffalo Bill, Jr., in six Westerns; No. 5, Wally Wales in six Westerns; No. 6, Buddy Roosevelt in six Westerns.

Hewson, London, England. 1,596,835.

Musio

Sound-record-recording device. Frank X. Hofbauer, East Orange, N. J., assignor to Brunswick-Balke-Collender Co., Chicago. 1,597,976.

Grip for bows of musical instruments. O. E. Standhardt, Atlanta, Ga., assignor of one-half to Wm. Ritter, Atlanta. 1,598,164.

Electrical sostenuto piano. S. Cooper, Brooklyn. 1,598,057.

Piano action. B. F. Laukandt, Rod Wing, Minn. 1,598,203.

Musical instrument stand. Hart Hatch, Danbury, Conn. 1,598,372.

Recording sound. Chas. A. Hoxie, Schenectady, N. Y., assignor to General Electric Co., Schenectady. 1,598,377.

Display device for disk records. Florence J. Heppie, Philadelphia. 1,598,277.

Music leaf turner. C. F. Baer, Shickshinny, Pa. 1,595,220.

Compensating bridge for stringed musical instruments. Pasquale Marino, Harrison, N. J. 1,595,798.

Keyboard cleaner for musical instruments. I. Kirsner, Brooklyn, N. Y. 1,595,950.

Talking machine. A. Cortella, Philadelphia. 1,595,141.

Banjo neck. Wm. Henry Place, Jr., Providence, R. I. 1,596,763.

Valve for cornets and the like. Frank W. Hall, Eagle Rock City, Cal. 1,596,655.

String-adjusting tailpiece for musical instruments. A. J. Oettinger, Brookline, Mass. 1,596,447.

Home recording attachment for phonographs. B. F. Roegrig, Los Angeles, Cal. 1,596,376.

Player grand piano. T. P. Brown, Worcester, Mass., assignor to Simplex Player Action Co., Worcester, Mass.

Outdoors

Articulative sound-producing device for dolls, etc. L. J. Grubman,

New York, assignor by means assignments to Voices, Inc. 1,598,193.

Amusement device. P. W. Hussey, North Berwick, Me. 1,596,929.

Car for amusement rides. H. G. Traver, Beaver Falls, Pa. 1,597,491.

Merry-go-round. R. W. Ehling, Duncannon, Pa. 1,597,585.

Teeter car. E. A. Foster, Massillon, O. 1,598,431.

Bathing (surf) chair. J. Sommer, Elizabeth, N. J. 1,598,457.

Miscellaneous

Balloon advertising method and apparatus (patented device exploding balloon in the air, releasing quantity of advertising). E. J. Maguire, San Francisco. 1,598,211.

Pin-setting machine for bowling alleys. Ernest Hedenskoog, Muskegon, Mich., assignor to Brunswick-Balke-Collender Co., Chicago. 1,597,974.

Baseball glove. R. F. Nixon, Jr., Philadelphia, assignor to George A. Reach, Philadelphia. 1,597,816.

Ticket (self-protecting). C. A. Lick, Ft. Smith, Ark., assignor to Wekdon, Williams & Lick, Ft. Smith. 1,597,607.

Newspaper file. H. S. Scott, Detroit. 1,596,895.

MISCELLANEOUS

Footlight. P. M. Hotchkin, Chicago. 1,595,194.

Secret Radiant Telephony. John Hays Hammond, Jr., Gloucester, Mass. 1,596,251.

STUART'S PROMOTION

Baltimore, Sept. 7.

Marcus Loew has promoted Herschel Stuart, managing director of the Loew Baltimore houses, the Century, Parkway and Valencia (building), to district manager of all the Loew amusement enterprises in Baltimore, Washington, Richmond and Norfolk.

CHAS. "JELLY BEAN" JOHNSON

THE DANCING CYCLONE

Second Return Engagement With Paul Ash at Oriental, Chicago. Now Playing Balaban & Katz Wonder Theatres of Chicago
Personal Management: PAUL ASH

RISKY BUSINESS

(Continued from page 17.)

seeking to marry her to the millionaire Harold, although she loves Dr. Ted, a young M. D., to whom she is secretly engaged. When the mother learns of the engagement, she schemes to have Dr. Ted's sister invite them to a week-end, hoping that Cecily will see the impossibility of finding happiness as the wife of a struggling country physician. She is aided in her plot by Harold, who has a luxurious country place near by.

The dowager's plan of disillusionment works out perfectly. Dr. Ted's sister is something of a drudge (Sazu Pitts plays this role flawlessly), harrassed by small means, household cares and two babies. The spoiled society girl is gradually brought to see that she could not stand such a drab life. One of the troubles with the story is that this phase of its development is laboriously built up. The weight of detail is oppressive, despite the comedy bits.

But it does furnish the background for the big scene. Cecily breaks her engagement to the doctor, feeling for relief to Harold's merry house party. On a wild auto joy ride Harold runs down a child, and drives on heedlessly, despite Cecily's protestations. During a drinking bout at his country place Harold disgusts Cecily, and she runs away, wandering about the lonely countryside. Taking refuge in the first lighted house, the girl finds Dr. Ted performing a dangerous operation on the boy injured by Harold, and, being called into emergency service to help in saving the child's life, she realizes that she cannot waste herself on the vanities of society. Her romance with the doctor begins anew for a happy ending at the altar.

MISS NOBODY

First National release, directed by Lambert Hillyer; editorial direction by Wild Gunning. Adapted from the original story, "Shebo," by Tiffany Walls. In the cast are Anna Q. Nilsson, Louise Fazenda, Walter Pidgeon, Arthur Stone, Clyde Cooke and others. At Stanley, New York, one day.

Engaging comedy subject with no serious object. Not an especially plausible story, but the comedy spirit does not call for anything of the sort. The idea is fresh and amusing, and the comedy side neatly managed.

Briefly, the story plan is to have a well-bred girl turn hobo to escape an unwelcome environment and then picture her adventures with a gang of tramps led (as it turns out in the end) by a perfect gentleman in the person of a story writer posing as a hobo to collect local color. Several capital stunts are staged during the action, giving some dramatic kick to an otherwise comic story.

The runaway girl and the tramps are "riding the rods" of a freight train when a brakeman drops a coupling attached to a rope under the cars, where it will smear the interlopers. This incident is well

worked for a thrill. Another episode has the tramps stealing a ride on a motor trailer when it breaks loose from its tow at the top of a mountain overlooking the ocean, with tricky shots of its precipitous descent backward along a winding road.

One of the tramps plays a polite lady killer in a particularly engaging manner for a first rate bit of low comedy. Walter Pidgeon is leading man, of the Thomas Meighan type, a young player of promise. Louise Fazenda has a first rate bit as a sentimental tough girl, and Miss Nilsson makes a captivating boy. The titling has been especially well done.

One of the outstanding merits of the picture is that it holds amused interest throughout by its naive comedy entirely unmixt with humor. It has a touch of romance from the fact that although the girl thinks her disguise is perfect, the leader of the hobo band is aware of her deception, and as the story progresses it is made plain that he is falling in love with her.

A neat, quick finish when all the tramps are arrested as vagrants and the author reveals his identity to the friendly police turns off a thoroughly enjoyable comedy subject.

Rush.

Through Thick and Thin

William Fairbanks vehicle produced by Camera Films Co. Distributed by Luma Films Corp. Directed by B. Reeves Eason from a story by E. J. Meager. At the Stanley, N. Y., Sept. 1. Running time, about 55 min.

Don Dixon.....William Fairbanks
Mr. Morris.....George Periolat
The Dancer.....Ina Anson
Miss Morris.....Ethel Shannon
Blackie.....Art Ortega
Mike Ryan.....Ed Chandler
"Red" Grimley.....Jack Curtis

A secret service story with the usual thrills. And better than usual because of a suspense which is maintained until the last scenes. Fairbanks, of course, does some rough-and-tumble scrapping up to his fighting par.

A secret service man is after a bunch of dope smugglers. Fairbanks goes to their Mexican hang-out, knocks out the bouncer, takes his job and then falls in love with a girl whose father he suspects of being "the man higher up." But the suspected man turns out to be a detective, merely using different and more subtle tactics to trap the smugglers. So, after rescuing the girl, who had been taken by the bad boys on a pretext, the plot is cleared up and there's a nice clinch.

Lots of action, plus a good cast. It is of interest to note that George Periolat, one of the real veterans of the picture-acting game, has a prominent part here. Fairbanks does excellently, while Ethel Shannon makes an attractive heroine.

But the part the mob will like is the fighting, and there's plenty of it.

Sisk.

Minnie Flynn, former legit actress, in "Mother Machree." Fox.

Lorraine Eason, instead of Betty Jewel, in feminine lead of "We're in the Navy Now." F. P.

SHORT FILMS

MR. X

At Nathan production. "Bankist Comedy." Running time, 17 minutes.

A new monkey actor, Mr. X by name. Intelligent looking animal and goes through the motions of being human adequately.

Buddy Messinger, grown up and away from the former boy actor, has become a good juvenile. His work in the film is very good. Used in the middle of a vaudeville bill, succeeded in entertaining.

Venice of the North

An educational one reeler presented by Henry Bollman in a series labeled "Travel Talks." Distributed by Renown on regional basis. Running time, about 12 mins.

This is an out-and-out travel picture, the subject in this case being Stockholm, capital of Sweden and arbitrarily called the "Venice of the North." The scenes are of the principal streets, buildings, etc.

Though some of the scenes are tinted, it is basically the same sort of stuff that Lyman Howe traveled over the country showing 12 or more years ago. And not as good as the Howe stuff.

Sisk.

REELVIEW

(Oriental Tunis—Nature Loses Temper)

One-reel scenic, edited by Beth Brown. Released through Red Seal Exchanges. Made by Inkwell Studios. Running time, 11 mins.

This new method of retelling scenic, which consists of writing descriptive titles between scenes picked from screen libraries, is okay if not overdone. Right now it seems to be overdone.

In the first of this "Reelview" service caught there are two subjects, glimpses of the people and customs in Tunis, a French colony in Africa, and one called "When

Nature Loses Her Temper," which shows storms, floods, fires, hanging icicles and other manifestations of nature. Interesting if the pictorial quality of the shots hold up, and as the titles here are well done it goes well enough. The sole fault is that the subjects run too long, and instead of two to a reel it might be better to have three or four.

In another of the "Reelview" series, caught the same night at Loew's New York Roof, the subject was "Sea Horses," and ran an entire reel for about 10 minutes—much too long. Here various seas were shown in different moods. Sisk.

UNDER TWO JAGS

Hal Roach presents Stan Laurel in Pathé comedy. At the Majestic, Chicago, Sept. 6. Running time, 12 mins.

Broad gesture at burlesque on the film version of "Under Two Flags," exhibited two or three years ago. Satire attempted on all outstanding details of the original picture is hard for those who missed it to figure out, the mimicry being poorly handled. Old reliable slapstick gets the laughs.

Stan Laurel, in front of the camera 11 and a half minutes of the film's 12 minutes' running time, always manages to be funny. Hal.

Parted

One of the "Twisted Tales" series produced by Short Films Syndicate. Edited by Hal Hoden. John Stewart and Mary Gerald featured. At the Stanley, N. Y., Sept. 1.

This is the first instance, to this reporter's knowledge, of the "black-out" type of sketch so common in revues being adapted to the movies. Although the early part of it, leading up to the gag finale, is poorly played, poorly made and shown from a poor print, which blurred in the center of the screen, the idea itself is a wow and was received with a roar.

The plot here is of two antique hunters who drop off in an English tea house run by an 80-year-old

woman. They admire her teapot. She tells them it has been in the family over 100 years, and then recites a romance, the only one of her life, in which the teapot figured. It was used as the postoffice for letters surreptitiously slipped between the pair. And on this basis and a few tears the old dame got \$250 for the teapot.

The minute the pair walked out, she went to a cupboard, where there were a hundred such teapots, and dusted off another for the mantelpiece.

This reel was funny at the finish, and would have been much better if the running time had been cut in half.

Sisk.

FUTTER'S CURIOSITIES

(RAPE BITS)

Released by Educational at Loew's New York, N. Y., Sept. 4. Running time, 10 mins.

This is a real reel of novelties. Starts with the styles in clothes for a score of years, showing the Fifth Avenue Easter parade in 1906, 1916 and 1926, the first two getting a real laugh from the audience.

This is followed with some views of Japanese long-tailed roosters, flamingos, a suspension ferry, several underwater shots and some travel scenes.

Fred.

Squirrel Food

One-reel Educational Comedy. Directed by Jules White. Featuring Cliff Bowes. At the Stanley, N. Y., Sept. 1. Running time, about 10 mins.

Good slapstick comedy, cut so that events follow upon each other

IN WASHINGTON

It Is
DICK LEIBERT

Featured

ORGANIST
LOEW'S PALACE**RENOFF AND RENOVA**

HELD OVER EVERYWHERE

NOW PLAYING

RETURN ENGAGEMENT

CAPITOL, NEW YORK

PEGGY

ROSS

CHAMBERLIN AND HIMES

Comedy Dancing—AND HOW!!!

Now in Third Consecutive Week with PAUL ASH, at Oriental Theatre, Chicago, and Then All Balaban & Katz Wonder Theatres to Follow

Many Thanks to PAUL ASH and Associates

Direction MAX TURNER, WILLIAM MORRIS AGENCY

LOPEZ SPEAKING---

HELLO, EVERYBODY—

PLAYING RETURN ENGAGEMENTS FOR LOEW'S PICTURE HOUSES. REPEATING HEAVY BUSINESS AT LOEW'S ALLEN, CLEVELAND, THIS WEEK. BACK AT THE CASA LOPEZ IN OCTOBER. MORE ANON.

VINCENT

CASA LOPEZ, 245 West 54th St., New York—BRUNSWICK RECORDS—WILLIAM MORRIS Management—WEAF RADIO ARTISTS

with such rapidity that laughs are continuous. The idea is old, principally that of an old guy with gout whose wrapped-up foot catches plenty of trouble.

Cast okay and well schooled in this line of stuff. That means something, incidentally, because some comedies with every bit as much slapstick go wrong because the incidents aren't spaced right. *Star.*

PATHE REVIEW

One-reeler holding two subjects. Running time, 10 mins.

Two subjects, one in colors. Colors showing flowers in animated studies of their growth. Interesting.

Gene Tunney aided in training stunts by a trick camera. Showing two, and sometimes three, identical Tunneys shadow boxing at the same time.

Other than it shows some excellent freak camera work, and is good publicity for Tunney's serial picture, soon to be released, it means nothing.

Thundering Fleas

Hal Roach "Our Gang" comedy, released by Pathe. At Loew's New York, Sept. 4. Running time, 10 mins.

This is one of the "Our Gang" comedies. While carrying an idea that is highly humorous, it does have the effect of giving the average audience the itch.

It is built on a flea circus plot. The star performer of the circus escapes and the owner of the show commissions the "kids" to go out and catch all the fleas that they can, promising the one that will return his bike-riding flea a reward. The kids bottle thousands of fleas, and finally set them loose at the home of little Mary at the time that her sister is being wed, the result being that the minister, the bride and groom and all the guests are all twitching and scratching, which is communicated to the audience. At least that was the effect at the New York theatre. *Fred.*

Daffydill

Neal Burns in a Christie Comedy. At the Northshore, Chicago, Sept. 4. Running time, 14 mins.

Peppy stuff on the absent-minded theme. Forgetful young man inherits memory-training school from an absent-minded uncle. Following incidents well handled and well played by Neal Burns.

Best of the hoke slapstickers seen recently.

COAST STUDIOS

(Continued from page 15)

Valentini Zamini, Evelyn Selfie and Frank McGlynn, Jr., in "Rose of the Tenement," directed by Phil Rosen for F. B. O.

Ken Maynard starred and Al Rogell directing "Flame of the Border" for 1st N.

Harry J. Brown and Sid Rogell directing "The Night Owl," starring Reed Howes.

George Walsh starred in "The Winning Oar," for Excellent Pictures.

Bob Custer featured in "Hair-Trigger Baxter," F. B. O.

Finis Fox directing "Tongues of Scandal" for Banner.

Ralph Ince starring in and directing "The Price of Honor" for Columbia. Dorothy Revier and Eugene Strong in cast.

Anna May Wong, Chinese actress, under contract to Hal Roach for Oriental comedy.

Kerry Clarke and Vic Potel gagging on current Reginald Denny comedy, U.

Jay Belasco directing Neely Edwards in two-reel comedy, U.

"Pee Wee" Holmes and Ben Corbett co-starred in U's western comedy, "For the Parson of Paradise," directed by Vin Moore. Dorothy Kitchen playing opposite.

"Big Boy," two-year-old boy star, in "My Kid," two-reel Jack White comedy for Educational.

Eddie Baker and Walter Graham directing "Uppercuts," featuring Jack Duffy and Bill Irving, Christie.

Jefferson Moffitt under contract to Von Ronkel to write stories for

HE ASKED HIS WIFE!

—an exhibitor's story that will interest you and your family

A prominent showman of the Middle West SAYS:

"THE greatest salesman for Metro-Goldwyn-Mayer product AS far as my theatres are concerned IS my own wife!"

THAT sounds logical.

AND it's doubtlessly true of the wives of hundreds of showmen who have decided on Metro-Goldwyn-Mayer's Parade of Hits for the new season.

THE women know!

ASK your wife tonight who are the stars the public wants today.

SHE'LL tell you it's handsome John Gilbert, beautiful Norma Shearer...

THE women know Lillian Gish is money at the box-office...

ASK your wife if anyone wears clothes like Mae Murray

OR is a greater comedienne than Marion Davies

... Ramon Novarro, Lon Chaney, Buster Keaton ... the women know!

METRO-Goldwyn-Mayer certainly has the stars!

AND you know that week in and week out it's the stars that count.

THE wife of that showman in the Middle West

CAN truly feel that she's part of her husband's success.

SHE reads everywhere about M-G-M's great road-show hits and M-G-M's daily achievements...

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METRO-GOLDWYN-MAYER

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

Gump Comedies, U. Joe Murphy, Fay Tincher and Jackie Morgan in cast, directed by Francis Corby.

Ralph Cedar directing Ethlyn Gibson in "Winnie Winkle" series.

Hal Roach bought "The Desert's Roll" as Francis McDonald starring vehicle.

Otto Matiesen for "White London Sleeps," Walter Morosco directing for Warners.

Bessie Love opposite Rod La Rocque in "Rubber Tires," directed by Alan Hale for De Mille.

Don Alvarado in "My Wife's Honor," Lou Tellegen directing for Fox.

Avrid E. Gillstrom directing "The Knight Before Christmas," final

two-reeler in Bill Grimm's Progress series by H. C. Wiltner. Margaret Morris and Al Cook in cast for F. B. O.

Alfredo Sabato, Italian director, will be technical advisor to Nils Chrisander, directing "Fighting Love," P. D. C.

R. Carl Oelze, pilot who made first test with airplane parachute for F. P., added to cast of "Wings."

Mme. Noelle Roger's "Le Nouveau Deluge," bought by M-G-M, to be translated for screen.

Eward Adamson wrote "Flaming Fury," second dog picture starring "Ranger," dog star, with "Starlight," female dog, opposite, for F. B. O. Jimmy Hogan directing.

Jane Keckley and Bert Sprotte

added to "Lady in Ermine," current Corinne Griffith production.

"The Kid's Last Fight," original by George W. Yates, Jr., purchased by F. B. O. for Tom Tyler. F. A. E. Pine writing continuity.

Max Barwyn added to "Valencia," starring Mae Murray, M-G-M.

Tom Tyler starring in "Red Hot Hoofs," directed by Bob De Lacy with Dorothy Dunbar, Frankie Darro and Barney Furey in cast for F. B. O.

Patricia Avery under new contract for M-G-M stock company.

Edward Connelly placed under new contract by M-G-M.

Madame de Gresac and Chandler Sprague adapting "Camille" for

Norma Talmadge. Paul Bern and Wallace Smith adapting "The Dove" for Miss Talmadge. To be made following "Camille" for U. A.

Valentine Zimina for "The Mysterious Island," Benjamin Christian-son directing for M-G-M.

Irene Rich in "The Third Degree," for Warners.

Rudolph Schildkraut starred in "The Country Doctor" for C. B. De Mille.

Paul Ash's "Flu"

Chicago, Sept. 7. Paul Ash, ill with intestinal influenza, was out of the Oriental throughout last week.

Al Kvall, Ash's first saxophonist, replaced his leader after the second show on Monday.

JOAN ELLIOTT

LYRIC SOPRANO

in JOHN MURRAY ANDERSON'S "LOVERS IN PORCELAIN"

THIS WEEK, SEPTEMBER 4, RIVOLI, NEW YORK

FILM HOUSE REVIEWS

GRANADA

(San Francisco)

(BEFORE AND AFTER STRIKE)

San Francisco, Sept. 2.

When the musicians walked out in the vaudeville theatres last Wednesday the problem was only as bad as the non-union substitutes. But with the presentation picture houses (Warfield and Granada), the problem was more complicated. In these theatres the entertainment had been constructed around stage bands, whose sudden withdrawal was like taking the laces out of a pair of shoes. The Warfield, with the experienced Trixie Friganza, capable of all sorts of improvising, had the edge in the task of keeping the fires burning. The Granada was not so fortunate. They had lost their principal personality, Don Wilkens, leader of the stage band. The first day of the Granada presentation, "So This Is Venice," put wax figures in the gondola previously occupied by Wilkens and his symphony. The second day of the strike (Thursday) they had found, or organized, probably the latter, an eight-piece orchestra.

Collegiate in age and aspect, the new orchestra tended to confirm the claim of the union that all good musicians carry cards. They began with "Valencia," playing what sounded like the Hugo Freidenhoff arrangement used by Wilkens. It was an exceedingly long and not very accurate rendition. Immediately following, Bell (Bell and Coates), acting as announcer, introduced the Argentine Trio, mandolinists, who also played "Valencia." The orchestra was tacit most of the time from then on, while the performers, rearranged for the emergency by Jack Partington, proceeded to inject a fair amount of pep into the act. This, considering the psychology of the situation, with ushers prowling up and down the aisles on the alert for malodorous "bombs."

Don Carroll and Edith Griffin sang, the latter adding to her early in the week duties by playing the piano. Both have good voices and showed more advantageously on Thursday than on Monday because of increased responsibility. Mack and Long, tap dancers, routine to the accompaniment of the mandolin. Clarisse Ganon assisted. Their performance was on a par with the one first caught by the Variety reviewer.

The Granada Girls were not so successful with the mandolin accompaniment, and resorted to girlish shrieks toward the end of one of their ensemble dances. The sheer optical gorgeousness of set, costumes and effects saved the day. The presentation worked fairly smooth, maintained a measure of speed and was treated politely by the audience. However, there was uncertainty and nervousness accentuated by the amateurishness of the makeshift orchestra. The fashion parade registered, although in the finale the crescent moon with the girl was omitted.

The projection of the feature was satisfactory, but the organ was not so well handled. Miss Iris Vining, who has been at the Granada four years, was a feature, using comedy slides and stunts to work the customers up. The organ Thursday sounded monotonous.

The two performances, "before and after," certainly established that things were happier when the boys were at their jobs, but it also established that a theatre can make a showing even under depressing conditions. A de luxe moving picture theatre, operating during a strike with non-union musicians, stage hands and projectionists, naturally interests both the unions and the managers.

STATE

(MINNEAPOLIS)

Minneapolis, Sept. 5.

"Carnival of Fun" proved a weak and ineffective attempt at the Paul Ash style of entertainment. W. W. Nelson, orchestra conductor, with 12 of his 20 musicians and Dunderstedt, the organist, comprised the jazz orchestra entertainers. The musicians were attired in black satin clown costumes and occupied a platform on the stage. In the Ash role of master of ceremonies Nelson did not seem at all happy. He is an orchestra conductor—and a good one—and not an entertainer along the Ash lines. The same holds true about his men, all of whom are first-rate musicians in every respect, but vary a performer among them.

Plenty of talent was revealed during the "carnival," but the entire affair gave the impression of crudeness and amateurishness, due to Nelson's awkwardness and the manner of presentation. Fairness requires the statement that there was no lack of applause at any stage of the proceedings, each individual number on the program apparently winning high favor with those in front.

After an organ overture, "Beautiful Galathea," splendidly played, came the International newsreel, "The Carnival of Fun," featuring the

Nelson "clowns," was next. After Nelson announced a bit of classical jazz, the musicians snapped into it. The syncopated grand opera was not hard to listen to. Miss Babe Hoy was then introduced as a girl who made her start in a kiddie revue here and now has won a name for herself on Broadway. She is a looker, but her rendition of "The Dream of the Big Parade" was nothing to wax enthusiastic about. A hot number by the band followed this.

The "elevator," at one side of the stage, operated by a small colored lad who later did a fair bit of stepping, then brought no Dorothy Hathaway, another local girl, risen from the state kiddie revues. She has looks and also demonstrated talent as a dancer.

Introduced as two young harmonists from New York and Chicago, "The Two Cadets," a pair of singing juveniles, contributed two items. Their voices were off key much of the time, but they stopped the show cold. This house is really a "pushover" for acts. Cy Landry was next and easily proved the class of the entertainment. His makeup, eccentric comedy dancing and shuffling were a panic. Jazz dancing by all six of the performers wound up the carnival.

The feature photoplay, "The Amateur Gentleman," followed as the last unit on the program and delighted the audience.

CAPITOL

(CHICAGO)

Chicago, Sept. 4.

Taking the small-price kids into consideration (every neighborhood house gets its share), you might say that this theatre drags in around \$30,000 weekly. Consider again that the Capitol is on the outskirts of Chicago's southern civilization limits and there's quite a kick in that gross.

This theatre is no slouch in appearance. If you like the modern trend of picture house decoration (some artistic souls don't), you'd call it about the prettiest house in town. It has fountains, statues, intricate lighting arrangements and a sky effect for its ceiling. It advertises 3,500 seats.

Capacity business is the customary thing for this house. Undoubtedly it is the biggest money maker the National Theatres Corp. has. As a regular stage attraction, the theatre offers Al Short and his stage band in a "tour of the world" idea with inserted specialties. Supporting the band each week are a second run "special" film, news reel and comedy.

There is no pit music, nor is there an organ solo of the type featured in practically all of the local de luxe houses.

"La Boheme," the feature this week. Stage band presentation titled "In Bohemia" (Presentations). Hal.

RIVOLI

(NEW YORK)

New York, Sept. 5.

The Rivoli for the current week has one of the best all around shows it has had in some time. "Hold That Lion" (F. P.), starring Douglas MacLean, is a comedy wow and atop of this John Murray Anderson's "Lovers in Porcelain" (Presentations) is one of the best units that producer has given the Public Theatres.

The opening overture was a hodge-podge of Gilbert and Sullivan melodies, which ran nine minutes. This was followed by a special Fitzpatrick short subject, designed to meet the needs of Labor day, consuming four minutes.

Howard Preston (Presentations), a baritone with a very pleasing voice and splendid diction, offered two numbers, scoring nicely. Six minutes.

The news reel was totally comprised of Pathe and International shots, and took 10 minutes of the bill.

To Murtagh, the organist, went the biggest individual hit honors of the program. He worked out a "Trip Around the World" novelty in popular songs that had them all singing, laughing and applauding in turn. Nine minutes.

Doug MacLean started them laughing early with a lollypop gag, followed it with a loss of his dress trousers and finished it with a corking comedy lion hunt that sent the audience into howls. The picture ran 65 minutes. Fred.

NORSHORE

(CHICAGO)

Chicago, Sept. 4.

In presenting two vaudeville acts, this Balaban & Katz theatre succeeds in entertaining highly.

The acts are used in place of a presentation, or house show arrangement. While they are standard vaudeville turns, they fit perfectly in a picture theatre with the advantages loaned by picture theatre staging. That such acts will fit well has been pointed out in recent reviews of vaudeville shows.

Uncle Bob, advocate of child safety, who entertains on the radio from a Chicago station, and Lafayette Delphino Co., dance turn from vaude, were the fare last week.

Uncle Bob broadcasts for the benefit of Chicago's tots at supper hours. He sings little ditties, tells stories, reads letters written to him by the children and teaches them nightly the motto, "Stay on the sidewalk." New York also has its uncle. He works similarly and with the same motto. Both have a large following of children. Chicago's uncle having established a club with a membership of over 100,000 children.

Uncle Bob seems to be less at home on the stage than in front of the "mike." This he admits. With no material other than the relating of his experiences with his little friends, the reading of some of the brightest letters and the singing of a song or two, he manages to impress upon the adults of the audience the worth of his work, and in that way scores. He was extremely entertaining in one passage, having portions of the audience accompanying him in a song.

The Lafayette Delphino turn looks "class" with the picture house staging. The company includes three dancers, a man and two girls, plus a six-piece string combination. An Apache dance is well done and while not meant to be funny gets some laughs through the very rough handling of the girl. The sextet manages some excellent music.

Overture and accompanying music by J. Walter Donaldson's house orchestra, organ bit by Chauncey Haines, news reel, comedy with "Pals First" (F. N.), as the feature film rounded out the show. Loop.

STRAND

(NEW YORK)

New York, Sept. 5.

A specialty presentation of rather longer duration than usual, it runs close to 20 minutes, and a feature that takes up an hour and a quarter, leaves little time in a two-hour show for short subjects. Nevertheless, there are other elements in the layout that make for variety in offering.

Certainly there is no lagging moment in the entertainment. In the first place the feature, "The Strong Man," which is the second picture featuring Harry Langdon, is rich in action and comedy, and it holds up the body of the bill. It would be a draw, no matter what the show offered by way of surrounding program. Hence, the incidentals are all by way of added value.

The usual Strand Frolic this week goes in for dancing and specialty without comedy and makes its ballet displays the strong bid. The results justify the system abundantly. The Six English Tivoli Girls with union dancing, such as the Tiller groups show were a full sized riot in a dancing ensemble that would do credit to a much more ambitious enterprise than a picture theatre revue. These girls and the Langdon feature make the whole show criticism-proof.

The news reel gives nearly all its footage to International, which has striking views of exercises on a European athletic field of 25,000 gymnasts assembled from all the world, slow motion views of a polo game at Rumson, N. J., also a lively bit of film action from the same plant.

An educational subject of interest is a combined travel and scenic single reeler from the Fox output, entitled "Around the World in Ten Minutes." It is made up of brief glimpses of the great ocean ports of the world from New York harbor to Shanghai and is full of meat. The shots are interesting, both from their picturesqueness and for the touches of action worked into them, a trick the Fox editors seem to have specialized in. Rush.

"SERENADE"

Songs and dancing
6 Mins.; Full (Special)

Loew's State, St. Louis (P)

A handsomely staged scene as a setting for the orchestral overture of Drigo's composition. The stage is hung with filmy silk hangings, pillars, etc., multi-colored lights playing upon it all. In the center background are steps leading to a grated gate, behind which is a back drop of rich blue. The singers, man and woman, are silhouetted against this. A ballet dancer comes on for the final chorus. In its entirety, very pretty.

It was Don Albert's idea; Edna Wagner and Chester Mertens were the vocal duet, and Loretta Clark, the danseuse.

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VARIETY

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PRESENTATIONS

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

AL SHORT & BOYS IN BOHEMIA

Stage Band Specialties
65 Mins.; Full (Special)

Capitol, Chicago

Most of Chicago's stage bands, and there are plenty, have put certain limitations on their form of entertainment. Their programs may be defined as confining themselves to song, dance, instrumental solos and orchestra numbers. And those of the laity who have protested against the abundance of stage bands have been influenced by the monotony caused by these limitations.

At the Capitol no limitations are recognized. It has been mentioned previously that a gag act as used practically every week here, its members clowning before the silent musicians who resemble nothing so much as a jury hearing a murder trial. It was also mentioned that the Capitol customers are so accustomed to this sort of entertainment that they regard the musicians the same most people look at an olio drop—this is, not at all.

As the crowning deft to stage band customs, this presentation blossoms out with Foster and his trained dog Peggy as the featured specialty. And Peggy, who has spent many years with inconspicuous "spotting" in small-time vaudeville, got what was probably the biggest reception she ever received in her existence.

"In Bohemia" is the presentation titling, a hookup with "La Boheme," the film feature. The musicians wear black velvet coats, Bohemian headgear and are backed by a drop depicting a huddle of small buildings. A porch is built out from one of the buildings, and several of the musicians are seated at tables drinking and singing at the opening.

Amedeo, accordionist, at the conclusion of the song, plays "Light of Cavalry" with finesse. This is a tough break for Amedeo—no announcement as to who he is, and most of the house thinking he's part of the orchestra. If he had been introduced and his Victor recordings mentioned both he and the show would have benefited. Al Short entered and led his men in a medley of request numbers, all pop and featuring the "nut" drummer in some kazoo work. Clicked. Followed by Mack and Witt, juvenile boy team, who know their taps well enough and become original at times. An eccentric bit by one of the boys had quite a few new twists in it. Then a number with real quality in its orchestration, a selection from Mlle. Modiste. The strings did excellent work here.

Glenn Bennion, announced as a cowboy and dressed to fit the part, possesses unusual vocal ability. Walsh and Clarke, vaudeville gag act, worked an altered routine before the band, with the gagging missing at times. The man's comedy dancing toward the close hit the house heavy. "Beside a Garden Wall," ballad in which Short had a hand at composition, was played by the orchestra with a closing chorus sung by Bennion to a girl before a special set.

Foster and his dog closed the specialties. This familiar vaudeville act was new stuff as far as the Capitol crowd was concerned and it took the applause score on the bill.

A hot number by the band completed, with Amello and his accordion featured.

This presentation rates a little under the average set by Short and his band in previous offerings. Dragged at intervals. Hal.

AL HERMAN & HIS MINSTRELS

(15)

35 Mins.; Full (Special)

Evidencing possibilities of becoming a minstrel road attraction, Al Herman's minstrel revue is a corking picture house flash. Packing a lot of variety entertainment, it runs the gamut in diversissements, ranging from harmony singing to eccentric stepping, with the star's own unique comedy intelligently interspersed.

He has a good harmony quartet in Jack Murphy's Broadway Four; a dance specialty team in the Brady Brothers; Mickey Arnold, endman, doing a Gordondoo Apache, and also a flashy tenor in Jasper

Stroupe. Mulroe and Kuehling are another effective duo of specialists. Tex Hendrix does a creditable female impersonation that is a complete fooler because it does not attempt to be too studiously effeminate, "roughing" it up as befits an Amazon colored wench. Irving Kane does the tried and true but ever effect soup-spoon soloing; Al Roth, eccentric, dances briskly, and Harry Namba tops everything off sensationally with a literal dancing-on-his-head specialty that is a show-stopper.

Obviously, Herman has seen to it that his supporting troupe is of high caliber that is capable of extended offerings. Limited for picture house running time, he packs plenty of show into the half hour on the rostrum, being perforce compelled to curtail his own nifties, and those familiar with Herman's vaudeville sessions that have averaged 22 minutes or more by himself will appreciate the extent of the star's hooverizing of his talents.

Herman suggests limitless possibilities with the minstrel idea on the order of a traveling Al G. Fields outfit, as a road attraction on his own, with but one or two more stellar attractions recruited to round out the present nucleus of 14.

Various novelty ensemble effects are essayed, such as prop "trombone" (actually kazoo) instrumentalizations. The "Rose-Colored Glasses" number was effectively dressed up with a glass hat rigout for the troupe. The personator was followed by Herman's own monologist specialty; thence a flashy Charleston ensemble. Namba's stunt was impressively heralded as a continental novelty, the youth "dancing" upside down on his cranium, complicating the feat by bouncing up a flight of prop steps.

Withal a smacking picture house act, versatile in its component entertainment and showmanly presented. Excellent for anybody's theatre and bound to attract unusual attention, the minstrel idea being a departure for the picture houses. Abel.

PROLOG TO "BLACK PIRATE"

(11)

11 Mins.; Full

Mark Strand, Brooklyn, N. Y.

Edward L. Hyman has devised a picturesque and highly appropriate atmosphere prolog to Fairbanks' "Black Pirate," the feature at the Brooklyn Strand this week. The Amphion Male quartet, Amund Sjovik, bass baritone, and the Mark Strand ballet corps are featured, with the singing four making impressive buccaners as spotted and costumed. Sjovik with his "O'er the Billowy Sea" solo, scored individually.

"Sea Fever" (Andrews) is an appropriate ensemble opener, followed by Sjovik's solo. The ballet's pirate dance next held up and "The Sailor's Chorus" (Parry) was the ensemble finale.

An important feature of all of Hyman's stage presentations are the lighting effects. Even before the presentation, just preceding the orchestra's overture, when a fetching color effect was in view, they started their plaudits.

This prolog is an excellent sample for exhibitors (and they are many) who have yet to play "Black Pirate." With judicious shopping around for suitable costumes, a singing and ballet nucleus akin to Hyman's outfit, and ingenious lightings, the prolog can be made to take on an important production aspect.

Abel.

MARK STRAND FROLIC (22)

17 Mins.; Full and One

Strand, New York

A fast, sparkling singing and dancing entertainment has been condensed into a little over quarter of an hour. The bijou specialty bill has impressive production settings as well.

John Quinlan, tenor, does one number, a sentimental selection, with the singer standing in a neat decorative transparency arranged in a drop in "one." The 12 girls of the house ballet have a formal number in the flaring net skirts of the old school set off with white wigs, the number introducing the sold

(Continued on page 50)

HELEN TRIX AND MATTIE

Piano, Uke and Songs
14 Mins.; Full and One
Palace (St. V.)

Helen Trix returns to American vaudeville this week at the Palace, assisted by Mattie. Mattie replaces Sister Jo. Mattie who has been in the new turn five weeks will decidedly do.

Mattie is a blonde forming a perfect opposite for Helen who is a sleek bobbed haired brunette. In addition, their voices blend nicely.

The girls open with a double song, Helen at the piano getting the lyrics across nicely with quiet methods. Another double follows. Helen leaves to handle a uke in another double. This one was strong enough to pull them back into "one" for two more doubles, Helen again handling the uke. Mattie also contributed a Charleston that had a Harlem genesis.

Helen and Mattie are okay.
Con.

GRACELLA AND THEODORE (3)

Dancing
18 Mins.; Full Stage (Special)
Hippodrome (V.-P.)

These two dancers from last season's Earl Carroll's "Vanities" are set in vaudeville for as long as vaudeville can hold them. They are about as clever a pair of adagio exponents as have been seen around. And with it they have youth, grace and appearance.

The girl is unusually supple and the handling of her by the male partner is of the kind to cause comment among dancers. They have worked out two corking adagio routines, one acrobatic, the other classical.

The act includes three singers, one male and two girls, and is tastefully mounted in three scenes. A scene in one allows the singer to do a back fence operatic number in which the principals impersonate "cats," using a special drop for the effect. A full stage set and a classical dance follow. The girl is brought in before the King or Oriental ruler who is seated upon a throne. Her lover sells her to the potentate but she is reluctant to leave him. She finally runs up a flight of steps and stabs herself, following with a perfect back dive off a height of about 15 feet into the arms of her dancing partner.

For their first double, a waterfall effect is used. A scrim drop depicts the falls with the water, a stereopticon effect. The girl is visible as "the spirit of the falls." She steps through the scrim for her entrance and at the conclusion of the dance exits back under the falls with her enchanted wooer following to his destruction.

Their dancing was continually interrupted by applause, and deservedly. This pair will register anywhere. They stopped the show cold here and are a pipe to dupe on any of the bills.
Con.

CAROLINE WILLIAMS & BOYS

Songs and Dances
10 Mins.; One
American (V.-P.)

A colored trio with the main strength in the stepping. They sing, but the vocal department is barely an asset once the act starts dancing. Incidentally, where this act will find immediate popularity is that it swings in a happy combination of the "Black Bottom" and the Charleston.

At the American, Miss Williams and boys scored heavily.
Mark.

TRANSFIELD SISTERS CO. (10)

Band, Instrumentations Dances
18 Mins.; One and Full (Special)
American, Chicago (V.-P.)

The Transfield Sisters, veterans of the vaudeville stage, are aimed right for the picture houses. If the aim is not in that direction, it should be focused there immediately.

The sisters are all-round entertainers, using musical instruments the bulk of the time. Opening in "one," they sing in harmony, appearing as just another sister team. Part of the band files out for a chorus before things settle down into a well improvised full set.

The girls follow the song with a sax duet, dance, banjos, and close with a flash number on the xylophones. A girl does three dances, getting the act's largest returns. Her tapping scored heavily each time.

For presentation work the turn would be found in need of revised routing. The seven-piece band is weak, seemingly out of rhythm several times. Strength in that important spot is needed for deserved advancement.
Loop.

GALENOS (6)

Acrobatic
12 Mins.; Full
Hippodrome (V.-P.)

Here is the last word in acrobatic excellence, both in creation of tricks, execution of gymnastic feats and layout of material. Four grown men and two boys take part in tumbling and risley work, using a pedestal, and see-saw springboard for throws.

The boys are the feature since they do the spectacular top mounting. One of them, besides being a finished acrobat, has a splendid idea of quiet comedy. It is this youngster who does a leap from the board, turning a triple in the air and landing with a thump in a padded chair held on the shoulders of an understander. The same kid does several doubles from the board and singles from every position into every other possible two high—hand to hand, straight two-high and a curious flop into a sitting position in the understander's arms.

The risley work is tricky done. The pedal worker throws the youngsters to and from the pedestal into two- and three-highs and whirles them through somersaults. Once the top mounter does a double into a two-high. One feat that looks new has one of the boys straddle on an understander's shoulders, with the top-mounter's legs locked under the other's shoulders. In this position, both do a complete back somersault, landing in the same positions as at the start.

The men wear orange jerseys and loose shorts, neat enough uniforms in themselves, but clashing with the red velvet of their apparatus. At the Hippodrome Monday afternoon the turn was the feature of the bill in applause, and a riot at that despite opening the bill.
Rush.

LARRY VINCENT (1)

Songs and Comedy
19 Mins.; One
Majestic, Chicago

Larry Vincent is known in Chicago as a cabaret artist. In his present attempt at vaudeville, Vincent succeeds in being entertaining. He sings a number of clever nut songs, accompanying himself on the piano, and tells a few smart stories.

Ruth Rogers, without billing, is cute with two pretty costume changes. She does a nice buck and seems an excellent partner for Vincent.

With his stuff, Larry will get around anywhere in vaudeville. One flaw is evident, though: the steal of a laugh-getting gag from another act. The gag is the recognized property of a prominent blackface comedian who has used it for years.
Hal.

BALABANOW FIVE

Instrumental, Dancing
11 Mins.; Full (Special)
Wigwam, San Francisco

An augmentation of the Balabanow trio. Three men and two girls with a Russian setting, full stage, and costumes to match. As a vaudeville flash rates average, but limited. The turn would have a better chance in the presentation field where its eye and ear qualities would put it at a premium.

All five members are young and good looking, this applying to the men as well as the girls. Four play accordions with the new girl member dancing. As a novelty they conclude with selections played on what they announce to be the world's smallest piano accordions.

This act would fit like a glove in any picture theatre in need of an atmospheric prolog for a Russian film, or even without the Russian film would make a neat flash for any small independent house. For vaudeville the quintet is not strong enough to go above the small stuff.

GUARINO and COOPER

Singing
10 Mins.; One
American (V.-P.)

Man and woman, almost without stage appearance and offering a series of straight singing numbers devoid of form. Man has an agreeable tenor voice and woman a sometimes brilliant coloratura soprano, but the presentation is flat.

The feature is the use of a Victrola playing an aria from "Traviata" the record being by Galli-Curci. Woman of the act sings the number in time with the mechanical record from which it scarcely can be distinguished. She has an impressive top note and her performance is rather striking, but the whole layout is without distinction. So it is just another small time pair doing a simple, straight series of operatic numbers.
Rush.

THE THREE KEMMYS

Posing and Balancing
13 Mins.; Full
Riverside (St. V.)

This trio is presenting about as finished a posing, hand-to-hand and head-to-head balancing act as has been seen around here in a long time. In fact the act is so good it could be used in one of the big revues. Their routine is well nigh perfect for one of those shows. In vaudeville where they will undoubtedly be placed either in the opening or closing spot, and won't be appreciated.

They start with a series of three poses which are reproductions of famous groups of sculpture and then go into a hand-to-hand routine on the pedestal. This comprises a bit of layout three-high work which brought round after round of applause. The men work slowly but with perfect ease in this portion and do none of the usual stalling, going right through with each trick which finishes in a picture, the group returning to the actual positions from which they started. After this they come down stage for a series of head to head tricks, also applause earners.

The balancing feats are the more remarkable because all three of the men are hugely proportioned and this enhances the display. Working in dead white against a black background they look great.
Fred.

BREMS, FITZ & MURPHY BROS.

Comedy Quartet
20 Mins.; One
Riverside (St. V.)

Here is a quartet that is striving for something new. It is comprised of a Potash type as its Hebrew comic, who seems to have a personality that finally grows repulsive through efforts to slam his comedy down the audience's throat; a red nosed English clown type and two boys doing straight, one of whom doubles as a copper later in the act.

The boys are all right when they go after comedy but when it comes to singing they're shy on harmony. A trio with the red nosed comic and the two straights brought a laugh even though it was a serious attempt at a ballad. It was a modern version of one of those "Bird in a Gilded Cage" things and the number has about as much chance as "Hiawatha."

The foursome would do better if they went in for topical and comedy numbers which would be in keeping with their slapstick stuff.
Fred.

JOHN HUTCHINS

Songs
15 Mins.; One
58th St. (V.-P.)

John Hutchins claims to have been in musical comedy. There is no reason to dispute it as he has a good voice and it shows unmistakable culture. He's young and has a pleasing appearance.

His accompanist is a young lady who also has a piano innings. One thing in favor of Hutchins in his present vaudeville, i. e., he does not slam into operatic numbers in a foreign tongue to fool anybody. He sings selections easily understood and are for the most part familiar. He used several old standbys to show off his vocal wares, his baritone tones being musical and voluminous. He also enunciates well.

Hutchins was an out-and-out hit at this theatre. His voice would also fit in a picture house.
Mark.

SHELVEY and ADAMS REVUE (6)

Dancing
16 Mins.; One and Full (Special)
58th St. (V.-P.)

This routine dance revue with two men principals and four girls, all doing specialties, opens with the men in "one" doing aimless dialog and some good dancing. The girls are introduced by their legs stuck through a curtain, after which the turn goes into full stage.

The men, both well dressed, of good appearance and excellent duo dancers, do some tap routine. After them the girls do their stuff, one an Oriental contortion, the next a jazz dance, the third a hard shoe, and the last an acrobatic routine which went across nicely.

Flashy hangings provide a nice background for the turn, while the girls are well costumed, first in frocks and later in costumes suitable to the strenuous dancing. Okeh for the intermediate time because of the flash it provides, but for the money apparent in the costumes and settings, it's a bit disappointing.
Bliss.

LOOMIS TWINS

Juvenile Singers and Dancers
12 Mins.; One
Metropolitan (Pcts), Washington

Not juvenile entertainers in the accepted sense of the word, for the youngsters put across numbers that would test the ability of their seniors. Playing a return engagement here for the Stanley-Crandall company, they attracted extra business and are surefire for the picture houses.

Both are pretty little blondes, with the smaller of the two a natural-born comic. Her imitation of Ted Lewis stands out, as does her singing of the boy part in "Say It Again." The elder sister also scores, making splendid contrast.

Hailing from the west, they have yet to break down the child permit proposition in New York, but when this is adjusted all indications point to a pronounced "landing."
Heekin.

STACY AND JAMES

Skit
12 Mins.; One
58th St. (V.-P.)

Man and woman working the domestic battle line of comedy and getting very little out of it. The opening talk doesn't get them anywhere. Woman does the dead-from-the-neck-up style of character, although having no comedy or character in her dressing or makeup. Talk is pointless. They reserve what they have of specialty until near the end of the routine. Then the girl opens up a fast bit of dancing and the man discloses some good stepping while playing on the violin.

They haven't anything new, except this, the rather brilliant voice of the girl and a certain assurance of delivery that would get them past if or when they have something to deliver. Good advice would be for them to put more emphasis on their specialty material, fatten it up with showmanly business, and subordinate the talk or improve its quality. Ordinarily talk should be incidental to a specialty. Talk for its own sake never got a specialist anywhere, certainly not talk of the quality this pair use.

GORMAN and FRANKS

Blackface
12 Mins.; One (Special)
Wigwam, San Francisco

This team opens under conditions which suggest a replica of Glenn and Jenkins is about to be witnessed. A depot drop in "one" and a porter with a push-broom. But beyond this preliminary and outward resemblance no one could think of Glenn and Jenkins while seeing Gorman and Franks.

A few gags and lots of ballad singing interpolated with recitations is the substance of the turn. At times they suggest Harris and Holley, another big league blackface turn. They use at least one bit, the "process of incubation" speech, also used by Harris and Holley.

The act is passable for the small houses. It has boisterousness, frequently an asset with certain audiences but not very impressive at the Wigwam where the customers are supposed to be "easy." The drop contains numerous signs of the Illinois Central Railroad with plugs for the Panama Limited and the Seminole, crack trains of that system. The deduction is that the drop was "promoted."

CAMERON and CAMERON

Talk, Singing and Dancing
14 Mins.; One
58th St. (V.-P.)

Two men, with younger affecting chalky make-up, probably figuring the smear 50 percent of the battle as a comic and working from the piano. The opening repartee should prove without doubt that all the gag men are in Hollywood. Just now it's only small taking up time.

Some vocals are attempted and get by so-so with the only redeeming feature of the routine being a tap done by the elder man.

All the boys need is a new act.
Edna.

LORRAINE and NEIL

Songs
12 Mins.; One
Broadway (V.-P.)

Two man singing act, one at the piano and the other singing. A bit included impersonations and some dancing.

Second at the Broadway and did fairly well, the pop songs landing. For the intermediate time, fair enough.

The same old stuff done in a competent manner by one of the fellows but the pianist should stick to his piano and lay off the attempt at singing.
Bliss.

RAY SHANNON and CO. (6)

Songs and Dancing
30 Mins.; Full (Special)
Englewood, Chicago

Ray Shannon, formerly of Shannon and Coleman, becomes more important with this skit by Billy House. It opens in full, backstage set, with Shannon as "prop" boy in a small-time vaude house. Acts enter in street clothes, have the usual harangue over dressing rooms. Among the acts is a piano and song turn carried by an Amazonian mother (Hope Emerson) and her pretty daughter (Mitzel Weiman). Shannon works plenty of comedy talk with the mother and falls in love with the daughter.

Switches to "one," with toyland drop and the sister team on the bill (Sprayd Sisters) sing a number in kid clothes. Follow with pop number and close with jig-walk. Got over well. Backstage again, with a bit about "How do you get to Kan-kakee?" Question put to Shannon, who has various comic explanations for each person. Neat comedy love scene worked here by Shannon and the girl, the latter's special song registering as good enough.

The mother and daughter turn goes on "in one," with Shannon trying to figure out how he can work himself into the act. Enters in burlesque ballet costume for a travesty that clicked. Turn closes with the mother doing a "nut" bit at the piano that hit big.

Once more backstage, with Shannon in hick Sunday suit ready to marry the girl and join the act. But the girl laughs and tells him what a sap he is. Shannon then dejectedly sings another special lyric. At its conclusion the girl and mother enter, with the former about to burst into tears over his song and the mother anxious to have him join their act. A punchline closes. Shannon carries fine comedy throughout.

At least five minutes must be cut in the skit, and there's enough slack material to make this easy. If the promise it shows materializes the act is okay for later spotting in better dates.

RIVES and ARNOLD

Comedy Skit
16 Mins.; One (Special; Exterior)
American (V.-P.)

It appears to be an easy trick for Shirley Rives and Billy Arnold to take comedy crossfire and send it across to laughing results. This is a breezy little satire on the theatre ticket agencies. The drop represents an interior of such a place. Billy Arnold is the ticket salesman and Miss Rives the customer. Herman Timberg is the accredited author, but there is much of the skilled stage hands of the team and no doubt some of their own injected quips that are an asset.

Rives and Miss Arnold are a welcome acquisition to any bill; they build up where other comedy by-players tear down. Their present skit is modern, runs snappily along, and in the hands of these experienced vaudevillians will score anywhere.
Mark.

ROSEMONT REVELERS (6)

Song and Dance Revue
15 Mins.; One, Three and Four
81st St. (V.-P.)

The title is derived from Walter L. Rosemont, the author and stage of this revue. The act features Bradley and Hennessy, dancers, Grace Fenimore Cooper, Samoff and Co. (2), and in all six people.

The artist's studio idea is utilized, the artist asking the audience within his studio, then disclosing a bizarre interior. Bradley and Hennessy clicked with a couple of specialties as did Miss Cooper, also a dance soloist, but the youngster (presumably Samoff) showed a flock of legmanias that topped and tied everything. His squat Russe stuff is far beyond the average.

The production is flashy and the act, for the grade, should click. That goes double for the picture houses, being a lively flash for the cinema emporiums.
Abel.

JAN GARBER ORCHESTRA (14)

20 Mins.; Full
Loew's State, St. Louis (P)

It was a cold, publicityless opening that this band enjoyed. And it was no "name," being unknown in these parts, save through its Victor recordings. When they repeat here, however, they'll get decent billing, for Garber has gone across like a house afire.

This bunch dispenses comedy hoke. Interpolated here and there are straight orchestrations, but the comedy biz is what sells. By this it isn't to be inferred that Garber has thrown together a lot of funny

boys who are numbskulls at music. Not a bit of it; their musicianships are of first calibre.

Goldfield, Gifford and Cook (cornet, first piano and trombone, respectively) make an ace trio of comics.

With the picture house field thick with bands, this aggregation of Jan Garber's is going to rank among the most popular; for it's got what the public wants: comedy—and lots of it.

Instrumentation: two pianos, three saxes, two violins, banjo, trombone, two trumpets, tuba and drums. *Ruebel.*

JUGO SLAV ORCHESTRA (6) Songs and Dances 15 Mins.; Full 58th St. (V-P)

The theatre card gave just the name of the orchestra. Outside the name of Billie Haaga topped that of the musicians. Another young woman with the act was not programmed. Evidently Miss Haaga is the prima donna, a "miss" handling several solos with musical accompaniment by the Jugo Slav organization.

This outfit is an all-string outfit that attends strictly to its musical knitting. It plays topical numbers and the higher class stuff. Apparently no effort is made to distinguish the leader. They just play what they have to, and play it well.

The other woman danced; a hard worker, whose stepping routines got results. *Mark.*

BILLY ABBOTT "The Thief" 17 Mins.; One (Special) Riverside (St. V.)

Billy Abbott, formerly of Abbott and White, is presenting a singing single entitled "The Thief." The idea is basically the same as the act that Maurice Burkhardt offered about 10 years ago under the title of "The Burglar."

Abbott appears with flash light in hand from the center of a draped curtain in one. He has a rhyme about being a thief of material and melodies and then goes into a song which he said belonged to Jack Norworth. It got over in fairly good shape but his two following bits, one a burlesque recitation, both flopped. The song used doesn't fit Abbott and the recitation is unfunny.

For his getaway he handled a pop lyric in fairly good shape.

Abbott should get something else for the inbetween spot in his act to build it up. At present it won't get him anywhere. *Fred.*

MARCUS SIS-CARLTON REVUE Songs and Dances 15 Mins.; One and Full American (V-P)

The sandwiching of ballads in an out-and-out dancing act is a secondary consideration once the warbler is offstage and the others, two men and two women, are doing grotesque and eccentric dancing. The latter item is not only worked up but shows splendid (team) work. It comes closer to being a production number than anything of its kind seen around for some time.

The eccentric theme is also accentuated by dress, and the entire layout shows what four dancers of this caliber can do if they concentrate and practice.

The Marcus Sisters, a duo of steppers, handle themselves well. The man, carried for singing only, flits in and out, trying to give some semblance of a "revue."

The act can work picture houses and be just as effective. *Mark.*

"RAINBOW REVUE" (5) Singing and Dancing 15 Mins.; One and Full (Special) 58th St. (V-P)

Average singing and dancing flash projecting a soprano and four dancing girls. A routine opening ensemble brings on the girls in one with the singer paraphrasing a pop number to plant the idea of the offering. Two of the girls remain on for a precision dance that went over. Going to full stage the other two girls followed with a "Babes in Toyland" dance with the former two girls after sufficient lapse for costume change. The vocalist followed with a ballad with the girls grabbing up proceedings later with a whirlwind gypsy dance.

The special setting, four costume changes and the average ability of the quintet should make this one likeable at least for the smaller bills. Liked in closer here. *Edda.*

WOLF Trained Dog 14 Mins.; One Grand Central, St. Louis (P)

This is "the famous movie dog star," and hero of the late war; the only dog given the Croix de Guerre by the French Government.

Wolf is a slow-moving canine. He moves like slow-motion pictures in doing his tricks. The latter consist, in the main, of going out into the audience, begging for hats, etc., and bringing them up onto the stage to his trainer, then distinguishing the various articles when they are called for.

But the women and kids will "love" Wolf. *Ruebel.*

HIPPODROME

(Vaude-Pets)

At the scale the Hippodrome is a bargain to that portion of the audience that gets within range of the stage. Monday afternoon the downstairs section was filled solid and after two o'clock customers were shooed upstairs. The first balcony was likewise filled to within the last half dozen rows. At the back of this tier lyrics don't mean a thing and most of the dialogue is a distant murmur.

This made it soft for the Galenos (New Acts) who opened the show and established themselves as the feature. But it reacted fatally on Lillian Morrow. For most of the house the single woman's turn was a costume display accompanied by gestures and some dancing. For a comic character singer the situation is not so good.

One would suppose Charles Withers' Opry would find it difficult going, but nothing of the sort. What few words of the talk were lost—and they were remarkably few—were understandable from the pantomimic business, illustrating once more that most really robust comedy has its soul and body in pantomime and comic dialogue is secondary. Withers' laughable turn triumphed over the difficulties of the big playhouse. This item in the bill, by the way, was the only one to get recognition on the display of the cards.

In No. 2 spot Carleton and Mack, a couple of really accomplished hoofers, scored a substantial hit. These two young men have a bright routine. Their style of stepping has a world of distinction, for it is made up of maneuvers that are new. Such is the "hock" work, with its acrobatic contortions and the execution of intricate steps with the men two-high. But what gives the turn its kick is the comedy, which takes the form of acrobatic travesty. The gymnastic kidding is genuinely funny and without any special striving for knockabout.

Miss Morrow did four numbers and just got past with the distant customers on the strength of the finale, a popular Hawaiian melody helped out by the presence of the Hippodrome ballet sponsored by Albertina Rasch. The other three songs weren't understandable, and this comedienne never should have been asked to support the No. 3 spot at the house.

Withers following next got full returns. Adler, Weil and Ierman, a three-man singing turn with a piano in the style that used to be called a "rathskeller" act, made an agreeable enough light number and fared about that way. The dance at the finish helped them and their brisk method of putting over numbers was liked. A couple of sentimental ballads scattered through the routine give it flavor. Parker and Babb did extremely well. They have played all around the Keith-Albee small-timers and now come to the biggest of them. The huge stage rather enhances the appearance of the diminutive girl and makes her pretty style of dressing and working even more piquant. Her "Kiki" number was a small riot and so was her acrobatic dance. The orchestra of Philippine string instruments might be expected to be lost in the Hip, but not so.

The film feature was "Risky Business," P. D. C. production, with Vera Reynolds as star, a player whose name doesn't mean much in the lobby. The title also has no value as a draw, although the picture itself is fair entertainment. The screen program has also a two-reel educational from the Urban plant, one part being devoted to "Street Manners." This explains in sidewalk action that a lady shouldn't take a man companion's arm on a stroll and that a male escort should never precede his woman companion in entering a street car.

A perfect bit of offensive impertinence. *Ruebel.*

81st St.

(Vaude-Pets)

Opening of the season week saw a good bill and a strong turnout Monday night, the attendance surprisingly healthy in view of old St. Pluvius doing his stuff with a vengeance. While most of it was advance sale, the neighbors responded loyally at certain times, the show-ers notwithstanding. Violet Heming and Co. was the feature act, the program giving McKay and Ardine the spot, Miss Heming seemingly coming in at the eleventh hour. Her "Snob" act, an Edwin Burke vehicle, is one of the best things turned out by that sketch specialist and for once a legit name has been done justice by with an intelligent playlet. Opening was Sie Tahar's company of Arabian ground tumbler, the troupe of six being evenly divided as to sex, although two of the women annexed more than the ordinary share of acknowledgment. Helen Eley, with Fred Farber accompanying, has an exclusive song cycle credited to Harry Ruskin. The numbers are strong on lyrics, although there is too much of the lyric idea all told. So much so that Farber's own composition, a melody song for the getaway, comes as a welcome change of pace.

Following Miss Heming came Harris and Holley, colored comics

under cork who remind of Moran and Mack and Mose and Frye, but in themselves original and above all funny. Their piano moving opener is a logical entrance and the session with the galloping cubes is a funny interlude. The stepping definitely tops it off.

Rosemont Revellers (New Acts) closed the show colorfully. Following intermission "Paddlocked" was screened. *Abel.*

STATE

(Vaude-Pets)

A good show for the money at this age of the Loew Circuit, but a trifle short in running time Monday night. Perhaps the holiday grind of four shows, and the one caught being the final, may have encouraged to chop. Then, too, the Four Chocolates, spotted in deuce, didn't show, but go in Tuesday, raising the bill from five to six acts. Despite chopping, bad weather, slim house and other handicaps, the five acts were a buy at the prevailing Loew top, with Buster Keaton in the screen version of "Battling Butler" thrown in, itself worth the gate fee.

The five acts consumed 70 minutes, and probably enough for the holiday celebrants, also out to see the picture and grabbing this late session. Brevity and speed dominated the bill, given a smart pace by the Three Lanfields, acrobatic trio, comprising two men and a woman. They clicked heavily with a neat line of balancing which got over for top value. Brown and Rogers, mixed team, originally scheduled in the troy nook, followed on through absence of the regular deucer, and, with lively repartee and some vocalizing, breezed over.

Julia Keely, with Frenchy delivery and practically the same brace of songs since last around, scored as usual. Especially was this true in the "Flower Song," which had the chanteuse out in the audience tossing posies to right and left of her on the Raquel Meller idea. Miss Keely was in good voice and willing to call it an act with three songs, but the outfronters arranged it differently, and the singer obliged with an additional.

Pressler and Klais, another mixed duo, were the comedy wallop next to shut. Miss Klais' blue rendition got across nicely, and Pressler's eccentric make-up and pantomime piano fumbblings made for comedy. A neat act that can't miss.

Barnett and Thomas Revue, the featured members undoubtedly the misfit male dancing duo, served its purpose as an entertaining singing and dancing flash in closing. The physical extremities of the dancers also provided laughs, while the vocalizing by the prima and dancing by the remainder of the support was equally enjoyable.

Keaton's "Battling Butler" (M-G-M) was the screen feature. *Edda.*

5TH AVE

(Vaude-Pets)

Either they were all out of town, or that 99-cent admish scale (it's 75 cents top on week-day nights), for the matinee performance scared them away Monday afternoon. Those who stayed away didn't miss much, the vaudeville proceedings being tepid, and the flicker attraction so-so.

Some attempts at extra fancy trimmings were made in three spots. Firstly, a song-plugger, with a prop, a prop, contributed a tin-pat alley aria from the orchestra trench. Then Bill Quaid, the house manager, was doing somebody a favor and he gave a would-be Caruso an opportunity before a helpless and hapless audience upon whom he inflicted the "Fagliacci" and "Barber of Seville" operatic arias. The youngster, who seems a regular enough feller for all his clown costume and seriousness of mien, was kidded into accepting an encore and the already impatient audience controlled itself masterfully albeit painfully. The tenor has a fair voice, but that was a bit too much.

An attempt at periodic comedy was made in the form of a burlesque "concert singer" with roseate proboscis and fantastic hair dress, who tortured a few bars of familiar ballads only to be shot at from the rear as a cue to exit. He popped up before every act, along the "all right, Eddie" idea.

For the rest, Thomas and Fredericks Sisters opened. Straight dancing turn, depending much on costuming of girls. The latter's work is mediocre, and Thomas is a better stepper than gagger or singer. His talk is altogether nil. The lighter-haired of the "sisters" was unusually awkward in the waltz trio. Haynes, Lehman and Kayser, alias the Three Little Playmates, which billing splits the annunciator titles, cut up engagingly with their rathskeller routine.

LeMaire and Phillips with their standard osteopath skit, scored, LeMaire introducing the operatic warbler. Ray Huling, with his ultra intelligent seal, presented what is probably the best act of its kind in show business. That summary covers everything.

Ken Murray and Charlotte are "comers," particularly Murray, the

comedian. He is a rapid-fire funster, doing a mild "hut." Of engaging personality, his frank "dare" to the audience to respond generously ere he introduces Charlotte is taken in the proper spirit. Murray is a youngster, impressing as just out of college, although not of the sleek or overly debonaire collegiate type, being more athletic and regular. His partner is a good foil, of nice voice and figure. Murray's gags are familiar, but that'll be straightened out with progressing. He tops it off with a "kicker" in the form of a sizzling clarinet getaway that let him off and coo to volcanic returns.

Patti Moore, with a name like a diva's and a dance routine of the genus Frisco, topped off smackingly. Her juvenile stepping assistants are a pair of lively kids, the younger chap impressing particularly. She might coach her band leader not to look so glum. A stab at a prop smile will do him and the general effect some good. Leo, the drummer, as announced, should stick to his traps and eliminate his dance. *Abel.*

AMERICAN

(Vaude-Pets)

That old gag about "whether we have weather whether or no" doesn't feaze the American Roof regulars any more. They are flocking there in droves. The weather Monday night was just a deluge, but it failed to keep 'em away from this place, either before or at curtain time, when it was teeming.

Probably the Valentino picture, "The Son of the Sheik," did it; maybe the holiday, or the combination. But last week Gene Meyer, house manager, claimed a new house record, and there was no Valentino film, but there was some rainy weather.

The show Monday night was okay with the patrons, and nearly everything went for a whim, wow or laugh. And this takes in some of those raw-sliced gags that George Morton uses.

Lewis, Beatty and Lewis opened, offering a hand-balancing routine that pleased. Charlton and Shields, a "sister act," was second. The young lady who plays the piano and also sings has a voice of high range, but she evidently was hoarse and not at her best. The other miss also is a top-note ranger, the turn closing with this girl in a solo that brought out the high notes. Seemed strange for a sister combination of this singing calibre to end with a solo. Cole and Ward on the annunciator was Howard and Ward on the lobby billing. Either way it was a comedy skit of a boy and girl exchanging slang in front of a pool-room. A third member of the act plays a cop. The act hit strongly here.

The Maryland Collegians, closing the first part, were terrific for applause. These young fellows clown and play music that's popular, and the results were high. A made-to-order musical melange for the neighborhoods. Keane and White started the second half. A corking act. The man is fast with his hands—a card manipulator that can hold his own anywhere. Le Foy Stanzman and Co. offered one of the roughest of tumble play acts. About the funniest bit in the turn is the scuffling by the two men as one of them tries to sing an old ballad. Sure-fire in its way.

After George Morton gagged, sang and "uked" to an unquestionable hit, the Summers Duo closed. This act, a flashy good trapeze turn, had its running time lopped about four minutes, but as it was it scored. *Mark.*

RIVERSIDE

(St. Vaude)

There may be all sorts of alibis as to the why and wherefore of less than half a house Labor day night at the Riverside. They may talk about it having been a holiday and the neighboring inhabitants still away, or that it must have been the storm that raged from 5:30 until after curtain time, but if they really wanted the truth they should have stood in the lobby and heard the comments during intermission.

Those who paid the holiday tax of \$2.20 for the orchestra had a kick coming on the quality of the bill, and they kicked. It is just that the show itself had no real punch, even with the names of the Lockfords, Richard Bennett and Jans and Whalen featured outside of the house.

The Lockfords were the only saving grace of the first half. The rest of it was small time as to its surroundings. Ragged appearing cracks, drops in one with the paint cracked and peeling and other like bits of negligence all contribute to detract from the appearance of any act.

There are 10 men, including the leader, Jerry Friedman, in the pit at this house. They played "Trudy" as the overture of one minute's duration, starting at 8:20. This was followed by one of Aesop's Fables with the Smietta Sisters opening the show. The girls received mild applause on their musical opening, got a little more on the strength

(Continued on page 50)

VAUDEVILLE HOUSE REVIEWS

PALACE

(St. Vaude.)

Labor Day night at the Palace. Probably the rain, but may be the customers are getting hep. At any rate there was about three-quarters of a house full on the lower floor at \$3.30 and \$2.75 a copy. If the show held \$2.75 worth of entertainment, the moon is a gong.

Step up, shills, and we illustrate. Borrah Minnevitich and his 22 harmonica players played the Strand, across the street, in June, at 35, 50 and 75 cents. This unit was next to closing and ran to a speech. It's the first week Minnevitich and his musicians have appeared in other than picture houses. Bentell and Gould, the dancing xylophonists, deucing at \$3.30 and making their Palace debut after seasons in the half-a-buck houses, both inside and outside of the K-A Circuit; Ed Janis and Girls, also around plenty at a half-a-smacker a peek, were another first half turn hopping the buck number. They were followed by Eddie and Morton Beck, who have just climbed out of the smallies via excellent songs by Bert Kalmer and Harry Ruby. In the third hole they did nicely.

Nervo and Knox closed the first half in big league fashion with their slow motion wrestling match and burlesque classical dance. This pair were down on the bill at the matinee because their trunks didn't arrive on time. Jans and Whalen were doubled down from the Riverside for the matinee, but they weren't needed at night. After intermission Helen Trix and Sister Mattie (New Acts), the latter new and in place of Jo, won on personality and clean out song harmonizing. Helen in addition to handling the piano and uke contributes her half to the close harmonizing. The act remains about as was when it was Hel'n and her other sister.

Minnevitich followed with his expertly trained harmonica players and made a decided hit. His modesty and showmanship counted, the speech resulting. The solo of the featured member stood out, also an

arrangement of "Deep River," in which the boys played a counter melody. For an encore a blues number was duo'd and then ensemble. In a neat speech Minnevitich thanked the house and explained that when he was approached with an offer to take the boys on the stage he thought they were kidding him. He said he thought one harmonica was bad enough but 23 would be murder.

Frank Fay followed and announced Minnevitich had picked the right kind of an act. Get a bunch of boys together and pay off in harmonicas. Fay had been on and off intermittently all evening doing his announcing, which, incidentally, has started an epidemic of announcers, and introduced a new and very funny bit based on his recent trip to England, where he was a riot. Interrupted by his two comedy assistants, they announce it is tea time. A stage hand butler wheels on a tea table and Fay pours. All three, using English dialects, dish the dirt about Michael Arlen's playmates. Every line is a howl and Fay's mugging is sheer art. Here is a comic who will make the fortune of some musical comedy producer in the near future. He has everything. Youth, looks, personality and a knowledge of values that makes him independent of material. He tops all the comedians on the bill by expression alone when they work with him in bits. Fay also sang an unfunny meaningless lyric but finished with a corker. Not even a \$3.30 sap walked on him, and he did over 25 minutes, assisted by his two boys and the clever little girl dancer, Patsy.

Ameta, a mirror dancer, with a male song and dance specialist to work between "The Birth of a Butterfly," "The Sacrifice Dance," and "The Orchid," closed the show and held fairly well. This act has also come up from the pop-priced circles. And the answer is that the Palace tradition of exclusiveness is a Bar-moore. It ain't no more, and the acts it plays is all there is.

The house is now selling location strictly. *Con.*

QUERY ON ORPHEUM 'CUTS'

LINDER-LEVEY COMBINE NEGOTIATIONS ON AGAIN

Former Proposal Revived—
Would Be 2nd Largest Ind.
Circuit—Levey in Town

Jack Linder's declination of the proposed amalgamation with the Gus Sun Circuit has reopened negotiations between Linder and Bert Levey, head of the Bert Levey Circuit. The Levey-Linder deal had been pending prior to the Sun proposal.

The latest Linder-Levey negotiations are for an affiliation rather than a merger, since Linder has made it plain that he is not desirous of obscuring his identity in the independent booking field. With the Sun proposition off, Kenneth Daly, Levey's general manager, reopened overtures with Linder this week, and the affiliation booking arrangement seems practically set, but is waiting the arrival of Bert Levey from the west. He is expected in New York this week.

The new arrangement for which Linder is being propositioned is to take complete charge of Levey Circuit bookings out of New York and interchanging acts for his own circuit and Levey's. The Levey Circuit is already set with 15 weeks, and with Levey on the last lap of a field tour it is predicted that five or 10 additional weeks will be added this season.

Linder, in season, has 15 weeks in addition to numerous one and two-day stands. An affiliation between both would mean practically a route second only to Pantages in so far as independent circuits are concerned.

The Jack Linder Agency has added two additional stands to its books commencing this week with the Florence, New York, playing five acts on a split-week, and another five-act show Sunday.

The Commodore, New York, is the second playing three acts on a split.

MEROFF'S 25 PIECE BAND IN CHI FILM HOUSE

Chicago, Sept. 7.
Ben Meroff and a 25 piece orchestra will be the attraction of the Marx Brothers' new Granada theatre (pictures), which opens Sept. 15.

Meroff, until recently in vaudeville, is set in the picture house with a two year contract at a figure said to be the highest paid a stage band excepting Paul Ash.

VAUDE CASTING AGENCY

Henry Bellitt's Idea—Restricted to Vaude Placement

Henry Bellitt, enfranchised K-A producer, in addition to sponsoring his usual quota of vaude productions, will incorporate a vaude casting agency. The latter will be the first in New York catering exclusively to vaudeville placements.

With the inauguration of the new arrangement, Bellitt will transfer his headquarters to 1560 Broadway. Bellitt will continue to concentrate upon his vaude productions and will place the casting department in charge of Dorothy Phillips.

Minnevitch Tops Palace After Playing at Strand

Borah Minnevitch and His Harmonica Band at the Palace, New York, this week, plays the Keith-Albee house and headlined after appearing at the Strand, New York, a few weeks ago; Strand, Brooklyn, and other motion picture houses.

The booking adds further credence to the report big time vaudeville cannot declare the picture house opposition on account of the calibre of acts they are playing.

To secure "names" straight vaudeville must play acts that have appeared in picture houses, hence the unusual tolerance.



CAROLINE WILLIAMS
AND BOYS
THREE DIXIE STEPPERS
Thanks to Arthur Horwitz

'100th ANNIVERSARY' AS K-A. BIZ STIMULANT

Starts Oct. 8 as Follow-Up on Quartet Contests and Other Stunts

The Keith-Albee and Orpheum Circuits, in an effort to stimulate business, is following up last season's "Neighborhood Follies," "Local Talent Week," "National Quartette Contests" and other economical business getters by staging a "Centennial Anniversary."

The "anniversary" campaign will begin the week of Oct. 8, and all managers have been instructed to lend fullest cooperation for the "100th Anniversary of the First Vaudeville Show," according to the K-A and Orpheum research department.

The "anniversary" follows the Keith-Albee "Third of a Century" event which was put over two seasons back by Mark Luescher so successfully as regards publicity for the head of the circuit, that Leuscher was taken into the K-A organization at a reported salary of \$25,000 a year.

Leuscher is said to have dug up the "100th Anniversary" idea.

SMITH-NADEL PARTING

Mutual Breaking Up of Partnership After Five Years

E. K. Nadel and Paul Gerard Smith are scheduled for a severance of business partnership after a connection lasting five years. Details of the dissolution are now being worked out by their respective attorneys with official announcement of the break coming almost any time.

Smith, writer of vaudeville material, met Nadel 10 years ago. Nadel, at the time, had been general manager for Pat Casey's vaudeville productions. After Smith ground out a few skits that clicked he and Nadel effected a sharing agreement on all Smith's future output for a 10-year period with Nadel figuring as producer. During the interim, Smith has written 50 or more successful acts for vaudeville.

Smith recently tried his hand in the picture field, being one of a trio of gag men working on "Battling Butler," Buster Keaton's latest screen comedy.

The original Smith-Nadel contract, on a 10-year basis, has five yet to run. Under the reported separation arrangement anything Paul Smith writes for vaudeville or picture house presentation will be handled by Paul Gerard Smith, Inc. This firm title will endure with E. K. Nadel continuing to produce the acts and shows for the firm including a new one by Smith entitled "Mostly David."

The split is a mutual understanding. Smith and Nadel continuing an amicable contact.

STOCKHOLDERS MAY ASK ABOUT F. & H. HOUSES

F. & H. Theatres Were Worth 10 Times Orpheum Stock Value at Time of Exchange But Remaining 14 Are Now Cut Weeks—List of Orpheum Jr. Houses Sliced in Half—60% Cut on 3 Chicago Houses

KAHL'S 300 PER CENT

Chicago, Sept. 7.

As an aftermath of Variety's disclosure that the actor's return on the Orpheum circuit figures out at 58 per cent. of his salary, another aspect of Orpheum circuit booking and management may come in for attention at the next directors' meeting.

Important western stockholders are reported framing inquiries into the conduct of the Orpheum Junior chain. A performer is said to have told one Orpheum stockholder that the net yield in a tour of the Junior houses would be less than 50 per cent.

Statements of this kind are said to have turned the attention of stockholders to certain comparisons. For instance, it is common knowledge that the old Finn & Helman houses were so highly regarded as money makers that when they were absorbed into the Orpheum consolidation, the old stock was exchanged for Orpheum Circuit stock on the basis of one Finn & Helman share for 10 or 12 of Orpheum Circuit.

Now that the former Finn & Helman theatres have been converted into Junior Orpheums, the bookers tell the actors that the proprietors are in such a condition that acts playing them have to take a cut. The Finn & Helman houses used to turn in profit of from \$40,000 a year up. At that time the association used to give out contracts for 40 weeks. Now the same lot of playing (Continued on page 26)

K-A CALLS LOEW WHITE PLAINS HOUSE OPPOSISH

Report Agents Asked Not to Book Acts Into Town Pending Opening of Own House

Loew's, White Plains, has been declared opposition by the Keith-Albee Circuit, pending the opening of their own house in the town, according to authentic information.

K-A agents have been asked not to book acts into White Plains when it can be avoided.

The Loew Circuit, with houses in White Plains, New Rochelle, Yonkers and other Westchester towns, is forging ahead in Westchester, formerly at Proctor territory.

W. V. M. A. May Abandon San Francisco Office

Los Angeles, Sept. 7.

Western Vaudeville Managers' Association is washed up as far as bookings in the San Francisco territory are concerned. The association lost its last two houses this week when the Bert Levey agency resumed booking Watsonville and Salinas, for one day each, Sunday.

It is reported that the W. V. M. A. San Francisco office will be abandoned shortly.

CHICAGO'S BOGUS AGENCY

Promising Vaude Routes by Mail if \$25 Is Returned—Acts Complain

Several vaudeville acts have lodged complaints with the Postal Authorities and the Vaudeville Managers Protective Association against the Travers Booking Agency of Chicago, and its alleged head Dan Travers.

According to the complaints filed with the V. M. P. A. by Ellmo and Margaret and others, they received letters from the agency promising to secure the Orpheum and other circuits for the acts if \$25 was enclosed and returned immediately. The money, it was represented, was necessary to insure the booking.

The V. M. P. A., following an investigation, is warning all acts not to "fall" for the letters from the unknown agency which gives an address of 3516 Grand Boulevard, Chicago, and phone number Douglas 0023.

The letters sent to the acts usually go via aeroplane mail or special delivery. The sending of letters, if the agency is spurious, makes them liable to prosecution by the Federal authorities.

MRS. CORSON, CHANNEL SWIMMER, AT STATE, N.Y.

Opens for Loew Sept. 13 with Future Bookings on Option; Personal Appearance Fri.

The Loew Circuit has booked Millie Gade Corson, the second woman to swim the English Channel. She will open at the State, New York, Sept. 13, for a one week showing, the Loew Circuit holding an option for further bookings.

Arch Selwyn and Hermine Shone represented Mrs. Corson who will arrive here this Friday (Sept. 10) and attend a performance at the State that night to be introduced from the stage.

A tank sufficiently large to permit the channel swimmer to show the variations of strokes, used in the long nautical traverse, will be built and she may also offer a piano-louge, it being said she is a clever entertainer.

Park Policeman Held for Colored Performer's Death

Clinton De Forest, 42, colored female impersonator, died last week in the Metropolitan Hospital, New York, of a fractured skull. De Forest's fatality is alleged to have resulted from a beating by Patrolman Joseph A. Higgins, white, in Central Park.

Higgins was held on a charge of homicide. It is said that Higgins encountered De Forest on a bench in the park and that, following an argument, that the cop used his club. A passerby, upon finding De Forest, had him rushed to the hospital.

Higgins is attached to the Arsenal Station in Central Park.

Lillian Watson Sues Jack Princeton for Separation

Lillian Watson has instituted separation proceedings against her vaudeville partner and husband, Jack Princeton, asking for separate maintenance on the ground of alleged abandonment on July 5, 1926. Jeanette Connor versus John F. Connor is the way the action will come up for trial in the Brooklyn (N. Y.) Supreme Court, represented by Esther Arkowitz for the wife.

Miss Watson alleges that Princeton earns \$200 to \$400 weekly when he is not in an illegal condition. Cruelty and abuse in their dressing room in a New Orleans theatre on Oct. 22, 1922, in the presence of Samoroff and Sonia and the Chung Wah Four, is also alleged.

The couple were married in 1920.

FAKIR'S SALARY LOOKS BIG 'TILL HE SPLITS

Gets \$2,500 But Has to Cut It Up Too Many Ways and He's Peeved

Rahman Bey, the Egyptian fakir, has been laying off for the past three weeks following a dispute over the arrangement between him and his managers. The mystic claimed he was not getting enough money for his share and after playing Scranton and Wilkes-Barre recently he withheld the salary, quoted at \$2,500 pending an adjustment.

The Egyptian was brought here by a Mr. Berteloni, being secured abroad by Arch Selwyn and presented here by Selwyn and A. H. Woods, who between them were to get 50 per cent of the Egyptian's earnings. Berteloni had a 25 per cent interest which he sold to Selwyn and Woods.

Rahman Bey contends that Berteloni had no right to sell without first consulting him. Hermine Shone, who booked the act, attempted to buy out the managers. The latter set a price of \$7,500 on their interest in the fakir, two-thirds in cash.

In the meantime Rahman Bey's contracts for 20 weeks in the Loew houses have been held up. The Egyptian's draw was strengthened by publicity stunts and his salary was set between \$2,000 and \$2,500 depending on the gross of a proposed Newark engagement which was postponed when the mix-up arose.

FILM 'NAMES' IN SKETCHES FOR K-A.

Seven picture stars have signed to play sketches for the K-A circuit, their contracts being brought east by Harry Weber.

Theda Bara will return to the stage in a sketch called "Black-mall" by Roy Briant; Priscilla Dean will play a comedy sketch and Lew Cody will do a single turn. Taylor Holmes will quit movies for a while to do a monolog and recitations.

Clara Kimball Young will play a dramatic sketch while James Kirkwood and Lila Lee, husband and wife, will be starred in another sketch.

In addition to the sketches in which the movie stars will play, Nance O'Neil will re-enter vaudeville in a new vehicle. Oza Hampton, who last played in "The Woman of Tomorrow," will use a sketch by Anthony Antonino. Homer B. Mason and Margaret Keeler will play in a new farce comedy act which will displace the "Married" they have used many seasons as their vehicle.

Demarest and Collette To Stick as Partners

William Demarest and Estelle Collette dissolved when Demarest went in as featured comic with Olsen and Johnson's revue, "Monkey Business," current on the Pacific Coast, have reunited.

Demarest annexed a new partner for the legit show, but wired Miss Collette, who left New York last week to join her former partner.

Demarest will begin a cinema career Oct. 26 with a feature role in "The Black Mask" which Lloyd Bacon will direct for Warner Brothers.

He has a two picture contract with Warners.

JAN MOORE
FEATURED IN
"THE GIRL FRIEND"
Exclusive Management
Ed Davidow & Rufus LeMaire
1560 Broadway, New York

K-A BRINGS BACK NICKELODEON; MONROE, B'KLYN, AT 5-10c SCALE

**Bushwick's Surrender to Grind Policy at Pop Prices
Explains 5c Matinees and 10c Nights at Monroe
—Madison May Also Play at 5 and 10**

The nickelodeon picture show is coming back after 15 years, sponsored by the Keith-Albee Circuit. It will be spotted at the Monroe, Brooklyn, which plays a straight picture policy. The adjacent neighborhood has been placarded with announcements that beginning Labor Day the Monroe will resume a continuous performance policy with a scale of 5 cents for matinees and 10 cents at night, besides double feature days thrice weekly.

The Alhambra, New York, a former K-A big-timer, goes into a 10- and 15-cent vaudeville and picture policy the same day.

The reduction at the Monroe is said to have been precipitated because of the relegation of the Bushwick, also a K-A house and eastern big-time stand, into a "grind" policy, starting Labor Day. This house will play five acts and pictures on a split week, with a 10 to 25 cents scale prevailing for afternoons and 15 to 50 cents at night.

Previously the Monroe operated with a 15-cent tariff for matinees and 25 cents at night. With the Bushwick going into pop prices the K-A outfit overlooked the Monroe, located adjacent to the Bushwick, and figured that if they were giving vaude and pictures there for 10, 15 and 25 cents there was little chance of the picture house doing anything at its former scale. Hence the reduction.

The drop of the Bushwick to a grind policy at "pop" prices is seen by many as a strategic move upon the part of the K-A Circuit to attempt to offset loss of business in that section prevalent since the erection of Loew's Gates, two blocks away. The Gates offers six acts and pictures at a 20-cent top afternoons and 50 cents at night.

Albee's "15c. Peddlers" The reduced scale, however, has not influenced the Loew interests, which will adhere to the former operating policy, refusing to give the opposition K-A pop-price show a tumble. At the time when the Loew houses had a 15-25-cent scale, E. F. Albee had a habit of referring to the Loew people as the "15-cent peddlers."

A similar 5-and-10-cent scale may also be adopted by the Madison, across the street from the Bushwick, and also operated by the K-A interests. Thus far the prevalent scale at this house has been 15 cents afternoons and 25 cents nightly for straight pictures.

The Alhambra is another K-A house to bow the knee to neighborhood competition from Loew's Victoria and others. The house, once a big-time stand, has steadily deteriorated, and different policies have been tried. The last was a colored revue, which rented the four walls at \$1,000 weekly, and was given abrupt notice by the K-A people during its fourth money-making week.

The house will grind at 10 and 15 cents, and will make a strong play for the colored patronage which it once ignored. The drop in prices will not affect Loew's Victoria scale.

The Alhambra's opening bill for the first half comprised Hawthorne and Cook, "Tinkle Toes" revue, Joyner and Foster, "Courtin' Days" and Jackie Collier and Sister. The film is "Neil Gwyn" (1st N.).

For the last half are listed Jones and Rea, Lou Cameron and Co., Gray Family Revue, Van Cello and Mary, Farrell and Chadwick, and the picture, "The Mystery Club."

Eltinge as Headliner

Los Angeles, Sept. 7. Julian Eltinge returned once more to vaudeville, headlining at the local Orpheum this week, in place of Elsie Janis, originally booked for the week.

SWIFT STAYING IN VAUDE

Tommy Swift (Swift and Kelly) will not forsake vaude for legit, as previously announced. Swift was scheduled to jump into the lead of the revised edition of "Ace in the Hole," reopening next month. Instead, Swift will revive one of his former skits, "Me and Mary," for vaudeville, and will open on the K-A circuit in three weeks.

Previously, Swift had attempted to negotiate rights for a condensed version of "The Song and Dance Man" for vaudeville, which failed to materialize.

BOOKER WILL WED DANCER

A vaude romance has for its principals Dorothy Woods, dancer, and Sydney Rheingold, booking assistant to Jack Linder, independent agent.

Syd had admired Dorothy from a distance when she was in an act. Recently, Dorothy quit the act for a single. Wanting a spot to shape it up she visited Linder, who turned her over to Rheingold. Syd submitted the dates, also a matrimonial proposition.

The wedding takes place in December.

\$1,624 JUDGMENT

Ted Claire has had a \$1,624 judgment entered against him by Anton Lada whom he engaged for his Orpheum tour-act.

Dada is suing on a 40-week contract at \$150 a week, claiming that in the 10 weeks he worked for Claire (June 19 to Aug. 22) he was only paid \$50, leaving \$1,450 due. In addition \$139.78 for traveling expenses is listed in the allegations.

Sues S. C. Orpheum for \$26,000

Sioux City, Ia., Sept. 7. The Orpheum theatre here has been sued for \$26,000 by Mrs. Marie Chapman who alleges injuries suffered two months ago when she fell in an aisle.

The management is blamed for insufficient light.

Burns and Burchell Apart

Burns and Burchell have split. Burns and Burchell has framed a new double, while Will Burns will continue with the old turn, but another partner.

KEENEY UPSTATE

Despite disposal of his Brooklyn chain of theatres to the Loew Circuit, Frank A. Keeney has no idea of retiring. He has merely shifted scene of operations.

Keeney is currently occupied in field work upstate, where he is concentrating his operations. Thus far Keeney has arranged for erection of two new houses, one at Courtland, N. Y., and another at Binghamton.

Keeney also states he hopes to annex at least six additional houses in the upstate region, all of which will operate on a five-act split week policy booked through the Sun-Keeney Exchange.

Comerford's New Houses

Mike Comerford is adding in Pennsylvania. The first of the newer Comerford houses, the Capitol, Hazleton, Pa., opened this week playing five acts on a split week booked through the Amalgamated Agency.

Comerford has another 2,200 seater under construction at Scranton, Pa., due to open the latter part of October playing a similar policy.

YOUNG PANTAGES IN FILMS

Los Angeles, Sept. 7.

Lloyd Pantages, youngest son of Alexander Pantages, has been engaged by Fox to play the male lead in a series of domestic film comedies.

Young Pantages is said to bear a striking resemblance to the late Rudolph Valentino, according to those who have seen his screen tests.

HOLIDAY RUSH IMPEDED ACTS

Vaudeville acts booked to open at eastern points this week found traveling in comfort by train out of the question due to the exodus of Labor Day vacationists.

A number of acts managed to get accommodations on the boat lines, while others decided to try the buses, leaving their trunks to come by later transportation.

Eugene Strong as Film "Menace"

Los Angeles, Sept. 7. Eugene Strong, who appeared in vaudeville with Valeska Suratt, is now a "heavy" in pictures.

He is playing in "The Price of Honor," which Ralph Ince is directing for Columbia Pictures.

REVIVES "KICK IN"

Willard Mack revived "Kick In" this week for vaudeville at the Albee, Brooklyn. His supporting cast includes Mrs. Willard Mack.

The legit version of "Kick In" was preceded by the current vaudeville sketch.

Talbot's Revival Return

Jean Talbot will shortly return to vaudeville, reviving "He Tried to Be Nice" as vehicle.

The playlet was originally produced some years ago as a vaude vehicle for Edward Ales.

Healey in "Passing Show"

Ted Healey will join "The Passing Show of 1926" in Cleveland.

QUERY ON ORPHEUM "CUTS"

(Continued from page 25)

time has dwindled to 14 weeks. They had 27 houses in 1919, today they have 14, and three of them are negligible as booking propositions, American, Lincoln and Englewood in Chicago.

Aside from this diminishing list of properties, it must be apparent that the old Finn & Helman theatres were extremely profitable. Otherwise how explain the exchange of stock at 10 to 1? If they still are making money, which is the policy of booking at salary cuts the regular thing? Those are the questions expected to come up.

60 Per Cent. Cut on 3 Houses

The American, Chicago, is designated a "show house." The rule is a top of from \$25 to \$50 for double acts. If acts accept that date to "show," they are also required to play the Englewood and Lincoln. This trio of amusement palaces average a cut of 60 per cent. for all the attractions that play them. At times acts with a regular salary of \$350 will be required to play for \$100.

The Majestic, playing four a day, is what is known as a "forced cut" among agents. After an act has been accepted its agent is instructed to get a letter agreeing to play the Majestic at a specified salary, and on an average bills are then made up at a shaving of 25 per cent.

The American, which now does business on a Woolworth scale, was taken into the Orpheum consolidation on a stock exchange of one American share for eight Orpheum shares, and the Lincoln exchange was 10 for one.

There is a story told of the absorption of the Lincoln. Kerry Meagher, formerly general manager of the W. V. M. A.; Bert Cortelyou, formerly secretary to Martin Beck, and Jake Allas, former general auditor of the W. V. M. A., owned stock in the Lincoln and leased it. Associated with them were Sam Kahl and a few other Orpheum insiders. Meagher, Cortelyou and Allas were ignorant of the consolidation plan and when an offer was made to them for their interest 90 days before the deal went through, they sold out for just what they had invested.

Three months later the deal was closed and the equities taken over

by Kahl advanced 300 per cent. on the stock exchange. Meagher had \$4,000 of the stock; Cortelyou had \$3,000, and Allas \$1,500.

The Majestic was exchanged 20 shares for one. The Palace, Rockford, Ill., now a 25 per cent. cut, was absorbed at an exchange of 12 shares for one and was said to have made from \$80,000 to \$100,000 net annually for many years.

Typical Item

The last named item is typical. The Orpheum, Madison, Wis., also a 25 per cent. cut now, was the original stand in the Finn & Helman chain. It came into the consolidation at 10 shares for one, based on its showing of \$60,000 to \$80,000 a year.

The Orpheum, Champaign, Ill., exchanged eight for one and now is a 20 per cent. cut. The Columbia, Davenport, Ia., was so profitable that Finn & Helman and Butterfield struggled through expensive litigation to get the plum. It is now a one-third cut. Of the other stands in the old string, Terre Haute, Evansville, Columbia, St. Louis; Rialto, St. Louis; Galesburg, Bloomington have been dropped from the Orpheum Junior books. There used to be both Orpheum and Orpheum Junior, in St. Paul, but the town has only one house now.

Before the consolidation the Orpheum Junior booked: Majestic, Cedar Rapids; Orpheum, Champaign-American, Chicago; Lincoln, Chicago; Columbia, Davenport; Majestic, Des Moines; Empress, Decatur; Majestic, Dubuque; Grand, Duluth; Erber's, East St. Louis; Grand, Evansville; Hippodrome, Terre Haute; Orpheum, Madison, Wis.; Palace, Moline; Palace, Rockford; Columbia, St. Louis; Grand, St. Louis; Rialto, St. Louis; Palace, St. Paul; Orpheum, Sioux City; Orpheum, South Bend; Majestic, Springfield; Palace, Superior; Strand, Winnipeg; Orpheum, Galesburg; Liberty, Lincoln, Neb.

Last season the old Finn & Helman, or the New Orpheum Junior Circuit, booked as follows: American, Englewood; Lincoln, and Majestic, Chicago; Majestic, Cedar Rapids; Majestic, Milwaukee; Orpheum, Madison; Seventh Street, Minneapolis; Palace, Rockford; Majestic, Springfield, Ill.; Palace, South Bend; Palace, St. Paul, and Grand, St. Louis.

Inde. Bookers Welcome 'Presentation' Opposish

Expansion of the presentation idea resulting in the addition of acts in a number of far-out stands, previously operating with strict picture policies, is creating new opposition for many of the independent vaude and picture houses in outlying territory.

Independent bookers are welcoming the opposition, figuring it will compel their clients to pay more attention to the quality of bills selected. The idea is that the independent houses will spend more on their shows, which will naturally give the bookers both a money break and additional prestige.

Columbia's Sunday Concerts

Sunday vaudeville concerts booked through the Keith-Albee Exchange will open at the Columbia, New York, Sept. 12; the Star, Brooklyn, had one last Sunday.

Joe Shean books both houses.

HOLIDAY HELPED

Labor Day week-end proved a windfall for vaudeville acts laying off. Independent agents filled quick calls for acts, many country clubs and athletic associations holding parties where entertainment was provided by the committee.

In two instances several acts momentarily "separated" so that the musical end of the teams could pick up Labor Day money. One male member of a "lay-off" went up to Connecticut to "double" as a waiter and entertainer. He was promised so much and all the tip money that came his way.

Herbert in Another's Skit

Hugh Herbert, who heretofore has adhered to his own writings, is switching to an outside author for his next. The piece is credited to Edmund Josephs.

It will carry a support cast of three.

PAUL GORDON

CELEBRATED WIRE WALKER

THIS WEEK (SEPT. 6) KEITH'S PALACE, NEW YORK

SAILING WEDNESDAY, SEPT. 15, S. S. AQUITANIA, TO FULFIL EUROPEAN ENGAGEMENTS

CHICAGO MUSICIANS WALK OUT IN SPITE OF EARLIER TRUCE

**Fight Against Orpheum Resumed in Home Town—
Pictures Given Without Music—Film Grind
Houses Prosper—Vaude Business Shop at Palace**

Chicago, Sept. 7. After working Sunday under the San Francisco-New York phone settlement of grievances, the musicians in Chicago vaudeville and picture houses walked out yesterday, leaving the theatres to give shows without accompaniment. The fight appears to be against the Orpheum, although Balaban & Katz are drawn in through their association with Orpheum in four houses. Four hundred places were affected, besides dance halls.

The grind film houses did a tremendous business yesterday on the weekday scale of 25-50 cents, but the vaudeville theatres, like the Palace, were shot. The Palace was off 50 percent. On the announcement at the matinee of "no music," half the audience walked. About a third did the same at night. The Oriental was one of the few film establishments affected. It did about

\$4,000 on the holiday, instead of a possible \$10,000.

New Demands Made

An effort was made to draw Aaron Jones into the controversy, Jones' Rialto (vaudeville) being the excuse for aiming at his Woods theatre. Everything was adjusted here, however.

The first move in the strike came when musicians in all Orpheum circuit vaudeville theatres in Chicago were ordered to strike for \$5 a week increase in salary and an increase over the present rest periods of from 15 to 20 minutes. At a meeting at the Hotel Sherman Saturday midnight, an agreement was reached whereby the musicians were to receive a weekly increase of \$4.50 with the rest periods to remain the same.

"Cross" Changed

According to James C. Petrillo, president of the musicians' union, the representatives of vaudeville and picture circuits who met on Saturday night crossed him after the musicians had left the meeting hall when informed there would be no strike. In the continuation of the conference, Petrillo says, he was given to understand by the vaudeville and picture men that the agreement was for one year, and

later, after the musicians had gone, the managers insisted that the agreement be made to endure for two years.

With 3,000 musicians out of about 400 theatres Monday morning, shows in all the large theatres were forced to play without musical accompaniment. In the picture houses the stage productions were eliminated. Entering Loop picture theatres, people were informed that there would be no music or stage entertainment at the performance, but also that the case was similar in every other house in the city. Of the large holiday crowd downtown to see the shows, it is believed that few who had entered turned away after being informed of the condition.

Chicago picture theatres that use stage bands number thirteen. Stage bands affected by the walk-out, together with the orchestras of the two large ballrooms, the Aragon and Trianon and the smaller dance halls.

While both the vaudeville and picture theatres were affected alike Monday, the situation in the eight Orpheum circuit houses here is thought the most serious. Affected are the Palace, Majestic, State Lake, Tower, Riviera, Diverser, Englewood, American and Lincoln Hippodrome.

That the strike is brewing outside of Chicago, where it is thought to be the most serious in the country, was seen when Billy Jackson and other Keith officials left for Fort Wayne and Indianapolis to view the situation there.

San Francisco, Sept. 7.

After a conference by phone from New York to San Francisco costing \$2,500 and lasting all Saturday night, a national walkout of musicians on Orpheum, Pantages and other circuits was averted with the signing of an agreement by which the musicians won a six-day week and other concessions, while the managers get a four-year contract.

The union conceded only minor points. The local managers had talked of sticking to the bitter end, but when a nationwide strike loomed Saturday night they weakened.

On this end of the transcontinental telephone wire was Frank Vincent in conference with union leaders. In New York the meeting included Joseph N. Weber of the Musicians, John J. Murdock, representing the Keith-Albee interests, and a member of the Orpheum group. As a result of the negotiations it was agreed the men return to work Sunday.

Reprisals Barred

Sunday night there was a second meeting, to draw up and sign agreements. Some heat grew out of a discussion of possible reprisals by the theatre men against individual bandmen who had been active in the strike preliminaries. These details were smoothed out when it was agreed that theatres will retain present orchestra and band personnel until Jan. 1. Five weeks after that changes will not be construed as reprisals.

The picture house managers appear to have benefited most from what concessions were made, while the legitimate managers won very little. They will have to pay \$100 more a week on their music bill. It is possible that the legit division will retire from the Allied Amusements body in dissatisfaction over their reward for sticking during the emergency.

The musicians compromised on

an increase in wages ranging from \$15 to \$7.50 a week over the old scale for stage band men doing more than merely playing instruments, and from \$5 to \$10 for men wearing special costumes and taking part in presentation numbers.

The matter of a day off in seven for leaders and special soloists receiving more than \$100 a week was left open for subsequent arbitration by Murdock and Katz on one side and Weber on the other. The scale for legitimate theatres playing road show pictures was raised from \$71 to \$80 a week with \$95 for the house leaders. Outlying film theatres have to take an advance in scale, but the vaudeville and picture places remain at the old scale.

General Walkout Feared

Threats had been made of a general walkout of musicians from the Chicago vaudeville houses and are said to have stopped all belligerent talk by Katz at the last minute. Orpheum and Pantages houses in Minneapolis, Des Moines, Los Angeles, Seattle and Denver also were affected by the threat of a general strike such as that which went in effect in San Francisco houses last Wednesday. It was reported here that in spite of the settlement here early Sunday, the orchestra in Pantages, Spokane, walked out Sunday afternoon.

Theatre managers had brought on a large number of substitute musicians from Los Angeles. They were returned Sunday with two weeks' pay, hotel and living expenses besides transportation. The bill was a large one. The agreement provides that the musicians shall not take an outside job on their days off.

The agreement runs for two years and carries an option for continuance over an additional like period, making it substantially four years.

Los Angeles, Sept. 7.

As the musicians here understand the strike settlement reached in New York and San Francisco, the managers have the right to reject substitutes, which in effect compels stage band men to work seven days a week. The six-day basis carries with it a six-sevenths scale salary which cancels the increase demanded.

Preparations for the walkout are said to have cost the managers \$75,000 in California, including the charges for bringing substitute players to San Francisco, paying

them and meeting their maintenance and transportation bills.

There was no confusion when the calling off of the strike was made known here. The Orpheum show started 20 minutes late on the Sunday matinee, all others getting under way on time.

There was a walkout in one house Sunday before formal instructions had come from San Francisco. A non-union operator, piano player and stage crew worked the first show at the Broadway Palace, a picture house owned by the Orpheum Circuit. The regular attaches came to work in time for the second show.

Washington, Sept. 7.

The threatened strike of the picture operators has been settled with both sides compromising.

The new scale, effective Sept. 1, has three of the downtown houses (Metropolitan, Palace and Rialto) paying the same wage, \$55 weekly, but with a fourth man in the booth, giving the operators a 40-hour week.

The Columbia pays a \$10 weekly increase for a 50-hour week with the original three men in the booth. Increases granted in the neighborhood houses run from five to 10 per cent with same working hours and number of men.

The union, in its original demands, asked for an increase all around to \$75 weekly and four men to a booth.

Minneapolis, Sept. 7.

Stage hands here won a partial victory. A new compromise agreement gives them a horizontal \$2.50 weekly increase permanent. They had demanded a 10 per cent raise, which would have meant \$4.50 to \$6 more weekly. The managers' demand for a decrease in size of stage crews required is still in controversy.

Jefferson Reopening

Moss' Jefferson will reopen next Monday with K-A vaudeville and pictures. The bills will be booked as usual by Dan Simmons.

The house was closed during the summer for the first time.

Michigan Vaudeville Managers Association Ltd.

CHARLES MACK, Gen. Manager
233 John R St.
DETROIT, MICH.
Booking Acts Direct

ANDY WRIGHT

VAUDEVILLE PRODUCTIONS
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ELLA HERBERT WESTON, Booking Manager

LOS ANGELES—414 CONSOLIDATED BLDG.

BERT LEVEY CIRCUIT

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A VAUDEVILLE AGENCY WHICH PRODUCES MORE THAN IT PROMISES. CONSISTENT, EFFICIENT SERVICE SINCE 1913

The Fally Markus Vaudeville Agency
1579 Broadway Lackawanna 7876 New York City

DUE TO MANY REQUESTS

I HAVE HAD BY MAIL FROM MY EASTERN FRIENDS CONCERNING OUR
CHICAGO PROFIT PROPERTY INVESTMENTS

I Take This Means to Inform You that I am Now at the Hotel Astor, New York City, Until Saturday, September 12.

I Will Be Pleased to Hear from You by Phone or Personal Call as to Details Regarding Our Investments.

CARME ROMANO

"CHICAGO'S REALTOR TO THE PROFESSION"

P. S.—I Have a New and Extraordinary Proposition Which Will Be Worth Your While

EWING EATON

(Late of White and Eaton)

Closed at the London Pavilion, "Cochran's Revue," August 14th and Opened August 16th for the Stoll Houses, doing her single act as "The Dancing Violinist." Tremendous Success! Week of August 30 London Alhambra.

"YOU CAN'T GO WRONG"

The Chicago

"THAT'S WHY"

by WALTER DONALDSON

The Cutest Novel

"HI-DIDDLE"

by CARLETON COON and

That Russian

"KAT"

BENNIE RUSSELL

There's

"BOATMAN"

by Raymond B. Egan, Steven Pasternak
Special Arrangement

*The Second
Biggest Hit in Europe*

BARCELONA

by GUS KAHN and
TOLCHARD EVANS

The Smashing Hawaiian

"HELLO"

by L. WOLFE GILBERT

(**HOW ARE**)

*"You Can't Go Wrong
With Any FEIST Song"*

711 Seventh Avenue

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SAN FRANCISCO
Pantages Theatre Bldg.
BOSTON
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CINCINNATI
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WITH ANY 'FEIST' SONG!"

Sensation!

I LOVE YOU

N and PAUL ASH

ty of the Year!

E-DIDDLE

nd HAL KEIDEL

Charles-berg"

INKA

and HENRY TOBIAS

A on the VOLGA

nack and Richard Whiting
by FERDIE GROFÉ

Novelty Hit!

ALOHA!

RE YOU?)

and ABEL BAER

That Nifty Novelty!

"WHERE'D YOU GET THOSE EYES"

by
WALTER DONALDSON

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KANSAS CITY
Gayety Theatre Bldg.
LOS ANGELES
417 West Fifth St.

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167 No. Clark St.
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138 Charing Cross Rd.
AUSTRALIA, MELBOURNE
276 Collins St.

Dance
Orchestrations

50¢ FROM YOUR DEALER
OR DIRECT/

MARRIAGES

Klara Kendriv to Walter Markwith, July 7, at Newark, N. J. Both are vaudevillians.

Frank Perley, manager of the Playhouse, Chicago, to Mildred Dittman (non-professional) Sept. 3, in Chicago.

Nat Abrams, drummer of Meyer Davis' Swanee Syncopators, Washington D. C., to Vera O'Connor, formerly of Earl Carroll's "Vanities," in Baltimore, Sept. 2.

Minnie Halperin, Tyson-United theatre ticket office, to Murray Sass, salesman, at Prospect Hall, Bronx, Aug. 29.

Eva Nolan, of musical comedy, married to Eyrick V. Eynon, musician, Sept. 2, at San Francisco.

ILL AND INJURED

George Cunningham, of the Kolb and Dill production staff, is under treatment for a chronic ailment at St. Mary's Hospital, San Francisco.

Tom Melody, treasurer of the Cohan, is seriously ill at his home with pneumonia. He was taken ill at the latter part of last week.

Arthur Babcock (Babcock and Dolly) is recovering from neuritis at his home in Pine Crest, Riverside, R. I. The act had to cancel all immediate bookings.

Curtis Vance, severely injured in an automobile accident, improved.

Hugh Herbert (vaudeville) injured his right arm while cranking his car.

Matty Zimmerman, general manager of Public Service Theatre Ticket Agency, is in the 5th Avenue Hospital recovering from an operation for appendicitis per-

Amateur Auditions

"Amateur Night" agents are getting very particular in regard to talent for the supposedly competitive contests. Agents are now requiring that amateur turns, unknown to them, give auditions in their offices.

formed last week. Zimmerman went to the hospital on Thursday and was operated on the following day. He will be able to receive visitors late this week.

Otto F. Beck, organist of the Tivoli, Washington, D. C., is ill with inflammation of the nerves, pronounced a rare ailment. Physicians have ordered Beck to take a long and complete rest.

Ned Wayburn taken suddenly ill last week. He is at his home in Great Neck, L. I.

Matt Horgan, assistant to Ben Jackson, studio manager for Fox in Hollywood, is seriously ill at his home with an attack of gallstones.

Marion Fairfax recovering at her home in Hollywood, Cal., from an operation for appendicitis.

Connie Moulthrop, model employed by Warner Brothers, seriously injured Sept. 2, when a machine skidded and turned over. Miss Moulthrop was taken to the Osteopathic Hospital, Los Angeles.

IN AND OUT

Robinson and Pearce cancelled the Broadway, New York, after the Monday matinee due to illness.

NEW ACTS

Larry Lawrence and Ethel Gray, musical skit.

Carl Smith and Co. (11).

Tom Manning Co.

"Thanks for the Buggy Ride," (9).

"Meet the Prince," flash act.

Gene Costello (Costello and Parker) and five girls.

Helen Higgins (Higgins and Bates), supported by Horace Bentley, Joseph Blake and Henry Peterson.

"Memories of the Opera," (6).

Eddie Lord (Yorks and Lord) and Si Wills (Wills and Robbins).

Lewis Hooper, producing four girl acts.

Les Gelenos, European acrobatic troupe of six men.

The Lucille Girls, formerly Gladys Williams and Gertrude Kelly, in separate acts.

ENGAGEMENTS

Rollo Dix, "Deep River."

Gordon Hamilton, "What Price Glory."

Roger Allen, "Square Crooks."

Joseph Rice, "The Blonde Sinner."

Kenneth Burton, Jerome Cowan.

Rialto stock, Hoboken, N. J.

Louise Kirtland, "Square Crooks."

John Marston succeeded Louis Kimball in "The Little Spitfire."

Frederick Truesdale and Kimball engaged for "The Shelf."

JUDGMENTS

Ted Claire; A. Lada; \$1,624.96.

Robt. M. Catts; P. W. French & Co., Inc.; \$5,157.85.

Edward Drennan; Louis Cohn's Theatre Ticket Office, Inc.; \$53.35.

Sidney Lash; Seaboard National Bank; \$855.18.

INCORPORATIONS

NEW YORK

Albany, N. Y., Sept. 7. Syracuse Acme Theatre, Inc., Syracuse, moving picture theatres, opera houses, \$50,000. August F. Robert J. and William J. Metzger, Syracuse. H. B. Ansell, 507 Gurney Bldg., Syracuse.

Mid-Isle Amusement Corporation, Mineola, theatres, \$25,000. Michael Glynn, Sol. C. Levine, John J. Slattery, Jenks & Rogers, 32 Broadway, Manhattan.

Premier Pictures Corporation, Manhattan, motion pictures, \$5,000. Jules K. Chapman, Joseph Joel, Frank Wyckoff, Matthew M. Black, 729 Seventh avenue, Manhattan.

Winthrop Amusement Corporation, Brooklyn, motion pictures, films and photoplays, \$100,000. Elsa Alper, Matilda Baskind, Louis Rubin, Henry Pearlman, 63 Park Row, Manhattan.

Initial Producing Co., Inc., Manhattan, theatrical proprietors, 200 shares, \$100 each, 200 shares no par. Neil Pratt, John Del Bondio, Julius Kahn, Helman & Rubien, 1440 Broadway, Manhattan.

Cinephonetic Company of the Dominican Republic and Haiti, Inc., Manhattan, acquire patents, lease films for moving picture machines, etc., 5,000 shares no par. Felix A. Dalmas, Ernesto Martin, Gumersindo Diaz, Ernesto Martin, 8-10 Bridge street, Manhattan.

H. A. B. Theatre Corporation, Manhattan, motion picture and other theatres, 180 shares no par. Simon Gross, Paul Siegel, Jacques J. Benjamin, Guggenheimer, Untermyer and Marshall, 120 Broadway, Manhattan.

Laurence Schwab & Frank Mandel, Inc., Manhattan, theatres, motion pictures, 200 shares no par. Laurence L. Cassidy, Myrtle M. Marvin, Harold G. Garrahan, O'Brien and Cassidy, 36 East 44th street, Manhattan.

State Film Delivery, Inc., Manhattan, film delivery bus, \$5,000. Sigmund Witschek, Morris Lane, Gertrude Ranbach, Lewis B. Alterman, 729 Seventh avenue, Manhattan.

Oriental Nite, Inc., Manhattan, theatrical, moving pictures, \$2,000. Hadji Tahar, Rose Gilmore, Theodore Kushell, Mencher, Sacher & Mencher, 225 West 34th street.

B. & W. Amusement Corp., Manhattan, booking vaudeville acts, and theatrical and motion picture agents, \$30,000; Joe Bernstein, David and Katie Whitestone, Louis Scheuer, 290 Lenox avenue.

Tyson Operating Company, Inc., Manhattan, deal in theatre tickets, general advertising, \$20,000. Edward Rowlands, William C. Smith, John J. Ryan, Goodbody, Danforth & Glenn, 27 Cedar street.

Milton Hocky, New York City; vaudeville acts and motion pictures; \$5,000. Milton Hocky, Louis Davis S. Hochenberg, Nathan J. Scherman, 291 Broadway.

Regency Copyrights, New York City; motion pictures; \$10,000. Richard T. Lingley, Charles A. Bennett, Thomas J. King, John F. McCabe, 41 Maiden lane.

Universal Theatrical Press, Brooklyn, bookbinders and engravers, \$25,000. Morris Sadof, Betty Smollen, Judith Van Garriick, Davis & Davis, 1540 Broadway.

Schine Theatrical Co., Gloversville; motion pictures and theatres; 100 shares common, no par. Louis Mchl, Frances Hoffman, Adolph Schmel, Siegfried F. Hartman, 46 Cedar street, New York City.

852 Gates Avenue Corp., New York City; theatrical and motion pictures; 100 shares common, no par; John J. McGinty, Arthur B. Cohn, Sylvia Brown, Leo Oppenheimer, 60 Wall street.

O. & E. Star Theatre Party Bureau, New York City, theatrical and ticket agency; \$1,000; Marie and Dr. Isidor Orgel, Julius N. Ehrenberg, Adolph Kriesberg, 291 Broadway.

Kirk Theatre Corp., Mt. Vernon, theatrical proprietors; 200 shares common, no par. Otis B. Kirk, John Kelly, Lillian V. DeVaney, Stuart

K. Brandon, 1540 Broadway, New York City.

Bailey Bowling Academy, Buffalo, bowling and billiards; 15,000; Geo. P. Lechner, Stillio DeSprit, Edward L. Teichert, Brendel, Bagot & Magoffin, Buffalo.

National Football Club of Brooklyn; baseball, hockey and boxing; \$25,000; Edward W. Butler, Harry J. Frey, John J. Barry, 189 Montague street, Brooklyn.

Richmond Hill Theatre Corp., New York City, theatrical proprietors; 650 shares, \$100 each; 1,000 shares common, no par value; Otis B. Kirk, John Kelly, Lillian V. DeVaney, Stuart E. Brandon, 1540 Broadway.

Connecticut Roger Sherman Holding Corp., of New Haven; authorized capital, \$100,000; to begin an amusement and restaurant business; capital, \$41,000; incorporators, W. G. Garland, J. A. Chambers, and C. K. Gordy, of Derby.

INCREASE NUMBER OF SHARES Florence Nightingale Film Production, Inc., Manhattan; From 300,000 shares \$1 each class A stock to 500,000 shares \$1 each class A, 2,000 shares, no par, class B, same as heretofore.

HOUSES OPENING

David Esterson has taken over the St. Albans, St. Albans, L. I., and reopened it Sept. 2. Five acts on a split week, booked through A. & B. Dow, agency, is the policy.

Opera House, New Brunswick, N. J., playing five acts on a split-week booked by the Jack Linder agency.

The new Palestine, Houston and Clinton street, New York, September 3.

A. H. Schwartz's new Avenue U theatre, Brooklyn, Sept. 10.

The Dyckman (remodeled), West 20th street, New York, Sept. 11.

Forest Park, Woodhaven, L. I., reopened Sept. 1.

The new Pastime, Second avenue and 55th street, nearing completion; opening next month.

The Cameo and Lyric, Bridgeport, Conn. (pictures).

The United, Brooklyn, reopens Sept. 20, playing four acts on the last half booked by Jack Linder.

Fox's Academy of Music, on 14th street, had planned a Labor day opening, but resumption has been postponed indefinitely.

The Temple, Union City, Pa., pictures and vaudeville, Sept. 13.

The Strand, Portland, Me. (pictures), opened this week. A. F. Kendall remains as director.

Mishler theatre, Altoona, Pa. (Wilmer and Vincent), opened Sept. 6. The house will have legit attractions the first two days of the week; Mutual burlesque on Wednesdays, and K-A vaudeville other days other than Sunday.

Majestic theatre, Harrisburg, Pa., opened Sept. 2 with "Abie's Irish Rose."

The Grand, Morgantown, West Va., management Frank Rogers, opened Sept. 6.

BITTIE CHAS.
CORBITT - RANKIN
Originators of the
CHAIN DANCE
now with
Orpheum Circuit Gerber's Galettes

NEW HOTEL ANNAPOLIS



Washington, D. C.
R. H. FATT, Mgr.
In the Heart of
Theatre District
11-12 and H Sts.

HEADLINING ON THE ORPHEUM AND HEADING EAST

Topping the Bill This Week at the
HILLSTREET, LOS ANGELES

MARY AND MICKEY

KORNMANN

DANIELS

"THE LEADING LADY" "THE LEADING MAN"

OF HAL ROACH'S

OUR GANG COMEDIES

Now in Vaudeville in a Smart New Act

"A DAY OFF"

By BLANCHE MERRILL

REPRESENTED BY

HARRY WEBER

Palace Theatre Building

NEW YORK CITY

JIMMY

TEDDY

NERVO and KNOX

THIS WEEK (SEPT. 6) B. F. KEITH'S PALACE, NEW YORK

DOING VERY NICELY, THANK YOU

Harry BENTELL and GOULD Helen

STARTING OUR SEASON WEEK SEPT. 6

B. F. KEITH'S PALACE, NEW YORK

Direction HARRY ROMM

THE XYLO HAT DANCE FULLY PROTECTED

INSIDE STUFF

ON VAUDEVILLE

Belle Brandon has been in New York for the past couple of weeks attempting to secure some assistance from the N. V. A. Miss Brandon had a flourishing handkerchief selling trade among performers in Los Angeles, but her business was injured and her health further impaired when Bob Hall rudely rebuked Miss Brandon for attempting to earn her living selling wares back stage. This left Miss Brandon ill and it also resulted in permission being refused her to go back stage at the Orpheum Circuit's theatres in Los Angeles.

While in New York, Miss Brandon applied to the N. V. A. to sell handkerchiefs back stage in the Keith-Albee theatres. She was informed by the N. V. A. she could not have the permission nor would the N. V. A. do anything for her other than to send her to an institution. Miss Brandon stated she had no need or desire to be placed in an institution. She is still in New York and may seek to re-establish herself through selling handkerchiefs to performers at their hotels or homes. Miss Brandon was a performer before illness overtook her.

A large theatre circuit, seeking a site for a theatre in Chicago's loop district, is meeting with difficulties. The syndicate is bent on having a State street front for the proposed house, and only one such location is known to be obtainable. If this site were purchased the proposed theatre would have a State street entrance 40 feet wide, while the theatre proper would have to be erected behind the buildings which adjoin the 40-foot strip and facing a side street.

The part which the syndicate finds hard to swallow is that if it purchases this property it must pay as much for the little State street front strip (for entrance and lobby) as for the large footage which would be used for the theatre building.

It is estimated that this would make a property investment total of around \$4,000,000.

Josephine Baker, the colored singer, is a substantial success at the revue at the Folies Bergere, Paris. Her photo in costume decorates the cover of the souvenir program of the theatre and she is frequently pictured throughout its pages. Miss Baker, from reports, holds foreign contracts to keep her abroad for a couple of years at least. Her Paris hit is made more emphatic through the simultaneous appearance over there but in another show of Florence Mills. Miss Mills did not get over so strongly, and it is said for a reason that retarded Miss Mills when she was in the Plantation (cabaret) revue in New York, a wiggle, that her white manager, Lew Leslie, insisted she interpolate into her songs and dances.

Leslie also insisted that Miss Mills do the wiggle in Paris. While the French admired Miss Mills' songs and dances, they resented the coochy movements, something Miss Baker left entirely out. Miss Baker appeared also over here in a Plantation revue at one time. She is well known among the colored professional fraternity but never obtained the

vogue on this side reached by Miss Mills. Both colored artistes are still in Paris.

With the new season of vaudeville about to be launched the status of stagehand employment remains unchanged from other years. When the I. A. T. S. E. held its convention in Cleveland recently the vaudeville situation did not receive much attention from the executive board although a resolution was introduced which if adopted would have amended the law governing the number of exempt pieces to be carried by acts.

The Alliance decided that "any act carrying tack-on or tie-on trunk scenery in excess of eight pieces shall be required to engage a member of the Alliance under official road contract to care for and hang them. This number or less shall be exempt when they carry other scenery, properties or electrical equipment in which case they shall be governed under the section known as 'doubtful classification.'"

Following a review by Major Donovan of the V. M. P. A. of two acts which played simultaneously in Paterson, N. J., it was ruled that Jean Myrio and Co. and Renoff and Renova did not conflict strikingly. Both are Oriental acts, but a staircase property was ordered switched about.

Renoff and Renova, at Fabian's (pictures), and Myrio, at the Regent (vaudeville), were "caught" by the V. M. P. A. representative, following the R-R act's complaint anent the staircase dance idea. By switching the prop. around to repose on the stage sideways instead of forward, Myrio's routine was altered to eliminate any conflict.

Both acts are working in pictures and vaudeville, respectively. Myrio's former partner, Natova, has also since started out in vaudeville with another act. Myrio and Natova were featured in the "Greenwich Village Follies" last season, splitting after the run of the production.

The scarcity of acts was brought home to Keith's, Syracuse, last week. This K-A house plays a combination policy and advertised the opening of its fall and winter season in connection with the New York State fair. Under the house policy, there are six acts of vaudeville, plus the usual pictures, with the program changing on Sunday and Thursday.

Margie Coate, scheduled to headline the first half, failed to show. A second act also was scratched. The change of bill on Thursday brought still a worse situation. Despite the fact the house has been revued to death, the new program had no less than three revues; the Quintet Revue opened the show, Earle and Rial's Revue was No. 3 and Alexandria and Olson's Revue closed.

Nor was that all. To give the full six acts, it was necessary to hold over Belle and Bristol, from the first half.

SWORS NOT TOGETHER

A report that Bert and John Swor had reunited and would appear in vaudeville was erroneous. Bert Swor is in the "Vantiles" company sent on tour by Nicholai and De Milt. The show opened at Paterson, N. J. John is teamed with two other comics, Lon Powers and Dave Chasen.

JIMMY CONLIN PRODUCING

James Conlin (Conlin and Glass) is the latest of the performer ranks to harken to the lure of vaude production field.

Conlin has announced temporary retirement as a vaude actor and will sponsor production of six acts.

ARTHUR BARTON—AGENT

Barton and Leroy, for many years a standard vaude team, have gone into permanent retirement.

Arthur Barton is now in the agency field, having formed an association with Henry Simon. The new firm will agent acts and also produce flash acts for vaudeville.

JERRY

SMITH AND HART

Jerry Says:—"We're Going South"

Direction—SOL TUREK

MARIE

Sun-Keeney Plan 15 Agent Franchises in N. Y.

The enfranchising idea of agents is again in the wind with the Sun-Keeney Vaudeville Exchange.

According to present regulations, franchises will be limited to 15 agents in New York. The limitation angle has been productive of numerous squawks, since none of the many in the habit of submitting material for the Sun-Keeney time have had the slightest intimation as to who will be among those selected.

Prior to the franchise arrangement all independent agents had been submitting acts to the circuit.

LEVEY TAKES L. A. HIPP

Los Angeles, Sept. 7.

Bert Levey takes over the Hippodrome from Adolph Ramish Sept. 12. A new policy will take effect changing the admission from 25 and 30 cents to 10 and 20 and increasing the number of acts on each bill from five to seven.

The house will continue to be a week stand playing three shows daily and four Saturdays and Sundays.

NEWHOFF'S ACTIVE RETURN

Irving Newhoff (Newhoff and Phelps), who retired from the active end of the game to engage in production in association with Sam Green, is back in harness again.

He heads "Styles and Smiles," a "flash" shaping up in hideaways preparatory to "showing" for the K-A Circuit.

Singer-Nevins Agency

Johnny Singer and Fred Nevins have formed an agency partnership to book with Pantages and independent circuits.

Singer is a former Loew agent.

AT LIBERTY DANTES and TAMEA

STUNNING—SNAPPY—STEPPERS

HELEN TRIX AND SISTER MATTIE

KEITH'S PALACE, NEW YORK, THIS WEEK (SEPT. 6)

Playing Vaudeville Until December, Then Into Rehearsal for

"THE INTERNATIONAL REVUE"

to Be Produced by Sam Harris and Albert Lewis

Direction ALBERT LEWIS, Times Building, New York

H.

Haakon, Paul, Ritz-Carlton, Atl City
Hafter & Paul, 12, Pan, Seattle
Haig & Howland, N Brighton, Conge, Ind
Haines Co Nat C, Buffalo, 13, Yonge St
Toronto
Hale, George, Embassy, Atl City
Hale, J & W, Rivoli, N Brunswick
Hale, Willie Bros, 13, R'mde, N Y C
Haley, Frank, Convention, Atl City
Haley, Elsie, E. E. Edwards, Atl City
Hall & Wilbur, 12, Pan, Omaha
Hall, Al K., Globe, Atl City
Hall, Bob, B'way, N Y C
Hall, Norman, 12, Op, L.A.
Hampton, Earl, Imp, Montreal, 16-19
Keith, Lewell
Hamilton, Ruth, Blue Horn, Atl City
Hammer, S., 12, 13, Terrace, Chi
Hamm Bros, 10-18, Amer, Chi
Hana, Sis, Emp, Leeds, Eng
Handers & Mills, Fordham, N Y C
Hanley, Jack, Reg, N Y C
Hart, Bert, 12, Op, L.A.
Hartlon Bros, Keith, Louisville
Hansen, P & P, Pan, Salt Lake City; 13
Pan, Ocean Park
Hanson, Marcelle, Swiss Grdns, Cinci
Hare & Hare, Hipp, Youngstown, Wash
Hare, Doris, Grand, Birm, Eng
Harland, Dixon, Withers B'd, Emp, Paris
Harmon, Maj, Wichita; 12, Maj, F
Worth
Harmannias, York, York
Harmon, Joy, Shelburne, Brooklyn
Harnonia, Maj, B'm'gham; 15-18, Org
Tulsa
Harper, Co, Mabel, 16-19, Maj, Cedar
Rapids
Harrington & Green, 12, Orp, Denver
Harrison, Jas, Keith, Cinc, 12-14
Harris & Claive, Orp, Tulsa; 12-14, Orp
Okla C
Harris & Holley, Stat at, N Y C
Harris, Dave, Niagara Park, Gr Rapids
Harris, Harry, Parody, Chi
Harris, Johnny, Villa Roma, Wash
Harris, Marion, Md, Balti
Harrison, A Circuit, 12, Orp, Portland
Harrison, Muriel, Renault, Atl City
Harrison, Ralph, Co., Warners' State
Pitts
Hart, B. Blue Horn, Atl City
Hart, Harry, Friers' Inn, Atl City
Hart, Walter, Gordon Inn, Atl City
Hart's Hollanders, 12-15, Ind, Terro Haut
Hartman, J. E., 12, 13, 14, 15, 16, 17, 18, 19, 20
Hartines, 12, Newark, Newark
Hartley & Paterson, R'vide, N Y C; 16-18
Pal, Indianapolis
Harvey, Gladys, Hall, Wash
Harvy, Emma, Pross, Pittsfield
Hasoutra, Mlle, Casino de Paris, Paris
Hastings, Ernest, Col, Lon, Eng
Havel, A & M, Albee, Prov
Hawley & M, 13, 14, 15, 16, 17, 18, 19, 20
Hawillan 4, Chez, Pirre, Chi
Hawthorne & Cook, 13-15, Pal, Bklyn; 10
19, Ave B, N Y C
Hay, Will, Pal, Eng
Haynaka, Sessue, Temple, Det
Hayes, Marsh & H, 12, Orp, Seattle
Haynes & Lock, Rushwick, Bklyn
Haynes & Mary, 12, 13, 14, 15, 16, 17, 18, 19, 20
Haworth, Verma, Co., Keith, Bos
Hazard, Hap, 12-14, Orp, Okla C; 15-17
Maj, Wichita
Healey & Crosser, Reg, Paterson
Healy, Dan, Silver Slipper, N Y C
Healy, Reynolds, 12-15; La S Gdns, De
16-18, Cap, Windsor
Healy, Sam, D, 12, 13, 14, N Y C
Heath's Orch, Blossom, Garden of Allia
Chi
Heavens, Peggy, Beaux Arts, Atl City
Heck, Jack, Lyric, Richmond
Hedegud, Mart, 12, Pal, Atl
Heider, Fred, Rivera, Bklyn
Heit, Skelly Rev, Pal, Springfield
Hewigen, Mildred, Cotton, N Y C
Helen & Fokke, Hildes, E. Keesport
Helen & Warren, Leland, Albany
Helo Coodybe Rev, Albee, Bklyn
Helder, 2, Olympia, Paris
Hemstreet Singers, 13, Pal, N Y C

(Continued on page 35)

(Continued on page 35)

PRESENTATIONS—BILLS

THIS WEEK (September 6)
NEXT WEEK (September 13)

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.

LONDON

This Week (Sept. 6)

LONDON
Coliseum
Chester Kingston
Harry Tate Co
Ernest Hastings
Jose Collins Co
Hermanos Williams
HACKNEY
Empire
"Winning Ways"
SHIPFORD'S BUSH
Empire
Lester Bros Bd
Sammy Shields
Kenneth MacRae
Stewart & Olive
F & B Macdon
CHISWICK
Empire
"On the Dole"
WOOD GREEN
Empire
Noni
Serenaders
Robert Chisholm
Wolfram
Wyn & Ivy

PROVINCIAL BILLS

CHATHAM
Empire
"Are You There?"
BRISTOL
Hippodrome
Bert Errol
Daisy Wood
O'Gorman Bros
Clay Keyes
LEICESTER
Palace
Hetty King
Ethel Hook
Burr & Hope
3 Dalmiers
Spray
Van Wycke
Du Callon
ARDWICK
Empire
"Wait for It"
MANCHESTER
Hippodrome
Annette Kellerman
Gilletta
Wright & Marion
LEEDS
Empire
Robb Wilton
Naughton & Gold
Johnson Clark
Hana Sis
Robb Daymar
The Anserous
Nina & Mora
LIVERPOOL
Empire
"Down Hill" Rev
BIRMINGHAM
Empire
"Glad Eyes" Rev

ROUTIN' ALONG
THANK YOU

MARK J. LEDDY

Artists' Representative
GREENWICH BANK BLDG.
226 West 47th Suite 901

PARIS

Casino de Paris
Saint Granier
Missia
Hasantra
Christiane & Duroy
Rose & Honey
Law. Tiller Girls
Dutard
Lilly Mounet
June Soeurs
Kowe Sis
Jose Argentinio
Simonne Mirat
Bell & Gerlys
Marcelle Noella
Yette Ferry
Meret & Montandon
Folies Bergere
Josephine Baker
Albert
Lyne Corra
Pepa Bonafe
Castel & Brazine
Head & Zapp
Maryse & Tymga
John Tiller Girls
Tirmon

PICTURE THEATRES

NEW YORK CITY
Capitol (5)
Renoff & Renova
Angelo Sorriore
"Mare Nostrum"
Colony (5)
R. Grange Clegians
Burns & Foran
"One Minute to Pi"
Rialto (Indef.)
Caesar West
Glenn Elynn
Garden (6)
Rose's R. Midgots
The Leroy
Cain & Able
Ubert Carlton
"Flying Horseman"
New (6)
Japonette Edw Co
"Almost a Lady"
Rivoli (6)
Louise Scheerer
Marguerite White

For Immediate
Engagements in
PICTURE THEATRES
PRODUCTIONS
VAUDEVILLE
CABARETS—HOTELS
and All Branches of
SHOW BUSINESS
CONSULT
ALF. T. WILTON
Inc.
1500 Broadway Bryant 2027-8
NEW YORK CITY

BOSTON, MASS.
Metropolitan (5)
Gilda Gray
Klein Orch
Emma Nee
Del Castillo
"Aloma of 8 Seas"
BRIDGEPORT, CT.
Cameo (6)
Guido Ciccolini
"Marriage Clause"
BUFFALO, N. Y.
Buffalo (5)
Mildred Shaw
4 Aristocrats
"Fine Manners"
Hippodrome (5)
Waring's Penn
Ripplies of 1926
Pat Daley Co
Mignon
"The Show-Off"
Lafayette (5)
Ken's D'Rourke
Lafayette Bal
Harry Webb
Charlie Co
Sally 2
"Son of Sheik"
CLEVELAND, O.
Allen (5)
Vincent Lopez Orch
"Battling Butler"
Park Mall (5)
Angelo Vitale Synco
"D Juan's 3 Nights"
CINCINNATI
Swiss Gardens (5)
Marcella Hardie
COLUMBUS, O.
James (5)
Sissle & Blake
Stratford (5)
Maurie Hillblom
Ted Leary
Virginia Cooper
3 Steppers
"The Sheik"
Tivoli (6)
Minstrel Memories
"Fine Manners"
Uptown (6)
Scenshore Frolics
Japanese Idyll
"Son of Sheik"

ALBANY, N. Y.
Leland (6)
Helen & Warren
"Into Her K'dom"
ATLANTA, GA.
Howard (6)
Charleston Rev
"You N K Women"
BALTIMORE
Embassy (6)
Rea's Cal N'hawks
"The Midnight Sun"

PITTSBURGH, PA.
Grand (5)
Art Landry Orch
"Variety"
Olympic (5)
Musical Magpies
"Fine Manners"
Warner's State (5)
R Harrison Co
"Broken H's H'w'd"
The Novelles
"Don Juan"
Figuroa (3)
Laughlin's Exp Rev
"Honeymoon Exp"

WANTED IMMEDIATELY
CLEVER ARTISTS FOR
PRODUCTIONS
CABARETS CLUBS
Roehm & Richards Co., Inc.
216 Strand Building
B'way at 4th St., N. Y.
Lackawanna 8095

Forum (Indef)
Ted Henkel Orch
Melody Classics
"Mare Nostrum"
Loew's State (3)
Rube Wolf Bd
Fanchon & M Idea
Wee Bit o' Scotch
Scotch Lassies
Kittie Bd
Oscar Taylor
Doreen Wilde
Almee Way
"Amateur G'tleman"
Metropolitan (3)
Eddie Peabody
Peggy Bernier
Beatrice Nelson
Luella Lee
Ruth Stanley
Jimmy Ellard
Metropolitan Girls
"Hold That Line"
Million Dollar
(Indef.)
Bakalchinkoff Bd
The Rectal
Arnold Tamon Bal
Drury Lennington
"Nell Gwyn"
Uptown
1st half (5-7)
Charlie Melson Bd
Fanchon & M Spec
"The Runaway"
2d half (8-11)
Charlie Melson Bd
Fanchon & M Spec
"Paddocked"

MILWAUKEE
Alhambra (5)
Bud Sheik
Hazel Romaine
Babe Morris
"Old Soak"
Strand (5)
Hal Gilles
Al Nitz
"Nell Gwyn"
Wisconsin (5)
Bobby Tremaine
Orville Rennie
"Tin Gods"
MONTREAL, CAN.
Capitol (5)
Max Fisher Co
"Variety"
Palace (5)
Emile Gue
"You N K Women"
NEWARK, N. J.
Bransford (4)
Paul Specht Orch
"Mantrap"

DR. JULIAN SIEGEL
1500 Broadway, New York
Bst. 46th and 47th Sts.
This Week: Lew Kelly, Lizzie Wilson

Mosque (4)
Birey Sis
C Sharp & Minor Co
"Fine Manners"
NEW HAVEN, CT.
Roger Sherman (5)
Edna Dreen Sis
"Family Upstairs"
N. ORLEANS, LA.
Crescent (5)
Models of 1927
"Flying Horseman"
OAKLAND
T and D (11)
Ted Doner
Beach Club
Ideas
OMAHA
Rialto (5)
Eddie Miller 2

Charleston & Shields
Roland Travers Co
DuVal & Symonds
Clowning Around
2d half (16-19)
Bob Anderson Pony
Jesse Miller
M Montgomery Co
Rucker & Perrin
Willie McPh Rev
Delaney St.
1st half (13-15)
France & LaPell
Bascopo
Raymond & Royce
DeM Hamilton Rev
(Two to fill)
2d half (15-19)
Sanaroff & Sonia
Lester Howard & C
Tracey & Elwood
Lazar & Dale
Clowning Around
(One to fill)
Greeley Sq.
1st half (13-15)
Lester Howard & C
Joe Young Co
Ideals
Lazar & Dale
(Two to fill)
2d half (16-19)
Kitamura Japs
Dorothy & Kay
West Gates & H
Edm'ds & Fanchon
Raymond & Royce
(One to fill)
Lincoln Sq.
1st half (13-15)
Palermo's Canines
J & F Bogart
Tracey & Elwood
Monte & Lyons
(One to fill)
2d half (16-19)
Bascopo
Loretta King Co
Joe Young Co
(Two to fill)
National
1st half (13-15)
Karle & Rovel
Joyner & Hopkins
M. Montgomery Co
Chamblain & Earl
Maryland Clegians
2d half (16-19)
Palermo's Canines
Dale & Fuller

SACRAMENTO
State (11)
Trizie Friganza
Dewey Barto
Comic Supplement
ST. LOUIS, MO.
Ambassador (5)
Creole to Charleston
"Subway Sadie"
Grand Central (5)
Gene Rodemich Co
"Cooking Up Jazz"
Loew State (5)
Herman's Minstrels
"The Waning Sex"

Missouri (5)
Victor Artists
Henry Burr
Billy Murray
"Hold That Lion"
SAN FRANCISCO
Granada (11)
Coleman Goetz
Bell & Coates
Armand & Perez
Don Carroll
Clarence Gannon
Edith Griffin
"Runaway Express"
TOPEKA, KAN.
Jayhawk (5)
Stars of Tomorrow
TORONTO, CAN.
Capitol (5)
Ace Brigode Bd
Jack Russell
Leatrice Wood
Regent (Indef.)
Harry Blinn
Cameron Godes
Frank Guld
Albert David
"The Black Pirate"

Uptown (6)
Jack Arthur Gang
"Mantrap"
VANCOUVER, B.C.
Capitol (5)
Perle Franks
WASHINGTON, D. C.
Metropolitan (5)
Student Prince Co
Mitt Davis Orch
"Men of Steel"
(13)
Madeline McGuigan

BROOKLYN
Bedford
1st half (13-15)
Deperon 3
Francis Rose & D
Ben Marks Co
Trahan & Wallace
E Clair Twins & W
2d half (16-19)
Max Taki & Yoki
Rhoda & F'kin Co
Edm'ds & Fanchon
Jack Wilson Co
2d half (16-19)
France & LaPell
J & E Bogart
Cliff Nazarro Co
Roland Travers Co
Jack Wilson Co

State (13)
The Herberts
Furman & Evans
Tillyou & Rogers
Henry & Moore
Danceland
(One to fill)
Victoria
1st half (13-15)
Maxon & Morris
Kee-Taki & Yoki
Rhoda & F'kin Co
Edm'ds & Fanchon
Jack Wilson Co
2d half (16-19)
France & LaPell
J & E Bogart
Cliff Nazarro Co
Roland Travers Co
Jack Wilson Co

Palace
1st half (13-15)
Dorothy & Kay
Neilson & Warden
McGrath & Deeds
Amelia Molina Co
Rhoda & F'kin Co
(One to fill)
2d half (16-19)
Leach McQuinnian 3
Tony Grey
Hert Walton Co
Chas Ahearn Co
(One to fill)
HOBOKEN, N. J.
Loew's
1st half (13-16)
Willis Bros
Pastor & Cappo
Taylor Howard & T
Marty White
Chocolate Dandies
2d half (16-19)
Campers Girls
Kamatus 3
(Three to fill)

LONDON, CAN.
Loew's
1st half (13-15)
Johnny Clark Co
Brown & LaVell
Clifford Wayne 3
2d half (16-19)
Austin & Savoy
Dana & Mack
Cassette Rydell Rev
M'ARONECK, N. Y.
Playhouse (13)
Taylor Howard & T
Broening & Bracken
M'cus Sis & C'ton B
(Two to fill)
MEMPHIS, TENN.
Loew's (13)
Ford & Price
C R 4
Herlin vs Lixet
Mason & Gwynno
The Worths

MIWAUKEE
Loew's (13)
The Braminos
Ulla & Clark
Fred LaReine Co
Wilton & Weber
Vaudeville Ltd.
NEWARK
State (13)
Watkins' Circus
Creighton & Lynn
Brown & Rogers
Raymond & Caverley
Parisian Arts
N. ORLEANS, LA.
Crescent (13)
Belassi 3
3 Orotos

Action Plus Service
IS MY MOTTO
JOE MICHAELS
ARRANGING
LOEW ROUTES
FOR THE BEST IN VAUDEVILLE
WIRE WHITE CALL
Loew Annex Bldg. Suite 402

Casey & Warren
Norton & Brower
Town Topics
NORFOLK, VA.
State (13)
Arnold & Florence
Wyoming 4
Harley Coleman Co
Meyers & Hanford
4 Rubini Sis
PROVIDENCE, R I
Emery (13)
Rasso Co
Tuck & Clnna
Jas Kennedy Co
Al H Wilson
Saranoff Norris Co
TORONTO, CAN.
Yonge St (13)
Conley 3

BIRMINGHAM
Bljou (13)
Redford & Wallace
Burns & McIntyre

NEWARK, N. J.
Newark (12)
4 Hartinas
Kinzo
(Three to fill)
TORONTO, CAN.
Pantages (12)
Jack Gregory Co
Aaron & Kelly
Eddie Carr Co
Margaret Ford
(One to fill)
HAMILTON, CAN.
Pantages (12)
Geraldine
Dolly Dimpling
Isable D'Armond Co
Johnson & Baker
Corbett & Barry

NIAGARA FALLS
Pantages
1st half (12-14)
Bussy & Case
Alma & Duval
4 Pepper Shakers
Crell
(One to fill)
2d half (15-18)
C Downey Co
Kaufman & Lillian
Brown & Lavelle
Clifford & Wayne
(One to fill)
DETROIT, MICH.
Regent (12)
Lady Alice Pets
Van & Vernon
Jock McKay
Sam Lingfield Co
(One to fill)
Miles (12)
Tanarkas Japs
Josef Griffin

JAMAICA, L. I.
Hillside
1st half (13-15)
Dorothy & Kay
Neilson & Warden
McGrath & Deeds
Amelia Molina Co
Rhoda & F'kin Co
(One to fill)
2d half (16-19)
Leach McQuinnian 3
Tony Grey
Hert Walton Co
Chas Ahearn Co
(One to fill)
HOBOKEN, N. J.
Loew's
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Taylor Howard & T
Marty White
Chocolate Dandies
2d half (16-19)
Campers Girls
Kamatus 3
(Three to fill)

TOLEDO, O.
Pantages (12)
Gascaynes
London 3
Gene Barnes
Polly & Oz
Caragans Barker

INDIANAPOLIS
Pantages (12)
Omni & Linko
Parks & Richards
Khapadrians
Vox & Walters
Mahon & Cholet
CHICAGO
Pantages (12)
Little Epitax
Winfield & Jean
Brown Brown Rev
Herbert Ashley
Len Argentinio
SPOKANE, WASH.
Pantages (12)
Breakaway Barlows
Jolly Carmen
Burnham

SPECIAL SUMMER OFFER
100 8x10 Reproduction—\$15
H. TARR
3 POSITIONS
Broadway at 53rd St., New York

LOEW CIRCUIT
NEW YORK CITY
American
1st half (13-15)
Samaroff & Sonia
Jesse Miller
Rich & Adair
Texas Chicks
Cliff Nazarro Co
Tony Grey Co
Rogers & Donnelly
(One to fill)
2d half (16-19)
Rose O'Hara
Walsh & Clark
Ideals
Joyner & Hopkins
At the Door
F & T Sabini
Ave. B
1st half (13-15)
Beeman & Grace
Billy McDermott
Charity Bazaar
(Two to fill)
2d half (16-19)
Winne & Dolly
Ulla & Preston
Thos J Ryan Co
Hawthorne & Cook
(One to fill)
Boulevard
1st half (13-15)
Howard Nichols

Kismet Sis Co
Hazel Crosby Co
Stuart & Lash
Jimmy Ryan Co
Rucker & Perrin
Hubert Kinney Co
2d half (16-19)
Bee Starr
Albright & Harle
Clark & Crosby
Ben Marks Co
Trahan & Wallace
Harriet Nawrot Co
(Two to fill)
Metropolitan (13)
Tom Davies 3
Goetz & Duffy
Alice Lawlor Co
Cupid's Close-up
Presler & Klam
(One to fill)

WASHINTON, D. C.
Loew's (13)
Chandon 3
Mary Danis
Savoy & Mann
LaVal & Holles
Volga Singers
W. PLAINS, N. Y.
State
1st half (13-16)
Harriet Na'rot Boys
Walsh & Clark
Taylor Howard & T

SEATTLE, WASH
Pantages (12)
Lawton
Gaby DuVal
Haffer & Paul
(Two to fill)
VANCOUVER, B. C.
Pantages (12)
Manning & Class
Mary Kelly
McCack & Walco
Karyl Norman
Frank Sinclair
DEL'U'IN, WASH
Pantages (12-14)
Same bill plays
Everett 15-17
V & H Falls
Emmett O'Mara
J Burke Morgan
Morley & Anger
6 Pashes
TACOMA, WASH.
Pantages (12)
Dancing Franks
Ted Leslie
Dainty Marie
Cadet Saxatete
Folovis
Carpentier
PORTLAND, ORE.
Pantages (12)
Emma Raymond
Douglas Girls
Eiga Girls
Nancy Fair
H Harrison's Circus
SAN FRANCISCO
Pantages (12)
Takewas

Banjo Floeds
Dolores Lopez
Jack DeSylvia
Mack & Stanton
Heras & Wallace

OCEAN PARK, CAL.

Fantasio (12)
Martin & Martin
Snow & Henson
Lane & Harper
Oxford 4

OMAHA, NEB.

Fantasio (12)
Aussie & Cecch
Melva Sie
Hall & Wilbur
Masotto & Lewis
Bon Smith

INTERSTATE CIRCUIT

BIRMINGHAM

Majestic (12)
Eddie Dennis
Wright & Dietrich
Berrens & Fild
Fay Coley & Fay
Ideal

DALLAS, TEX.

Majestic (12)
The Gabberts
Wilbur Bros
Joe B Stanley
Jack Ryan
Odva

FT. WORTH, TEX.

Majestic (12)
Harlequins
Shields & Delaney
Billy Sharp & B4
Lang & Haley
Herbert Clifton

GLVSTON, TEX.

Majestic (12)
Lucas & Ines
Stroed 2
Zeck & Randolph
B & B Wheeler
Whirl of Synce

HOUSTON, TEX.

Majestic (12)
Rebellion
Burke & Durkin
Rosita
H Timberg
(One to fill)

LITTLE ROCK, ARK.

Majestic
1st half (12-14)
Cavana 2
J Bernivolt
Janet Adair
Doh Valerio
(One to fill)

MOBILE, ALA.

Majestic (12)
Morton Jewel
Mason Dixon 3
Jimmy Savo
Hergen Co
(One to fill)

N. ORLEANS, LA.

Majestic (12)
Littlejohns

KANSAS CITY, MO.

Fantasio (12)
Florence Seeley Co
O'Donnell & M'K'na
Russian Singers
Hibbitt & Hartman
Mital & Dancere

MEMPHIS, TENN.

Fantasio (12)
Leo & Halmar
Dolly Kay
Dance Flashes
Sid Styne
Quinn Binder Roy

CLEVELAND, O.

Circle (12)
Madina 4
Louise Mayo
Alexander & Eibre
Radio Fun
(One to fill)

OKLAHOMA CITY

Orpheum
Bermene & Shelley
Stateroom 19
Davis & McCoy
Mildred Crewe Co
Pair of Jacks

OKLAHOMA CITY

Orpheum
1st half (12-14)
Ernie & Ernie
Hap Hazards
Williams & Midgets
Daniels & Walters
Harris & Claire Rev
2d half (15-18)

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SNELL & VERNON

Orpheum
1st half (12-15)
Kerr & Weston Co
Maxine & Bobby
2d half (16-18)
Swift & Gibson Rev
(One to fill)

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SNELL & VERNON

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HOFFA & LAMBERT

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Maxine & Bobby
2d half (16-18)
Swift & Gibson Rev
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VALLE & ZARDE

24. 1. 1944 10. 11. 1944 20. 11. 1944 30. 11. 1944

... & Burke, 12-14, Pan, Bellingham
 ... & Shotton, Keith, Toledo; 13-15,
 Keith, Dayton
 Morris, Babe, Alhambra, Mil
 Morlsey & Murray, York, York
 Morley & Angus, Can, Vancouver; 13-14,
 Erie, Bellingham; 13-17, Pan, Everett
 Morlin Daniels, Emp, No Adams
 Morning Glories, E Way, Phila
 Morton, Lillian, Hipp, N Y C
 Morton, J. & G, Meiba, Dallas; 13, Vic,
 Evansville
 Morris, Bede, Golden Inn, Atlantic City
 Morrill, Helen, Meiba, Bklyn; 9-12, Hill-
 side, Jamaica; 13-15, Loew, Bay Ridge
 Mott, Danny, 13-16, N Y C
 Muncet, Lily, Casino de Paris, Paris
 Movie Masque, 13, State, Buffalo
 Mulcahy, Gus, 13, Keith, Bos
 Murphy & Kruecke, Academy, Newburgh;
 13, Hipp, Buf
 Muriel & Fisher Rev, 13, Rialto, Chi
 Murphy, Colby Co, Pal, Cincinnati
 Murphy, Phil, Farady, Chi
 Murphy, Benator, Polka, Seatonton
 Murray & Charlotte, Ham, N Y C
 Murray & Irvin, 12-15, Pal, Ft Wayne
 Murray, Billy, Missouri, St L
 Mura, Bruce, Detroit, Meiba
 Music Weavers, Martin's, Atl C
 Musical Maspies, 9, Olympic, Pitts
 Musical Rowelles, Davis, Pitts
 Myers, Ed, Back Stage, Atl C
 Mylla, Jean, Pal, N Haven

N

Naoml, Cap, Chi
 Nathanos Bros, 13-15, Ramona Pt, Gr
 Rapids
 Naughton & Gold, Emp, Leeds, Eng
 Nauroot Hays, Harrie, 13-15, State, White
 Plains; 10-19, Meiba, Bklyn
 Nazarre Co, Cliff, 13-15, Amer, N Y C
 Nazworth, Babe, Martin's, Atl C
 Ne, Emma
 Neilson & Warden, 13-15, Hillside, Jamaica
 Neilson & Warden, 15, Hillside, Jamaica
 Neilson, Hal, 12, Orp, Seattle
 Neilson & Farish, 12-15, Maj, Bloomington
 Nelson, Netrice, Met, A
 Nelson's Juggling, Tiliyou, Coney Isle
 Nervo & Knox, Pal, N Y C; 13, Ind, Balto
 Nesbitt, Evelyn, Martin's, Atl C
 Newland, Berling, 13, Meiba, Warren
 Nevada, Lloyd, Shattuck O H, Hornell
 Nibbo & Spencer, Cap, Shamokin
 Nich, Risco, Cotton, L A
 Nicholson, Howard, 13-15, Blvd, N Y C
 Nicola, 12, Orp, K
 Nicola & Warden, 9-12, Bedford, B'klyn;
 13-15, Loew's, Bay Ridge
 Night in Buenos Aires, 12-15, R Hipp,
 Night in China, Earle, Phila
 Nina, Mura, Emp, Leeds, Eng
 Nitz, Al, Strand, Mil
 Nitsa, Rita, Rialto, Atl C
 Nolan, Paul, Kotlin, Lowell
 Noni, Emp, Woodgreen, Lon, Eng
 Norman, Karry, Pan, Seattle; 12, Pan,
 Vancouver
 Norton & Ward, Hipp, Pottsville
 Norton & Brower, 13, Crescent, N Orleans
 Norton, Jack, Maj, Little Rock; 12-14,
 Orp, Tulsa; 13-15, Maj, Okla C
 North, J. & C, Shea's, Buff, Buf; 13,
 Keith, Toronto
 Novelties, The, Fox Wash, Det
 Number, Please, 12-15, Kedsle, Chi; 14-18,
 Grand, Evansville

O

Oakes, Delone, Grand O H, Phila
 Oakland, Will, Chateaux Shanny, N Y C
 O'Brien & Josephine, 12-15, Col, Daven-
 port
 O'Brien, Blanche, Silver Slipper, N Y C
 O'Brien, Ed, 13, Meiba, Dallas
 O'Donnell & Blair, Polk, Worcester
 O'Donnell & McKenna, Pan, Omaha; 12,
 Pan, K C
 O'Donnell, Vincent, Oriental, Chi
 O'Hara Bros, Hipp, Bristol, Eng
 O'Hara, Rose, 13-16, Willard, Woodhaven
 O'Mara, Emmett, Pan, Vancouver; 12-14,
 Pan, Bellingham; 15-17, Pan, Everett
 O'Meara, Imp, Montclair
 O'Rourke, Kelly, Lafayette, Buf
 Oh, You Wildcat, 12, Maj, Chi
 Olcott, Charles, 11, Orp, Denver
 Old Homestead, Proctor, Newark
 Olsen, Milda, 13, Fremo; 12, Pan, L A
 Oliver & Frangie, 12-15, Ind, Terre Haute;
 18-18, Pal, Ft Wayne
 Olsen & Mack, Cap, Steubenville
 On the Corner, 13, 13, Hartford
 Oretos, S, Loew, Memphis; 13, Crescent,
 N Orleans
 Orpheum Unit, 6, Hipp, Balti
 Ose & Linko, Circle, Cleve; 12, Pan, Ind
 Ostrum, 13, Meiba, Dallas
 Oxford 4, Pan, Salt Lake City; 12, Pan,
 Ocean Park
 Oxford, Hl, Orch, Folles Bergere, Atl C

P

Paget, June, Beaux Arts, Atl C
 Pair of Jacks, Maj, S Antonio; 13, Maj,
 N Orleans
 Palermo's Cannies, Grand, B'klyn; 13-15,
 N Y C; 16-18, Nat, N Y C
 Palmer & Huston, Bijou, Woonsocket
 Pals, 4, Pan, Chi; 12, Pan, Spoma
 Panteas of 1920, Strand, Greensburg
 Parlo, Eddie, 12, Temple, Atl
 Park V, 13-15, 13, Hipp, Cleve
 Parisian Art, Viet, N Y C; Keith, Cinc;
 13, State, Newark
 Parker, Jimmy, Kelley's, Chi
 Parker, Loren, 13, Pitts
 Partl, Mitchell, Orp, Hanftington
 Pashes, Pan, Vancouver; 12-14, Pan, Bal-
 lingham; 15-17, Pan, Everett
 Pasqual Bros, 13, Erie, Wash
 Pasquetti & Cappe, 13, Hipp, Hoboken
 Patches, Victorians, Pal, Ashabula
 Patricola, Playhouse, Passale
 Patti Co, Phil, Bridgeport
 Patti, T & V, Keith, Ottawa
 Pearl & Caroline, Cotton, N Y C
 Pearson, B & J, 12, Orp, St L
 Pecalle, Mike, Rendezvous, Chi
 Penery, Ruth, Shelbyville, B'klyn
 Peterson, Joe, Francis, Saul, Atl C
 Peodoby, Eddie, Met, L A
 Pepper Shaker 4, 12-14, Pan, Niagara Falls
 Permans & Shelly, Maj, San Antonio; 12,
 Erie, Cinc
 Perry & Wagner, Keith, Ottawa
 Peterson & Charlotte, Hofbrau, N Y C
 Phantom, Melodics, Chi, Chi
 Philp, Eric, Meiba, Dallas; 13, Vic,
 Evansville
 Phillips, Eric, 13, Vic, Evans
 Phillips, LeMaire, State, Jersey C
 Phillips, Mr and Mrs, Pal, N Haven
 Phillips, Albert, Cotton, Y C
 Pierce, George, 13-15, Amer, Chi; 16-18,
 Engle, Chi
 Pierrotis, Leo, Olym, Paris
 Pike, Raymond, Plaza, Asheville
 Pilsbury & Benson, 13, Maj, So Bend
 Piffax, Little, Pan, Indianapolis; 12, Pan,
 Chi
 Poillard, Daphne, Keith, Bos
 Polak, Ralph, 13, 13, Akron
 Pollock, Harry, Orp, Shelbyville, Bklyn
 Potter, Andy, Pal, Bridgeport
 Polty & Oz, Miles, Jefferson; 12, Pan, To-
 ledo
 Pottery, Brewster, 12-15, Wy Gr'd, Muncie;
 16-18, Ind, Terre Haute
 Potter & Gamble, Pan, Frisco; 12, Pan,
 L A
 Premier Rev, Polk, Bridgeport
 Premier & Kniser, State, N Y C; 12, Met,
 Bklyn
 Preston, Howard, Rialto, N Y C
 Prince's Filiville, Grand, Arm, Eng
 Pringhouse, Les, Atl, Bridgeport
 Purcell, Tommy, Lido, N Y C
 Purdy & Mann, 12-15, Maj, Cid Rapids;
 16-18, Orp, Sioux
 Pure Billy, Orp, Bklyn
 Putman, Levan & B, Pal, Bridgeport

(Continued on page 50)

(Continued from page 32)

Henderson, Babe, Keith, Syracuse
Hinkel, Ted, Orch, Forum, L. A.
Henning, Pat, 13, Keith, Bos
Henry, Kay, Connie's, N. Y. C.
Henry, Fred, 11, 12, 13, Bklyn; Del 5
N. Y. C.; 13, State, N. Y. C.
Henshaw, Bobby, 13-15, Loew, Bklyn
Henshaw, Bobby, Woodhaven, L. I.; 16-17
Hera, N. Wallace, Hoyt, Long Beach; 1
Pan, Salt Lake City
Herbert, Harry, Grand, Birm, Eng
Herberts, Vict, N. Y. C.; 13, State, N. Y. C.
Herr Little Rev, 12-15, Pal, St. P.; 16-17
Maj, Bloomington
Herman, Al, Minstre, Loew State, St.
Herman, Pauline, Renault, Atl City
Hess, E. Hall, 12, 13, 14, 15, 16, 17
Hibbert, Ernest, 16-18, Pal, Rockford
Hilbert & Hartman, Pan, Omaha; 12, Pal
Kansas C
Hickley & Hart, Maj, Mil-
Hickley, 14, Hickley's, Port, Wilkes-Barre
Higgle, Will, Earle, Erie
Higgins, Mary, Beaux Arts, Atl City
Higgs, Marge, Keith, Buffalo
Hill, Ed, Bloom, 12, 13, 14, 15, 16, 17
Hills Circle, 12-15, Maj, Ced Rap; 16-17
Orp, Sioux C
Hines, Chamberlain, Oriental, Chi
Hines, Charles, 12-15, Emp, Decatur; 16-17
Maj, Bloomington
Hoffman & Lambert, 12-15, Wassg, Quinc
10-13, Orp, Galesburg
Holmes, 12-15, 16, 17, 18, 19, st, Cleve
Hollingsworth & Crawford, 12-15, In
Terre Haute
Holla & King, Pol, Bridgeport
Holla, Taylor, 12, Orp, Minn
Honore & Florence, Friar's Inn, Chi
Hopkins, Walter, Garden, Buffalo
Hook, Ethel, Pal, Leicester, Eng
Hoope, Willie, Pal, Springfield
Hood, Glad, 12, 13, 14, 15, 16, 17
Howard, Paul, Nightingale, L. A.
Howard, Tom, & L. Greenpoint, Bklyn
Huffed, Nich, 12-15, Faurot, Lima
Hufford, 12-15, 16, 17, 18, 19, Champ'n; 12
18, Springfield, Ill
Hughes & Pam, Globe, Atl City
Hughes, Fred, Alber, Bklyn
Hughes, Stanley, 12, Orp, McKeesport
Huling, Roy, Sena, State, Jersey C
Humphreys, Maurice, Martin's, Atl City
Humphreys, May, Martin's, Atl City
Hunt, 12, 13, 14, 15, 16, 17, 18, 19, Y. C.
Hunter & Percival, 12, Pal, Mil
Hunting & Francis, Proc, Albany
Huntington, Reddy, Blue Horn, Atl City
Huntley, 12, 13, 14, 15, 16, 17, 18, 19, Y. C.
Hussey, Jimmy, Flatbush, Bklyn
Hyde & Burrell, Grand, Macon
Hyman, John, Yv, Wheeling

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Ideal, Orp; 12, Maj, Birmingham; 16-17
American, N. Y. C.
Ideals, 9-12, Hillside, Jamaica; 13-15, Gre
Eye Sq, N. Y. C.
Ideal, 11, T. D. Oakland
Ibicks Ent, B'way, N. Y. C.
Imhoff, Rogers, 106th St, Cleve
In the Back Yard, 12, G'd O H, St. L
Irwin, 10, 11, 12-15, Kedzie, Chi; 16-17
Pal, St. P.

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Jack & Queens, Pol, Scranton
Jackson, Thomas, 12-15, Keith, Lowe
Jack, Keith, Erie
Jacobson, Paul, State, Buffalo; 13, Yor
St. Toronto
James, Walter, Leroy, Portsmouth
Janet of France, Scollay Sq, Boston
Janis, Elaine, 12, 13, 14, 15, 16, 17, 18, 19, Y. C.
Janis, Co, Jack, 13-15, Gates, Bklyn; 16-17
18, Nat, N. Y. C.

(Continued on page 50)

BOZO SNYDER BACK WITH COLUMBIA

Gerard's Injunction Vacated—To Do Entirely New Show

Bozo Snyder, the stormy petrel of the Columbia and Mutual Burlesque circuits, will return to the Columbia Circuit in two weeks, heading a brand-new show.

The temporary injunction granted Barney Gerard, restraining Snyder from working in this country, will be vacated by mutual agreement, Bozo having purchased his contract back from Gerard, who had signed to take him over to the Mutual Circuit, to which Snyder objected.

The details were ironed out Tuesday afternoon, William Grossman representing Gerard and Milton Cohen representing Snyder and the Columbia Amusement Co.

The terms of the settlement call for the dropping of the use of the name Barney Gerard's "Follies of the Day" from all printing. Snyder also agreed not to use any of the material from any of the Gerard shows in which he appeared and to produce an entirely new show, with new people and scenery. Sam Green, who worked with Bozo in "Follies of the Day," is under personal contract to Gerard, and may appear on the Mutual Circuit in "Follies of the Day" with another Bozo.

The Early Trouble

The trouble between Gerard and Snyder arose when Gerard left the Columbia Circuit and signed a three-year agreement with the Mutual Circuit. He was to have produced "Follies of the Day" for Mutual, to be headed by Bozo Snyder. The terms were reported to be a guarantee to Gerard of \$100,000 for the three years. Snyder immediately registered a protest, objecting to playing on the Mutual Circuit. Gerard followed with court action and was granted a temporary injunction which prevented Snyder from appearing on stage or screen in this country.

Reports that Snyder was to go to England are believed to have decided Gerard in accepting the cash offer from Snyder for his personal contract with the comedian he is given credit for "making."

"Follies of the Day," headed by Snyder, has been one of the best money makers on the Columbia Circuit for years, and several times led the circuit for gross business on the season.

Fields Casting Despite No License to Date

Despite refusal of the License Department to issue a renewal for the Chelsea, New York, Solly Fields is going ahead engaging a company which he says will reopen with stock burlesque the latter part of the month.

Among those already signed are Frank Finney, Lew Lewis, Con Daley, Billy Cochran, Kitty Glasco, Mabel McLoud and Evelyn Fields.

Stone and Pillard Head Own Show for Mutual

George Stone and Etta Pillard, featured last season on the Columbia Circuit in "Flappers," are swinging over to Mutual this season and will head their own show, opening at the Warburton, Yonkers, N. Y., Sept. 20.

Stone and Pillard have headed Hurlt & Seamon Columbia Circuit shows for many years, having been out of the running for several seasons but returning to burlesque last year.

COLUMBIA'S "RAIN"

The success of "White Cargo" and "The Gorilla" on the Columbia Burlesque Circuit at pop prices inspires a report that a version of "Rain" will be produced for the Columbia Circuit.

According to the story, the Columbia people have approached the Sam H. Harris office with a view to securing a "Rain" company for the Columbia.

Sheriff Greeted Musician In Chi; Wife and Alimony

Chicago, Sept. 7.

When Charley Groh breezed into town with "Red-Headed Blondes" (Mutual) he discovered his divorced wife had planned a reception for him.

A sheriff took Groh in charge on attachment for purported contempt of court. The contempt angle centered on the musician's neglect to provide his wife with alimony. Alimony arrears amounted to \$485.

Groh was released on a payment of \$200, a further condition being that from then on Fox and Krause must deduct \$37.50 weekly from Groh's salary and turn it over to his former wife.

ACTOR HELD IN MINN. ON STATUTORY CHARGE

Jack Douglas in Jail Under \$3,000 Bail on Waitress', 16, Story

Minneapolis, Sept. 7.

The "Good Little Devils" (Mutual) outfit, playing the Gayety, had to worry along last week without its regular straight man, Jack Douglas. Douglas, who gave the name of Gibson and age 47, occupied a cell in the city jail charged with a statutory offense. He is still in custody because he is unable to raise \$3,000 bail.

The actor's predicament is a result of an acquaintance struck up by Douglas with Nelly Williams, 16, a waitress in a loop restaurant. This happened shortly after his arrival the week previous for rehearsals prior to the show's opening. On second or third meeting he asked her out, and after making the rounds of several cafes, according to the girl's story, she was away from home all night.

Upon arriving home the next morning, the girl's parents and brothers became enraged when she refused to divulge her whereabouts of the night before. They reported the matter to the police and she was questioned by police women. She broke down under questioning and helped the authorities to locate the hotel she had visited. Douglas's arrest followed.

Bronx 'News' Throws Out Ads of Another House

Due to salaciousness of material used, "The Home News," (Bronx sectional daily) has cast out of its columns the advertising of the Metropolitan Theatre, which reopened only a week ago and houses burlesque stock, operated by Irving Fordon, who owns the Commonwealth Sporting Club.

This is the third time the "News" has refused further advertising from burlesque houses. Following complaints last year, the Apollo (Minsky burlesque stock) and the Prospect (Mutual) were cast out. The Apollo has not been allowed to return.

COLUMBIA PRUNING

Vogel's Minstrels Closed and 2 Other Shows Declared Not Up to Par

The Columbia Burlesque Circuit has taken quick action on some of the shows that were reported not up to standard. Vogel's Minstrels was closed last week in Philadelphia and the franchise revoked when the show was reported not in shape.

Irons and Clamage "Mutt and Jeff" and "Bringing Up Father" also came in for censoring. "Mutt and Jeff" will lay off for two weeks for cast changes and rehearsals and "Father" will make several switches in cast. Lola Pierce will join "Mutt and Jeff" when it reopens.

Jack Singer's attraction is also reported as not up to standard and will be revised as to book, scenery, costumes and cast.

\$5,000 in Milwaukee

Milwaukee, Sept. 7. The Wisconsin State Fair has had a decided effect on show business here.

In the financial count-up the Gayety, Mutual, and Empress did \$5,000 or better.

Black and White Revue (COLUMBIA)

(WHITE SECTION)

The Ingenue.....Betty Delmonte
The Sourette.....Mildred Steele
Leading Man.....David London
The Boss, Maybe.....Jimmy Cooper
A Dancer.....Jack Willis
The Comedian.....Sandy Ackland
The Boob.....Chuck Wilson

(COLORED SECTION)

Mammy.....Octavia Sumner
Simon Legree.....George Brown
Topsy.....La. Gulfport
Liza.....Florence Farham
The Proprietor.....Will Brown
Comedian.....Butter Beans
The Band.....Eddie Heywood's

One of the heaviest burlesque shows of recent years is the current Jimmie Cooper Black and White Revue, advertising 35 white and 35 colored artists. It only misses a complement of 70 by a trifle more than 10 persons. The thought that occurs and recurs, as the large personnel is revealed, is "How can he do it and break?" The "nut" must be staggering.

At the Columbia Monday afternoon, with an almost capacity house in for the Labor Day matinee, the colored section, which is the second half of the performance, was overshadowing the white. Over in Boston last week the first part played along much better. The tempo was faster and the principals and chorus surer of themselves. Then again, some of the bits have been switched around and the switching hasn't helped. One bit in "one," the old "Hello, Bill" lodge brother "frame," was practically killed when Chuck Wilson changed from a Yid. The Hebraic interpretation is necessary for the Knights of Columbus tag.

Cooper, himself, was palpably nervous and that told where the chorus girls are "being instructed." Jack White brought the first real round of applause in this episode with some very nifty steppings. The "bungalow scene," used in Boston, was thrown out entirely. It is much preferable to some of the matter retained.

Sandy Ackland secured a healthy score with bag-piping to accompany an old loose dance. Just prior Mildred Steele had led a Scotch number to solid returns. Betty Delmonte just barely made the grade in an "ingenueish" way. Cooper's girls are personable, but he has not spent a ton of money to drape them. It is just as well, for once the colored section begins what has gone before is forgotten entirely.

And what a section it is! Opening with an "Uncle Tom" episode, the pace is never slackened right up through "The Cave of Innocence," a black and tan Harlem cabaret, probably suggested by "Lulu Belle."

From the very start the colored chorus girls hop into favor and remain there. They quickly show up their Caucasian sisters ahead, making their efforts appear leaden. And as the show is framed, Cooper gets the most out of them. In "Pango Pango Town" all of them, individually and collectively, indulge in a semi-cooch. These girls are certainly there, or thereabouts.

Butter Beans and Susie, the latter a brown-skinned Tucker, stole the show. In a special frame and backed by Eddie Heywood and His Hot Five, they had to do five numbers before the crowd was appeased. The couple have made many records, and this fact is advertised on a back drop. Following this the Crackerjacks, four corking colored acrobats, went through a routine that begot tumultuous acclaim. Octavia Sumner proved the hit of the cabaret scene in a rendition of "Sadie Green from New Orleans." Octavia puts the song "on the fire" and it sizzles. And Octavia shows a lot of her anatomy while doing it.

A colored gentleman who styles himself "Louisiana Gulfport" is in and out betimes, arousing hearty laughter when the "tough guy" of the cabaret purloins his gin. Right here a couple of ballroom dancers, Brown and Marguerita, scored decisively in a series of worthy evolutions. Florence Pappam, who led several numbers, was particularly effective in each.

Jimmie Cooper has stepped out far with his current entertainment and if the white part of his revue reached or nearly equalled the colored, he would have the greatest burlesque show of all time. As it is, his revue is going to gross a lot of money. It should. Samuel.

DANCING AROUND (COLUMBIA)

Straight.....Eddie Bisland
Ing. Sub.....Erin Jackson
Character.....Frank J. Wakefield
Principal.....Jack Baker
Principal.....Jack Baker
Principal.....Bert Robinson
Soubrette.....Vinnie Phillips
Comedian.....Abe Sheer
Comedian.....Johnny Abbott

Cain and Davenport's contribution to contemporary burlesque got under way at the Columbia, New York, last week, and before the week was over had gone through

BURLESQUE REVIEWS

the throes of "fixing" and cast changing.

Opening Monday, reports had filtered out upon Columbia Beach that it was a palooka. Reviewed Saturday night, at the request of the producer, with new scenes in and Eddie Bisland and Johnny Abbott from last season's "Powder Puff Frolic" added to the cast, it had the makings of a first-rate opera.

Bob Greer and Paul Reno, who started the week in "Dancing Around," had ceased dancing by Saturday and were out. The original sequence of bits, staged by Frank Wakefield, the silver-haired wise cracker of other days, was also more or less out. The new bits, new in this show, but not new to burlesque, tightened up the entertainment and gave the customers something familiar to laugh at.

The table scene was in, also the "operation room," which Bisland and Abbott did in "Powder Puff," the "sleep-walking lady who follows the bell," this time spotted in a set of Hawaiian huts instead of the hotel corridor, probably done over to fit the set, and other old friends popped up.

All of them were laughed at, including "poppy," the bit in which the straight has unusual luck making frills by using a seductive essence on his handkerchief, with the comic running into a shellacking when he tries to imitate. In this bit, Abbott, after trying the magic handkerchief, finally gets desperate and blackjacks one of the girls, walking off with her over his shoulder. The following scene is a roof restaurant, and Abbott has a corking comedy entrance when he comes on still carrying the girl.

Of the female contingent, Erin Jackson, a girl with plenty of personality and a cute figure, easily led the field, with Vinnie Phillips a good second. Both led numbers with style and looked well in their wardrobe. Miss Jackson had the scantier costumes of the two and also contribute a near-cooch leading a Hawaiian number. A third girl, probably Dorothy Mayer, was a standardized soubrette, young and with a fair voice.

The production was bright and new, and the chorus okay, without being conspicuously noticeable. Sixteen girls are being carried this season by the Columbia shows, instead of last season's quota of 18.

The specialties can stand a going over. An unprogrammed hat juggler, who hopped out with a line of unfunny and familiar chatter, all lifted from vaudeville, means nothing in the show, while Jennie and Jarvis, man and woman singing operatic numbers in "one," failed to add much to the entertainment. Jack Baker clicked with a couple of pop songs done a la Jolson, ditto Vinnie Phillips, with songs, and Erin Jackson. The show-stopping specialty was contributed by Bisland and Abbott, the latter turning in a comedy and violin-playing offering that goaled them. Mile. Cherle and her Bronze Models, five near nudes, were an interesting insertion in about a dozen poses, but they slowed up the proceedings.

"Dancing Around" will work out its own salvation now that the cast is straightened out. Abbott is a corking comedian, and Abe Sheer a good second comic. They have support in Bisland and Wakefield, and should finish the season with some corking comedy scenes. As it now stands, there are enough laughs to please any average burlesque audience, and the other rough spots are the kind that lend themselves to easy smoothing out. Con.

EMPRESS STOCK

Milwaukee, Sept. 7.

(Burlesque and Pictures)
George Slocum.....Comic
Megg Lexing.....Comic
Marian PaVera.....Soubret
Hazel Stokes.....Ingenue
Betty Rhodes.....Prima Donna
Ruby Lusby.....Character Woman
Bud Purcell.....Character-Straight
Jack Le Vois.....Straight
Karl Michel.....Juvenile

What blossomed forth as an experiment late last season opened here last week as a full-fledged idea that promises to make this out-of-the-way house one of the best bets on the Rialto this season. A continuous policy—pictures and a two and a half hour burlesque show—was given a trial last year, and its merits worked out. This year the idea is booming. In three days the house clicked in with its overhead, and the management "cleaned" on the remaining four.

The innovation for Milwaukee consists of the house opening at noon, running pictures until two; burlesque to 4.30, then pictures until 8.15, followed by a second burlesque to 10.45. While the home ball team is on the road an automatic scoreboard is worked, eliminating the burlesque matinee and packing in the fans for the local first-place club.

All of the entertainment costs 50 cents, with a stay as long as you like and grab any seat policy prevailing.

The burlesque end of the first of-

MINSKYS CAN'T OPEN AT FULTON IN B'KLYN

House Owner's Agent Objects to Policy Change—Forced to Let Cast Go

The Minsky tenancy of the Fulton, Brooklyn, scheduled for this week, with the former Loew house reverting to a stock burlesque policy, failed to materialize. Reports have it that the transfer of the house from Loew's to Minsky has hit a snag because of change of policy. Agents for the owner of the house are said to have served notice upon the new lessees that they would not sanction the burlesque policy which is holding up occupancy until the return of the owner of the building from abroad next week.

The controversy anent the installation of stock burlesque has worked several hardships upon the Minskys. They have spent considerable money in advertising and billing the change of policy in the neighborhood and had also signed up a company of principals and choristers holding play-or-pay contracts dating from this week. Through a strategic move upon part of the producers, they have tried to place those under contract between the Apollo and National Garden, New York, with some placed this week, and are attempting to have others signed hold off until the Fulton controversy has straightened itself out.

Some approached for a release have granted it and joined wheel shows on either Mutual or Columbia, but consequently will not be available when the Minskys are ready if matters are adjusted.

The Loew interests passed over the Fulton to Minskys last summer, with Minskys understood to take possession Aug. 1. With Loew's passing up the Fulton, this circuit took over the Bedford (formerly Keeney's), operating with vaude and pictures, five acts on split week.

CHI EMPRESS, \$8,700 IN 2 WKS

Chicago, Sept. 7.

The Empress, owned by Cooney brothers and leased to Mutual, took in around \$3,700 during its first week as a burlesque house.

Last week, its second week, the gross jumped to about \$5,000 with "Red Headed Blondes."

House Chorus Retained

The house chorus of eight, which work on the runway in Hurlt and Seamon's 125th Street has been retained for this season. The octette will augment the regular Columbia show choruses.

Giggles Leonard will lead the house girls.

fering, "Badger Beauty Revue," showed what can be done in one set of scenery. Through the entire show the hanging pieces are not changed. A bed is pushed on while the show goes in one, and minor props are shoved in here and there, but just one set.

Bud Purcell, producer and character straight, put over a keen bill for his opening. Purcell's big bet is a male quartet, which is a winner and smashes through to stop the show. George Slocum and Megg Lexing, the latter recruited from a local tab, carry off the comedy. They are fast and provide clean comedy. Ruby Lusby handles the female characters with reckless abandon and scores, while Marian PaVera, soubrette, is a dainty worker. For blues numbers Hazel Stokes, late of a Shreveport musical tab, registers. Karl Michel, juvenile, comes through in specialties. Jack Le Vois, straight, has a convincing air and is a glib talker. The latter two are from Texas tabs. Purcell is "there" either in character or straight, and sings well also. Miss Rhodes, the prima, can sing, and knows how to sell it. She appeared only once, but made them howl for more.

Teresina, a dancer, featured last season, appears in two numbers, minus her radium wig, and goes over with a bang. Her pick out numbers with the chorus hit hard.

The entire bill is clean, easy for women to watch and hear. That the people like this sort of a show is evidenced by the packed houses. As an added attraction the Gene Tunney serial is being run, and draws.

This new system should be a money-maker for the Empress. More than a quarter of the audiences were women, with a fair sprinkling of flappers and a troupe numbers 10 p and 12 choristers, all easy at and good workers. Israel.

LADIES OF THE ENSEMBLE

By ROSE ADAIRE

Marie Bowman is taking vocal lessons.

Mae Clark and Rubye Stevens are still adding to the beauty of the Atlantic City boardwalk.

Gypsy Mooney, "The Girl Friend," has a new English bull pup and has given him the name "Black Bottom." She even claims the dog can do it.

Janice Glenn has replaced Bessie Mulligan in "The Girl Friend." Leoda Knapp is also a new addition. Dorothy Ray has been out of the show with grippe, and Urilda has a more attractive red outfit.

Vera O'Brien and Ann Ecklund are back in New York.

Elsie (Funnyface) Carrol has gone on her vacation. She will resume her place in "Temptations" when she returns. Bobby Decker is back with the show after a long illness.

Sybil Bursk has an adorable diamond ring. She won't say who. They never do.

Dot Justin has a gorgeous new costume in the Silver Slipper Revue. Ann Garrison and Phoebe Glenn are leaving this cafe for a rest.

Flo Brooks is supporting Johnnie Hines in his new picture called "The Knickerbocker Kid."

Dottie May is back at the Silver Slipper after touring the south.

The "Scandals" chorines have been breaking into pictures.

Blanche O'Brien is to announce her engagement soon.

Peggy Shannon has been posing for lingerie advertisements.

Mary Parsons, Marion Dixon, Helen Brown, Viola Hagey, Sally Starr, Mildred Druner (Mison), all ex-"Scandals" girls, are with "Affairs" in Chicago.

Patricia Persely and Margaret Manners are roommates now. They have the cutest apartment.

Vivian Carmody has left "Vanities."

Beverly Grace has been weekend-ing in Boston.

What the Foster girls are doing at the Winter Garden: Helen hurt her back and can't do any bends for a while. Beverly has stepped on in a blackout and has had a very sore foot. Billie was hurt in taxicab accident. Fur coats are the topic of conversation. Ernie got a new seal.

Ruth Cunliffe is in South America.

Alice White, "Scandals," niece of George, has been horseback riding.

Alice Wilkie and Mildred Klaw had a movie test.

Harriet Hastings is teaching her twin sisters, Ardelle and Barbara, to do the Black Bottom. Peggy Penn became so enthusiastic about doing it the other night that she fell off the set at the Apollo. Wasn't hurt very much.

Georgia Lerch, "Scandals," has been modeling bathing suits at the Westchester Biltmore Beach. Alice Wilkie has been modeling for Best & Co.

Marion George, ex-Foster girl, is married and residing in Brooklyn.

The girls in "Temptations" had a dinner party in honor of Elsie Carrol. Lillian Clark baked a cake.

Peggy Horan, Buddy Haines and Sylvia Esmond opened with "The Dancing Duchess" in Boston on Labor Day.

Lillian Brushett, "Scandals," has been posing for physical culture advertisements.

Leona Newell, "Temptations," should be called the girl with the smile. She's never without one.

Edith Martin and Vera O'Brien are back in New York looking for a show. They have been vacation-

ing with their folks in Boston.

Dorothy June is going to play in her home town, ad that's Pittsburgh. Dorothy's sister, Yvonne Hughes, is in New York to make a picture. She is introducing something new in a bob that has never been seen before.

Dorothy Arden, she of the luxurious red locks, is back after a holiday.

Peggy Timmons is rehearsing with the new Fred Stone show.

Jean Castleton and Sylvia Carol are going in the new edition of "Gay Paree."

Florence Horn is ill and out of "Temptations."

Winnie Seale is all excited because she attended a wedding. She's next.

Marcia Bell is entertaining her folks, on from Boston.

Margaret Bordeaux and Nancy Kay have left the Shelbourne Revue, Coney Island, to join the Silver Slipper floor show. Demores Dore is also a new addition.

Gloria Murray, who was the baby of "Gay Paree" last season, is now at the Brooklyn Strand.

Dolla Harkins is with "The Ramblers."

Kay Chapman, "Scandals," fell out of a taxi and hurt her knee. She is knee-ly better now.

Ethel Maye is leaving "The Girl Friend" to start rehearsing with Aarons and Freedy's new musical.

Dot Justin, who does taps galore, has mastered the Black Bottom.

Winnie Beck, in the chorus of "Tip Toss" last year, has been given a principal role in the southern company.

Sybil Bursk, of "Temptations," gave her Ma a vacation, and she is keeping house with sister.

Margaret Settles is going to Chicago with "Big Boy."

Marie Marcelline, while rehearsing with "The Ramblers," fell and hurt her spine. She is better now and has resumed work.

Lucille Arden has joined "The Girl Friend." Janice Glenn is also a new addition to that show.

"The Girl Friend" girls gave a big party for Ethel Maye when she left the company.

Circus Film Clicks On Cast and Clothes

"The Windjammer," with Billy Sullivan and Thelma Hill, was directed by Harry J. Brown. Thelma Clark is an adorable brunette with a straight bob. She is of the Lya De Putti type, and that's not hard to be. She has no trouble in shedding tears and looks most attractive in cute sport clothes.

A white felt hat is exceedingly attractive, forming a striking contrast to her jet black hair. Billy Sullivan is good. The picture is about a small circus. Gypsy Clark portrays a tough girl with no little ability. Her make-up and mannerisms are perfection.

NOT SO HOT "WESTERN"

"Twisted Triggers," featuring Wally Wales, was directed by Richard Thorpe. It's a western picture which means fights, a ranch, a dancehall, horses and a few bad men.

Jean Arthur is a cute brunette who gets little chance to display ability. The entire picture is devoted to Wales fighting four or five men. Who ever saw a western dancehall with only one girl working there?

Art Winkle, just a youngster, is very good and shows possibilities. Wally might do better with a better story.

Box of Rouge Makes It a Court Threesome

A box of rouge nearly resulted in a riot. It did cause a woman to become hysterical and the arrest of two men. In West Side Court the prisoners declined to prefer charges of disorderly conduct against each other and after drawing up withdrawal affidavits they left the court shaking hands.

The men gave their names as Sidney Becker, 31, drug clerk, and William Pickering, 32, salesman. Each lodged counter complaints against the other in the West 47th street station. They soon got bail.

Detective George (Chubby) Trainer, attached to the Homicide Bureau at Police Headquarters, was standing at 47th street and Broadway when he heard the scream of a woman. The cry came from Mrs. McClure Pickering, wife of the salesman. Trainer hurried to her side and there found the drug clerk and the salesman in hot argument and ready for battle. Trainer ordered them to move on, when Pickering stated he wanted Becker arrested for insulting his wife. Trainer accommodated both men.

According to Pickering's story, Mrs. Pickering stepped into the drug store to buy a box of rouge.

Becker had to pass Mrs. Pickering in order to get the rouge, and in doing so, he told reporters, that Mrs. Pickering told him that Becker "touched" her. She left the store and informed her spouse. Indignant, he returned and the battle was on. Becker denied the charge.

In court Becker told Magistrate Oberwager that he had to pass Mrs. Pickering and in doing so might have brushed against her, but denied "touching" her. The Pickering's, it was quite patent, had cooled down. Mrs. Pickering believed Becker's story. The court discharged the complaints.

Moore Catches Moore—But No Relation

Detective Harold Moore, of West 100th street station, received the congratulations of Inspector John Coughlin when he brought to the 'lineup' at headquarters a Negro prisoner, William Moore, 19, elevator operator at 117 W. 141st street, charged with the theft of jewelry valued at \$1,500 from the apartment of Mrs. Elsie Coblitz, 201 W. 109th street. The jewelry has been partially located.

Detective Moore located the Negro in a Harlem restaurant where he was seated with a half dozen companions. Moore explained to the Negro he was "wanted" and with that the Negro dealt Moore a blow on the jaw that almost felled him. The Negro fled with the detective after him. As the detective gave chase one of the thief's companions whipped out a knife and slashed the detective's coat, and as the fugitive darted for a tenement hallway, detective Moore started shooting.

The Negro managed to get to the second floor and as the detective entered, followed by the yelling mob of blacks, he fired another shot that brought the runaway to a halt. With his prisoner he made his way through the Negroes and threatened to shoot the first one that intercepted him. Since the arrest of Moore, the detective caught another Negro in connection with the theft.

Jailed on Heroin Charge

Attired in a brown suit that had seen better days, penniless and his spirit apparently broken, Arthur Pagnette, 36, but who looked much older, and who said he was of the vaudeville team of Pagnette and Roeder, was arraigned in West Side Court before Magistrate Charles A. Oberwager on the charge of possessing heroin. He pleaded not guilty, waived examination and was held in \$500 bail for trial in the Court of Special Sessions.

Pagnette said he had appeared with Valeska Suratt, Marie Cahill, Marie Dressler and that his last show had been "The Red Rose," at the Globe theatre. Pagnette further stated that he and Claire Elgin had teamed for years and said he had received \$750 weekly. He said that he sought no financial aid from friends and refused to enlighten detectives of the Narcotic Squad as to how he obtained the drug.

'ROUND THE SQUARE

Most Dismal Holiday

While Broadway theatres flourished through the cold and rainy last three weeks of August, the outdoor spots suffered a record collapse in business. The beaches and parks in the metropolitan district looked forward to a partial recouping of losses over Labor Day. A clear Saturday started an almost endless stream of autos, trains ran in multiple sections and it was estimated half of New York's population was off on a three day holiday.

Sunday saw steady rainfall. The exodus from the city stopped. While those places receiving guests Saturday got something of a break, Coney Island and the nearby beaches were plunged in gloom. Perhaps the most dismal of all was Long Beach which was deserted save in the few hotels. At Castle baths there was a single bather all day long.

Bus Shills Win 50c Raish

The threatened walkout of professional "shills" working for the sight-seeing buses operating out of Times Square was averted through the company acquiescing to the latter's demand for higher remuneration. The buses are now paying the "human ballys" \$3 a day instead of the previously prevailing \$2.50 and with the new arrangement calling for an eight-hour instead of a 12-hour session.

"The shills" are used to sit around cars when empty to give impression they are going out and as cash customers pile in shift to another car for a similar purpose. Although unorganized the group is a strong fraternity and have thus far made the bus operators accede to their demands.

The vogue of the Coffee Pots and Blue Kitchens in the line of one-arm eating joints is giving way to the sandwich bars. The vogue was started by the Brass Rail, and with its clicking, a flock of "ye old kegs" and other assorted sandwich bars have come into existence.

The near-beer on draught explains the old-time barroom atmosphere, although a couple of them are putting an illegal "kick" into their brew and getting double the ante per copy.

Lieut. Freed in Actress' Breach-of-Promise Suit

Because one naval officer in his uniform might look much like any other naval officer, Justice Levy has ruled in favor of Lieut. Robert Wade Morse, U. S. N., in the \$25,000 breach of promise suit started by Patricia Renard, actress. Lieut. Morse successfully had the summons set aside on the ground he was not the party served, the allegation being he was presented with the summons at the Hotel Commodore on Nov. 28.

Lieut. Morse contended there were so many men in uniform in the hostelry that night, because of the Army-Navy football game, the process server must have been mistaken, and Joseph Kahn, who was appointed referee to determine the issue, held with him, Justice Levy later affirming the referee's findings.

Claims He Saved Actress From Suicide—No Proof

Claiming that he foiled Onie Conrad, actress, 140 W. 72d street, from ending her life with a revolver, William Eaton, 40, a salesman, who gave his address as the Greystone Hotel, was held by Magistrate Norman Marsh in West Side Court in \$500 bail for trial in the Court of Special Sessions. Eaton was arrested by Detectives McConachie and McDonnell, of the West 68th street station, on a charge of violation of the Sullivan Law. The sleuths saw that Eaton's hip pocket bulged, and investigation revealed the gun, an unloaded .35 Colt automatic.

Eaton was dumfounded when arrested. He explained to the detectives that Miss Conrad recently attempted to destroy herself with the weapon and he seized it from her. Miss Conrad, however, did not come to court to bear Eaton out.

2 Years for Asserted Gambling House Guard

The fact that he was employed as a guard by a prominent gambling house proprietor was no excuse for James McCurdy, 31, to unlawfully carry a revolver, according to Judge Morris Koenig in General Sessions.

After learning McCurdy had been previously convicted, Judge Koenig sent him to Sing Sing for not less than two years and three months, or more than four years and six months.

McCurdy was arrested May 23, 1925, by Detective John F. Fitzsimmons of Headquarters. When searched a loaded revolver was found in his pocket. He forfeited his bail of \$5,000 at that time and was not rearrested until a month ago. He pleaded guilty to the gun charge.

Club Summoned

The Criterion Club, 23-25 W. 53rd street, through its counsel, Samuel Michelmas of 292 Madison avenue, pleaded guilty to violating the building house laws in the Court of Special Sessions last Thursday and sentence was suspended.

\$200,000 FIRE WIPES OUT PLAYERS

Mme. Herrmann and Torcat Lose All in Storehouse Blaze

Fire that destroyed the Progressive Transfer storehouse, 609-611 West 46th street, and stables yesterday afternoon, cost the life of one man trying to save his animals and burned all the stage paraphernalia of Mme. Adelaide Herrmann, widow of the late magician, and of Torcat, rooster trainer.

The fire was of unknown origin, starting on the fourth floor given over to animals. It was here that the body of Thomas Collins was found burned beside the trained boxing kangaroo he died trying to save. All of Mme. Herrmann's illusions, doves and other animals used in her magic act, were lost as well as the score or more of roosters and stage apurtenances belonging to Torcat.

Mme. Herrmann was in the building and tried to save her property at the risk of her life. All she rescued was a pet cat not used in her stage performance.

The damage was estimated at around \$200,000, a large portion of it being in theatrical properties belonging to a score or more of performers.

Al Friend, who was in charge of a dozen coursing dogs on the top floor, was barred by a wall of flames. He climbed the elevator cable to reach them and was cut off from retreat. Patrolman Blair of the West 47th street station went into the building to get the man out. He found him hysterical on the top floor, vainly trying to handle his animals and had to subdue him by force before he could lead him to safety by jumping to an adjoining roof. The animals were believed to be Shaw's troupe of leaping dogs, kept at the place.

When the firemen had cleaned up the wreckage the police said they found a quantity of alcohol in cans and what had been a still. In the belief that the still had caused the fire, the police began a search for two men concerned in the management of the establishment.

30 DAYS FOR GUN

Pleading guilty to having a revolver in his possession, Frank Byrnes, elevator operator, was sentenced to the workhouse for 30 days by the Justices in Special Sessions last Wednesday.

Byrnes was arrested Aug. 21 on the complaint of John Aquino, who informed the police Byrnes was wielding a loaded gun on the premises at 455 W. 46th street.

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

Tyrrell Davis, English actor, swallowed two ounces of poison in his apartment at 121 West 49th street, and was saved by a policeman who administered an antidote. He was removed to Bellevue for treatment and was permitted to go home.

At the opening of the Commodore theatre, Sixth street and Second avenue, New York, a squad of 20 patrolmen was required to keep traffic moving. Several screen actors took part in the entertainment. Loney Haskell acted as master of ceremonies. Ben Lyon, Jack Mulhall and Johnny Hines also were present. The theatre has a seating capacity of 4,000.

Charlotte Steers, daughter of Newton I. Steers, president of the Pathe Film Company, was thrown from her horse and badly hurt.

Two cafes, at 20 East 9th street and 2142 Lexington avenue were padlocked. Decree calling for the posting of \$1,000 bonds was issued against the Club Demo, at 49th street, east of Broadway.

Ravenhall's Baths and Hotel, Coney Island, were sold for \$1,000,000 and the old establishment will be replaced by a hotel to cost \$2,000,000. The buyer is William Avitable. Joseph Sartori and Joseph Balzarini ran Ravenhall's. They are said to have bought it for \$500,000 from the Ravenhall Estate.

Leon Erroll has been much about the UFA studios in Germany, but it is denied that he would work before the camera. The comedian went abroad for surgical treatment for an ankle injured in a fall. It was said when he sailed he would return to "Louis the 14th" in America, this year.

Walter Reade's theatre, the Lyric, Asbury Park, burned down Sunday.

Advance sale for Marion Talley's concert in her home town, Kansas City, exhausted the supply, exceeding the Caruso advance. Sept. 20 is the date.

Eleanor Duell, of the Duell Sisters, dancers, in "Great Temptations" at the Winter Garden, announced her retirement to be married.

"Dr. Sterling C. Weyman," who acted as aid to Pola Negri and S. George Ullman during the funeral of Valentino, was identified as Ethan Allen Weinberg, who had served terms in Atlanta and Elmira for frauds. A wire from Ullman in El Paso explained that Weinberg had insinuated himself into the affairs by proffers of assistance as a physician.

Last Sunday was the ninth rainy Sunday at Coney Island. Less than 20,000 persons visited the resort instead of the expected 500,000.

Winifred Westover Hart, wife of William S. Hart, two-gun screen hero, was reported in Reno, Nev., seeking a divorce. She is enjoying the income from a trust fund of \$103,000 which becomes hers outright if she obtains a divorce. The couple separated soon after marriage. They have a son, William Jr.

CHICAGO

Great States Theatres, Inc., a Balaban & Katz subsidiary, and the Victoria Amusement Co. will jointly control the Majestic, LaPetite and Rialto theatres, Kankakee, and the Lyric, Streator, Ill., according to terms of a deal completed last week. The Great States Theatres, Inc., will also erect a \$75,000 theatre in Kankakee.

Mr. and Mrs. A. J. Balaban left Chicago for New York, where they will board the "Berengaria" for Europe.

Following Miriam Noel Wright's suit for \$100,000 in superior court against Olga Milloff, Russian dancer, charging alienation of the affections of Frank Lloyd Wright, the architect, could not be found. He had "left for abroad," according to friends. Wright was said to have admitted that Mme. Milloff will join him on the trip.

In Glickman's Palace, Roosevelt road and Blue Island avenue, which opened Friday, Chicago has a permanent Yiddish producing repertoire company. The first production was "Sweet Love," operetta.

Michael Michalesko is leading man and director. In the troupe are Bella Balerina, Menasha Skul-

nick, Boris Auerbach and May Schoenfeld.

The Minturn-Central theatre will open Sept. 12 with William Gaskel's production, "The Mender." Cast includes Helen Flint, Walter Regan, Betty Weston, W. B. Patton, Phyllis McKay and Frank Smith.

Otto H. Kahn is here to attend the opera at Ravinia.

Tying up with a newspaper Borrah Minevitch, the harmonica artist, received considerable space in that paper. He sold 200 Chicago "Evening Americans" in front of the Palace, where he played last week, and gave a harmonica away with each copy.

Rena Rae, dancer in "Castle in the Air," received a trust fund of \$10,000 upon becoming of age. Her mother, Mrs. Charles Cohen, attested to Miss Rae's maturity before Judge Joseph Geary, who signed the certificate giving the dancer the fund.

The donor of the money was not named in the account. Miss Rae is a cousin of Al Jolson.

LOS ANGELES

Henry Murdock, film actor, was taken to the General Hospital after he was found in an unconscious state in a Hollywood Hotel. He was treated for burns about the body, caused when a cigaret set fire to his bed and for an overdose of veranol.

Olive Fern Elliott, telephone operator, was granted \$10,000 judgment against Charles Westcott, wealthy screen cowboy, and John Zenigo, also a picture actor. The judgment was for damages growing out of an assault on the girl by the men. Both men are serving prison sentences for the offense.

Seven dogs valued at more than \$5,000 have died at the Harold Lloyd kennels during the past two weeks through distemper. Every effort is being made to save the life of Prince, Lloyd's favorite Great Dane.

No opposition was made to the suit instituted by Cleta McKenzie Smith, actress, for an annulment of her marriage to William H. Smith, New York theatre man.

Mrs. Effie A. Nusbaum filed suit in superior court for \$17,647 against Phyllis Haver, film actress. Miss Haver is alleged to have failed to meet payments on a \$50,000 note which she gave on March 20, 1925, and the sum sued for represents the balance after the sale of some of her personal property to satisfy the debt.

Hubert McMillan, musician, was arrested in Santa Barbara on charges of violating the Mann act by bringing to Los Angeles Miss Grace Branstetter, college student, from Center View, Mo. The complaint was filed by Mrs. Mary McMillan, his wife. McMillan, it is alleged, went through a marriage ceremony with Miss Branstetter in Coweta, Okla.

Jean Hersholt, screen actor, bought a 12-room house in Beverly Hills for \$42,500.

Edna Violet DeLoyd Devereaux obtained an annulment of her marriage from Jack Devereaux on the ground that she was under the influence of liquor when the ceremony occurred and that she was already married to John DeLoyd, film studio property man.

Lucile Pinson was winner of the beauty division of the Venice Amusement Men's association annual "red-head" bathing beauty parade. Rubye McCoye won the personality prize as well as the award for the most beautiful hair. Norma Donaldson was winner in the kiddies division.

Mrs. Mae Graves Haggart obtained a divorce from Hugh M. Haggart on charges that he humiliated her in public. Miss Kitty Rupp, screen actress and sister of Mrs. Haggart, testified Haggart called his wife harsh names.

Jack Silver, lightweight boxer from San Francisco, lost the decision to Paul De Laite at Olympic Auditorium and was arrested as he left the ring on charges that he beat up a policeman here five months ago in a street battle.

Elliott L. Hayden, musical comedy actor, filed suit for divorce against Mrs. Margaret I. Hayden of Worcester, Mass., charging her with desertion. Hayden is now touring

SUGGS TAKES BEATING FROM BUSHY GRAHAM

By JACK PULASKI

About two years ago Johnny Dundee was asked who he considered the best little man outside the New York boxing tournament. Without hesitation he mentioned Bushy Graham of Utica, N. Y.

That recommendation came to mind last Thursday night at the Garden when Graham met Chick Suggs, another contender for the bantamweight title and regarded as unbeatable. Bushy easily defeated the colored boy, it having been the first contest lost by Chick in a long time. Suggs waded through the division without serious trouble until Graham put him in his place.

Odds of seven to five favored the colored boy, some betting at two to one, meaning the boys in the back room called their shots wrong. Graham went out in front at the first bell and was never deterred, traveling the distance without a change of pace. Bushy maintaining his apparently open style in which fast footwork was the outstanding factor.

Bushy is a miniature Slaterry, prancing in and out, ever weaving and with arms dangling at his sides. But he snapped over hooks and jabs with flashing speed, registering as surely as though pitted against a set-up. Graham's blows were not just taps. He had Suggs bleeding from the mouth, and in the ninth round a left hook sent Chick reeling half way across the ring.

Graham's obstacle to the title is Charley Phil Rosenberg, the present bantam champ who hasn't fought at the Garden this season. Seems like Charley took a run-out powder on Bushy's challenge and the boxing commission put him on the blacklist as far as New York state is concerned. Rosenberg is out in Chicago trying to make the weight to fight it out with Bud Taylor. It is likely Graham will have to box the latter for the championship, unless Charley is successful in defending it. Graham was half a pound over the title limit of 118 at the weigh-in.

The semi-final bout was nothing to talk about. Andy Nartin outpointed Vic Burrone. But the previous 10-rounder was a pip. Pancho Dencio and Johnny Green exciting the big crowd, rain having aided the Garden's box office considerably.

The Philippino socked Johnny so hard in the first round that Green dropped to the floor and then covered up for a time. His jabbing aided in regaining lost points and in the last three rounds the bantams slammed each other with everything. Green came through as strongly in the last frame that the brown skinned kid was groggy. The Garrison flash earned Green a draw, and many in the arena thought he had won.

SLATTERY IN DEMPSEY CAMP

Jimmy Slattery, well known Buffalo boxer, has been signed to join the Dempsey training camp as a sparring partner for the champ.

Slattery is also to appear on the preliminary card of the big fight at Philadelphia against an unnamed opponent. He leaves for the Dempsey camp this week.

DANE RELEASED ON BOND

Washington, Sept. 7.

Frank Dane has been released from the district jail on bond pending the outcome of his appeal from the conviction and sentence of three years for violating the local boxing laws.

Dane was arrested during a raid on the Arcade where a series of bouts were being held under the auspices of a club Dane was operating.

The southern states in a production. The couple have one son, 5 years old, who is with his mother.

Amedeo Morella, screen actor, was sentenced to 25 days in jail or \$125 fine after police testified that they found six quarts of liquor in his car parked on a Hollywood street.

Revenue Collector Welch filed income tax liens against Art Acord, alleged to owe the government \$33.44, and John Bowers, said to be delinquent \$258.87 taxes for 1921 and 1922.

Winifred Ziegler, pianist and organist, was cut about the face and head in an automobile collision in the Wilshire district.

INSIDE STUFF ON SPORTS

Vaudeville's Only Flyer

As far as known the only member of the vaudeville profession who devotes his off-stage time to flying is young Harry Webb of the dancing team of Webb and Dean.

Webb owns his own machine, which he operates at Curtis Field, Garden City, L. I., and has taken quite a number of his professional friends on exhibition air spins. Webb's machine is a Curtis J-N with an OX5 motor.

Politics in Dempsey-Kearns Suit

An "inside" on Democratic politics was evidenced in the Jack Kearns versus Jack Dempsey suit when the Wills' contract matter came up as a point. One of the justices chided Dempsey sarcastically about his refusal to go through with the Wills' fight and Dempsey's lawyer, sensing the attitude of the bench, deemed it a tactical move to switch the case for trial to the Federal Court.

Behind all this is the Dempsey-Tunney imbroglio which is slated for Philadelphia. This means the loss of considerable taxes and other "income" to the Democratic party now in power in New York. Since most of the Supreme Court justices are also Democrats, that angle of sympathy figures.

It is also interesting to note that Kearns employed Dempsey at \$10 a week for three years, according to their contract.

Tunney's Chances

Adherents to Jack Dempsey cannot figure Gene Tunney having much chance in the match for the world's heavyweight title in Philly's Sesqui-Centennial stadium Sept. 23. Yet there are plenty of Tunney backers who think the other way and difference of opinion is what makes professional sports. A veteran fight manager and cool observer of fighting men, favors Gene and this is his argument:

Dempsey's best blow is his left hand, hooked to the head or flexed to the body in natural position. While he has a good right, the champ usually damages an opponent with his port wing and shoots the left three times as often as the right. If Tunney can protect his jaw from Dempsey's left hooks for three rounds, he is liable to win, going the distance and coping on points. The "if" stands out because few opponents have withstood Jack's attack. Tom Gibbons was one and Gene knocked out Tom. But Gibbons was on the downgrade and prior to that meeting Tunney was not regarded as a knocker-out, except by his manager Billy Gibson.

Punch Board Fight Tickets

Some smart chiseler is said to be working a punch board racket, the winner getting a \$7.70 ticket for the Dempsey-Tunney fight. The fellow with the boards gives one ticket to the shop-keeper who handles each board, so his "nut" of two tickets is \$15.40 in addition to the small cost of the board itself. Each board is said to gross about \$90, so the profit is plenty.

The man with the idea was reported having put up \$10,000 for tickets, then spreading the boards throughout the east.

Grange's Announcement

Grange in his personal appearance at the Colony, New York, where his picture is showing, announced the opening of the pro season at the Yankee Stadium, Oct. 24. He also said he had signed Pease (Columbia), Eddie Tryon (Colgate), and several other Columbia players.

ENGLAND ADMITS BAND

(Continued from page 1)

American ambassador to Great Britain. Although the "bars" were only partially lowered in connection with Specht, the message was received with considerable acclaim by interested officials.

That the representation of Mr. Houghton brought only a partial victory is indicated by the cable wherein it is set forth that a permit will be granted Specht to come into England and organize the orchestra units contracted for by the hotel. Nothing was said as to Specht receiving a permit to personally appear.

This message from the American embassy is the long awaited report following a request from the State Department for representations in behalf of Specht and later Ben Bernie, who also has been denied a permit. A report is yet to be received in connection with Mr. Bernie's request.

The Specht permit, it was stated, will be granted upon application for same from the Piccadilly Hotel management.

Immediately upon receipt of this cable, Variety's reporter again questioned the department in reference to the proposed representative committee of musicians and artists to visit London, Paris and Berlin for the purposes of reporting to officials here on conditions in reference to the issuance of permits.

The proposal as outlined would give this committee an official status with it thoroughly understood that their mission was to be one of co-operation—to endeavor to reach an agreement that would at least make the contrasting systems of the countries as to the admissions of artists more equitable.

Resolution

It now develops that before such a committee could secure the essential official passports and credentials it would be necessary for such a resolution to be passed by Congress.

Already plans are being formulated by Variety's Washington bureau for the introduction of such a resolution when Congress again meets in December. Approval from the State Department of such a committee would practically assure its passage, particularly in view of the already pledged support by a large number of the lawmakers.

But one more step is necessary

Missouri Horsemen's New Betting Plan for State

Kansas City, Sept. 7.

The Missouri Association of Horsemen is making a determined effort to legalize betting on horse races, under a system similar to the pari-mutuel plan. If successful it is understood that plans have been arranged for the establishment of large racing plants here and in St. Louis.

Betting is now prohibited by the state statutes of 1919. Early in the month H. J. Plotell, a St. Joseph, Mo., bookmaker, and an employee of the Association, was arrested for registering a bet at Lake Contrary. The arrest was for the purpose of testing the present laws forbidding bookmaking and pool selling.

The betting plan under which Plotell operated, it is said, follows a similar system to that of the pari-mutuel. On the receipt given the bettor is the amount placed, the number of the race and the entry number. The reverse side states that the holder of the receipt has "contributed" the amount given to defray expenses, providing suitable purses and to induce entries. It also contains this clause: "If the entry number indicated, that the horse on which the bet is placed, wins, the holder of the receipt is entitled to his proportion of 70 per cent of all that remains, if any, of the 'contributions' made to the race, after payment of the purses and expenses." Bettors on the next horse receive 20 per cent and those on the third, 10 per cent.

The defendant's attorneys contend that no offense was charged on the grounds that the new scheme does not constitute betting under the law.

to give the resolution the necessary impetus to assure its passage—the support of the American actor and musician. No one leader or artist can accomplish such an undertaking alone.

The difficulty in the department, as it is seen here, is seemingly centered in the use of the two words—"protests" and "representations."

The reversal in the attitude toward Mr. Specht should be followed up. Variety's Washington bureau will follow it through if the support so necessary is forthcoming.

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15 YEARS AGO

(From "Clipper" and Variety)

Harry H. Frazee had framed an athletic carnival headed by Frank Gotch, wrestling champion, and Ad Wolgast, holder of the lightweight boxing belt, which he proposed to start in New York for a world tour.

Mrs. Pat Campbell failed in a provincial vaudeville attempt in England.

Leoncavallo, composer of "Pagliacci," appearing at the London Hippodrome leading an orchestra, was said to be the first artist to reach the scale of \$5,000 a week in England. Sir Alfred Butt had made such an offer to Cavalleri, but the deal was not completed.

Harry Frazee talked of starring Joe. Welch in a three-act play. John Riesler ("John the Barber") was reported interested.

A petition was circulated in the show business asking for mercy for George L. Marion, performer (not related to George and Dave Marion), who was awaiting execution in Pennsylvania for the killing of a woman intimate. His case was before the Pardon Board.

W. C. Fields was doing his comedy juggling act at the Folies Bergere, Paris.

Mrs. Katherine Cecil Thurston, author of "The Masqueraders" which has served as vehicle for Guy Bates Post for years, died in Ireland.

The United Booking Offices posted a notice warning performers of a number of theatres in New England regarded as "opposition."

An Englishman named Burgess had crossed the Channel and was due to open in the London halls.

Arthur Klein was associated with Walter Rosenberg in a vaudeville venture in Asbury Park. It lasted five weeks and Klein returned to New York expressing dissatisfaction with the enterprise and with Rosenberg's accounting.

Billy Gane was running a picture show at the Manhattan, 33d street and 6th avenue (now Gimbels), for Felix Isman. Some of his operations made talk. His newest exploit was the stage promotion of Charlie Faust, baseball cut-up, of the Giants.

The new pageant, staged by Arthur K. Voegtlin, opening at the New York Hippodrome, was hailed as the most magnificent in the history of the place.

50 YEARS AGO

(From "Clipper")

Fred Cavill, Englishman, failed in an attempt to swim the Channel. He leaped from the Dover pierhead in the early morning and was within sight of Calais twelve hours later when he was taken out of the water exhausted. Cavill was accompanied by two luggers and the trial was watched by Capt. Webb, conqueror of the Channel, who had taken nearly 24 hours to cross.

Distance walking was a popular sport abroad. William Perkins, English champion, met W. Howse in a 50-mile event for a 100-pound purse. Perkins retired at the 27th mile, but Howse continued to finish in 9 hours 37 minutes and 35 seconds. It was Howse who had set a mark when he walked 116 miles and some yards in 24 hours.

Pastor's Company opened for the season at the Walnut Street Theatre, Philadelphia. In the company, besides Pastor himself, were Harry Kernell and Gus Williams. The following attraction in the Phila-

HAVE WE A HOME-MADE IBSEN?

George M. Cohan, who isn't a bit ashamed of the fact that he was a song-and-dance man (probably is proud that he was one and a good one) has done many notable things besides; as a songwriter, author, producer, theatre-owner, manager, organizer, etc. It is hard to surprise his native land with any of his accomplishments.

But he has just written and presented a play in New York which he calls "The Home-Towners." It is an unusual Cohan play. It isn't as flip as some of his famed hits, but it has some new Cohan qualities. It can stand translation, it doesn't depend on its Broadway wise-cracks, and it has a theme. Something few Cohan plays have had.

Further, it may even be that weird and worshipped thing, hitherto unique to Ibsen, Hauptmann, Goethe, Shakespeare and other foreigners—"symbolical." It is a long leap to think of our Georgie as "symbolical," but second thought on "The Home-Towners" rather forces the decision.

The play deals with the mischief-making of a small-town "lick," a well-meaning, pig-headed Main Street egg, who comes to the jig city and, with the suspicious eye and mind of the villager, sees in everything about the big town only corruption, graft, hypocrisy and degeneracy.

Cohan makes it just the story of this man and those he ruins, harrasses and amazes. But, had Ibsen written it, the critics would at once have seen in it the symbolism, applicable to the current history of our whole nation whose progressive and tremendous things are being hampered and manacled by the ignorant bushers who, in their semi-wisdom snatched from cheap literature and the movies, think we need reform, restriction, correction.

Prohibition, censorship, Kukluxism, prejudice and persecution are the out-croppings of exactly the myopic vision and oblique imagination of the smart-Alec home-towners. Did Georgie, who loves his country and knows it, in the mellow mentality of his years, turn philosopher, thinker, symbolizer as well as entertainer?

It is more than likely.

And the little song-and-dance hoofer, with the corner of his mouth drawn down and his grey derby, may yet give the nation of his birth an Ibsen.

INSIDE STUFF

ON LEGIT

Alex Woolcott's memory is at fault. Monday the "World's" critic referred to Owen Davis as a one time Harvard half miler, in commenting on the author's new play, "The Donovan Affair." As a matter of fact Davis was a 100-yard dash man and a champ in his college days.

At the track meeting of the New England colleges he ran the century in 10 seconds flat, being the first man in college to attain that speed. Woolcott may have confused Davis with his one time colleague John Corbin, now an editorial writer on the "Times." In his college days Corbin ran the half and also was a crack hurdler.

Another timber topper in the Broadway eye was Norman Trevor, the actor, who as a representative of Australia copped the hurdles at the 1902 Olympics.

Last season Bertram Harrison secured the rights to a new play by Russell Medcraft and Norma Mitchell, authors of "Cradle Snatchers." He produced it himself for a tryout. Satisfied with that, he tucked it away until this season. When time came for him to produce it, Harrison much in demand as a director, found that his time would be taken up with the new "Potash and Perlmutter" show, which he is staging.

Consequently, Harrison was obliged to hire another director to put on his own show, now called "Pay to Bearer" and which goes into Chicago next week with Laura Hope Crews featured. Fred Stanhope was the director engaged.

B. F. Witbeck, the nominal producer of Myron C. Fagan's "The Little Splitfire," is an Albany automobile accessories dealer who was previously interested in Fagan's "Mismates," which played the Times Square last season. He also produced a play by Olga Printzlau at the Klaw in 1925.

Richard Walton Tully, sued by Mrs. Grace Fendler who claims to have written the play from which "The Bird of Paradise" was taken, takes issue with the statements that her suit has been "proved successful." An appeal, he says, has been made to the Court of Appeals of New York and the case will be carried before that body. Tully says that the State and the case will be carried before that body. Tully says that the fundamental principals underlying the decision in this case by the lower court are so important that if established as a precedent will jeopardize

(Continued on page 44)

delphia house was the George Fawcett Rowe Dramatic Co.

Joseph E. Jackson was a Philadelphia printer who did much work for the theatrical people. He went broke, and while his bankruptcy proceedings were pending a monster benefit was organized at the Academy of Music in his home town, designed to put him on his feet.

A specialty company headed by Dick Mack and Sam Wallack went on the rocks at the Queen's Toronto. The team departed, while the other people went commonwealth and financed themselves home.

Poughkeepsie, N. Y., was on the grand circuit of trotting meets. A four-day meeting opened there with purses up to \$5,000 on a race.

Southern Texas had trouble getting attractions. D. T. Sprague, manager of the Grand Central Theatre, Galveston, advertised that he would obtain engagements in Dallas and New Orleans for all acts that played his house.

Stirring events were happening abroad. A move for an alliance between France and Russia, aimed at the restoration of Alsace-Lorraine, was defeated by a political faction;

the King of Dahomey had imprisoned all the whites in his domains and threatened a massacre; and no peace was in sight in the Turko-Servian war which threw Europe into a diplomatic ferment.

B. C. Hart was stage manager at the Theatre Comique, Detroit, where he also did a blackface act.

NOTES

Philip Wolfson, former manager, Crescent, is now managing the Willis (Bronx) which reopened Sept. 3 with vaude and pictures.

Carlos de Vega and Leon D'Alva, society dancers, have dissolved partnership. Miss D'Alva goes into a revue while de Vega teams up with his former partner, Doree.

Ned Wayburn's "Variety Show," with Foley and La Tour and the Four Ortons, has been deferred to Sept. 13.

Harry Moore, former manager, Fox's Audubon, New York, has been shifted to the management of Fox's Savoy, Brooklyn.

Mabelle Johnson, chief designer for Schneider-Anderson, returned from abroad last week. Miss Johnson had been in Europe for three months in quest of costume designs.

INSIDE STUFF

ON PICTURES

The Wardman Park, Washington, D. C., with but 400 seats, has experienced a hectic career. German pictures are the only productions that will bring out capacity. This was established before the advent of "Variety" and "Waltz Dream."

First National's "Quo Vadis," which had been turned down by the Crandall houses, local franchise holder, was offered to Irving Shapiro, manager of the Wardman Park, on a percentage basis. Shapiro ran the picture for 15 days which led to Crandall picking it up and sending the film around the string of neighborhood houses he controls.

Since this first film, everything German that Shapiro could secure has brought big returns. These including Emil Janning's "Peter the Great," "Last Laugh," "Deception" and "Passion." The result is that the manager has been promised the first American showing of UFA's "Tartuff," as well as the older "Rosebernd," which has never been shown in the United States.

Colleen Moore has established a precedent which will undoubtedly be followed by other feminine stars. Miss Moore, between pictures and when away from work, entertains large groups of fans at tea in her bungalow at the First National studios in Burbank.

Miss Moore says that her guests are picked in groups of 20 with the choice being made through the fan letter she receives. Those who make the most favorable impression in their epistle are the ones invited.

Julius Bernheim, nephew of Carl Laemmle and former general manager of Universal City, has been absent from the Universal payroll for the past three months. After being relieved of the studio position by Raymond L. Schrock, Bernheim was placed in the theatre department by Carl Laemmle and had a roving commission.

About three months ago Manny Goldstein, general manager in New York for Laemmle, decided that Bernheim should walk the plank with the result that Bernheim took a boat to Europe where he is said to have consulted with Carl Laemmle regarding some other position with the organization.

A colored actor who made quite a name for himself on the legit stage will probably lose a plum picture job unless he mends his way. This actor went to the coast for an important part in a \$1,000,000 film production. It is said around the studio, that practically from the time he arrived on the coast spirituous liquid consumption took up most of his time and that he was unmanageable around the set.

The director complained to the studio heads that he could not proceed with this man in that condition. It is said. The latter told the director that the actor would be called on the carpet this week and if he did not mend his way would be given his walking papers.

Ben Burbridge, big game hunter of Jacksonville, Fla., recently returned from a two-year hunt in Belgian Congo, Africa, and brought back with him a film record of the hunt, concerned mostly with gorillas. The film, which has been edited here, will be given a special showing on Broadway shortly and will be called "The Gorilla Hunt."

Burbridge not only got films of the gorillas, but captured four alive and in self-defense shot one weighing 450 pounds, which stood over six feet in height. This specimen is now in the National Museum at Washington.

The huge clock which will be atop the new Paramount Building will mark the hours and quarter hours through the use of red and white flashings of light. The globe from which these flashes will be made will be 455 feet above street level, and will be designed as a map of the world. It will be visible for miles, standing 40 feet above the present top of the tower.

The glass ball will be 19 feet in diameter and will be composed of 90 pieces of reinforced glass sheathed with copper.

With F. P. securing the picture rights to the novel by Gen. Krassnoff, "The Passing of a Nation," comes a story that Metro-Goldwyn and F. P. bid against each other for some time to secure this work. A sister of Alla Nazimova who worked in the editorial department of the Metro scenario division, first read the script in the original Russian and had it read by others when it was issued in English by the Duffield publishing firm.

At a recent opening of a picture at the Forum, Los Angeles, where stars directed, etc., made their usual personal appearances, a woman motion picture director, responsible for the production that had its premiere, startled people seated about her and her party when she arose during the performance and complained that she was unable to find seats together for herself and party of 12. She remarked to those in back and on either side of her that it was an outrage to separate her party, as they were all people of distinction, and she did not know any of these people who were seated about her and her many distinguished friends had been placed elsewhere. Some of the people seated about her happened to be cash customers and are reported to have complained to the house manager regarding the attitude of this woman, who was a guest.

George Fitzmaurice goes on the First National payroll for two years at a weekly salary of \$5,000, beginning Nov. 1. The contract provides that Fitzmaurice turn out at least six pictures and, if possible, seven.

If the six are not completed in that time, Fitzmaurice must remain and finish them without extra reimbursement.

The wholesale erection of big picture houses in outlying and sparsely populated districts of Chicago, with no apparent regard for existing conditions, is beginning to exact its toll.

Two picture house circuits there, with theatres under construction and more plans on file, have become so financially depressed that work on their theatres has been halted. After trying to finance completion with stock-selling, one of the circuits, relatively small, is said to be prepared to offer itself for sale. It has been noted that some of the newer theatres have been erected without regard to parking space, essential to the existence of a neighborhood house these days.

Another indication of carelessness is the absence of store space and flats in theatre buildings to help carry the overhead.

It is reported when a representative from a well known burlesque circuit was in Chicago recently to line up a theatre, one of the picture house circuits offered him the choice of five theatres, one being not yet completed and two others not long opened.

Although Harold Lloyd's first release through Famous Players "For Heaven's Sake" has grossed about \$1,500,000, it was a disappointment as many exhibitors claimed to F. P. that it didn't hold up for them. "The Freshman," released by Pathe and with a gross of \$2,500,000 to its credit, still tops the Lloyd list of successes. \$3,000,000 was the expected on "For Heaven's Sake."

Becky Gardiner, one of the F. P. scenario writers under contract at the Long Island studios who adapted "Padlocked" as her second job for Famous, is a cousin of Governor Albert C. Ritchie of Maryland and a grand-daughter of the late Judge John Ritchie of the Court of Appeals there. She is the only woman on the Eastern staff of Famous and was sent to the Coast especially to work on "Padlocked", recently returning East. She is now working on "The Great Gatsby", which is nearing completion at the Long Island studio.

Her first work was with the Fox Film Company, where she was on the production board, but when she took up writing, she was assigned to work with Allan Dwan. When Dwan left Famous, Miss Gardiner remained.

TICKET BROKERS CARRY 50-CENT LAW FIGHT TO SUPREME COURT

Louis Marshall for Tyson and United Argues in Highest Tribunal New York State Cannot Fix Prices in Service Business—Costs \$58,000 Year

Washington, Sept. 7.

Set for argument before the U. S. Supreme Court in October, the ticket-scalper's case, Tyson and Brother-United Theatre Ticket Offices, Inc., against Joab H. Banton, New York District Attorney, attorneys for the Tysons have filed their "Appellant's Points" with the court. The case, which is to test Section 266 of the Judicial Code and Chapter 590 of the New York laws of 1922, is being watched with particular interest by theatre men of New York.

Under the heading of "Service Rendered by Ticket Brokers" it is set forth that the first such agency was founded by George I. Tyson in 1859, the present business being founded by the two brothers in 1869.

\$1,500,000 Annual Business

It is stated that an annual business of \$1,500,000 is done with less than 50 per cent on a cash basis. During the last five years the company has sold an average of 300,000 tickets annually.

In further defense of the system of disposing of theatre tickets, Louis and James Marshall, attorneys for the Tysons, set forth that "the persons dealing with the brokers are spared the insufferable annoyance and the serious loss of valuable time incident to standing in line at the box offices of the various theatres."

As another argument against being restricted from charging more than a 50-cent advance, the brief states that the annual expense of the company is \$58,000.

The brief questions the right of the Legislature to fix prices. "If theatre tickets sales can be set at a certain figure, why not other luxuries?" is one question the court is asked to decide.

Private Business Argument

A number of decisions wherein it is stated that theatre men are conducting a private business, and even though "clothed with a public interest" they are not operating under a franchise to accommodate the public and henceforth have the right to control the business as would the proprietors of any business.

The brief asks that the case be sent back to the District Court for the Southern District of New York with instructions to grant an interlocutory injunction against the District Attorney and the Comptroller of New York.

Dinehart in Gaul's Role

Chicago, Sept. 7.

Allan Dinehart replaced George Gaul in the leading male role of Richard Herndon's "Treat 'Em Rough," which opened at the Harris last week.

Gaul's withdrawal followed newspaper criticism calling him unsuitable for the part. Illness given as the reason for his withdrawal. Dinehart, who also directs the show, was in the Gaul role during the try-out in New England last spring.

YIDDISH PLAYERS IN B'KLYN

Pending completion next month of the new Yiddish Art Theatre, under construction at Second Avenue and 12th Street, New York, Maurice Schwartz and his Yiddish Art Players will open a preliminary season of repertoire at the Amphion, Brooklyn, Sept. 9.

The opening bill will be "Tevy, the Milkman," comedy, by Sholem Aleichm. The remainder of the repertoire includes another comedy by the same author, "A Great Fortune," "Rags," by H. Levick, and "Sabbati-Zevi," by Zilavsky.

C. MILLER'S 'STOLEN SWEETS'

Charles Miller, for many years general manager for W. A. Brady, is taking a slier on his own in the producing field this season.

He will sponsor "Stolen Sweets," comedy by Thomas Payne, as his initial production.

Equity Blacklisting Jacobs Agency—Erroneous Story

A report of blacklisting of the Jennie Jacobs agency by Equity was unfounded. Equity stated it had never employed such tactics, and the matter in which the agency was indirectly connected was amicably settled.

A dispute arose over the contract condition claimed by an English actor, Ed Lawrence, who appeared for a time in "The Merry World." The engagement was made through Willie Edelesten and it was agreed the passage of Lawrence's wife was to have been paid. That provision appears to have been scratched out of the contract. The matter was to have been arbitrated, but in the meantime Edelesten called that proceeding off, saying the claim would be paid by an English agent through whom Lawrence was engaged.

Upon his return to London Lawrence was unable to collect, whereupon he again complained. The claim was recently paid Equity from the Jacobs agency and the money forwarded to the actor.

BEN-AMI OPENING

At Irving Place Next Week—Yiddish Players Doing "Student Prince"

Jacob Ben-Ami returns to the Yiddish stage next week, having taken over the Irving Place theatre and transformed it into a Yiddish "art playhouse." Ben-Ami has Max R. Wilner associated on the managerial end.

Another important opening in the Yiddish show business is "The Student Prince," an authorized translation of the Shubert operetta, credited to S. Edelheit for the book and Jacob Jacobs for the Yiddish lyrics, with Samuel Goldberg in the title role.

Sam Harris' Fadeaway?

An indication of Sam H. Harris' reputed retirement from active production is the new contract arrangements with A. H. Woods and Al Lewis whereby the three will be equally associated in the production of Stanislaus Stange's new play, "Glamour." Woods owns the rights but Lewis will do the actual producing, heralding the production as "in association" with his two partners.

Harris' reticence to finance or invest in another large musical venture points to a similar inclination to be but passively active in legit production.

COLE SUCCEEDS BUZZELL

Los Angeles, Sept. 7.

Lester Cole, first listed as an understudy to Eddie Buzzell in "Tip Toes," informs Variety that he was engaged by the producer as a principal to replace Buzzell and at the time did not know that Buzzell had a run-of-the-play contract.

Cole succeeded Buzzell in "Tip Toes" last week when the latter withdrew, while "Peanuts" Byron, who had been taken out of the chorus and who was Ona Munson's understudy, succeeds the latter.

BRINGING BACK "CYNTHIA"

"Cynthia," the George Stoddard-Vivian Crosby musical, shelved after two weeks at the Walnut, Philadelphia, will be revived shortly by Clark Ross, original producer.

Rose is retaining the original cast and has sent out calls asking the latter to report for rehearsal next week.

'CRADLE SNATCHERS' STAYING

"The Cradle Snatchers" will not depart from the Music Box, New York, Sept. 20, as previously arranged, but will remain indefinitely. This was settled last week due to two weeks' business spurt.

A duplicate company is being cast and may take up the time previously laid out for the original unit.

ANNE NICHOLS REFUSES U'S \$200,000 OFFER

Sum as Settlement Over 'Cohens-Kelly's Film—Miss Nichols Asking \$3,000,000

Anne Nichols has turned down a settlement offer of \$200,000 from Universal, producers of "The Cohens and the Kellys," of which the "Able's Irish Rose" authoress-producer complained because of similarity and financial loss through undermining the "Able" film rights.

The Nichols' comedy is said to be valued at almost \$1,000,000 for its film rights through the owner probably insisting on a percentage interest in the gross, as well as a sizeable advance royalty.

"Cohens and Kellys" was adapted from the late Aaron Hoffman's play, "Two Blocks Away," which was produced before "Able," but the screen "adaptation" is said to be as much unlike the original Hoffman script as it is like the Nichols' play.

Miss Nichols is suing for \$3,000,000 damages.

DE HAVEN ASSEMBLES CO.

Starts for Coast With Players for His Music Box Revue

Carter De Haven, who takes this initial flier as a legit producer as sponsor of the "Music Box Revue" opening at the new Music Box, Hollywood, Cal., entrained from New York this week with principals and chorus engaged for the revue out of New York.

Among those signed and making the trip are Tommy Dugan, Morton Downey, Alton and Allen, Crane Sisters, Florence Hedges, Claire Devine, John Maxwell, Monte and Carmel, Billy Stewart, Billy Ritchie and Dooley Sisters.

Shuberts Opposing Raquel Meller With Mlle. Ramia

The Shuberts are importing, in the person of Mlle. Ramia, opposition to Raquel Meller for the current season.

Like Meller, Mlle. Ramia is a diseuse who works singly before a black drop, and her New York appearances will be framed in that manner, with an orchestra to furnish the accompaniment.

Much of her material has been written by Jean Richepin, a French poet. Ramia, as she is known in Paris, leans heavily toward the dramatic angle in her songs, as does Meller.

Mlle. Ramia sailed last Friday from Havre and will play a limited engagement at stiff prices on Broadway.

4 A's Meeting

A meeting of the international board of the Associated Actors and Actresses of America has been called for next Monday at Equity's offices to elect a delegate to the convention of the American Federation of Labor, which convenes in Detroit Oct. 4. The organization is known as the Four A's and controls the basic union charter covering Equity, the Hebrew Actors' Union and others.

Last season the Four A's was not represented at the A. F. L. convention. There was no special reason, but comment on the floor of the convention by other unionists in the theatrical field aroused a minor controversy.

"Americans All" Delayed

"Americans All" has been withdrawn for revision after a two weeks' tryout.

Sponsors will resume rehearsals in two weeks, with another out-of-town test before coming into a Broadway house.

Novembre Active

Bernard Novembre, one time manager of the old Wallack's at 30th street, will produce a musical comedy called "Milady" this season. The music is by Iclio Sadun and the book and lyrics by Shannon Collinge.

Frank Egan's Typhoid

Los Angeles, Sept. 7. Frank C. Egan, legit producer, is ill with typhoid fever at the Hospital of the Good Samaritan here. Although he is recovering, attendants are taking precautions with visitors to avoid contagion.

Ridings Leaves Cohan and Harry Earle Succeeds

Chicago, Sept. 7.

Harry J. Ridings has resigned as Chicago manager for George M. Cohan's interests. His resignation was expected since the announcement that the Shuberts would operate the Four Cohans theatre jointly with Cohan.

Mr. Ridings came to Chicago in 1912 as manager of the old Grand opera house for Cohan and Harris. He has been president of the Chicago Theatrical Managers' Association for some time.

Harry Earle has been appointed manager of the Four Cohans to succeed Ridings. This is in accordance with the agreement between Cohan and the Shuberts that no former employee of either would be hired, Ridings resignation being expected.

RUFÉ LE MAIRE'S NEXT

Doing Film Man's "Fatal Blonde," Musical—After Mary Eaton

Los Angeles, Sept. 7.

George Marlon, Jr., film title writer, has sold "The Fatal Blonde," musical comedy, to Rufus Le Maire. It will be put into production immediately in Chicago. Marlon wrote the book and lyrics with music by Jean Schwartz. Le Maire is angling for the services of Mary Eaton for the title role.

Ballard MacDonald, who left here several days ago, will do whatever rewriting is needed as Marlon is tied up in pictures.

Marlon does not expect any conflict with Anita Loos' "Gentlemen Prefer Blondes," as he says he wrote "The Fatal Blonde" as a novelette in 1922.

\$26,000 BREAK-IN WEEK

"Honeymoon Lane" Hangs Up High Figures at Apollo, Atlantic City

Atlantic City, Sept. 7.

"Honeymoon Lane," starring Eddie Dowling, was produced at the Apollo here last week.

It grossed nearly \$26,000, the business rating it among the best of the season here. The show opened in Philadelphia Monday for two weeks and is due into Knickerbocker, New York, Sept. 20.

Serve-Yourself Art

Los Angeles, Sept. 7.

Olsen and Johnson, in "Monkey Business" at the Majestic, tied up with the Piggly-Wiggly stores for a coupon ticket racket. The grocery company ads contained the announcement that with any purchase of goods a special discount ticket to the Majestic would be given.

The ticket knocks 25 cents off any ticket up to \$1.50 and 50 cents off on anything above that. The offer was open until yesterday.

BLEDSE IN "DEEP RIVER"

The new Arthur Hopkins show, "Deep River," now in rehearsal in New York, has its premiere in Lancaster, Pa., Sept. 16, prior to going into Philadelphia for two weeks. The show comes into New York later in the season.

Julius Bledsoe, colored baritone, and who was in concert last season, will be a principal. There will also be a Negro quartet with the show.

VIVIAN DUNCAN RECOVERING

Los Angeles, Sept. 7.

Vivian Duncan, musical comedy star, is rapidly recovering from injuries sustained when the car she was riding in was hit by another near Oxnard, Cal.

Rosetta Dncan returned to California immediately upon her arrival in New York, and she is here with her sister.

NEW "WARM" PLAY

The last word in risque dramatics is promised in a forthcoming legit production, "The Seed of the Brute."

William A. Brady, Jr., and Dwight Deere Wimers are the producers, with John D. Williams contracted to stage and rewrite the play for an advance consideration of \$2,000 plus 10 per cent of the gross.

NUGENT PLAY SOLD

"The Fighting Heart," by J. C. and Elliott Nugent, has been acquired for production this season by John Golden. The piece was given a stock trial by the Lakewood Players at Skowhegan, Me., last week and was then acquired by Golden.

2 PRODUCERS AT ODDS WITH M. P. A. REGIME

Le Maire Quits and Gordon Remonstrates at Report He Has Been Suspended

The internal affairs of the Managers' Protective Association appear to be somewhat muddled. That applies to the standing of some of its members, with officials of the organization apparently uninformed.

Two cases recently cropped out indicating that situation. One concerned Charles K. Gordon, whose new show, "Maybe She Will," stopped after rehearsing four weeks and a half. Faced with two weeks' salary claims, totaling \$12,800, and an additional sum owed to the chorus, L. Lawrence Weber, for the M. P. A., when notified by Equity, is said to have declared Gordon had been suspended.

On the other hand, Equity is said to have received a letter from Thomas Broadhurst, acting secretary of the M. P. A., stating that Gordon was a member in good standing. Last week, when Broadhurst returned from a vacation, he verified the correctness of the earlier information and pointed out Weber's error.

Again last week, when Rufus Le Maire telegraphed his resignation from the M. P. A., his action was based on the failure of the officials to acquaint him with details of certain assessments charged against him. LeMaire had been informed by letter that he was suspended for non-payment of dues, amounting to \$300.

He was also informed that extras to the amount of \$137 were due. In sending the dues money, he inquired what the extras meant, and was told they were assessments, but there was no additional information. LeMaire then resigned, saying that, as he had scored a success, he saw no reason why he should aid paying debts of M. P. A. members.

Gordon explained that he has signed a bond of \$10,000 with the M. P. A., protecting the organization against claims from actors in his productions, the bond requirement supposedly applying to all members. He is said to have remonstrated with Weber over the erroneous report to Equity. Gordon says he has secured new backing but must pay two weeks' salaries before he can put the show into rehearsal. The M. P. A. claims Gordon's bond is only for \$5,000.

CAN'T DOWN MOROSCO

Oliver Morosco has formed a new producing company to be known as the Oliver Morosco Productions, Inc., capitalized at \$100,000. Papers of incorporation were filed last week.

The new company will finance production of two plays. The first will be "The Hell Cat," by Guy Bragdon and Thomas Burroughs which goes into rehearsal in two weeks to be followed by "Mary's Little Lamb." The latter is a musical version of "Please Get Married," with book and lyrics by Oliver Morosco and music by Kenneth Burton. The musical will be launched in December.

Osterman Doubling Again

Jack Osterman is doubling between the 44th Street where he is appearing in "A Night in Paris" and the Winter Garden, playing in "The Great Temptations." He replaced Jay C. Flippen, in the Garden revue.

It is the second time for Osterman to double since appearing in the "Paris" revue. When that show moved downtown from the Century Roof he went into "The Merry World," later called "Great Passions" at the Shubert.

Leaves Wilton Agency

Dorothy Dahl has resigned her post as legit casting director with the A. F. T. Wilton Agency to join the Arrow Amusement Company. In the new berth Miss Dahl will have charge of band and cabaret bookings.

HIGH RATE OF HITS AMONG EARLY LEGIT STARTERS FEATURES SEASON

Drastic Elimination of Weak Sisters Before Broadway Presentation Figures as One Reason—Estimates Place Successes at 50 Per Cent. of Attempts—Bulk of Producing Less Than Usual—"Lulu Belle" Still Tops List

The stampede of productions signaling the new season in the legit field is not as heavy as usual, but Broadway has gotten off to the best start in a decade. That is best indicated by the fact that the middle of last September saw but two real new hits, whereas already up to this present Labor Day week there are half a dozen new shows considered to be successes.

With the current week's six premieres included there have been 21 new attractions since Aug. 3. As the out-of-town rating of several is high, there is little question that they will register hits, too. If 10 of the new shows are hits, a conservative estimate, it would mean 50 percent of successes, something never before known in show business. Usually the bad boys are quickly crowded out at the beginning of the season, but there have been only the closings to date.

Drastic Eliminations

It appears that producers have been more careful in bringing in shows, evidently discarding those which did not show up well during try-outs. Weather for the past month has been remarkably cool and aided theatres all around, but there is little question about the high class of performances among the new offerings.

Although it may be too early to identify smashes among the fresh attractions, such rating is likely for some, while others not now figured for runs appear to have a good chance to earn profits. Two out-of-town musical hits arrived this week and both are expected to land among the list's big money shows. They are "Castles in the Air," a sensation in Chicago, and "Queen High," which accomplished an exceptional run of five months in Philadelphia. Non-musicals attractions on the week's premiere card regarded as having a good chance are "Two Girls Wanted," "No Trespassing" and "Sour Grapes," in addition to which there is an English mystery play, "Number 7," while "The Shanghai Gesture" resumed its run, opening to capacity at Labor Day matinee.

Last Week's Hits

There were two standout productions last week, "The Donovan Affair" jumping to capacity at the Fulton, getting \$14,000 the first week and "She Couldn't Say No," which got \$11,000 in seven performances at the Booth. "Potash and Perlmutter, Detectives," at the Ritz started like a money show, too, with \$11,000 in seven performances, but an agency demand is questionable. "The Adorable Liar" at the 49th Street is figured to build up, though starting rather mildly. "Service for Two" looked weak at the Gaiety, getting about \$6,000 the first week. "If I Was Rich" at the Mansfield opened Thursday, rated a laugh show with a good chance. Previous entrants that clicked are "The Home Towners" and "Loose Ankles," both getting \$14,000 last week.

Business was slightly off, due to the out of town exodus over Labor Day, but with the weather against the resorts, Broadway tucked away another week's good trade. A cloudy Monday meant big trade at the holiday matinees, although there was a cheap ticket demand as usual on such days. The cut rates grossed \$9,300 in matinee tickets alone.

"Lulu Belle" Still Tops

"Lulu Belle" stayed far out in front in his field, getting \$20,000 and being virtually capacity all week; "Cradle Snatchers" followed right after "Home Towners" and "Loose Ankles," getting \$13,500; "Sex," \$11,000; "Able's," \$11,000; "What Every Woman Knows," \$9,000; "At Mrs. Beam's," \$7,500, the same figure estimated for "The Little Spitfire" and "The Blonde Sinner."

"Sunny" at \$43,000 and "Scandals" better than \$40,000 were followed by "The Great Temptations,"

\$35,000, and "Vanities," \$33,000; "A Night in Paris," about \$26,000; "Ziegfeld's Revue," \$25,000; "The Vagabond King," \$21,000; "Iolanthe" and "The Girl Friend," \$13,000; "Kitty's Kisses," \$10,000.

Again there are no carded closings for the week. Next week are due "Naughty Riquette," Cosmopolitan; "Countess Maritza," Shubert; "Just Life," Miller; "Broadway," Broadhurst, and "Henry's Harem," Greenwich Village. For the week of Sept. 20: "The Ramblers," Lyric; "Honeymoon Lane," Knickerbocker; "Scotch Mist," Klaw; "Fanny," Lyceum; "Deep Yellow," National.

Two new shows were shown on the subway circuit last week, "The Ramblers" getting excellent business at Werba's Brooklyn, the gross being nearly \$20,000; "Sour Grapes" at the Majestic drew around \$9,000, considered good too for that type of play; "Craig's Wife" started its season on the road at the Broad, Newark, getting \$12,000.

Buyers Increase

The regular buy list in the premium agencies was increased to 14 attractions this week, with the question pending on three of the new shows as to whether they would get buys or not. The latter three are "Castles in the Air," at the Selwyn, and Alice Brady in "Sour Grapes," at the Longacre. Both opened Monday night, with "No Trespassing" opening at the Harris last night.

The complete list now comprises "White's Scandals" (Apollo), "Lulu Belle" (Belasco), "Americana" (Belmont), "Vanities" (Carroll), "The Ghost Train" (Eltinge), "A Night in Paris" (44th Street), "The Adorable Liar" (49th Street), "The Donovan Affair" (Fulton), "Ziegfeld Revue" (Globe), "The Home Towners" (Hudson), "Sunny" (New Amsterdam), "Potash & Perlmutter, Detectives," (Ritz) and "The Great Temptations" (Winter Garden).

Labor Day's \$10,000 in Cut Rates. Labor Day matinee was a knockout in the cut rates, business leaping to around \$10,000 on the afternoon. There were 18 shows listed at the bargain counter for the night performances on the holiday. They were "Henry—Behave" (Bayes), "Loose Ankles" (Biltmore), "Honest Liar" (Cohan), "The Little Spitfire" (Cort), "Sex" (Daly's), "My Country" (Forrest), "A Night in Paris" (44th Street), "One Man's Woman" (49th Street), "Service for Two" (Gaiety), "Garrick Galettes" (Garrick), "At Mrs. Beam's" (Guild), "The Great God Brown" (Klaw), "The Blonde Sinner" (Lyric), "If I Was Rich" (Mansfield), "The House of Usher" (Mayfair), "Kitty's Kisses" (Playhouse), "The Girl Friend" (Vanderbilt) and "Laff That Off" (Wallack's).

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Evicts Stock Company That Built Up House

The Harder-Hall stock closes its stay at the Palace, Port Richmond, S. I., next week through William Burke, lessee, notifying it last week to vacate. It is understood Burke will install his own stock.

Harder-Hall, who put Staten Island on the stock map two years ago and returned this season, are in their tenth week. During the first engagement the company was in on a percentage, but preferred rental terms this time.

ROCHESTER CO. FOR B'WAY

The Rochester American Opera Company will come to Broadway some time this fall to produce "Die Fledermaus," operetta, which the Theatre Guild had scheduled for last year. Lawrence Langner wrote a new libretto for the work.

The Rochester Opera Co. is affiliated with the Eastman School of Music.

CHI HIHATS BOSTON

"Gatsby" Co. Celebrates 'Cause It Doesn't Have to Play Hub

Chicago, Sept. 7. Announcing that the intended opening of "The Great Gatsby" in Boston on Labor Day had been postponed and that the show would play four more weeks in Chicago, a press sheet from the Studebaker theatre deals this little slight at Boston in its closing line:

"An extra Labor Day matinee is announced for the play by way of celebration for not having to open in Boston on that night."

HALF DEMANDS BASIS OF STAGE HANDS' PACT

Compromise in Two-Year Agreement—Minimum Crew Condition Withdrawn

An amicable settlement of the stage hands situation in New York was reached early on Sunday as forecast last week. The new agreement, which covers a two-year period, includes a schedule of increased wages, but the working conditions remain the same as last season. The contract will be signed by the Theatrical Protective Union, Local No. 1, of the I. A. T. S. E. and the International Theatrical Association, the managerial body. It is expected the same scale and conditions will apply in Brooklyn, where there is another local, which always follows the lead of New York.

Though the wage increase was conceded early in the negotiations, there was stiff opposition from the managers on the change in working conditions asked. An eight-hour day was conceded but the stage hands withdrew the demand of a nine-men crew for each Broadway theatre. As in the past there will be a minimum of three men to each house, in addition to such others as necessary to operate a show. A minimum of 40 weeks each season appears not to have been seriously considered.

New Scale Worked Out

A complicated schedule of the new wage scales has been worked out, covering the men in the theatres and shops, also including crews in vaudeville and burlesque theatres. The increase is figured slightly less than half the percentage originally asked for.

Heads of departments, such as carpenters, electricians and property men, are to receive \$75 weekly, an increase of \$10 weekly over the old scale. Head flymen, bridge and front light operators, grips and clearers, who usually work on a performance basis, are to get \$1 more per performance. The first three classifications are raised from \$5.50 to \$6.50 each performance and \$7 on Sunday. Grips and clearers go from \$5 to \$6.

In the shops journeymen are raised from \$10 to \$12 per day. Stage hands working in the shops during the day and theatres at night have also been increased, as have been shop apprentices. There are increases in the rates for overtime work, loading and unloading. The increase of \$7 per week for heads of departments in vaudeville and burlesque were slightly less than the legitimate house crews.

In the settlement the stage hands were represented by Samuel Goldfarb, president of Local No. 1; J. C. McDowell, Joseph Magnolia, Julius Dannenberg and Harry Sheeran. For the managers, Ralph Long, chairman of the I. T. A. labor committee; Leonard Bergman, Walter Vincent, L. Lawrence Weber and Ligon Johnson, counsel for the I. T. A.

"ZAT SO?" FOR SOUTH

Boothe, Gleason and Truex are organizing a special Southern company of "Is Zat So?" scheduled for opening at Dover, Del., Sept. 27.

Cast includes Frank Marlowe, James McHugh, Kirk Jones, Mildred Southwick, Dorothy Webb, Robert Johnson, Martha Townsend, Judson Langill, Grace Walth and Watson Wyatt.

Casting Agents on Way Out?

The gradual elimination of casting agencies looms up more unmistakably this season than ever before. With pre-season activities at a peak a check up shows that the casting offices have less than five percent, of placements.

Managers are doing more direct casting than ever explaining that casters with whom they had been doing business killed their own golden goose.

Performers also have registered squawks especially against the "artists representative type" who slam over a trick contract and collect commissions for the duration of the engagement procured. Licensed agents are limited to five percent of earnings for the first 10 weeks, but the "representatives" get weekly kick-ins for as long as the engagement lasts.

One of the tricks of the "representatives" contract is a clause agreeing to exploit and publicize the client. Many taking engagements under this clause have found what little publicity the "representative" can give and in many instances have dispensed with the agent's services after paying commission for periods of six months or more.

The average "representatives" contract is an agreement to take fees ranging from 10 to 15 percent, from the actor for duration of the engagement, guaranteeing the actor nothing but acceptance of his remittances. Such contracts to qualify as equitable should at least guarantee the performer a minimum amount of work during each season. The contract generally used by casters does not contain any such provision.

In some cases actors who have overpaid the 10-week period allowed under the Employment Agency law, which regulates licensed agents, have welched on additional payments. Agents have resorted to a summons subterfuge to frighten them into additional kick-backs. Some have settled claims but others have invited the "representatives" to go to it and have found that nothing happened.

Casting agents some years ago were figured helpful to producers. Recently, however, producers have preferred to see people direct. The reason is that too much time has been wasted by agent's favorites whom they tried to put over like a "gold brick" on the producer.

Performers have from time to time disputed casters claims, probably justly since the agent did little other than tip them off to a possible position. The actor practically had to sell himself and later figured that he was a chump to kick in as long as the job lasted to pay for the mere tip.

The casting business has slipped back to a position where the casters want everything thrown into their lap. Consequently the producers now figure direct-casting better than the old procedure.

FUTURE OPENINGS

"The Wild Rose"

Latest of the Harbach-Hammerstein-Friml operettas went into rehearsal this week under the joint production auspices of Arthur Hammerstein and Sam H. Harris. It bows in at the Forrest, Phila., Sept. 20, coming to the Martin Beck, New York, Oct. 11. Cast includes Lew Fields, Joseph Santley, Fuller Mellish, Vanda Marvikoss, Inez Courtney, Gus Shy, Frederick McCauley, Jerome Daley, Len Mence and others.

"We Americans"

Will bow in at Teller's Shubert, Brooklyn, Sept. 15. Jumps to the Garrick, Philadelphia, following week for a two weeks' run preparatory to coming into New York. Sam H. Harris is sponsoring. Cast includes Clara Langsner, Muria Weisenfreund, Elsie Lawson, Sam Mann, Jules Bennett and others.

"Stylish Stouts"

Sponsored by the Dramatists Theatre in association with Hugh Ford. Will get under way in Detroit, Sept. 12, coming to New York two weeks later. Cast includes James B. Carson, Jennie Moscovitz, Pat Collins, Nyon Brownell, Penelope Hubbard, David Burns, Jack Kingsberry, Harry Volks, Mae Burland, Joseph Garry, Charles Mussett, Daisy Rudd, Marion Hamilton, Lillian Stewart, Fred Knight, Dorothy Clemments, Maurice May and others.

"Spring Magic"

"Spring Magic" will be the title for the musical version of "39 East," which Rachel Crothers and Mary Kirkpatrick will jointly sponsor. It bows in at the Chestnut, Philadelphia, Oct. 10.

Cast includes Tom Powers, Hazel Glen, Victor Sutherland, Ida Fitzhugh, Le Roi Operati, Harry Ellis, Rudolph Badolini and Ora Hude.

"Black Boy," with Paul Robeson, the colored actor starred, will open at Mamaroneck Sept. 16, going to Stamford, and then dated for New York. Horace Liveright is producing the play written by Jim Tully and Frank Dazey. In the cast are Charles Henderson, Frederick Washington and Edward Cargan. James Light is the stager.

"Prevue of 1927"

Musical revue by J. P. Russell and Tom Jonstone. Went into rehearsal this week. Ira D. Schwartz figuring as producer. Piece sched-

uled for out-of-town opening Oct. 4. Cast includes Hilda Ferguson, Peggy Worth, Lillian Walker, May Schippel, Peggy Dolan, Warren Leonard, Shirley Grey, Kenneth Nichols, Borthwick and Lenore.

"Champagne"

Will reach production latter part of next month via Puget, Inc., in association with Murray Phillips. Cast includes Roy Gordon, Maude Hanaford, Adrian Morgan, Cecil Owen, Paul Dana, Emilie Montrose, Hilda Spong, Katherine Hughes, Carl Reed, Frances Nielson, Me Keese, and Marcia Walther.

"The Judge's Husband"

William Hodge starred. Sponsored by Lee Shubert. Into rehearsal this week. Bows in at Stamford, Conn., Sept. 24, then to Maxine Elliott's, New York, Sept. 27. Cast includes Gladys Hanson, Dorothy Walters, Charles McCarthy, Jessie Cromette, Richard Gordon, Ruth Lyons and Alex Clarke.

"Daisy Mayme"

George Kelly, author. Will be Rosalie Stewart's next legit production, getting under way in Ford's, Baltimore, Oct. 4. Those already signed are Jessie Busley, Josephine Hull, Madge Evans, Frank Rowan and Nedda Hall.

"Boobs in the Wood"

A comedy set for out-of-town opening the latter part of this month. Ben Boyer, producing.

"Twinkle Twinkle" opens Oct. 11 in Philadelphia. Among recent engagements is Robert Pitkin.

Latinizing "Temptations"

Valentino Paredo, South American producer, who has been in New York looking over attractions for next season for his territory, has acquired the South American rights to "Temptations."

Paredo will organize a company in New York to present the revue in principal South American cities opening in November.

"Twinkle" in October

Louis F. Werba has shuffled his plans again and will bring out "Twinkle, Twinkle," musical, early next month instead of sidetracking it until December as previously announced. Among those already signed are Flo Lewis, from vaudeville; Robert Pitkin, John Sheehan and Dorothy Sanderson.

STAGE EQUIPMENT CO'S. INCREASED 56% IN '25

Govt. Statistics—27 Firms in
Business; 10 More Than
in 1923

Washington, Sept. 7. The makers of theatrical scenery and stage equipment increased their output 56.4 per cent in 1925 as compared with 1923, according to figures just made public by the Bureau of the Census following the census of manufacturers for that year.

With 27 such establishments in operation in 1925, an increase of 10 over 1923, the total value of the productions equipment reached \$2,588,078 as compared with \$1,652,688 in 1923.

The makers employed an average of 267 wage earners in 1925 as against 210 in 1923, an increase 26.7 per cent. The peak was reached in November when 317 were employed with the lowest number being in July with 243. This as compared with the top month in 1923 which was September with 251 and the lowest of that year, February with 169.

Wages paid totaled \$657,195 in 1925, an increase of 52.9 per cent over 1923 with \$429,772.

Against the total value of the products is a charge of \$974,168 for material costs, including light and heat, for 1925 compared with \$634,622 for the same costs in 1923. Costs went up 53.5 per cent.

Value added by the makers for 1925 was \$1,562,078, and for 1923, \$901,046. Deducting several miscellaneous expenses not included in the cost figures as noted indicates the "added value" as the profit to the makers.

Of the 27 establishments in operation in 1925, seven were in Illinois, six in New York, four in California, two in Missouri, two in Ohio, and six in other states.

Waldorf Opening

The Oshrim-Grisman Theatrical Corp., building the Waldorf theatre, a 1,200 seater on west 52nd street, opens that house late this month. Next year the company will open a house now under construction opposite the Guild, also on 52nd street.

In the house opposite the Guild, the stadium style of construction, used in Chanin's 46th street and Warner's, will be used. It's capacity will be 1,700, and the stage larger than any in New York, outside of the Century. It will be used for large revues and musical comedies.

Present plans are that these houses will be independently booked.

May Sue Over Revue Skit

Adorjan Otvos, who with A. Seymour Brown co-authored the "Things We Hear" skit in Le-Maire's "Affairs," current at the Woods, Chicago, claims he has not been given program credit for his skit.

Otvos has been abroad, just returning, and contemplates suitable action for royalties and crediting.

Wintz "Scandals" in Dayton

Dayton, O., Sept. 7. Rehearsals for the seventh edition of George White's "Scandals," to be put on the road by G. E. Wintz, began here at the Gibbons Hotel on Labor Day. As now planned, the production will begin its season at the local Victory Sept. 20-21.

Announced for the show are Sammy Howard, principal comic, and 20 Albertina Rasch girls.

Colebrook Acting Again

Edward T. Colebrook has relinquished his post of assistant to Leslie Morosco, casting agent, to return to the stage. He will be stage manager and principal in the road company of "Square Crooks." Jack Eugene has gone back to the Morosco forces to bridge the gap.

"Big Boy" Cast

The cast supporting Al Jolson in "Big Boy," reopening in Boston Sept. 13, has been completed. It includes Mary Adams, Ralph Glover, Owen Martin, Sam Critcherson, William Thorne, Grace Eline, Frank Holmes, Franklyn Batle and others.

Peggy Worth Casting

Peggy Worth, actress, has opened a casting agency in the Earl Carroll building.

Minneapolis Starts Low But Builds Up on Week

Minneapolis, Sept. 7. Legitimate houses did nicely here last week despite bad weather and strong movie and vaudeville competition.

Trade started poorly at the Shubert, but built up to capacity toward the end of the week, and looked pretty good to "Buzz" Balbridge, stock impresario. The attraction was "Love 'Em and Leave 'Em," and it benefited by word-of-mouth boosting. Did about \$6,300. The McCall-Bridge Players (musical comedy tab) returned to their home, the Palace, after spending the summer in Duluth, and got away to a fine start with "No Other Girl." Around \$5,500.

Business also continued good at the Gayety, where "Good Little Devils" (Mutual burlesque) held forth. Over \$4,500.

\$40 INGENUES SCARCE

Nearby stock operators are lamenting a shortage of \$40 ingenues this season. Those working for that figure in midseason refuse to be interested, since legit casting is at its peak of activity.

Others are swinging into chorus jobs when nothing better is proffered, figuring it a better break than the stock job since the latter, at least, saves them money on wardrobe. Besides, the chorus stipend, in most instances, betters the stock figure.

May Revive "Miss Manhattan"

Walter Kenney, who promoted the revue "Miss Manhattan," says he holds an option on the score of the piece which was brought in broke, and may make another try.

AHEAD AND BACK

William Love, ahead, and Wally Decker, back, with "Twelve Miles Out" (on tour).

Fred Roche, general publicity representative for William Anthony McGuire. Now handling "If I Was Rich" (Mansfield).

Nat Dorfman and Benny Holtzman, publicity for "She Couldn't Say No," and "The Ramblers."

Charles Bochert, publicity on "Vanities" (Earl Carroll).

Nick Holde will be back with "Sandalwood" (Robert Milton) during tryout and in New York.

Alex Yokel, publicity on "The Donovan Affair" (Fulton).

Francis E. Reid, publicity on "Service for Two" (Galety).

Marian Spitzer, publicity on "The Imaginative Girl" (49th St.).

Frank Bruner, former publicity man for the Carthy Circle and Figueroa, Los Angeles, will have charge of publicity for the Carter De Haven Music Box in Hollywood.

T. C. Leonard, publicity for "Just Life" (Jacob Oppenheimer).

Harry Lambert, ahead of one of the "Able's Irish Rose" companies.

Charles Vion, advance; Eddie Lester, back, "Tip Toes" (Southern).

Charles Williams, managing "The Ramblers" (Phillip Goodman).

Johnny James, back; Leon Victor, advance, "The Big Parade" (south).

Willie Kurtz will be treasurer of the Cohan beginning Oct. 11, when Famous-Players takes over the house.

George Smyth is back with "If I Was Rich" (Mansfield).

Dixie Hines, publicity for "What's the Use" (Princess).

Albert C. Fuller, publicity for "Castles in the Air" (Selwyn).

Alex Yokel, publicity for "No Trespassing" (Harris).

Dorfman and Holtzman, publicity on "Loose Ankles" (Biltmore).

"ENEMY'S" DULL START

Chicago, Sept. 7. "Dearest Enemy," with Helen Ford and Charles Purcell featured, opened Sunday night at the Illinois to only a fair-sized audience.

The show is announced for a five-week run. Any of the smaller Loop legit houses would have been better for this production.

Rialto, Hoboken, Reopens

The Rialto, Hoboken, N. J., reopened this week, resuming its dramatic stock policy of last season, and offering "The Fall Guy" as its opening bill.

Company includes Frances McGrath, Howard Hall, Seth Arnold, Arthur Mack, Joseph Green, Kenneth Burton, George Phelps, Jerome Cowan, Anita Wright.

STOCK NOTES

Robert Lynn has closed as leading man of the Jefferson Players, Portland, Me. He has been signed for a New York legitimate production by Horace Liveright. Others leaving the Portland stock are June Bradley, Mr. and Mrs. Hugh Cairns, Helen Kinsel and Walter Austen. New Jefferson players are Margaret Bird, William Everts, Theodore Hecht and Roy Elkins.

Elmer J. Walters has been engaged as general exploitation manager for Julius Leventhal's enterprises, and is currently doubling as manager and exploitation man for the Bayonne Opera House. This house opened with stock this week with "Ladies of the Evening."

The Bayonne Players' roster includes Dagmar Linette, Alden Chase, Hal Monney, Arthur Olmi, James Mahr, Larry Wood, Gene Cleveland, Ed Brandon and L. Abbott.

Richie Clark Russel Players opened their season at the Hudson theatre, Schenectady, N. Y., Labor Day.

Edna Buckler and Charles George are playing the leads while the cast includes Rikel Kent, George Anderson, Mark Kent, Agnes Young, Wilma Terry and Grant Irwin. Arthur Ritchie is director of the company and Virgil Lappeus, house manager.

After almost three months My Players, dramatic stock, closed suddenly at Meyer's Lake Park theatre, Canton, O. The company organized last May by Charles K. Brown, lessee of the park theatre, could not draw. Brown has installed a musical comedy tab, Jimmie Hodges' company.

The Windsor theatre, New York, reopened Monday, with new leads. Wilfred Lytell and Ruth Shirley have been replaced by Walter N. Greaza and Eleanor Martin. The opener was "The Fall Guy."

The Chicago stock closed a successful summer engagement at the Park, summer playhouse at Lakemont Park, Altoona, Pa., last week, and opens Labor Day in Franklin, Pa.

The series of special nights at the President theatre, Seattle, the past year, has proved profitable.

During the season 12 different clubs, lodges or societies had a "night" at the Duffy Players.

Mark Haight, who was with the Harry A. Bond Players, Schenectady, N. Y., has signed for the London company of "Easy Come, Easy Go."

Ben Erway is the new leading man of the Wilkes theatre stock, Salt Lake. Gladys George is leading woman.

Ralph Belamy Players open at the Princess, Des Moines, Ia., Sept. 12 in "Seventh Heaven."

Dramatic stock opens at the Grand, Canton, O., Sept. 13. The leading woman is Nancy Duncan.

Stock Houses Increase

The increase of stock burlesque houses in New York continues. The latest to get under way is the Superior on Third Avenue, New York. The sponsor is William Yost.

Plans are afoot by Yost to also operate another stock at the Chelsea, Eighth Avenue, as soon as a license can be obtained. In addition to burlesque Yost will offer pictures at both houses.

Hurtig and Seamon installed a burlesque stock policy at the Yorkville, New York, opening Labor Day.

Sam Michels and Isabelle Van head the company.

NEW MASCAGNI WORK

Announcing the new season opening at the Century, New York, Sept. 13, Fortune Gallo made it known that the San Carlo Company would introduce to America Pietro Mascagni's new opera "Il Piccolo Marat."

The premiere will come during the second week of the engagement. Mascagni will lead. The composer sailed from Genoa, Aug. 23, on the Dullio, due next week. "Il Piccolo Marat" is based on an episode of the French revolution.

LITTLE THEATRES

William Raymond, Theodore Von Eltz, George Lamont, Rose Tapley, Kenneth Chryst, Grace Dalton, Jean Ackermann, Cycyl Weld, Arthur Turner Foster, Ole M. Ness, Frances de Curtain, Charles C. Gillman, Ernest Erskine, Karyl Marker, Fred Ritter and Don Evans will play in "R. U. R.," directed by David Imboden for the Potboller Art Theatre, starting Sept. 1.

Three of Father Hurney's St. Patrick's Players of Washington, D. C., the Messrs. Royal Foster, Steve Fagan and Cliff Cox, are after a route in the picture and vaudeville houses. The trio are now in New York showing their "wares."

Marie McLean, Peggy Dolan, George Calliga, Lucile La Point, Jane Boland and Lillian Rivers appeared in "Lady Windemere's Fan," produced by the Marta Oatman Players at the Sun Toy Sho, Los Angeles, Aug. 24-27.

Cecil Bruner will play the feminine lead in "The Hurdy Gurdy," first play presented by Ina Dillgent, at the Masonic Temple, Hollywood, Cal., Sept. 8-11.

"Ersa of the Forests," pageant on the preservation of the timber lands, will be presented by Garnet Holme at Wrightwood, Cal., in the San Bernardino mountains, Sept. 4-5. Dorise Shuchow will play the title role.

The Garret Club, Los Angeles, will produce "Cocaine," and "Release," as two of four one-actors on their next bill. Following that, "He Who Gets Slapped" will be given.

Three one-act plays, "Dope," "Not Smart," and "Release," will be on the next bill of the Garret Players, Los Angeles.

The Paint and Powder Club, Woodstock, Ill., dedicates its new stage Sept. 3-4 with "Miss Lulu Bett." Helen Sanford is director.

2 More Jewish Repertoires Both Located in Bronx

Jewish popular-priced repertoire companies appear to be in greater popularity right now than in any other season. Not only in New York's downtown section, for the Bronx now comes forth with two.

At the Prospect, the Dearborn Operating Co., lessees; Abe Cogut, general manager, in addition to Jewish pieces, is offering two English-speaking acts and pictures. In this company, presenting a four-act melodrama the first half, appear Zegenlaub and Rubin, Seymour Recheit, Sam Lowenwirth, D. Medoff, M. Tuchand, Sadie Klein, Fanny Sherson, Jacob Goldberg, Morris Koenig and May Hanig.

At the McKinley Square, a new stock opened Sept. 3, headed by Joseph Kessler. The Kessler troupe will be known as the McKinley Stock Yiddish Players.

Supporting Kessler are Emanuel Serebroff, Pesach Burnstein, Sam Gershanzang, Louis Weisberg, Solly Weisenfreund, Harry Hochstein, Sam Atlas, Jeanette Pasowitz, Ray Schneyer, Minnie Hyman and Paula Kildi.

TAYLOR-PITOU REOPEN

The Taylor-Pitou stock reopened this week at the Windsor, New York, taking the latter house out of the category of "subway circuit" houses indefinitely.

The up-town house is held by John Cort and last season was utilized as a break-in stand for shows heading for Broadway much after the fashion of the present schedule in vogue at Werba's, Brooklyn.

Kansas City Municipal Opera

Kansas City, Sept. 7. An attempt is being made to promote a season of municipal opera here for next summer, along the same plans as the St. Louis organization.

Fire Causes Delay

Hamilton, Ont., Sept. 7. The Grand Opera House was damaged by fire last Friday.

The house had opened a season of stock on Monday and is expected to resume when repairs are made.

Leon De Costa, author-producer of "The Blonde Sinner," has disposed of the Australian rights to the piece to Williamson, Ltd. The latter will produce the play in the Antipodes in December.

STOCKS IN ILL.; BIG SEASON IN SIGHT

Decatur, Ill., Sept. 7.

Illinois will support more stock companies this season than ever before, according to present indications, which show that stock managers are preparing intensive invasion of the downstate Illinois field.

Plans for this city are unsettled, with the Gifford Players closing a summer run this week, when Irene Galvin and A. H. McAdams, her father, depart for Detroit to organize the Irene Galvin and Associated Players stock, which will open Oct. 1 in the Avenue theatre. It will be with the Galvins in the west, will Miss Galvin's first year at the head of her own company. Miss Galvin's uncle, John, will appear opposite her and Frank LaRue, and Alice Brooks, join them in Detroit.

The Palace, Moline, reopened Sept. 5 with the Jessie Colton stock, headed by Jessie Colton. Michael Madison is resident manager for Lamm, Sussman and Hopp, operators of the house. The Colton stock has been operating 27 years, organized in Indianapolis by Mr. and Mrs. J. E. Richardson, the latter the former Miss Colton. They have retired from the stage and are residing in Orion while their five children carry on the family tradition.

In Ottumwa, Ia., preparations are going ahead for a season of stock with the Gross-Ross Players. The company includes Myrtle Ross, Frank Altenberg, Albert Moore, Don Merrifield, Gordon Taylor, Billy Dale, F. Chester Woodard, Fern Tarron, Mary Lyons, Pamela Robinson and Jane Foster.

TICKET SCANDAL

(Continued from page-1)

business." The situation became so serious that William J. Adams, an auditor of the state comptroller's office, sent here to check up on State Fair finances, attempted to assume charge and establish a newspaper censorship.

The gateman arrested by State Troopers on the opening day of the Fair drew a \$25 fine. He is a local post office department employee. Another of the men arrested as a ticket grafter is a Syracuse Democratic officeholder.

Each detention by the State Troopers brought quick action by leading politicians. While State Troopers' reports showed arrests had been made, the names were not registered on the blotter and it was subsequently announced that they had been brought in for questioning. Later, the men were returned to their posts, to finally "resign."

50,000 Estimated—34,532 Official To just what extent the ticket grafters operated is problematical, but this will give an inkling. The official Syracuse Day attendance was 34,532, yet newspapermen and others trained to estimate crowds fixed the attendance at above the 50,000 mark.

This year's State Fair was held a week earlier, and benefited by fair weather, exception Saturday, the closing day, when the motor races were the banner attraction. Attendance climbed, but in spite of this, it was announced that the 1927 Fair will go back to the old schedule. Sept. 12-17 are the dates fixed.

Bernhardt's Carnival, which served as the midway, ran up against one snag when Harry Coffin, of Terre Haute, Ind., manager of the World War exhibit, was arrested and fined \$10 for assaulting a State Trooper. Coffin advertised that admission to his show was "free" and that only donations were accepted.

Investigation disclosed that no one was permitted to leave the tent without "coughing up." Complaints to the State Troopers resulted in one visiting the exhibit in plain clothes. Coffin attempted to force him to make the "donation" and grappled with the trooper. The arrest followed. One Liverpool woman reported that Coffin had forced her to give her last 25 cents, with the result she had to walk home.

Gertrude Saunders, late of vaudeville, is being starred with Irvin C. Miller's musical, "Red Hot Mama."

Peggy and Babe Marshall are playing an indefinite engagement at the Hotel Windsor, Jacksonville, Fla.

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same goes 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 (225th week) (C-901-\$2.20). Business somewhat under previous week because of out of town rush over Labor Day; weather continues remarkably cool; around \$11,000 again for "Abie"; rain Sunday and gloomy Monday made prosperous matinee for all.

"Americana," Belmont (6th week) (R-515-\$5.50). Strength of this revue will be shown when new season's entrants fill the boards; making money and with gross rated over \$13,000, draw not far from capacity.

"A Night in Paris," 44th St. (35th week) (R-1,223-\$5.50). Surprising how this revue, which dropped to nothing during final weeks on Century Roof, has drawn so strongly in this spot; over \$26,000.

"At Mrs. Beam's," Guild (20th week) (C-914-\$2.75). Another month to go, when Guild will enter new production season; business not big, but profitable, at \$6,000 or a bit over.

"Castles in the Air," Selwyn (1st week) (M-1,067-\$5.50). Was a smash in Chicago, where it opened last winter; held out with expectation of running through season here; opened Monday.

"Cradle Snatchers," Music Box (53rd week) (C-1,000-\$3.30). Celebrated a year's run Monday evening; still turning a good weekly profit; last week, \$13,500.

"Crick Gaities," Garrick (18th week) (R-537-\$3.30). Does not figure to go along much further; "At Mrs. Beam's" may be moved down from Guild theatre early next month; revue got \$7,000 last week.

"Great God Brown," Klaw (33rd week) (D-800-\$2.75). Another week; has made good run of it, managing to survive the summer; recent trade, \$6,000; "Scotch Mist," next show, due Sept. 20.

"Henry—Behave," Bayes (3d week) (C-860-\$3.30). After weak opening, show is said to have rounded into shape and better attendance and business claimed to be improving; estimated around \$5,000.

"Honest Liar," Cohan's (8th week) (C-1,043-\$2.75). Moved here Monday, and is expected to remain five weeks; house goes over to Famous Players Oct. 11; "Liar" picked up lately, but a moderate money show at between \$5,000 and \$6,000.

"If I Was Rich," Mansfield (C-1,097-\$3.30). Opened Thursday night last week; rated a laugh show with Joe Laurie, Jr., excellently spotted; strong second night trade; chances to land indicated.

"Iolanthe," Plymouth (21st week) O-1,042-\$3.30). Expected to stick another two months; holding over in new season is surprising for a revival; \$13,000.

"Kitty's Kisses," Playhouse (19th week) (M-879-\$3.30). Has been able to hold on through summer with recent cool greatly aiding; moderate money draw, but apparently profitable; \$10,000 or over.

"Laff That Off," Wallack's (46th week) (C-770-\$3.30). Most of original cast sent to road; plan was to close here, but better trade lately, and "Number 7" slated for house, opens Wednesday at Times Square instead; "Laff That Off" quoted nearly \$7,000.

"Loose Ankles," Biltmore (4th week) (C-944-\$3.30). Indications are that business will approximate capacity soon; that indicated by excellent pre-season grosses; last week, \$14,000.

"Lulu Belle," Belasco (31st week) (D-1,000-\$3.85). Fame of Belasco drama should carry it well into if not through another season; business virtually capacity since weather turned; rated about \$20,000 and still highest figure among non-musicals.

"My Country," Forrest (5th week) (C-1,000-\$3.30). Producers think they have a money-maker; show hooked up to turn profit at small grosses; average has been around \$6,000.

"No Trespassing," Sam H. Harris (1st week) (C-1,051-\$3.30). Harsard Short enters as a producer on his own; show recently opened in Brooklyn with fair prospect; debut here Tuesday.

"Number 7," Times Square (1st week) (D-1,057-\$3.30). Mystery farce of foreign authorship presented by Earl Carroll tonight (Wednesday); can remain only three weeks in this house, as "Gentlemen Prefer Blondes" comes in Sept. 28; if "7" clicks it will find another berth.

"One Man's Woman," 48th St. (16th week) (D-969-\$3.30). Change in management several weeks ago a lucky break for new people; weather jumped trade to quite profitable margin; last week \$8,000 or better.

"Potash and Perlmutter, Detectives," Ritz (2nd week) (C-945-

\$3.30). First week rather good, though not expected to be strong in agencies; must depend on box office; gross over \$11,000 in seven performances indicates profitable engagement.

"Queen High," Ambassador (1st week) (R-1,168-\$5.50). Lawrence Schwab and Frank Mandel present this musical comedy, which ran five months in Philly; opens tonight (Wednesday).

"Scandals," Apollo (13th week) (R-1,168-\$5.50). Should hold its own against incoming crop and is expected to go through new season; \$40,000 and more weekly; always capacity.

"Service for Two," Gaiety (2nd week) (C-808-\$3.30). Drew moderate break from the reviewers, with call from agencies light; first week's gross estimated around \$6,000.

"She Couldn't Say No," Booth (2nd week) (C-707-\$3.30). Opened Tuesday and in seven performances credited with \$11,000, which is strong for this theatre; performance of Florence Moore accounted for capacity third and fourth nights.

"Sour Grapes," Longacre (1st week) CD-1,019-\$3.30). Alice Brady starred in this play, first offering by William Harris in some time; premiere in Brooklyn last week indicated good chances; opened Monday.

"Sunny," New Amsterdam (51st week) (M-1,702-\$5.50). One more week to complete a year's run on Broadway, but last season's musical leader will go much further than that; has been getting \$42,000 to \$43,000 weekly since turn in weather.

"The Adorable Liar," 49th Street (2nd week) (C-707-\$3.30). Some difference in opinion, but performance rated excellent and management figures on business steadily building; \$6,000.

"The Blonde Sinner," Lyric (9th week) (F-1,067-\$3.30). After next week this theatre will receive "The Ramblers" and another house must be found for "Sinner" if it sticks; moved here from Selwyn last week; estimated gross \$7,500.

"The Donovan Affair," Fulton (2nd week) (D-913-\$3.30). Stood out from last week's field of new shows, jumping to capacity third night and getting nearly \$14,000 first week; looks in for run.

"The Girl Friend," Vanderbilt (27th week) (M-771-\$3.85). Another musical show being readied aimed for this house next month, but present attraction may remain until holidays; \$13,000 last week o. k.

"The Ghost Train," Biltmore (3rd week) (D-892-\$3.30). English mystery play doing fairly well, but opposition not figured to do it any good; last week estimated about \$10,000.

"The Great Temptations," Winter Garden (17th week) (R1,493-\$5.50). Garden not due for a new attraction until first of year or later and this one should easily fill the boards there; rated at \$35,000 and over weekly.

"The Home Towners," Hudson (3rd week) (CD-1,094-\$2.75). One of few shows scaled at this figure; with pace around \$14,000 it is drawing great money, meaning that George M. Cohan has started season with a winner.

"The Little Spitfire," Cort (4th week) (CD-1,046-\$2.75). Comparatively good agency trade for this comedy, which ought to stick as a moderate money success; \$7,000 to \$8,000.

"The Shanghai Gesture," Chanin's 46th Street (1st week) (D-1,413-\$3.35). Resumed engagement after laying off about five weeks; was sensational money getter last winter and spring; started with capacity matinee Monday (Labor Day).

"The Vagabond King," Casino (48th week) (O-1,447-\$5.50). Operetta holdover hit approaching a year's run and expected to last until holidays; last week again over \$21,000.

"Two Women Wanted," Little (1st week) (C-520-\$3.30). First offering by John Golden this season; opens Thursday; was slated for Golden's uncompleted house on 58th street.

"Vanities," Earl Carroll (3rd week) (R-998-\$6.60). Only show on list with a \$6.60 top, that price going for front rows; last week claimed to have bettered \$23,000.

"What Every Woman Knows," Bijou (22nd week) (C-605-\$3.30). Barrie show vies with "Iolanthe," both being revivals and both holding over into new season; pace last week claimed at \$9,000.

"Ziegfeld's Revue," Globe (12th week) (R-1,416-\$5.50). While not a sell-out, revue rates with musical

'HAT' HOLDS OWN, \$13,000

Other L. A. Shows Off—"Tip Toes" \$9,000—"Applesauce," \$5,800

Los Angeles, Sept. 7. "The Green Hat," held up last week at the El Capitan and whizzed past \$13,000 again. However, at this house only was business up to scratch.

The final week of "Tip Toes" at the Mason, with Eddie Buzzell and Ona Munson out of the cast, hovered around \$9,000, poor for both house and show. Olsen and Johnson's "Monkey Business" revue at the Majestic showed no life at \$6,500. "Applesauce," in its final week at the Morosco, just passed \$5,800.

"Know Your Owns," which opened Wednesday night at the Orange Grove, just passed \$3,000. (Copyright, 1926, by Variety, Inc.)

MORRISEY'S VAIN HELP FROM MUSIC STRIKE

Got Union Label, but That's About All on \$5,000 Frisco Week

San Francisco, Sept. 7.

An unusual situation existed here last week as a result of Lee Morrison, lessee of the Capitol theatre, having signed up with the musicians while every other legitimate theatre in town was operated without orchestras and with amateur stage hands. The Capitol had been struggling along hardly making the grade, paying off its musicians and crew nightly, and at the end of the week dividing what was left between the actors, with Will Morrisey, the star, probably getting less than anyone.

With the strike the musicians "adopted" the Capitol and proceeded to think up ways to put house and show over. They paraded the streets carrying signs plugging the house, they urged attendance in their statements, and finally the union arranged for Max Doblin, Walt Roesser and other leaders to give concerts in the theatre as part of the show.

So Morrison found his theatre union-labeled and Will Morrisey's Music Hall Revue recommended to the patronage of organized labor. He also found himself outwitted by the managers, with no booking to take the place of the Morrisey show, which could hardly last beyond its original four-week period. Last week, with scarcely \$300 in the house a couple of nights, it is doubtful if the week's gross on 10 performances was \$5,000.

The strike forced the postponement of "Ben-Hur," scheduled to open last Sunday (Sept. 5) following "Rain." The road show was all set for a great opening and the refund on tickets is said to be enormous. The Columbia will remain dark until Wednesday, when the feature opens, following the strike settlement. Fear of jeopardizing the other road companies by opening during the strike brought the postponement.

After being out one day, the road crews with "Rain," "Cradle Snatchers," and "Partners Again" were ordered back by their international in New York. "Rain" finished up its third and final week at around \$30,000. "Cradle Snatchers" was about \$16,700 on the final count. This comedy is having a great run locally, and with the breaks should complete its six weeks at important grosses. It opened at \$16,000 (estimated \$14,000) jumped on the second week to nearly \$19,000, and held last week close to \$17,000.

Arthur Freed's Los Angeles production of "Partners Again" is a flop here, and will probably be withdrawn at the end of the current week. Wednesday matinee played to 32 persons, and even the opening was heavily papered. Between \$4,500-\$5,000 on the week, with Freed standing to drop here a lot of the profit he made in L. A.

Henry Duffy has abandoned the plan to one-night "The Show-Off," which finishes at the Alcazar next Saturday. "Easy Come, Easy Go" follows, Sept. 12. (Copyright, 1926, by Variety, Inc.)

"Cold Storage"
 Authored by Owen Winters and acquired for early production by Laura Wick, in association with Sam H. Harris.

cal leaders and continues to draw smart trade; over \$25,000 claimed last week.

Outside Times Sq.—Little
 "The House of Usher," Mayfair; "Bare Facts," Triangle; "The French Model," Grove St.; "What's the Use," opened badly at Princess Monday; "Henry's Harem" opens Greenwich Village next week, house under lease to Carl Reed. (Copyright, 1926, by Variety, Inc.)

PRE-LABOR DAY SLUMP IN CHI; 'POOR NUT' BEST PREMIER, \$14,000

New Shows Coming in Affect Veterans—"Blondes" With New Cast, \$11,000—"Affairs" Still \$33,000—"Treat 'Em Rough" Also \$11,000

PHILLY SHOW HUNGRY, BUT SHOPPING

'Bubbling Over' Finished to Around \$22,500—Visitors Coming In

Philadelphia, Sept. 7.

Business slid off to some extent in the legit houses last week, but that was hardly surprising, as there were four theatres open instead of two. Besides, the weather permitted the many out-of-towners to go down to the Sesqui. Nevertheless, the fact remains that Philly right now is "show hungry." More so than it has been for any season in a long, long time. Then, too, visitors are really beginning to come flocking in. The hotels are crowded and the restaurants are likewise reporting capacity. Granted that a great percentage of the incoming mob are light spenders, nevertheless the theatres as well as the Sesqui itself are bound to get their share. The doorman at one house was quoted as stating that 75 per cent of one night's audience was composed of strangers to the city.

The demand is actual, but not for any old show. For example, "I. O. U. One Woman," brought into the Lyric last week and everlastingly panned by the critics, didn't click at all, despite its rawness. Dr. Poole, the local censor, was seriously considering closing the show, but this was not allowed to get into the news columns.

"Bubbling Over" held up nicely in its fifth and final week at the Garrick. This musical, backed by local money, could easily have held on for another five weeks. It plans a comeback later in the year. "Sweetheart Time" bowed in at the Chestnut Street opera house with promising grosses, although no record-breaker in any way.

"Queen High," moving on short notice to the Walnut for an added week when Mary Lawlor's illness made it impossible for the show to open in New York as per schedule, did, surprising business under the circumstances. It took a little while for the word to get around that the show was still in town, but a capacity Wednesday matinee turned the tide.

A curious feature of the good business now existing here is that it is marked by no particular advance sale. The four shows opening this week, for example, had very little demand until show time. That went for "The Ramblers," at the Forrest; for "Honeymoon Lane," at the Garrick (despite Eddie Dowling's personal following here), and for "Laff That Off," at the Walnut. Even for "Able," up at the Adelphi. Another feature of the season so far, and as it is forecast by bookings in the near future, is the almost complete absence of runs. "Able" is the only show booked to stay indefinitely. Outside of that there isn't one of the 15 September bookings set for more than three weeks, and most are in for two only. It should be mentioned that most of attractions are tryouts.

Next Monday "First Love," with Fay Bainter, comes to the Broad for a single week, and "The Shelf" is due at the Lyric for a fortnight. Frances Starr featured. On the 20th "Young Woodley," with Glenn Hunter, arrives at the Broad; the Sam Harris-Hammerstein operetta, "The Wild Rose," with Friml music, opens a three weeks' stay at the Forrest; "We Americans" comes to the Garrick (two weeks), and the "Gay Paree" revue to the Chestnut. On the next night (the 21st) Arthur Hopkins' jazz opera, "Deep River," comes into the Shubert. On the 27th "The Butter and Egg Man" comes to the Lyric, as originally planned, and the Walnut will have a new booking.

Estimates for Last Week
 "The Ramblers" (Forrest, 1st week). Interest running quite high here in this musical comedy tryout, which got most of first-string men; in for two weeks only.
 "Honeymoon Lane" (Garrick, 1st

Chicago, Sept. 7.

As for several seasons past, the week before the Labor Day array of new attractions was marked with a general decline. While the three new shows of last week pulled satisfactory grosses, only one, "The Poor Nut," got a call that augurs for immediate success. "Love 'Em and Leave 'Em" didn't strike at the LaSalle, although "Treat 'Em Rough" holds possibilities.

"LeMaire's Affairs" remained in the lead for hotel demands despite the arrival of the new attractions. An estimate of the advance sale at the Woods makes it doubtful if any of the incoming new musicals will interfere with this one for some time. "Gentlemen Prefer Blondes" with a new cast, slipped to \$11,000. This week is expected to tell the story for "Blondes" as to how long it can remain at the expensive Selwyn.

"Treat 'Em Rough" opened a week ago Saturday, drawing about \$3,500 in the first two performances, but dwindled down to a moderate gain. If \$11,000 to \$12,000 average gross is satisfactory to the house, the attraction is okay at the Harris for six to eight weeks. "The Great Gatsby" will get 10 weeks at the Studebaker, bringing the engagement up to Oct. 2, when the house goes under the direction of the Insull management. "Black Velvet" will outlive several of the new dramatic shows now in town, although it is figured "Velvet's" gross will feel the curiosity for the new dramatic shows.

Sticky, "dog-day" weather was featured during the last three performances of the week, and this may have been one reason why the New York offices were probably disappointed in the matter of grosses.

Estimates for Last Week

"Dearest Enemy" (Illinois, 1st week). Reopened the house Sunday. "Song of the Flame" (Apollo, 1st week). Moved up the premiere from Monday to Sunday.

"The Vagabond King" (Great Northern, 1st week). Will play only one matinee after this week; started last night.

"Coal Oil Jennie" (Blackstone, 1st week). Another premiere.

"Kengo" (Princess, 1st week). Christened the new season for this house Sunday.

"Treat 'Em Rough" (Harris, 2nd week). On first 10 performances did close to \$11,000, getting extra publicity mid-week with Allan Dinehart joining cast.

"The Poor Nut" (Cort, 2nd week). Of new attractions drew best demand; present gain about \$14,000, and apt to climb immediately.

"Love 'Em and Leave 'Em" (LaSalle, 2nd week). Started slow; doubtful if \$9,000 exceeded.

"LeMaire's Affairs" (Woods, 9th week). Prices juggled higher at several performances; held to \$33,000 despite a little slip at two performances.

"Gentlemen Prefer Blondes" (Selwyn, 19th week). Slumped at all performances; down to around \$11,000; new attractions given as cause.

"Castles in the Air" (Olympic, 42nd week). Hotel demand slackened, but general sale holds; \$19,000. "Black Velvet" (Playhouse, 10th week). Felt general decline, but managed to hit \$8,000; okay.

"The Great Gatsby" (Studebaker, 6th week). Now announced to stick until Oct. 2, when Insull regime takes over house; is averaging \$12,000.

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week). Eddie Dowling's large personal following here figured to give this try-again a great break; "Bubbling Over" claimed between \$22,000 and \$23,000 last week.

"Laff That Off" (Walnut, 1st week). Don Mullally comedy, in for three weeks; "Queen High," in extra added week, got about \$15,000; fine business.

"I. O. U. One Woman" (Lyric, 2d week). Panned by critics so unmercifully that reports of off-color stuff couldn't help it; probably under \$6,000.

"Sweetheart Time" (Chestnut, 2d week). Broke in wildly last week, with big Wednesday matinee helping a lot; claimed \$14,000 or better; two to go.

"Abie's Irish Rose" (Adelphi, 1st week). Only one of early bookings intended for run; predictions vary, but expected confidently to remain 12 weeks at shortest.

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PLAYS ON BROADWAY

CASTLES IN THE AIR

James W. Elliott presents a comic-opera. Book and lyrics by Raymond W. Peck, score by Percy Wenrich, dances by James Boyle, book staged by Frank S. Merlino, ensembles by Julian Mitchell. At the Selwyn theatre, Sept. 8.

Amos Robert Williamson
Annie Moore Joyce White
George Sedgewick Allen Waterous
Philip Rodman Stanley Ford
Mrs. Durant Claire Madjette
Evelyn Devine Vivienne Segal
Count Drago Richard Farrell
Monty Blair Bernard Granville
John Brown J. Harold Murray
Gen. Slodak Walter Edwin
Kemlar William Hason
Chancellor Gregory Ratoff
Lieutenant Edward Gorman
Queen Regent Thais Lawton
Ballet Dancer Mary Hutchinson

This called this a "Chicago success," all the hard-crusted Broadwayites, with a turn of a sneer on their lips at the damning faint praise. So was "Able's Irish Rose," a "Los Angeles hit," and the scoffers smiled indulgently. They can now hope that they won't hang by the neck on Times Square as long as "Castles" stays on 42d street, for it may do another "Sunny."

No musical piece ever came across metropolitan footlights more certain of audience favor. The New York production, costume and cast are nearly perfect as anything this reviewer has encountered. And the ingredients that make this "outsider" a season's draw in Chicago are just as salable in New York. "Castles" has sentiment and romance, unashamed. It is as clean as a nursery jiggle and as wholesome as an "Elsie" book. Moreover, it has a brilliantly constructed plot, worth a fortune for motion pictures.

Still, it retains and even emphasizes some situation bromides so time-worn that perhaps a more experienced and jaded producer than Jimmy Elliott might have tossed it aside, saying "This stuff has been done to death."

Elliott is a strange and thrilling newcomer in the theatre. His history is spectacular. A few years back he was the foremost of the high-power promoters in New York, reaching miraculous and even scandalous peaks. Making men—not by tablets but by psychology—next engaged him. He had a university teaching sluggards how to become go-getters.

The subject fascinated him. He wrote a play about it. He backed it. It was awful. John Meehan staged and "presented" it during one of those interims between his Cohan engagements. A friendship started. Elliott went to a crash that was heard around the world. In a year he was back again, once more juggling millions. Meehan or he got interested in a script by an unproduced writer, Ralph Spence. They produced "The Gorilla"—and cleaned up a fortune.

Raymond W. Peck, another unproduced author, an advertising writer or the like, somehow got them to read the libretto of an operetta. Broadway producers had been running from the mere mention of the word. Elliott put a king's ransom behind it, Meehan staged and produced it, and they opened it in Chicago. Soon tidings trickled around that a chump had knocked off a hit out west. The smarties smiled—oh,

that was in Chicago. Monday night that chump showed it to New York.

With a scintillating, sparkling Broadway cast, gowns by Frances, a grand opera orchestra, a chorus of 72, a production that not only Ziegfeld but Belasco would not be bashful about sponsoring, this stage alien with the Chicago ideas opened to as classy and discriminating an audience as the season will see for a long time, against three other premieres.

And before the first act was over his product was "in the bag."

Not contented with so many in his personnel who lacked the "stamp" of theatre success, he had his dances directed by John Boyle, whose "career" hitherto had been that he put on a couple of "Follies" numbers that Ziegfeld threw out.

The dances in "Castles" by Boyle are the freshest, fleetest, niftiest and sweetest since Sammy Lee showed the street some new things with "The Gingham Girl" and "Rose-Marie." A tap-dancing master, Boyle has adapted taps to every manner of chorus work, with always clicking results and often amazingly original and effective novelties. Some of the chorus dances are whimsical and all of them are different. How he didn't break a lot of ankles in rehearsal is a wonder. He has the girls and men doing principal work in doses, and at times the audience actually cheered. The chorus, 48 girls and 24 men, were selected first, besides, for their voices. And when the lot sings the house rings, attaining volume and quality equaling the best in "The Student Prince." So Boyle made dancers of singers, and still made Broadway rub its tired eyes. Watch Boyle!

Among the principals the individual hit came with the rousing comeback of Bernard Granville, who gave to the piece what comedy it has, with gossamer material. If "Castles" has a weakness it is in the dearth of laughs; and if not for Granville (not Granville's part, but Granville) it would have none. He still dances as well as he did when all he did was dance, and he looks like a youngster and has poise and unctious and polish of high comedy with all the tact and talent for getting low comedy reactions.

J. Harold Murray, as the prince, is a typical musical comedy prince—of that, but nothing beyond that. Vivienne Segal, as the heroine, might be told off in the same vein. She has charms, a lyric voice and can register the requisite emotions. But while she "sells" she still lacks temperament or soul or something.

The best acting is in the minor roles, outside of Granville's. Such legitimate performances have rarely been seen in musical offerings. Thais Lawton, Gregory Ratoff, Walter Edwin, Philip Rodman were splendid. Joyce White in the sou-brette role, scored for herself next to Granville, both with lines and dances, and Mary Hutchinson, in a burlesque adagio bit with Granville, tied up the show.

In all the presentation is massive, tasty and lavish. Elliott was always a high roller and a big shooter. If there is any worry awaiting him it will be on his "nut," for the show sizes up as though it will need \$30,000 grosses to pay back anything. It should get them.

"Castles in the Air" is sure of a lengthy run if all it has to fear is the conventional boxoffice stop limit. It will leave to heavy receipts when it does go, for it will draw them, but may not stand the gaff as long as the more lightly hooked up enterprises because of its inside running expense. But even that contingency is a long way off.

SOUR GRAPES

Comedy drama in three acts by Vincent Lawrence presented at the Longacre Sept. 6 by William Harris, Jr.; Alice Brady starred and John Halliday featured.

Phillips James Kearney
Alice Overton Alice Brady
John Overton John Halliday
Marjorie Lawson Flora Sheffield

The acid title of Vincent Lawrence's new comedy is not descriptive of the play nor the story. As a matter of fact, the ending is sweetened by sentiment. That ending probably gave the author many a trying moment. He built up his theme of shattered marital love to such a degree that had he fashioned a pinnacle, he would have achieved sensational dramatics. As it was, whether the ending was sweet or bitter, it had to be prosaic. And yet it is highly interesting and very well played.

"Sour Grapes" is the first try this season by William Harris, Jr. Early in the summer he tried out the play at the seashore with Fay Bainter in the lead. The change to Alice Brady as the star was not explained. It was believed Miss Brady might go to the road in "The Bride of the Lamb," which last season she fired with a performance that gave the play a decent run on Broadway.

This theme is as old as the dramatic triangle, although treated in a distinctly modern manner. There are but five characters, one a butler. Such was the case of "Tea for Three"; albeit this new piece has not the same wealth of brilliant dialogue.

The story is enacted in the liv-

ing room of the Overton's home, probably down Long Island way. Alice and Jack are an apparently happy couple. There is to be a week-end party nearby and Jim Milburn, who is engaged to Marjorie, a friend of Alice's, has come to gather the Overtons. Jack hasn't come home yet and just as Alice sits at the piano, Milburn takes her in his arms. He declares that kiss was worth everything. She is about to dismiss him—never to see him again, but it dawns on her that she has in certain, but perhaps unconscious ways, kindled affection in him. He tells her she is the only really passionate woman he ever met, and that if he had two million, he'd give up one for her. The other girl is accounted for when Jim says he doesn't love her, but she comes upon them when they again embrace and tells the state of affairs to the husband, Jack, who wants to know.

One of the most interesting interchanges of dialog comes near the close of the first act, when husband and wife talk over things. She promises to tell the truth, admits she cares for Milburn and says she will marry him when Jack, on his part, declares his love has flown, too. But when things appear all arranged Alice to get her divorce and so forth, Marjorie turns up looking badly and declaring she will force Jim to marry her. She frankly says she had given herself to him, thinking marriage a certainty and that a baby is to come. Jim, when he hears that, takes her off for the wedding knot.

The author's problem then is how to bring his couple together again. It is clearly established they no longer love each other, though there is a sneaking suspicion the husband still cares, despite the Milburn episode. She has already stated that romance dies and every woman knows it. The husband proposes that they pretend to make love and even knowing that it isn't real, something good might come out of it. She sneers at the idea, but when they experiment the girl catches the man's intent, and it is a very real "came the dawn" curtain kiss.

Miss Brady has a far different role than that in "The Bride of the Lamb." There is a fineness in her playing that will mean much for "Sour Grapes." Her change of moods is about the most natural thing in the play.

To the star role John Halliday, the featured player, lends admirable support. It's about even between them, because of Halliday's excellent work and because the script calls for his doing the convincing. Frank Conroy, generally cast for the villain, has his familiar character assignment, but it is quite tempered in this case. Flora Sheffield, as the fiancée, has the smallest part of the four leads, but seems well cast.

The last act tapers off without question and the author's objective is by no means clear. Yet "Sour Grapes" is very well done. It probably will not register a long run, but has a good chance moderate success.

IF I WAS RICH

Comedy in three acts, written and produced by William Anthony McGuire. At the Manhattan theatre, New York, Sept. 2. Staged by the author.

Jimmy Sterling Joe Laurie, Jr.
Henry King Al Ochs
R. Murray Pembroke Joseph Kilgour
William Dunroy Ray Vailburn
Elizabeth McCue Ruth Donnelly
John Spelvin Charles Dow Clark
Muriel Martin Mildred McLeod
Thillie Lu McGuire
Harold Rogers G. D. Byron
Beatrice Van Ness Mildred Lillard
Mildred Dellaham Viola Price
Tillie Dorothy Fearon
Mrs. Pembroke Isabelle Randolph
Peggy Burton May McCabe
George Hildreth Fred Irving Lewis
Jesse Spaulding John T. Doyle
Richard McDermott Joseph Baird
Burke Howard Hull Gibson

An engaging, gracious and diverting little comedy is William Anthony McGuire's "If I Was Rich," bringing back to New York Joe Laurie, Jr., who has ascended to "legit" stellar eminence. And while the play betrays lapses at times, its froth, spontaneity and direct human appeal should assure it more than the average need of success.

"If I Was Rich" looks like a morsel that has been nursed along, and the initiated will sense that fact through its auditorial impression.

Philadelphia and Chicago, prior to its metropolitan opening, have given ample opportunity to delete, build up, stress and tone down. McGuire has proven a real technician in this. The first act sends the show away flying, containing as it does "sure-fires" certain to evoke laughter, commingled with a sympathetic interest for the four-flush couple as they decide to strive for the opulence of social and financial splendor on Long Island.

Laurie, doing an obscure employe, is struggling to satisfy the whims and fancies of his youthful helpmeet. Their Long Island tenancy is brought to an abrupt close with the disclosure of a jewelry theft, further revealing the fact capricious wife has accepted—oh, quite harmlessly—an expensive bauble from an admirer. Act three is back in the use-your-own-walk-up apartment for a delightful reconciliation that cements a solid score. The "business"

here is particularly ingratiating, with a pillow bit for a tag that sends the patron out smilingly satisfied.

At the opening performance Laurie and Charles Dow Clark, who is shooting with both barrels in the unfolding, came back for a bow after the final curtain. That seemed a mistake, tending to dissolve in part the corks impression created at the end.

Laurie is doing valiant work, deporting with a poise and finesse surprising to behold. His lines shoot forth brilliantly at times with unmatched intonations in creating humorous effect. There's a smooth surety in his manner, heretofore lacking, that rises to and at moments surpasses the equipment of Ernest Truex, whom he is beginning to suggest in method. In "If I Was Rich" he scores a bull's-eye.

Second in point of interpretive accuracy and interest is Charles Dow Clark, who does a hard-boiled, crass business man, with sweeping effect that reaches all parts of the house. For his final exit the first-nighters grew tumultuous, bestowing a great show of acclaim. Mildred McLeod proved sweetly appealing as the wife, giving an able and satisfactory performance. The remainder of the supporting company displayed a nicety of delineation quite charming to behold.

"If I Was Rich" looks secure until the holidays.

Samuel.

Potash and Perlmutter
"DETECTIVES"

A. H. Woods presents another of this series by Montague Glass and Jules Eckert Goodman. Staged by Bertram Harrison. Ludwig Satz starred. At the Ritz theatre Aug. 31.

Babette Immergluck Annette Hoffman
Henry D. Feldman Max Weisman
Kent J. Goldstein Hartley Power
Rose Potash Mathilde Cottrelly
Maurice Perlmutter Robert Leonard
Abe Potash Ludwig Satz
Tegner Edwin Walter
George McAdam Charles Gottlieb
Joan McAdam Hope Sutherland
Hedges Robert Vivian
Hal Mason Brandon Peters
Henry Dubois Harry Hanlon
Lettie Patricia O'Connor
Mrs. McAdam Isabel O'Madigan
Cunningham Allan Jenkins
Sig Fried Arthur Duna

The soul of the sainted Barney Bernard may have looked down into the Ritz theatre on the opening night of a new Abe Potash. And if it did, it smiled and nodded approval. Ludwig Satz, drafted from the Yiddish theatre and starred in his first English (so to speak) speaking role, did not profane the gentle traditions of the famous character, hitherto inseparable in the metropolitan mind with the person of its creator, the lamented Barney.

Perlmutter has come and gone, but Potash was as much Bernard as Rip Van Winkle was Jefferson or the Music Master was Warfield. There is again a new Mawruss—Robert Leonard by name, as aggressive and shrill and trip-hammer as this younger of the two partners has always been. He helps Satz powerfully, for the new star favors his shrinking, timorous reactions, and Leonard surely rides and rowels him plenty.

Satz is an artist in makeup as well as in make-believe. Under direction, probably, he has made himself optically almost a counterpart of Bernard. It is a slick job for a man still in his early thirties, for Satz was born in 1894. His illusion of semi-senility, not depending on any dissimulation of physical feebleness, is masterful.

In the several moments of pathos Satz is the genius. For the second-act curtain a bit on the telephone, exploding in a laugh, is as fine and touching a fragment of tear-luring as the current stage presents.

Unfortunately, there are too few such opportunities both for Satz and for the play. Hitherto all the Potash-Perlmutter stories have had to do intimately with the business and domestic affairs of these two gentry and their wives, children and other near ones. In this episode they inherit, as executors, a detective agency, and thenceforth are rather more involved in other people's prosperity and well-being than in their own, though they do go to jail.

But that closeness to the destinies of Abe and his wife is not pronounced. Therefore, while there is a sufficiency of grief-and-woe relief from the tremendous and terrific gobs of comedy, there is only a modicum of heart-interest stuff, the material which made Barney Bernard immortal and made him beloved, and helped in no minor measure to make the Montague Glass tales sellers on the stage and on the page.

This opus is the most theatrical of the set. The "answers" are more pat and planted, the whole scheme is designed for laughs. Broad, thick farce. The love story is thin and the melodrama is so hoked and kidded that the product rests almost entirely on its midriff-laugh. And of these it brings out countless dozens, following so briskly on one another that one is caught coming out of the throat as the next bursts. It is easily the funniest of the "P & P" lot.

Mathilde Cottrelly as Mrs. Potash is a veteran of the institution, the only familiar figure to the eye ex-

INSIDE STUFF

ON LEGIT

(Continued from page 39)

the rights of all authors, managers, etc., where their literary properties are concerned.

Everything was okay with "The Donovan Affair," a mystery play at the Fulton, until last Wednesday's matinee. Being a mystery play, it is part of the plot to have certain scenes transpire in absolute darkness, in order that a luminous ring may be observed shining. And until the Wednesday matinee it shone forth.

But the row of doors in the Fulton lobby, though nicely curtained, admitted so much light the first time the stage lights were shut down at a matinee that complete darkness wasn't gained. Immediately William Mcunster, manager of the house, had an attache get heavy wrapping paper and with thumb tacks succeeded in fixing the paper up so that light was kept out on the subsequent dark scenes.

A Los Angeles theatre treasurer is owner of a large garage and repair shop. He believes in getting publicity for his shop and has employed a press agent. The press agent draws his salary in repairs on his automobile.

Helen Bolton, since marrying and going west, has located her home at 413 South Wilton place, Los Angeles. Miss Bolton will play the Mary Boland role in the coast production of "The Cradle Snatchers," opening in San Francisco around Aug. 15. Jack Grieves, Miss Bolton's husband and formerly a professional, has retired from the stage. He is now a business partner of his wife's father in the firm of James A. Riordan, Ltd.

Two revues current in New York are running each other a hot tie for minimum of choristers. The shows are "Americana" revue at the Belmont, which has six specialty dancers doubling for chorus numbers, while the other is "Bare Facts," miniature revue at the Triangle, Greenwich Village, which has a similar number when the girls are all working, but has given a performance with but four. Both are getting along moderately well with their "Hooverized" ensembles.

Apropos of the story in Variety regarding the proposed formation of a colored maids' association there is a dressers' association in some of the big cities that provides "hook ups" as the actresses designate them for \$15 weekly.

These dressers bob up at the theatres like ushers and are hired much after the fashion of caddies. They are foreign girls for the most part and about all they do is assisting a star or actress to dress. They never do any other lady's maid work.

The long handled wet brush is no longer used for bill posting in San Francisco. Temporary moveable scaffolding is employed with the lithographs smoothed out with a dry brush after having, the previous night, been sprayed at the shop to take the snap out of the paper. Under the new system it is said from 20 to 24 boards can be posted a day in contrast to the former speed of from 12 to 16 boards.

Under the readjustment following the bill posters strike a few years ago non-union men are permitted to work. They are called poster hangers instead of bill posters, the latter being unionized.

Jack Mason, the well-known chorus coach, who left Broadway some time ago, is still in San Antonio, Tex., where he is staging prologs and presentations for the Aztec theatre (pictures), opened in that city several months ago. Mason went down for the opening and has been there ever since.

When "The Little Spitfire" was playing the Savoy, Asbury Park, at the try-out, a revue called "Miss Manhattan," since then closed was at the Broadway, Long Branch. George Lefty Miller, manager of the latter show and Myron C. Fagan author of "Spitfire," got into an argument over receipts. A \$50 bet was made and Miller paid when Fagan showed a statement that his show beat Miller's on a particular night. Afterward Miller, having been informed otherwise, rubbered and discovered the gross he got for "Spitfire" was based on the book box office statement. It appears the figure of \$357 was telephoned to Walter Reade's office and that was what Lefty claims he bet on. However, there was an amount added to the statement, money taken in by the box office after 9 o'clock. Lefty claims he didn't get an even break, but Fagan laughed it off.

cept, strangely, Satz, whose uncanny take-off of Bernard's Potash reminds constantly of the original. Several of the established characters, played by new actors, are again in use.

"Potash and Perlmutter, Detectives," will be a success and a draw, and Satz will fully earn all the emoluments and honors of the classic role he has inherited. In starring him Woods seems committed to him for it in the future. *Lat.*

She Couldn't Say No

Farce in three acts by B. M. Kaye. Produced at the Booth by A. E. and R. R. Riskin with Florence Moore featured. Staged by Rolfe Lloyd, and settings by Nicholas Yelland.

Walter Turnbull.....Ralph Kellard
Christopher Morton.....Chester Clute
Alice Hinsdale.....Florence Moore
Eddie Page.....Frank Beaton
Mary Hudson.....Heien Spring
Elphalett Potter.....Joseph Dalley
Hank Smith.....Louis Haines
Ely Sweesey.....John A. Regan
Judge Jenkins.....Walter Jones
Extra Pine.....Paul Porter
Pansy Hooper.....Fay Courtenay

Without Florence Moore and the terrific amount of hokum she has injected in this play, it wouldn't last a month.

With Florence Moore, her hokum, her mugging, her puns, her resurrected, antique, ribald, red-nosed, infantile and yet uproariously funny gags, it bids fair to make a nice run and get plenty of dough. It jumped to a sellout three days after opening and now seems well set. In the Booth at a \$3.30 top it can get around \$15,000 weekly.

Educationally, everybody in show business ought to see it. The fellows from the Columbia burlesque circuit will take a look and then swear that if they put so much hokum in their shows, Sam Scribner would throw them off the circuit. Even in stock burlesque they slow up once in a while, but here it is a continuous flood of hokum. And whether it belongs or not it doesn't seem to matter to Florence Moore.

In the middle of a serious discussion in the first act she stops:

"Pardon me a moment while I grease. I want to swim the Channel."

A howl.

Later on somebody asks her where she got certain information:

"The Pig Woman told me."

Topical and typical.

In the last act she's a country damsel where she bought her clothes—from Schlemmer and Hammacher? Anything for a laugh and nobody seems to give a darn. A drunk got on the floor and Florence laid down beside him to talk. An old rustic was

hidden behind a counter and Florence sat on top of him—just for a laugh.

The plot centers about her impersonation of a famous woman lawyer in a breach of promise suit. A rich old country fellow is the defendant and her client and it suddenly appears that the man for whom Florence is secretary is the lawyer for the plaintiff. Her boss is sore and can't understand the situation, for actually Florence is in love with him and has taken the case because he was away when the rich defendant walked in, like manna from heaven, sent to feed a starving legal firm. She wins the case, gets paid in some bonds her boss was after, and when it comes time to make her summation to the jury, she uses herself as an example of what a woman will do when a woman loves, and, of course, her sweetie sees the light and lets her get away with it.

Florence Moore is all over the lot. To keep the laughs going when she's off in the second and third acts, there is a fine collection of hicks, side whiskers, etc.

Hokum, hokum and still more hokum.

Three sets required, a moderate cast and 12 supers to fill the jury box for the last act.

When the Riskin Brothers picked Miss Moore for the lead they picked better than they thought. B. M. Kaye may be credited on paper with the writing of the farce, but insofar as the real writing values are concerned, the laughs are 90 per cent. from Florence Moore and 10 per cent. from the script.

The biggest hokum show to come into New York in years—maybe for all time—and a success. *Sisk.*

What's the Use?

Comedy in four acts. Written by Pauline Fellman and produced by Fain Productions, Inc., at the Princess, Sept. 6. Staged by "Argyl" Campbell.

Mrs. Ginsberg.....Dora Kashinsky
Mrs. Brom.....Eleanor Warren
Rita Ginsberg.....Yvonne Manon
Mrs. Salen.....Herman Hirschberg
Mrs. Salen.....Ida Gropper
William Salen.....Harry R. Irving
Elsie Salen.....Lillian Shrewsbury
Dr. Leonard Salen.....Santos Ortega
Mary Field.....Edna Mink

It was nine o'clock before they dared pull the curtain on this newest effort to reach the New York stage at regular prices. They might have waited until nine o'clock 1935 and it would have been all right. Amateurish is a word of description for the writing. Except for three players, the cast was as bad as a cast could be, and even some of the pain-

ful memories of the recent seasons, "Eve's Leaves," "Beyond Evil," "Flesh," etc., faded before this onslaught.

Once upon a time it was called "Washington Heights." They changed the name to "What's the Use?" Of the players Yvonne Manon, Santos Ortega and Dora Kashinsky at least gave performances, but the others either didn't know their lines or hadn't the experience to appear at home on the stage.

The play was worse than the acting and probably responsible for some of it. The authoress, Pauline Fellman, is unknown to Broadway. Her plot of two Jewish families, the

Ginsbergs and the Salens, and of how the son of the Salens married the daughter of the Ginsbergs and led her a dog's life, takes four acts to tell. It gets nowhere. As the fourth act is drawing to its late close the oaf walks in, tells them he's invented a new dance called the "Far Away-Get Together," and then lays \$1,000 in his wife's lap and invites the gang down to his night club. Nobody had heard anything about a night club before. Nobody had heard he knew anything about dancing. Just brought in to close the show.

Not a chance for this one, and if it runs its two weeks out, it's just for spite. *Sisk.*

PLAYS OUT OF TOWN

THE RAMBLERS

Musical comedy in two acts and 10 scenes presented by Philip Goodman at Werba's Brooklyn theatre Aug. 30; Clark and McCullough starred and Marie Saxon featured; book by Bert Kalmar and Harry Ruby; lyrics and score by Kalmar and Ruby; dances by Sammy Lee; book staged by John Harwood.

Norma Gallo.....Norma Gallo
Black Pedro.....William E. Browning
Pancho.....Horton Spurr
Joe Small.....Lloyd Pedrick
Anita.....Eleanor Dawn
Neil Farnham.....William Sully
Carter.....Alfred Watson
Dapper Dan.....Richy Craig, Jr.
Jenny Wren.....Ruth Tester
Hazel Knott.....Winifred Verina
Prof. Cunningham.....Bobby Clark
Sparrow.....Paul McCullough
Ronald Roche.....Blaine Cordner
Billy Shannon.....Joseph Wagstaff
Ruth Chester.....Marie Saxon
Fanny Furet.....Georgia O'Ramey
The Father.....Henry Permane
Bootlegger.....John Klendon

Philip Goodman scored as a musical comedy producer on his first try with "Poppy" several seasons ago, having W. C. Fields in the male comedy lead. That rather surefire formula of building a show around top-notch clowns is carried out in "The Ramblers," which had its premiere at Werba's Brooklyn last week. Bobby Clark and Paul McCullough are the comedian leads and starred, with Marie Saxon featured. This week and next the show, which in script form was called "The Fly-By Knights," is at the Forrest, Philadelphia, being dated for New York at the Lyric Sept. 20.

Caught on Wednesday evening, the fourth performance was running overtime. Although the show

was naturally in the process of polishing, its comedy and dancing strength give it the rating of having a smart chance for a Broadway run.

In addition to the book, on which they worked with Guy Bolton, Bert Kalmar and Harry Ruby delivered music and lyrics. They have contributed a genuine song hit in "All Alone Monday," and there are several runner-up tunes, the entire score being excellent. There is, however, room for improvement in the orchestrations.

Mexico and Hollywood are the territorial points covered by "The Ramblers." Clark and McCullough being a couple of bozos to whom places mean nothing. They amble into Tia Juana, get mixed up in a scene being shot for moving pictures, pose as soothsayers and happen to register with the backer of the picture concern, who is a rich widow. On to Hollywood, back to Mexico to rescue the heroine and finale at a movie ball.

That isn't very bookish, but the various bits and business keep that end of the show well to the fore. Goodman has kept his comedians on plenty and made no mistake. Clark is a continuous laugh-maker, with few funsters in his class. Most of his stuff has McCullough as the yes man, but some moments are his alone. The pair have also brought along with them some bits that date back to the Columbia days. The comedians are in several of the song numbers, their best being "Alma Mater," a comedy lyric, in the first act.

Marie Saxon is sweet here and

a dancing delight. Miss Saxon was the lead in "Merry Merry" last season, winning her way to electric lights. She is again featured here. Miss Saxon's first dance, a kicking number, set her off to corking returns, but after singing and dancing "All Alone Monday" she was established as the class of the show. Her number with the dozen chorus men is a highlight, and this is one girl who proves the Charleston can be made a pretty dance. For the Charleston Ruth Tester also helped hold it up, and at the start the chorus pranced it. Sammy Lee's direction stands out prominently at this point.

Miss Tester is a 98-pound comedienne, and a cutie working opposite young William Sully. In addition to being a dancer, Miss Tester's pert manner of speech and actions are attractive. With Tully she scored early with "Like You Do," a broken time melody that rates well up in the score. Sully played the picture director, having some bits to himself. In "one," for a specialty, he was hampered somewhat by the orchestra, but is bound to come through.

Norma Gallo, a youngster, is prominent among the dance contingent, her acrobatic work rating with the best. Richie Craig, Jr., well known in the night clubs, was used for a specialty in the first act. His single hoofing appearance went for a solid hit, but there isn't enough for him to do at present. Horton Spurr was still another specialist who clicked, going on in the second act for acrobatics and head spinning.

Georgia O'Ramey handles the widow as it should be done and doesn't overdo it. Eleanor Dawn, as a Mexican girl, is very nice, too. Both girls were in the New York "No, No, Nanette" company last season. William E. Browning, a new name in musical comedy, was a Mexican bad man and was at home with the spiggoty dialect. Browning figured in a number of bits with Clark and McCullough. The juvenile, Joseph Wagstaff, impressed as giving a neat performance, but was supplanted late in the week by Jack Whiting, rated a youthful comer.

One of the outstanding numbers came at the close. Billed as a movie ball, most of the cast and chorus being introduced by Miss O'Ramey as representing a picture star or typifying a noted picture. The costume display was the richest effect of the performance.

In a show of many dancing num-

EDDIE DOLLY

(Brother of the Sisters, but Trying to Live It Down)

Fairly Active

"PICCADILLY REVELS"

London's Best Cabaret Produced It

"APACHE"

Doing the Dances and Ensembles for This Wylie-Tate Production

"DOLLY'S REVELS"

My Own Show at the Kursaal Ostend Fair

"TIP-TOES"

They Brought Me in to Set Some Numbers and to Arrange a Couple for Dorothy Dickson

"TURNED UP"

Did It—Now Doing Two Companies for the Road

WYLIE-TATE

Doing About 8,000,000 Pantomimes for Them, Already

THE BUSIEST AND HIGHEST PAID
DANCE PRODUCER IN EUROPE

You can always get me care of Julian Wylie, 125 Shaftesbury Avenue, London

bers Lee has the chorus prominent several times, the opening itself being dotted by novel ideas.

"The Ramblers" hasn't a real voice for some reason, but in comedy and dancing it is solid. Added to that is enough melody for a show of its type, and it should land in the money.

Ibee.

KNOW YOUR ONIONS

Los Angeles, Sept. 2.

Arthur Freed presents a comedy drama of American life by Norman R. Feusler. Staged by Norman F. Feusler and Will Gregory. Three acts, five scenes; at the Orange Grove, Los Angeles, Sept. 1. Butch Roberts.....Cliff Lancaster
Valdemar E. Jones.....Will H. Gregory
Ellen Tucker.....Jessie Arnold
Queenie Stark.....Fay Life
Sheriff.....Arthur Turner Foster
Gilroy.....Jay Allard
Hank Tucker.....Henry Hall
Nat Mills.....Hal Crane
Mr. Whitman.....Norman R. Feusler
Radio Announcer.....Gordon Wescott

"Know Your Onions" is one of those nice, clean little comedies that go real well in stock. Judged by the standard of the few plays that get their baptism out here, it has smoothness and workmanship and is distinctly "show business."

All about the shiftless fellow who finds a wad of bills dropped by the payroll hand, he invests it in a subdivision on property he owns. He has an idea that there is oil on the land and promotes. Just when they are ready to ride him out of town on a rail, after

everyone has bought stock, the well comes in.

Nothing new here, but the manner in which it is brought out is humorous and in some points original.

Henry Hall as Hank Tucker has his part tailor made. Hall has been playing this sort of Frank Bacon-Rube Clifford role in stock for many moons. Jessie Arnold, as his wife, querulous and a drudge, scored well with her quiet humor. Will Gregory, character actor, hit them for solid laughs in his profane old man role, and then wound up by bowling 'em over with pathos. Hal Crane and Fay Life had the ingenue roles, while Cliff Lancaster contributed a rube character that could be toned down. Got laughs just the same. Feusler, the author of the play and a veteran actor, played the only semblance to a "menace" (villain) role, that of the rich man of the town. Arthur Turner Foster, Jay Allard and Gordon Wescott had small parts.

Most of the action takes place in the kitchen of the Tucker boarding house in a small upstate Texas town. Play runs a few minutes over two hours and while there are several spots where action can be quickened, cues were taken up snappily and all evidences of good jointing by author were manifested. Most of the laughs came from situations with a few old catch-lines thrown in.

At the end of the first scene, when everyone rushes from the house to the Opera House where the real

estate sale is to take place, curtain goes down, tinny jazz music is heard from back of house and four-piece band marches down aisle, curtain up again, showing old-time advertising drop in "one" and action goes on with the house used by other characters instead of stage.

The audience tickled by this close contact with players. Another slightly similar scene tried out for an ending, but not so successfully. Tucker's success is shown by bands playing outside house, everyone rushes forth, then in half-light, disgruntled stockholder who has torn up his shares, creeps in and starts picking up torn pieces as curtain goes down.

Play has a good chance up to the last five minutes. This needs re-writing. Its chances on Broadway are problematic, although a good character actor could carry it through if the ending were improved.

The picture angle is good and there should be no trouble to sell screen rights.

MUSIC BOX REVUE

(1924—G. E. Wintz Producer)

Wilmington, O., Sept. 2.

Irving Berlin's 1924 "Music Box Revue," which goes on the road this season with all the scenery and props of the original, got away to a flying start at the Murphy theatre here Aug. 30. The house had turnaways.

Honors in the show are divided between Nyra Brown, wife of George E. Wintz, producing the show, and the Lyons Sisters. Johnny Stanley, in the Bobby Clark role, has much the same looks and manner of the originator, and is paired with Oce Hamilton. Male straight leads are assumed by Henry Thompson and Ames Harper, both good looking and capable singers, while Sonia De Calva heads the feminine list. She has both looks and voice.

Other principals include Larry Lee Beeson, Charlotte Grauert and Jennie Lind. Lee Roy Snyder and Russell Sifrit are eccentric dancers and Alvarado, and Jean are a dance team. The Six Jolly Jesters, a saxophone sextet, furnishes specialty numbers.

I. O. U. ONE WOMAN

Philadelphia, Sept. 7.

"I O. U. One Woman," adapted from the French of Mirande and Geroule by Will Page and Dr. Louis Sunshine, and originally brought out last spring, has been revised, recast and restaged. It came into the Lyric theatre here last week.

There is no way for this reviewer to make comparisons, as he didn't view the former production. But it is hard to see how it could have been quite as bad as this one. In fact, there is hardly a single redeeming feature. The show is so bad it can't even get by on the score of its salaciousness and audacity.

In a way it is too bad that it doesn't click better, as the basic idea is A1 for farcical purposes, and could have been worked into something both snappy and attractive. It is understood here that Dr. Sunshine, now listed as producer, and who bought Page's share, has made many radical changes. That was a mistake. It is easy to figure that Page knew his stuff enough to get the French flavor from it.

The first act has its sparkling moments; the second is very noisy, but has its share of laughs; the last is N. G., any way you look at it. And yet the idea of one man giving another (whose girl he has stolen) an I O. U. good for one woman whenever the aggrieved party wants to reverse the proceedings is basically full of laughing possibilities. So is the business, used in the first act, of the two guilty lovers, who have spent a week-end together, giving that fact away by both having the

number of their hotel room chalked on the soles of their shoes. So is the old stunt of the substituted wife in the second act. However, all these are badly connected and crudely told. The dialog has all the wit and subtlety of a sledge hammer, and the staging, by Clark Silvernail, is as slovenly as anything seen here in a long time, a surprise, considering Silvernail's fine local reputation.

The cast, as now shaping up, is pretty hopeless, and it is understood many changes are to be made. Gertrude Vanderbilt fails to score as the leading woman, although the character is distinctly unpleasant and unsympathetic. Ralph Bunker and John Lorenz are uneven and generally unsatisfactory in the two leading male roles. Lorna Elliott and Priscilla Knowles, in two character roles, do the best work.

The show simply doesn't get across. It is hard to say how it ever will.

Waters.

IS DISS A BIZNISS?

Comedy, with Sidney Stavorf; by David Leonard and Frey Shostak; at the Intimate Playhouse, Bronx, N. Y. Angela Jacobo.....Paul Ker
Jacob Manheimer.....Warren Ashe
Harold Manheimer.....Dorothy Nolan
Sidney Kleinberg.....Milton Krims
Dr. Joseph Rosenow.....Franklin Durant
Hyman Rosenow.....Sidney Stavorf
Murphy, the Janitor.....W. H. Niemeyer
Electrician.....George Mints
Olaf Svenson.....Frank Howard
Frank Jenkins.....Wallace Hous
Theodora Loeb.....Esther Stockton
Messenger.....Donald Siffe
Rose Schultz.....Sydelle Robinson
Mabel Lansburgh.....Lillian Gould
Dr. Wilbur Ganz.....Stanley Howlett
James Wilson.....W. H. Niemeyer

Local pride should keep this production with the Milt Gross title running long enough to at least a little profit. The management is understood to have gone strongly after local civic, social, fraternal and even religious organizations for support and has received much promise. However, that may turn out the same bloomer that the pre-production backing did, the failure by those to come across causing three postponements.

"Is Diss a Bizniiss?" is good for an original play production in the Bronx, firstly, because its locale is laid in this borough, and secondly, because it could be best appreciated here. The authors know their subject and but for crudeness in writing would have an important piece of play property on their hands.

For the principal character of their story they have a shrewd, but kindly old individual, Hyman Rosenow. Hyman can't understand the ethical limitations which prevent him from advertising and booming his son, a newly established physician, as he would any other business. He succeeds in getting his way, injects many new ideas into the business of making people healthy and, of course, adjusts a couple of love affairs.

The comedy is broad in spots and gets across surprisingly well, considering the fact that Sidney Stavorf was entirely miscast. His interpretation of the leading role may be due to the fact that he owns the Intimate Playhouse and is also one of the producers of the play.

Franklin Durant, as the son, gave a rather good performance, as did Maude Brooks, as the girl. Her name was not carried on the program.

The Intimate Playhouse seats about 280, and the cast is co-operative.

FOREIGN PLAYS

QUEEN IN PARLOUR

London, Aug. 25.

A romance in three acts by Noel Coward, presented by Readean, Ltd., at the St. Martin's Theatre, London, Aug. 24. Play produced by Basil Dean.
Nadya.....Madge Titheradge
Sabien.....Francis Lister
Zana.....Freda Godfrey
General Krish.....C. M. Hallard
Miss Phipps.....Ada King
Court Usher.....Disney Roebuck
Prince Kert of Zalgar.....Herbert Marshall
Grand Duchess Emilie.....Lady Tree

A prominent American author who made a fortune writing plays of marked originality was present at the London premiere of Noel Coward's "The Queen Was in the Parlour," at St. Martin's, and raved over the "romance" of the piece. When it was suggested there was not much originality about the plot, he replied that if there was the public wouldn't care for it. Noel Coward beats his critics to the charge of non-originality by a couple of lines uttered by one character suggesting that "General Krish," the old aide-de-camp to the young queen, is another "Sapt" (a la "Prisoner of Zenda"), whereupon the prospective prince consort remarks his uncle went to school with "Rupert of Hentzau."

Opinions in some quarters to the contrary, Noel Coward is a popular playwright. He is young, but is learning rapidly.

The play is a good entertainment, splendidly acted and, for New York, given an adequate cast, would probably register a big success. Jolo.

PLAYERS IN LEGITIMATE

JOHN BYAM

MANAGEMENT
MAX HART

1560 Broadway, New York

FLORENCE MOORE

MARIE SAXON

WITH

"RAMBLERS"

This Week (Sept. 6)

FORREST, PHILA.

Stage
Shoes

I. MILLER & SONS

The World's largest manufacturer of theatrical footwear. We fit entire companies, also individual orders.

NEW YORK 1564 Broadway at 64th Street
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DO YOU KNOW THAT

LLOYD (Pete)

(Scotty) RALPH

HARMON and SCOTT

ARE STOPPING THE SHOW

With Olsen and Johnson's "MONKEY BUSINESS"

MAJESTIC, LOS ANGELES

Featured With George Redman's Orchestra

WHAT THE CHICAGO CRITICS THINK OF

LESTER ALLEN

STAR COMEDIAN of

LE MAIRE'S "AFFAIRS"

CHICAGO "JOURNAL"

By Virginia Dale

Lester Allen, pint-sized and durable, brings to LeMaire's "Affairs," like Lewis, the inimitable resources of personality rich with knowing how. He is the shadow of a lean miniature Falstaff high on the garden wall, and if he should fall amongst the daisies he would be quite at home.

CHI. SUNDAY "TELEGRAPH"

Allen is a riot in a run of parts. His burlesque on "The Dove" is gorgeous, and he is the idol of the audiences in many other things he does. He never before has been half as successful a comedian as he is in this show. He gives a travesty on John McCormack that is of classic quality, and in it sings like a lark.

CHICAGO "EVENING POST"

By C. J. Bulliet

And in that same half hour somewhere, Lester Allen, the third of the trio of big-letter stars, excited howls of laughter with his burlesque of John McCormack.

CHICAGO "DAILY NEWS"

By Amy Leslie

As for little Lester Allen, he runs away with the show. He is another delightful actor, versatile, wonderfully quaint and unusually witty, solemnly humorous, a comedian of irresistible tact and potent charm.

THANKS TO BILLY HALLIGAN

SHEET SALE JUMP INDICATES BRISK SEAS'N

With the advent of September, sheet music sales have jumped smartly and indications point to a brisk season in the music business.

Songs considered more or less "through," despite their intrinsic merit, have suddenly come into their own and the publishers have accordingly reaped the fruits of their exploitation and popularization.

The music men will recognize in the following list of good song sellers quite a few titles that did not click so well at first, because of seasonal circumstances, but which were resuscitated by the cool weather.

Among the big sellers are "Valencia," "Red Red Robin," "Bye, Bye, Blackbird," "Cherie, I Love You," "On the Riviera," "Just a Cottage Small," "Looking at the World Through Rose-Colored Glasses," "Sleepy Head," "Adorable," "Trudy," "They Needed a New Star in Heaven" (Rudolph Valentino), "Lucky Day" (from "Scandals") and "That's Why I Love You."

Other good sellers include "Here I am," "Breezing Along With the Breeze," "Baby Face," "Lonesome and Sorry," "Someone Is Losin' Susan," "Only You and Lonely Me," "Reaching for the Moon," "Talking to the Moon," "Hi-Lo the Merriest," "How Many Times," "Wish I Had My Old Girl Back Again," "Cherita," "Girl Friend," "Barcelona," "Animal Crackers," "Hello Aloha," "Lonely Without You," "Just a Little Dance," "Red Riding Hood," "Don't Mind Being All Alone," "Ting-a-Ling," "Oh! If I Only Had You," "Beaus Are Only Rainbows," "Do You Believe in Dreams," "In a Little Garden," "Tell Me You Love Me," "Ya Gotta Know How to Love," "Honey Bunch," "Tenderly," "Moonlight and Roses," "My Pal Jerry," "Lay My Head Beneath a Rose," "Prisoner's Sweetheart," "Lulu Lou," "Put Your Arms Where They Belong," "Hard-to-Get Gertie," "She Knows Her Onions," "Who Wouldn't," "Walking Around in Circles," "Somebody's Lonely," "Don't Want Nobody But You," "All I Want to Do," "Memory Lane," "Falling in Love," "Trail of Dreams."

TOM WARING UNDER KNIFE

Washington, Sept. 7. Tom Waring, pianist of Waring's Pennsylvanians, is to be operated on for appendicitis in a local hospital this week. Physicians have not as yet set the date.

The orchestra completed two weeks here, its 20th and 21st in Washington, jumping Saturday night to Buffalo for the current week.

Tom Waring played out the engagement here.

POWELL SEXTET'S ADDITIONS

Two members of the Jack Powell Sextet became parents. On Aug. 25 Mrs. Al Graver (Shirley Powell) gave birth to a boy at the Jewish Hospital, Brooklyn, N. Y., and on Sept. 2, Mrs. Milton Powell, non-professional wife of a member of the Powell Sextet, also became the mother of a son at the Borough Park Maternity Hospital, Brooklyn, N. Y.

NEW CONVENIENCE

Modern progress and progressiveness has evolved a new one for night club owners. A large drug concern is soliciting the cafe men's business for purposes of liquor analysis.

The sales' argument is to show the public that the cafe is dispensing good liquor, the drug company offering certificates of official approval of proof as to its reliability.

Green Room Club Gave Whiteman Farewell 'Razz'

The Green Room Club tendered one of its members, Paul Whiteman, a farewell luncheon Friday afternoon, with Prompter Paul Meyer and the ex-president, S. Jay Kaufman, having arranged a grand razz for the maestro.

The good-natured kidding was given a sudden turn, first by Ben Bernie, although in a jocose vein, stressed the fact Whiteman is responsible for some 9,000 men (whose intrinsic value is worth from \$18 to \$40 a week) now enjoying an income as musicians of between \$90 and \$250 because of the Whiteman standard of syncopation and its general elevating effect.

Whiteman opens Sept. 15 for four weeks at the Million Dollar, Los Angeles, but left Monday for the coast with Mrs. Whiteman (Vanda Hoff), intending to pick up Paul Whiteman, Jr., at their Denver, Colo., ranch. William Morris, Jr., accompanied the Whitemans, representing the William Morris Agency, which is booking Whiteman.

GERMAN STATION COPIES WJZ

Washington, Sept. 7. In order to increase the range and power of the Frankfurt (Germany) broadcasting station, it has been moved from the heart of the city to the highest point between Frankfurt and Vilbel.

In sending out programs the German broadcasters are following the same procedure as WJZ, New York, using a remote control from a city studio to the station proper.

LENTZ IN SHOW

Al Lentz and his novelty orchestra, doubling from the Hofbrau-Haus, New York, is the intermission and entr'acte musical feature with Hassard Short's new comedy, "No Trespassing," at the Harris. Although the play is a straight comedy, the band will contribute musically between acts. Ben Bernie is "presenting" the band.

Lentz also starts recording for Banner records this week.

NABBED FOR THEFT

Los Angeles, Sept. 7. Word has been received here that Charles Lumley has been arrested in Seattle. Lumley disappeared last month with \$1,000 belonging to the Mission Beach Ballroom of San Diego, which he formerly managed. Extradition proceedings are being instituted to return him to that city.

HERE AND THERE

Cy Olean and his orchestra are playing at the Club Miramor, New York, being contracted for the full season.

Alfred Evans is now pianist-arranger with Isham Jones orchestra at the Capitol, Detroit. Evans was formerly with the California Ramblers, Jean Goldkette, Ted Weems, Henry Thies, Seymour Simons and Waring's Pennsylvanians in similar capacities.

Ben Glaser and his orchestra return next week to the Beaux Arts, New York, after a summer season at the Club Francis Renault, Atlantic City. With him Sidney Boyd and Marguerite Howard also come back, with Darlo, Irene and Nadine continuing as the dance feature.

With the starting of Publix stage productions at the Capitol, Des Moines, Ia., Jacques Beaulac, formerly with Balaban and Katz theatres of Chicago, will direct the orchestra.

Ben Goldberg has been appointed New England representative for Robbins-Engel, Inc., headquarters in Boston.

Leo Erdody, bandman, is back in New York, following a hurried call to California because of his mother's illness.

Leon Van Gelder opened his eighth consecutive season as musical director at the DeWitt Theatre, Bayonne, N. J.

Joe Basile and his orchestra are touring for Wirth & Hamid, playing Southern fair dates, following which Basile returns or a season at Madison Square Garden. Basile will also play at the Dempsey-Tunney fight in Philadelphia.

H. C. Buckingham, professionally Sax Buck and his orchestra, opens Oct. 2 at the Winter Garden, Norfolk, Va.

In celebration of Charley Straight's opening at the Frolles, Chicago, Ralph Gallet and Jake Adler, owners of the cafe, have bought a new \$1,800 piano for Charley. Straight and his orchestra open Sept. 27.

NEW MUSIC FIRM

Low Brown, B. G. DeSylva and Ray Henderson have formed a new publishing combine as a subsidiary to Harms, Inc. The trio is responsible for the "Scandals" score and lyrics, turning out five big song sellers.

Harms, Inc., had a similar arrangement with the late Louis A. Hirsch for his musical comedy compositions, and Jerome Kern is similarly interested in a subsidiary publishing venture with the Dreyfus brothers.

FLOOD MAROONS MUSICIANS

Peoria, Ill., Sept. 7. The Illinois river flood last week marooned dancers and orchestra at the Fernwood pavilion, four miles out, and many of them spent the night in farm houses or in their cars along the road, unable to reach town.

INSIDE STUFF

On Music

6 Shows Daily—8 Quarts of Milk

The champ milk diet performer is Eddie Peabody, former orchestra leader at the Met, Los Angeles, whose daily addiction to the cow totals eight quarts of milk.

Peabody works exceedingly hard, his recent six shows a day at the Met, necessitating increased energy. Peabody rehearses with a quart of milk on the stand, among other props.

An Insurance "Break"

Sam Brown, banjoist with Johnny Johnson's band at Post Lodge, Larchmont, N. Y., ran into a good "break" when an insistent collision insurance man almost forced a \$1,200 policy on Brown's new Chrysler.

The evening of that day Brown climbed a railroad trestle with his petrol wagon.

Whiteman's Book Sale

Paul Whiteman's book on "Jazz" is selling big, published by Sears & Co., although it means nothing financially to Whiteman, Mary Margaret McBride collaborated on the volume, which was first published serially in the "Saturday Evening Post." Whiteman permitting Miss McBride to retain all income from the serial and book rights.

Miss McBride was painstaking in her writing, checking up the Whiteman data relative to the inception of jazz music. A number of New Orleans facts and other theorems emanating from St. Louis, Memphis and kindred "hot-so-toty" centers, necessitated Miss McBride's personal visits for confirmation.

RADIO RAMBLINGS

It's to be hoped the fall will see an improvement in program ideas. As it is, it's the same old grind of music and songs, songs and music, with an occasional (sometimes too much so) talking program number. No sequence; no showmanship; no variety. Sometimes the ether public gets a lucky break; most often not.

And this despite radio being no longer a fad or a passing fancy. It's very much a public institution right now. The American radio public of 20 or 30,000,000 people which crowds around its 5,000,000 sets would be plenty lost without radio were it suddenly taken away from them. What they never had is not so hard to miss as something that is now in its fourth or fifth year as a national habit. No telling also what its reaction to the speak-easy might be for the men folks who are known to be sometimes tamed by an evening paper, a pair of carpet slippers and a radio loud-speaker.

The thought anent lack of sequence was illustrated by WRNY one night with a sports summary, a questions and answers' interlude, a sedate and interestingly presented sacred feature under the auspices of the Jewish Circle, and then an impossible switch to raucous jazz songs by leather-throated pluggers, followed by operatic excerpts.

Religious numbers are not high lights, take that from any Sunday afternoon listener-in, but the interesting manner in which the exposition anent the Jewish high holidays was set forth, was not only educational but diverting for general consumption.

WBNY seems to be going in for the tabloid idea of increasing its circulation. Circulation with a radio station is just as important as with a newspaper. The range of its listening power increases the value of its "time" for advertising contracts and determines the extent of its bookings. WBNY's idea is to give "requesters" some free publicity by mentioning full name and address in connection with any number desired. Their Studio orchestra when caught, "listened" fair. They turned down a request for "Valencia," the explanation being that the station's quota of one rendition per week had already been exhausted, that being the idea of Harms, Inc., to curb overdoing and "killing" the number. The band leader incidentally might eliminate his first two beats with the start of each number.

WBNY seems to be interfering with WHN, both operating on a 1,500 watt broadcasting power and via same metres. The Loew station is of course the predecessor, WBNY, situated at 145 W. 45th street (just around the corner from the Loew's State theatre building housing WHN) therefore being adjudged guilty. Both come through with an unbecome "echo" on each other's behalf, necessitating some fine and oft-times impossible tuning out.

George F. Sultzbach is the new managing director of WFBH, the "Voice of Central Park" (so-called), operating from the Hotel Majestic. Sultzbach was formerly "in trade," utilizing the trade-name of "Georges." He then sold out to Moe Levy & Son and decided on radio. This idea was to build up WFBH into a good proposition and garner some of the "advertising accounts" lying around. The station claims to have improved under the Sultzbach or "Georges" regime.

Judging from an earful of the blah emanating from that station, that's open to question. The transmission is uncertain and the talent worse. On top of that, programmed schedules don't seem to bother the studio manager, the published time table not coinciding with the studio's running order.

That criticism goes for some of the other minor league stations. In the major broadcasting centrals, should any disappointment occur, a capable studio utility staff plugs the wait in order to maintain sequence for the rest of the program.

Ben Bernie still gets quite some radio representation although out of town. Dave Bernie was first introduced with a Ben Bernie "presentation" via WMCA. The WEAF hour is still known as Ben Bernie's although his unit actually broadcasts from the Hotel Roosevelt. Ben in person struts his material via WOR from the Hotel Berkeley-Carteret, Asbury Park, where he is summing up and playing.

From the same source, WOR gives out some excellent band music in the shape of Arthur Pryor's outfit, and another instrumental feature of worthy repute is the Monterey Society orchestra, also a shore resort combo.

Strings always come through nicely and WNYC's mandolin soloist Friday night, Salvatore Cuzenza, clicked pretty with his melodious arias.

Anna C. Byrne, a veteran orchestra leaderess, and unique in the field because of her sex and her society musical catering, heads the LaFrance radio band from WEAF, another regular Friday night entry. Sufficient that she does mighty fine.

That B. A. Rolfe's star is once more in the ascension seems to be generally accepted. Those who know Jesse L. Lasky's former partner (Rolfe also later heading the Metro Pictures and other film companies sponsoring Houdini, et al.) are aware of Rolfe's fatalistic acceptance of the premise that his life is a succession of ups-and-downs in the form of periodic cycles. If so, after being submerged as trumpet soloist with Vincent Lopez, Rolfe's own orchestra at the Palais d'Or, and its WEAF hook-up, are doing wonders to build him up once more.

Rolfe is becoming an important "name" on the air. He is broadcasting from seven to nine times weekly and the effect of impressing his name in that wise is obvious. Withal, he has a corking band, entertaining and showmanly presented with intermittent trumpet solos by himself, in addition to other vocal and instrumental specialties by others. Rolfe does not herald his own solos, in itself a smart stunt.

Joseph Knecht has developed a penchant for the snappy, according to his last Silvertown Cor'd dance program. Instead of that placid melody dance renditions he is now getting "hot" in spots and the switch in style is becoming. It was known confidentially that the conservative Goodrich rubber concern deemed torrid syncopation not quite the proper things but looks like Knecht has had h' way.

Whether accidental or not, Frank Farrell didn't get the plug he should during his WEAF hour, the announcer reminding himself after 25 minutes to mention the leader's name, although giving plenty billing to the Greenwich Village Inn orchestra. Farrell is a regular WEAF feature.

Among the regulars, George Olsen, Fred Rich (with Ray Stillwell warbling), Ernie Golden, Louis Katzman's Anglo-Persians, Harold Leonard and Al Lentz are going great guns with their dance music. The latter is a newcomer and coming along swimmingly. Freddie Rich's Astor hotel syncopation seems to be running a bit too much to the same dance numbers, although it's excusable enough to plug his own composition, "On the Riviera." Abel.

Union Stops Halsted From Opening in Cal. Ballroom

Los Angeles, Sept. 7.

Henry Halsted and band will be unable to open at the El Patio ballroom Sept. 23 following a ruling made by the Los Angeles Musicians' Local.

Halsted signed a contract with the management of the ballroom for six months, but the union told him he would not be permitted to open, as Ross and Moulton, the present orchestra there, had a six months contract with three months still to go.

The management of the dance hall claimed a verbal agreement with the latter outfit and that after three months they could give the

band notice. The union held that the written contract must be enforced.

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BALLROOM REVIEWS

BON TON BALLROOM

(OCEAN PARK)

Ocean Park, Cal., Aug. 31.
The Bon Ton Ballroom, on Lick Pier, Ocean Park, is the second largest dance floor in the Santa Monica Bay district. Until the La Monica, at Santa Monica, was built several years ago it was one of the largest in southern California. Catering to the Saturday and Sun-

day beach trade mainly, it gets a lot of play on week nights through clubs and special events.

The pavilion has dancing room for about 1,400 couples and can hold 2,000 more on the fringes. Crowd is a mixture of drop-ins of all kinds and the young college and high school crowd from Los Angeles and the beach cities, who make the place a regular habit. Decorated in very attractive style, with light colors

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Voice or Dance Specialty
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and His Orchestra

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and His ORCHESTRA

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PAUL SMITH'S

DON BESTOR

And His Orchestra

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Chicago, Ill.

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AND HIS

Japanese Gardens Orchestra

MENTOR BEACH PARK

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Until October 3

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SOCIETY NOVELTY

ORCHESTRA

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Spanish and American Dance Music

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The South's Finest

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FOR FOUR WEEKS

MILLION DOLLAR THEATRE

LOS ANGELES

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Rates for Cards

	HALF INCH	
12 times	- - - -	\$27
24 times	- - - -	52
36 times	- - - -	90
	ONE INCH	
12 times	- - - -	\$51
24 times	- - - -	100
36 times	- - - -	175

LIQUOR PROFITS!

Toronto, Sept. 7.

The Quebec Liquor Commission announced profits for liquor sales for the year ending June 30, 1938, of \$5,081,375. This is the biggest profit ever recorded on alcoholic sales in the province and does not include profit on beers and ales. Prices were in no case increased and in the case of a few types of wine, notably sparkling and clear burgundies, a small drop was made during the year.

A conservative estimate has it that at least half the profits or roughly \$2,500,000, was contributed by visiting American tourists not to mention the large sums left in the night clubs, hotels and restaurants where beers and wines are sold.

During June, July and August more American than Canadian money is received over the counters in the commission shops in Montreal despite the fact that many American citizens tender Canadian currency in payment of their drinks. In no cases are checks accepted.

Not less than \$20,000,000 American dollars were legally spent on liquor in this one province during the year. How much illegal traffic went on is, of course, not known.

predominating. Color effects through lights are very flashy, these being used at night. Building is rectangular in shape, with high, vaulted roof. Floor is perfect.

Boa Ton is run on free admission, five-cent dance policy. Book tickets sell at 12 for 50 cents and on Sundays 40 for \$1. Lodge tickets, entitling holders to sit in special section and dance without tickets. This charge is cut in half for parties over 10.

Place has large staff and a heavy nut, occupying lots of valuable space on the pier, and therefore must, hit, and usually does, over \$5,000 a week to keep out of red. Operated by the Austin McFadden Co., which also owns the El Patio, Los Angeles ballroom.

Ventilation is very good, with sides open to ocean, keeping it cool. Biggest play on Sunday, with place open from 1 p. m. to 12.30 a. m. Not many pick-ups here, with collegiate crowd hanging together, while others come with escorts. Dancing of all styles, but hops and new freak steps getting most attention. All this except on Tuesday nights, when old-fashioned dances held for the older folks.

Checking is 10 cents an article, with drinks at the management-operated concession the same.

Business now considered between fair and good, although not coming anywhere near 1934, the big year out here. Management still undecided whether to remain open past fall season, with post-Labor Day business to decide.

Don Warner and his orchestra have been playing at the Boa Ton since the beginning of the season. Ten-piece band, with none over 30. Wear uniform collegiate clothes and present snappy appearance. They are spotted on stand about eight feet off floor in middle of one of long sides of hall. No backboard, and men don't have it any too easy, having to blow their heads off to get enough volume. This spot seems to be the only one, but as they have to send notes out in three directions there are several "dead" spots on floor. Acoustics are better than fair, but music still has handicap.

Orchestra's catalog is right up to date, the band playing everything new and popular. Combination right for this type of work, adapting all numbers to their own requirements.

Dances last three and a half minutes, and cut down to three on busy sessions. Warner plays piano and, together with A. A. Rockwell, bass, makes the arrangements. His gang includes W. Redman, H. Darnell, L. Deslins, reeds; R. Oliver, R. Swanson and C. Howard, brass; C. J. Wheelan, banjo, and Elmer Ruggles, drums.

Band uses new numbers, featuring them over all and doing a few specialties with these songs. Brass team works together well and get good effects, while reeds have played together for some time and harmonize smoothly. Orchestra plays two fox trots, usually fast ones, to every waltz. But one or two one-steps a night.

Bon Ton has always had good clean rep. Lots of customers who

come in only to sit down and hear the music without dancing. Place efficiently run, but uses next to no advertising or exploitation, running few contests.

White City Ter. Garden

(CHICAGO)

Chicago, Aug. 30.

With one edition of the "Garden Glories of 1926" stowed away, Sid Clark, as master of ceremonies, handles this second edition like a veteran. His comedy is lower and his antics more ludicrous than in the first, the transformation necessary to a cabaret man for success in "free show" outdoor work.

White City, the south side's big amusement park, has a nice reputation for the productions staged in its Terrace Garden. Gene Wentz is doing the work this year, with the payroll for his cast coming from the soft drink and sandwich revenue on the tables surrounding the stage and runway. No admission or cover charge. Bleachers for those who prefer not to order are in the rear. The refreshment concession probably supports the show, costing around \$1,500 weekly.

The show is in two sections, at 8.30 and 10.30, each lasting over an hour. Matinee Sunday. Chorus girls appear four times in each section, with assorted specialties by principals spanning the gaps.

Most popular among the girl principals is Madelon MacKenzie, hold-over, who can sing pleasantly and inject personality into both her own work and the efforts of her aides. Her figure allots itself nicely into scant costumes.

Another holdover, Chick Schutte and Joe Kirby as the Tip-Top Duo, has been promoted from unbillable specialty work to principal billing. Their forte is comedy vocal numbers, and the volume of their voices makes them perfectly fitted to outdoor work where one must compete with amusement park racket.

Babe Sherman, comic shouter, is a newcomer, easily adaptable to this work. As with the Tip-Top duo, her volume is a heavy asset. A vampy type of girl with a typical "blare" vocal delivery. Quite popular.

Phil Papile, brother of the Oriole orchestra's accordionist, proves himself a master of the push-and-pull windbag. Unless memory fails, the Papiles at one time worked together in an accordion act in vaudeville. Phil has been soloing it around with plenty of results since the act's disbandment. Good outdoor man.

Helen Kane sings well alone and with Babe Sherman in "sister" work. Jeanne Antrim, Elsie Hubbs, Edith Borg and Esther Joyce, also songsters, complete good vocal cast.

For dance work the Marinos, Gola Betti and Condaris hit the White City crowds square in the bull's eye. Their character work is saturated with showmanship. While their ability is not sensational, the final impression of the team is. Their Argentine specialty was exceptionally well played up.

Acrobatic work is executed by the Ali Ben Hassan troupe of six, standard pyramid and tumbling act.

The chorus of 12 is really one of the best features in the production. Timing in their little kicks and twists is 'way above what might be expected here. Because of the excellent results he has secured with the girl Wentz has quite a time holding them, two break-ins being seen on this night. It is said that the girls are forbidden to speak to any man in the park on account of this outside booker angle. There is no doubt that those men who pass out the engraved cards have a fertile field here.

This show is quite an improvement over the first, no slouch itself.

Loop.

MRS. KIP IN CAFE?

When Mrs. Alice Jones Rhinelander, wife of Kip Rhinelander, returns from abroad within a fortnight she is slated to become a member of a colored night club show.

Apocryph of her reported contemplated New York public appearance, Mrs. Kip is known to have been unable to see her ex-husband while in Paris.

WHO ON WEAFF HOOK-UP

Des Moines, Ia., Sept. 7.
Station WHO, Bankers Life Insurance Co., here, may become a part of the chain "hooked up" with WEAFF, New York.

WHO is the strongest station between Chicago and Denver.

BAND BOOKINGS

Eddie Elkins and his orchestra are spotted for the Parody Club, New York, opening in two weeks under William Morris' direction. With the Elkins resignation from the Playground, "Taps" has booked Joe Venuti from the Silver Slipper, Atlantic City, for the season.

The Yacht Club Entertainers will be a novelty quartet headed by Arthur Franklin slated for the Yacht Club reopening, also booked through "Taps."

Billy Burton and his orchestra return to the Twin Oaks upon its reopening in mid-September, closing the season at Feltman's, Coney Island.

A new night club, the Maurice Diamond, opens with Harry Pollock's band from the Hotel Shelburne, Brighton Beach.

High Cultural Status

Of One Jazz Orchestra

A real "collegiate" band is Frank Winegar's orchestra, a professional 11, which is slated to record for Columbia disks, although the boys are still undergraduates. The leader and a few others hold degrees. Winegar is a Bachelor of Music and get his M. A. degree at the University of Pennsylvania next June, studying architecture and having already had his first plans accepted for the recently completed St. Mary's Hospital, Grand Rapids, Mich.

All the boys are U. of P. students, Clifford Lanoreaux, the trombonist, heading for an M. D. degree in two years. Lyle Bowen, sax; Wilfred Simral, drummer, and Milton Voloshine, violinist, already are B. S. men, studying for higher degrees and therefore still attending U. of P.

Buryl Retting, a blind boy, who is touted as a piano genius and starts under Josef Hoffman, the concert virtuoso, is the pianist-arranger of the band, and a B. M. with an M. A. degree slated for June.

The boys are all from Philadelphia, playing professionally at night in local cafes or ballrooms. They were at the Band Box dance palace last season and reopen there this fall.

Last winter, when playing the Arcadia ballroom, New York, the Pennsylvania railroad had consistent patronage from the collegiate jazzists, who commuted four hours daily (two hours each way), from New York to Philly in order to attend classes and report back at the dance hall at night for their musical engagement.

VICTOR SIGNS MAMIE SMITH

Mamie Smith, long a popular seller on Paramount records, has been placed under a contract by Victor.

She is regarded as the first colored woman to make a Victor record.

Smith's "Cold" Proposition
Harl Smith, orchestra leader, has turned "cold" on the music business, but taken up a colder proposition as sales agent for the Frigidaire ice-box.

Smith's home town is Shelby, O., and he is handling the Frigidaire in that territory.

MERRITT BRUNIES

and his

ORCHESTRA

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Address Phoenicia, N. Y.

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LES COPELAND

Opening Sept. 14
CLUB DEAUVILLE
110 East 59th St., N. Y.

CABARET REVIEWS

CAFE GRANADA (CHICAGO) (2d Review)

Chicago, Aug. 31.
Will the south side support a cabaret of Loop standards?

Al Quabach is taking a chance. His original Gingham Inn has been enlarged and redecorated so that it rates among the best in town on appearance. He has put in a floor show and has managed to keep it through the summer months. But the south side has not reciprocated as fully as it might.

With the advent of the cooler months Quabach will know for certain whether or not his venture has been unwise. It is believed he will be rewarded, for his place is superior to any of the numerous places which have flopped around the neighborhood.

The fifth edition of "Apple Sauce of 1926" is in progress now. Headed by Bolton and Gould and by Sid Erdman and his Six Specialty Girls. It is run off in four sections, the first starting at 10.30 p. m.

Erdman is acting as master of ceremonies and delving into comedy and song with various members of the cast. Jimmie Chester puts over plenty of laughs during the evening. He's a born mugger and can carry a comedy song or do single hoke work with effect. Grace Chester, his former wife, is also in the lineup as a blues singer of merit.

Eddie Van Shack, who smiles as you enter the cafe, continues to double as a vocalist. Eddie has been singing for 25 years, originally with the Primrose Four. Harry Moon, juvenile, was out of the show reviewed. Gladys Blair does plenty of difficult tricks on her toes, has a varied assortment of routines, and all of them clicked.

As to production, Bolton and Gould have worked a couple of nifties with the Six Specialty Girls. There is a "black bottom" number, new to Chicago, rating high as a novel attraction. Another was a Hawaiian singing and dancing number worked by the girls in black and brassieres. The grace with which the routine is worked makes it too classy to be called naughty.

Ernie Caldwell and his orchestra are still here with the same lineup as when last reviewed. The boys have a snap that is relished by the southsiders. The rhythm monotony, commented on previously, has been eliminated and there's plenty of tempo variety now.

Business not so good on a Thursday night.

Arlington Pavilion (Washington, D. C.)

Washington, Sept. 7.

This dance-hall has been a life-saver for the Arlington Amusement Park, of which it is the main at-

traction. The summer season has been "shot," due to an overabundance of rain; but even when it pours the boys and girls must have their dancing. And although the takings have been considerably off this year, indications point toward a profit.

Royal D. Schaefer, owner of the hall, has little to sell beyond an ordinary stretch of dance floor with rather a large capacity, 600 couples. That it is an open-air affair with a roof over it, plus the customary crystal ball and spots, are its chief selling points. There is nothing attractive about the place anywhere.

With that to face, Schaefer went to work and staked everything on his orchestra. He has quite a combination, and, considering the class of work and the constant grind, the boys deserve a world of credit for keeping on their toes. The majority of the orchestra have other assignments in the afternoons and early evenings, and this may account for the outfit at the park, where it would appear that those dancing do not care so much for the "sweetness" of a combination as for a pronounced back beat.

The orchestra is under the management of Bill Strickland (drums), who has had the park for the past couple of seasons. In addition to Bob Stickney, pianist-leader, the line-up includes Homer Zerkle, a peach of a sax player; Al Virtz, tenor sax, doubling on many instruments; and who also is the entertainer; Joe Bombrest, banjo, who has the "Better Ole" cabaret orchestra in the winter months; Wm. Rupprecht, trumpet, and Leslie Duffy, trombone.

That the orchestra is okay is evidenced by the fact that WRC broadcasts their music as a regular Friday night feature.

POST LODGE

Larchmont, N. Y., Sept. 1.

This roadhouse, one of the nicest establishments of its kind around the metropolis, has been building up a whole of a following, getting all the "nice people," young and old, from Westchester County suburbs. The why of the draw is the corks Johnny Johnson dance band, great favorites with the folks and great kids for the place.

Starting a year back, and through this season, Johnson, who regularly holds forth at the class cafe of New York, the Club Mirador, has built his business into a tremendous proposition.

There are roadhouses and roadhouses, with two distinct followings, being either cosmopolitan and popular, or conservative and stable. Each has its distinct advantages. Post Lodge is of the latter class.

"Sonny" Meyer, the son of the old Rector's manager, and his mother, control Post Lodge, which represents a minimum for operation outside of that popular dance sextet. Without Johnson's syncopation, Post Lodge would be also just another house beside the road, sans any particular distinction, although the name of the place has always enjoyed a certain standing.

The sextet is one of the zippiest and sweetest terp combos heard around. They incite to the dance and the manner in which they "sell" their stuff is nobody's business.

Ernie Holtz, a personable and personality violinist, is up front, clowning with "Red" DeMarcus, a sax expert whose instrumental prowess is of high repute among the jazz band boys. Holtz and DeMarcus only skim the surface in their ability to embellish their entertaining talents into an important feature. Possessed of a natural flare for the comic, they could and should build up some sort of a "routine" with nonsensical hat prop and such.

Johnson, of course, is the fulcrum of the dansapation, while at the ivories. He handles his stuff in corksing style. John Porpora is the bass; Bob Treaster, drums, and Sam Brown, picking the banjo, round it out. Brown handles his string importantly, and the traps' expert contributes vocally in almost every number. The lyric idea in the Johnny Johnson syncopation has always been a trade-mark, and highly appreciated on the dance floor.

This is the day of the small com-

ination for the average cafe of limited capacity. Johnson's style of dance music qualifies in the line of clean-cut appearing, dance-inspiring orchestras, and their past performances and future returns to the Mirador and kindred cafes probably speaks best for itself on that score.

On a stage, particularly in picture houses, Johnny Johnson's unit would be a treat. It's a question if the boys realize that, but they should try stage work between seasons, if opportunity avails itself.

LES COPELAND BACK

Les Copeland, former proprietor of the Jockey Club and the Arizona cafes in Paris, will open at the Deauville Club Sept. 15.

Copeland was one of the first and best known of the jazz piano entertainers around New York more than a decade ago and at one time had his own room at old Reisenweber's.

DANCEHALL'S 'DAWN DANCE'

Bridgeport, Conn., Sept. 7.

Something new here, a "Dawn Dance," packed them in at the Wonderland dance palace.

The dance started at midnight Sunday and continued until 3:30 Monday morning. Three vaudeville acts were given between dances.

Monday night two of the biggest dance halls in the city opened for the winter season, the Ritz and Quilty's Colonial Ballroom.

EASTMAN ORCHESTRA BACK

Rochester, Sept. 7.

The Eastman theatre orchestra, playing this summer at Conneaut Lake, has returned to its home house for the season.

Victor Wagner, conductor, returns from Europe to again assume charge. During his absence the orchestra has been under Guy Harrison's baton.

RICHMAN-PENNY IN CAFE

At Club Richman—Chantees Changes Title to Club Minnie

Harry Richman and Ann Pennington will be co-features at the Club Richman when it reopens early in October, both stars doubling from "Scandals." The Harry Akst band will supply the syncopation.

This temporarily eliminates the proposed George Whiteman-Richman-Frances Williams cafe.

When the Club Chantees reopens its notorious name will be camouflaged under the mundane billing of Club Minnie, with the Diplomats and Nat Nazarro, Jr., and Arthur Brown in the show.

The Jim Redmond Rendezvous will be separately operated from Jack Kennedy's chop house, the former "Piccadilly, the downstairs restaurant.

CABARET BILLS

Current Programs in Cabarets and Cities as Below Listed

NEW YORK

Beaux Arts
Mons Dario
Miles Irene & Nad
Cafe de Paris
24 G Hoffman Gale
Jay C. Shippen
Guy Sie
Ben Selvin Bd
Castilian Gardens
Cecil Cunningham
Flo Lesner
Helen Leslie
Margie Ross
Jean Carpenter
Les Stevens Orch
Castilian Royal
Martha Pryor
Eve Dowling
Billy Aracid Rev
Juliette Starr
Helen Kane
Bert Byron
Nellie Nelson
Princess Waney
Tad Kalk Andrews
Jack Denny Bd
Hofbrau
Al Lents Bd
McAlpin Hotel
Ernie Golden Bd
Folham Heath Inn
Lou Raderman Bd
Silver Slipper
Geo Thome
Alice Lee
Blanch O'Brien
Dan Healy
Carole & Norma
Dolly Sterling
Eddie Edwards Bd
Strand Roof
Dave Mallen
Bee Blackard
Lou London
Renault Orch
Tommy Guinan's
Playground
Van Lowe
Mont Downey
George Raft
Joe Venuti Bd
Texas Guinan's
Ritchie Craig, Jr
Guinan Rev
Waldorf-Astoria
H Leonard Bd
Woodmanstein Inn
Revue
Lou Gold Bd

Hollywood Barn
Jazz Wise
Kay Norman
Lolita
Sld Gold
Bee Jane
Jean Dane
Cone & DePinto
Gladys Harvey
Carl Lorraine Orch
Jeffery Tavern
Fred Farnham
Delores Allen
B & J Gordon
Nina Smiley
Roy Evans
Esther Whittington
Roulette's Orch
Kelly's Stables
Don
Ed Goodbar
Jimmy Parker
Clarence Babcock
Specs Kenebrew
Stables Bd
Kenwood Village
Anita Gay
Babe Sherman
Mary Colburn
Al Reynolds
De Quarto Orch
Light House
Cale Davis
Edna Warman
Jimmie Steiger
Buddie Whelan
L'thous Sereaders
Lincoln Tavern
Joyce Hawley
Rick & Snyder
Bob Heen
Johnnie Black
Kate Duffy
J Crawford Orch
Madrid Cafe
Johnny Ryan
Bobby Pierce
Bea & Lea
Arlo Springs
Anette Blackstone
Eldridge & Hunter
Frank Albert Orch
Parody Cafe
Harry Harrie
Marjia Ryan
Bobby Eckard

Club Lido
Chick Endor
Billy Mann
George Walsh
Tommy Purcell
Columbia's Inn
Maude Russell
Margaret Sims
Clinton Taylor
Kay Henry
Taylor 3
Alto Oates
Allie Ross Bd
Cotton Club
Brown Skin Vamps
Rockwell Terrace
Chas Cornell Rev
Buck & Therin
Ethel Wolfe
Artie Williamson
Mae Russell
Harry Laseu Bd
Club Brighton
Maxine Lewis
Madelyn Killeen
Edna Sedley
Lita Lopez
Robt Foster Bd
Shelburne Hotel
(Brighton Beach)
Bobby Connolly R
Edna Shelby
Marion Wilkens

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Bobby Connolly R
Edna Shelby
Marion Wilkens

Club Lido
Chick Endor
Billy Mann
George Walsh
Tommy Purcell
Columbia's Inn
Maude Russell
Margaret Sims
Clinton Taylor
Kay Henry
Taylor 3
Alto Oates
Allie Ross Bd
Cotton Club
Brown Skin Vamps
Rockwell Terrace
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VAUDE REVIEWS

(Continued from page 24)

of the slack wire work, but only really drew what they deserved when they reached their tumbling.

The No. 2 act was Billy Abbott (New Acts) with an offering that embodies the idea that Maurice Burkhart employed 10 years ago. Abbott presents himself in "The Thief," Burkhart was "The Burglar," and at that he had the better act. Atop of the "burglar" idea in the Abbott act was the same sort of a stunt in the "One Night" skit of Arthur Hartley and Helen Patterson, an act that has been in service for about six years, having first been offered by Hartley and Croal and after two years Miss Patterson stepping in and continuing from 1922 on. At that time she was said to be amateurish in her handling of lines. She still is, but she does dance prettily so it still seems to serve as a No. 3 act for the smaller big time houses.

The billing for the next offering was at least novel, for it's a long ways between quartets billed with four names as Brema, Fitz and Murphy Bros. (New Acts) are. Here is a combination that is long on comedy and short on singing. As long as they stick to comedy they're good, at least good enough, but when they sing, the less said the better. From a laugh standpoint they were the first hit of the show. Closing the first part, The Lockfords, assisted by the Paul Tisen orchestra, walked away with all honors. That goes for the entire night, too. Someone in pictures is overlooking a great bet in this team. Here is a natural screen comedian, while his sister looks to be sure fire to play opposite him. They are doing three numbers with the orchestra supplying the interlude music and Paul Tisen registering with his solo bit on the violin.

Topics of the Day followed after the intermission and failed to pull a laugh. Richard Bennett and Co. in "A Common Man," by Tom Barry, lacked the real wallop to get over, and it was Bennett's personal gag related to the audience after the conclusion of the sketch that got more than the act itself.

Harry Jans and Harold Whalen are a team built to order for a revue, and it is surprising that they have not been grabbed off. The boys were the only real vaudeville on the bill. They went along and gagged, kidded and jollied the audience to a fare-the-well and wound up solidly. Their finish with the "Black Bottom" gag is as novel as anything seen in a year.

The Three Kemmys (New Acts) displayed a clever and carefully produced hand-to-hand and head-to-head display of strength and balancing. Pathe News was the chaser.

58TH ST.

(Vaude-Pets)

Just why the 58th Street nicks the cash customers 99c. for box seats and not an even buck is a tough break for the feminine cashier. The main auditorium at 75c. did pretty well but with the weather and the holiday should have been a sell-out.

The Labor Day show ran largely to comedy, and as a laughing show it held its own. The feature was "Forlorn River" (F. P.).

The show ran as follows: Connell, Edna and Zippy, John Hutchins, Lev. Cameron Co., Clark and Villani, Barber and Jackson, and the Jugo Slav orchestra.

In the passing of years the Connell, Edna and Zippy turn has undergone almost complete revision. There is some effort at travesty on Cinderella and her slipper finding the Prince, who is Connell in semi-comic make-up. Zippy, the dog, just about copied all the honors, with the acrobatics of the man being well received. John Hutchins (New Acts) did very nicely in the deuce spot.

Lew Cameron and Co. was just about 100 per cent. Lew Cameron. This mugging, clownish acrobat was all over the place with his amusing antics. This is the same young "nut" comic that held up the Cameron family act of other years. It may be the same outfit with the boy now billed. The "Co." includes two women and a reddish-haired chap who does "straight." The women feature songs and dances, with the dancer showing some timely stepping.

Eddie Clark and Phil Villani followed Cameron and were a laughing click. Not only does Clark handle the straight stuff well but he manages to slip over a little comedy. That the 58th streeters are strong for the ballad thing was evidenced when Villani sang, his solo being encored all over the house.

June Barber and Jerome "Slim" Jackson have been seen at this house before, but that mattered little. Jackson, about the tallest and slimmest "beanpole" comic in vaudeville, used his height to his usual laughing advantage. This pair work like the veteran team-workers they are and get a lot of plain comedy byplay that otherwise would flop.

For the closing appeared Billie Haaga and Jugo Slav orchestra (New Acts).

PRESENTATIONS

(Continued from page 22)

work of Mile. Klemova and M. Daks. Back to "one" where five men are facing away from the audience, bent over a quick lunch counter and singing "A Cup of Coffee, a Sandwich and You," to a white-capped waitress. This is a repeat scene here. Follows a brief specialty by Salvatore Scala with the banjo ending with a shadow dance by a girl through a semi-transparency. Scala is mighty with the instrument.

Ballet finale has fine scenic effects. Begins with a barnyard scene with rooster and six chicks in steps. Eddie Allen, as the farm boy, does an eccentric number to good returns working into a great bit of union dancing by the Six Tivoli Girls.

The barnyard disappears. Trees change into mammoth golden tassels, each concealing a dancing girl. The rural drop changes to a futuristic design in black and brilliant colors and the 12 girls go into a series of jazz steps, headed by all principals.

"RED" GRANGE GAMBOL

Musical Melange

22 Mins.; Full (Special)

Colony, New York

The outstanding feature of this entire presentation was not the topical music played by the "Colleghiens," but the dancing of Leo Burns and Tom Foran.

The "Colleghiens" hinted at being a pick-up band. The leader's name was unprogrammed, hence its real identity was kept a secret. The unit is just fair. But to Burns and Foran goes the palm. Their football dance is both novel and entertaining. In full football regalia, one dancer starts with the ball and the other dances toward him as the opposing tackler; the finale is up to date with the flickering spot animating the dancers a la motion picture and decidedly effective.

The band was in collegiate attire, but there was that lack of college spirit to carry the idea impressively. College pennants galore but nary an Illinois pennant.

Some college yells would have given atmosphere, and a few vocal strains might have helped, but they were absent.

"LOVERS IN PORCELAIN" (14)

Public Revue

16 Mins. Full

Rivoli, New York

This is one of the best units that John Murray Anderson has evolved for Public. It is a combination of pretty production effects, clever costuming, a number of nicely conceived dances and a soloist who manages to do very well with two numbers.

The First Episode is a reproduction of Josiah Wedgwood's "Jasper" Ware. A Wedgwood frieze with three figures occupies the upstage background, while two figures in the foreground are posed, a third here being a harpist. The two figures of statuary come to life and do a classical adagio that evoked thunderous applause. The dancers were Carlos and Valeria, while Edith Sinclair was at the harp. In the frieze the three figures were represented by Dorothy Merritt, Myrtle Piecer and Cyrene Dahl.

The Second Episode was The Swiss China Group with Grace Pollock and Gail Webster, both coloratura sopranos, representing the boy and girl figures. They offered the Echo Duet, that the Kouns Sisters popularized to a great extent in vaudeville, and rendered the number exceeding well. This group was shown on a pedestal upstage with the curtains parting about six feet. At the conclusion of the duet the pedestal revolved to reveal the third episode which was the Spanish group comprising a singer and two dancers.

Another revolution of the pedestal brought the fourth episode on. It was Russian and had two dancers, Joe Rose and Dorothy Merritt and Alexander Laroubine, the Balladika player. Rose's Russian floor stuff and his leaps brought down the house.

For the final item the Dresden China Music Box was utilized with June Korie Lee as the shepherdess and Warren Leonard as the shepherd. Joan Elliott was the soloist who introduced the picture. For this the side curtains used for the three previous scenes were withdrawn and the entire pedestal was utilized for the revolving top of the music box, the two figures on it. The entire company was on for the finale.

Anderson has turned out a presentation here that is certain to please all over the circuit. It is

tuneful, pretty to look upon and has just enough action to get it over.

Fred.

CHICCO

4 Mins.; One

Mark Strand, Brooklyn, N. Y.

Chicco is an engaging instrumentalist, going in for the lighter vein in his harp specialties. Following the ballad opening, melody pop tunes fetchingly tinkle from his harpsichord, making for a good four-minute interlude.

Chicco is a western favorite, particularly around Chicago, having been east only a short while. He should do well generally.

Abel.

ALPHABETICAL ROUTES

(Continued from page 35)

Quinlan, John, Strand, N. Y. C.
Quintette, Rev. Maj. Elmira
Quixano, Don, Chez Pierre, Chi

Radio Fun, 12, Circle, Cleve
Rae Phyllis, Rendezvous, Chi
Rahn, C. Paul, 12-15, LaSalle Gdns; Det;
16-18, Cap. Windsor
Raney, Dorothy, Tom O'Hara, N. Y. C.
Rankin, Billy, Friars, Chi
Rankin's Rev. Billy, Friars Inn, Chi
Ransom, Blenda, Martin's, Atl. City
Ratrick Guy Co., 12-15, Engle, Chi; 16-18, Linc Hipp, Chi

Rasch, Kittle, Silver Slipper, Atl. City
Rascha, Bal, Proc. Albany
Rasco Co., Orp. Bos; 13, Emery, Prov
Ray & Harrison, Tom O'Hara, N. Y. C.
Raymond & Royce, Loew, Bay Ridge; 13-15, Del St, N. Y. C.; 16-19, Greeley Sq., N. Y. C.
Raymond, Caverly, 13, State, Newark
Raymond, Emma, Pan, Tacoma; 12, Pan, Portland
Rays Bohemians, Pal. Lockport
Ray, Virginia, Shelburne, Bklyn
Rebelle, Maj. Dallas; 12, Maj. Houston
Reed & Wallace, 13, Biju, Birm
Redmond & Wells, 12-14, Maj. Wichita
Reed & Lucy, Michler, Altoona
Reed, Henry, Pan, La; 12, Pan, San Diego
Regay Rev. Billy, Maj. Gal, Tex; 12, Maj. S. Antonio

Reilly, Mary, Pan, Seattle; 12, Pan, Vancouver
Reilly, Robert, Pan, San Diego; 12, Hoyt, Long Beach
Reine & Carcase, 16-18, Kedzie, Chi
Remos Midgets, 11, Orp. K. C.
Remont & West, State, Norfolk; 13, Loew, Atlantic
Renault, Francis, Renault, Atl. City
Rennie, Orville, Wisconsin, Mil
Renfrew, Orp. Huntington; 13, Pal. Cinct
Reynolds, Jimmy, Pan, La; 12, Pan, San Diego
Reynolds & White, 12-15, Engle, Chi; 16-18, Reynolds Orch. Strand Roof, N. Y. C.
Rhaphodians, Pan, Toledo; 12, Pan, Ind
Rhodes & Fricklin, 13-15, Vict. N. Y. C.
Ril, F. D., 12-15, Cap. Windsor; 16-18, R. S. Gans, Det.
Ricardo, Irene, Albee, Bklyn
Rice & Frankie, Col. Portchester
Rice & Newton, Lyric, Richmond
Rice, Vivian, Town, Chi
Rich & Adair, 13-15, Amer. N. Y. C.
Rich & Snyder, Friars, Chi
Richard, Earl, Rendezvous, Chi
Richardson, Frank, Pal. Springfield
Richardson, Geo. Co., Asheville
Riley, Geo. Oriental, Chi
Ripples of 1926, Hipp, Buf
Ritche, Martha, Cotton, La
Ritz Bros. Pan, San F; 12, Pan, La
Robb, Hart, H. H., Bklyn
Robinson & Pierce, Prospect, Bklyn
Robinson, Bill, 12, Orp. Minn
Rockets, 6, Shea's, Toronto
Rome, Marie, 10, Del St, Cleve
Rodemich, Geo. Co., Grand Central, St. L.
Roff, George, Tom Guinan, N. Y. C.
Rogers & Durkin, Seolay Sq. Bos
Rogers, Eddie, Vic. Holyoke
Rogers, Lennie, Coner, N. Y. C.
Rolling Their Own, Grand, Greensburg
Rollins Mims, Broadway, Norwich
Romaine & Castle, 15-18, Orp. Tulsa
Romaine, Hazel, Alhambra, Mil
Romaine, Margaret, 12, Orp. St. L.
Romance, 12, Main St, K. C.
Romantic Youth, Earle, Phila
Romas 2, H'way, N. Y. C.
Romoff, Carl, Proc. Newark
Renoff & Renova, Cap. N. Y. C.
Rose, Harry, State, Norfolk; 13, Loew, Atlanta
Rosemont Revelers, Stat. N. Y. C.
Rose, Co. Maj. Dallas; 12, Maj. Houston
Ross & Hayes, Vic. Wheeling
Ross, Allie, Connies, N. Y. C.
Rothchild, L. B., Moulia Rouge, N. Y. C.
Rouss, Casino 10th St, Pa.
Royal Pekin Tr. Col. Lancaster
Rove & Mayo, Rev. Keith, Wash
Rove, Max, Empire, Paris
Rubin, 4, Sia, Loew, Wash; 13, State, Norfolk
Rubini, Jan 12, Pan, Frisco
Rucker & Perrin, Orp. N. Y. C.; 13-15, Melba; 16-19, Boulevard, Bklyn
Ruhoff, Orp. Bklyn
Rula & O'Brien, 16-19, Keith, Dayton
Rusa, Dock & Peat, Hipp, Buffalo
Russell & Maroney, Ham, N. Y. C.
Russell, Jack, Cap. Toronto
Russell, Lennie, Coner, N. Y. C.
Russian Cathedral, 4, 16-19, State, White Plains
Russian Singers, 12, Pan, K. C.
Ryan, Dick, Hipp, Buf
Ryan, Dolly, Convention, Atl. City
Ryan, J. Co., Maj. Ft. Worth; 12, Maj. Dallas
Ryan, J. Co., State, Newark; 13-15, Melba, Bklyn; 16-19, Prem, Bklyn
Ryan, J. Thos., 13-15, Pal. Bklyn; 16-19, Ave B, Bklyn

Sabin, F. & T., 13-15, Gates; 16-19, American, N. Y. C.
Sager, Midgley Co., 12, 7th St, Minn
St. Claire, Connie, Back Stage, Atl. City
Saint Granier, Casino de Paris, Paris
Salami's Gypsies, Robinson, Clarksburg
Salt 2, Lafayette, Buf
Samaroff & Sonia, 13-15, Amer. N. Y. C.; 16-19, Del St, N. Y. C.
Sanderson, Everett, Rev. Fairmont, Fair-
Saranoff, Morris & Co., 13, Emery, Prov
Sargent & Lewis, 13, Pal. Cleve
Savage & Stanley, Fox Wash, Det
Savo, Lenny, Maj. Birmingham; 15-18, Maj. Little Rock
Sawyer & Eddie, Brad, Bradford
Saxton & Farrell, 13-15, Loew, Bay Ridge
Scala, Salvatore, Strand, N. Y. C.
Scand, Dennis & S., 12-18, Maj. Wichita
Schmidt, Carl, Keith, Louisville
Schmitt's Wonderettes, Ritz, Elizabeth
Schiller, Nora, Frolics, Chi
Schlax, S. Champs Elzyes, Paris
Scotch Lennie, Coner, N. Y. C.
Seashore Frolics, Uptown, Chi
Secrets of 1926, Loew, Atlanta; 13, Biju, Birm

Seed & Austin, Keith, Cincinnati; 13-15, Pal. Akron
Seebacks, The, 13, Orp. Winnipeg
Seeley, Flo, Pan, Omaha; 12, Pan, K. C.
Seena & Dean, Keith, Lowell
Seibini & Albert, Plaza, Asheville
Seminary Scandals, 13-15, State, White Plains; 16-19, Bedford, Bklyn
Senators, 3, Maj. Little Rock; 12-14, Maj. Wichita
Sevensaderump, Wood Green, Lon, Eng
Sevan, Koubra Rev. Fairmont, Fairmont
Seymour & Howard, 13, Orp. Winnipeg
Shadwoka, Anna, State, Det
Shadows, 12, Orp. Riviera, Det
Shapiro & O'Malley, Keith, Louisville
Sharp & Minor Co., Mosque, Newark
Sharp, Billy, Maj. Wichita; 12, Maj. Ft. Worth
Shaw & Lee, 12, Hill St, I. A.
Shaw, Allan, Fox, Wash, Det
Shaw, Sandy, 13-15, Lowell, Mass.; 16-19, Keith, Portland
Shaw, Ted, Michler, Altoona
She, Him & Her, Proc. Yonkers
Sheffall, Virginia, Parody, Chi
Sheik, Bud, Alhambra, Mil
Shekels, Edna, Shelburne, Bklyn
Sheldon, Edith, Shelburne, Bklyn
Shekels, Col. Norfolk
Shelvy & Adams, 13-15, Keith, Lowell; 16-19, Keith, Portland
Sheppard, Harry, Alhambra, N. Y. C.
Sherrard, Dorothy, Beau Arts, Atl. City
Sheppard, Hazel, Alhambra, N. Y. C.
Sherman & Rose Rev. Bushwick, Bklyn
Shields & Delany, Orp. Okla C; 12, Maj. Ft. Worth
Shields, Ella, 11, Orp. Frisco
Shields, F. Frank, N. Y. C.
Shields, Stan, Emp. Shepards Bush, Lon, Eng
Shone, Billy, Regent, Paterson
Shuffle Along, Biju, Woonsocket
Sle Tahar Tr. Stat. St, N. Y. C.
Silvers, J. Loew's, Mila 13, Rialto, Chi
Sims, Margaret, Connies, N. Y. C.
Sinclear, Frank, Pan, Spokane; 12, Pan, Vancouver
Singer Sis, Keith, Phila
Singing Belhops, Avon, Wabury
Sissie & Blake, James, Columbus
Skatelle, H. R. Cap. Hartford
Slick, Jimmy, Blue Horn, Atl. City
Small & Mays, 11, Orp. Frisco
Smith & Baker, Co., 12-15, Maj. Ced Rapids
Smith & Hart Co., 13, Melba, Dallas
Smith & Strong, Pat, Cleve; 13, Temple, Det
Smith, Ben, 12, Pan, Omaha
Smith, Clark, Back Stage, Atl. City
Smith & Vernon, 12-15, Grand, Evansville; 16-18, Engle, Chi
Snow & Columbus, Keith, Bos
Snodgrass & Sigworth, Pan, Salt Lake C; 12, Pan, Ocean Park, Chi
Snyder, Bud, 11, Orp. Frisco
Soeurs June, Casino de Paris, Paris
Sothern 4, Emp. No Adams
Spauld, Polles, Pan, La; 12, Pan, San Diego
Spanish Jazz Rev., 15-18, Maj. Wichita
Spangler & Hull, Pal. Manchester
Sperch, Paul, Orch. Branford, Newark
Sperch, Paul, Orch. Branford, Newark
Spencer & Wma, Galey, Ufa
Spirit of '76, Opera House, York
Sprey, Pal. Leicester, Eng
Squire, N. H. 3, Pal. Vict. Lon, Eng
Stadler, Mary, Cotton, Bklyn
Stamm, Mr & Mrs O. Keith, Ottawa
Stamour, Maxie, Silver Slipper, Atl. City
Stamper, George, Alhambra, N. Y. C.
Stanley & Humes, 13, Keith, Toronto
Stanley & Bliva, Biju, Woonsocket
Stanley, J. B., 12, Maj. Dallas
Stanley, Ruth, Met, La
Stanley, S., 13, State, Cleve
Stanley & Dolores, 13, Earle, Wash
Stanton, V. & E., Earle, Erie; 13, Hipp, Buf
Starr, Jean, Alhambra, N. Y. C.
Starr, Juliette, Castilian Royal, N. Y. C.
Starr, Juliette, Castilian Royal, N. Y. C.
Starr, Juliette, Castilian Royal, N. Y. C.
Premier, Bklyn; 16-19, Melba, Bklyn
Stars of Tomorrow, Tay'hk, Topeka
State Room 19, 12, Orp. N. Orleans
Statz & Ringham, 13, Keith, Toronto
Steppers 3, Stratford, Chi
Sterling, Dolly, Silver Slipper, N. Y. C.
Stevens, Ruby, Beau Arts, Atl. City
Stewart & Olive, Emp. Shepards Bush, Lon, Eng
Stieger, Jimmy, Light House, Chi
Stocks, Jack, Pal. Vict. Lon, Eng
Stoddard, Marie, 12, Mainstreet, K. C.
Strobel & Mertens, 13, Keith, Dallas
Stroud 2, Maj. Houston; 12, Maj. Galveston
Stuart & Lash, 16-19, Bedford, Bklyn
Stuart, S. J., Prospect, Bklyn
Sturgis, Flos, Parody, Chi
Strand, Geo. Co., 6, Pan, Kansas C; 12, Pan, Memphis
Sully & Dean, Keith, Lowell
Sully & Thomas, 13, Keith, Bos
Sun Fun, 12, 13, 14, 15, Pal. Ft. Wayne
Sunset 4, 16-18, Pal. Rockford
Sunshine Boys, Maj. Elmira
Sunset Co., 12-15, Engle, Chi; 16-18, Linc Hipp, Chi
Sweeney, Lulu, Embassy, Atl. City
Swift & Gibson, Rev. 12-15, Pal. Peoria; 16-18, Rialto, Joliet
Sydell, Paul & S., Keith, Cincinnati
Sybil, Jennette, Montmartre, Seattle
Sylvester Family, 16-19, State, White Plains
Sylvia, Kola, Keith, Toledo

Tabanex, Patrice, Renault, Atl. City
Takeyas, 12, Pan, Frisco
Takaraks, Japs, Reg. Det; 12, Miles, Det
Tate, Harry, Co. Loew, Bos
Taylor & Bobbie, 12, G'd Riv, Det
Taylor, Farrell, Pal. Waterbury
Taylor, Howard & T., Melba, Bklyn; 13, State, Norf
Taylor, Oscar, Loew, La
Taylor 3, Connies, N. Y. C.
Temple, 4, Cap. Shamokin
Tempest & Dickenson, 14, Orp. Vancouver
Test, The, 16-18, Ben All, Lexington
Texas Chicks, 13-15, American, N. Y. C.; 16-19, Willard, Woodhaven
Texans, Orp. Bklyn
Thomas & E. Renault, Atl. City
Thomas, Joseph, Cap. Chi
Thomas, Lillian, Shelburne, Bklyn
Thompson, Tom, Chevy Chase, Wash
Thornton & Carleton, 13, Orp. Bos
Thornton Sis, Col. Allentown
Those 7 Girls, 13-15, Ramona Pk, Gr Rapids; 16-19, Keith, Toledo
Thurston, Harry, Md. Balti
Tiemann, Ed, 12, 15, Pal. Peoria
Tiller Girls, Casino de Paris, Paris
Tillers & La R., Keith, Dayton
Tilloy & Rogers, Lincoln Sq. N. Y. C; 13, State, N. Y. C.
Timber, Herman, Dallas; 12, Maj. Houston
Tinkle Toes, Orp. Bklyn
Toby, Wilson Co., 12-15, Linc Hipp, Chi
Tokio, Prince, Oxford, Plainfield
Tony & Norman, 13-15, Prem, Bklyn; 16-19, Bedford, Bklyn
Toodles & Tod, 13-15, Keith, Dayton; 16-18, Pal. Indianapolis
Town Topics, 13, Crescent, N. Orleans
Tracy & Elwood, 9-12, Pal. Bklyn; 13-15, Linc Hipp, Chi; 16-19, Del St, N. Y. C.
Trahan & Wallace, State, Newark; 13-15, Bedford, Bklyn; 16-19, Melba, Bklyn
Tramp, Tramp, Tramp, Shea's, Buf, Buf
13, Keith, Toronto
Travels Co., Roland, Delancey, N. Y. C.; 9-12, Greeley Sq. N. Y. C.; 13-15, Boulevard, N. Y. C.
Travers, E. & L., Seol Sq. Bos
Tremaine, Bobby, 12, Wisconsin, Mil
Trevor & Hart, Co., Far Rockaway
Trini, Keith, Phila; 13, Keith, Wash
Trix, Helen & S., Pal. N. Y. C.
Tudis, Harry, 16-19, Willard, Woodhaven
Tuck & Cians, Orp. Bos; 13, Emery, Providence
Tucker, Al Pal. 12-15, Pal. Rockford
Turkish Beauties, 5, Cap. Chi

Ulla & Clark, Victory, Evansville; 13, Milwaukee
Ulla & Preston, 16-19, Ave B, N. Y. C.
Unusual 12, 12, 7th St, Minn

Vagrants 3, Earle, Phila
Vall & Zardo, 11, Orp. Denver
Valerio, Don, 12-14, Maj. Little Rock
Valerino, Don, Maj. Birm
Van Aiden Boys, Albee, 12, Miles, Det
Van & Belle, 5th Ave, N. Y. C.
Van De Velde, 12-15, Maj. Springfield
Van Fassen, Harry, 12, Grand O H, St. L.
Van Horn & Inez, Pan, La; 12, Pan, San Diego
Van Hoven, Frank, Wash St, Bos
Van Lane & Veronica, Flatbush, Bklyn
Van & Vernon, 12, Reg. Det
Van Wyck, Pal. Leicester, Eng
Vaudeville Ltd, 13, Loew, Mil
Venetian Mase, 13-15, Keith, Dayton
Venuti, Joe, Rd. Tommy Guinan, N. Y. C.
Verdes, Hazel, Rainbo, Chi
Verne, Adele, 12, Orp. Portland
Vernon, 12, Maj. Chi
Vernon, Hope, Maj. Galveston; 12, Maj. S. Antonio
Victor Artists, 9, Missouri, St. L.
Victor, State, Det
Victoria, Girls, Pal. Vict. Lon, Eng
Victoria, Tr. Emp. Wood Green, Lon, Eng
Vigal, John, Alhambra, N. Y. C.
Villani, Mario, Ritz-Carlton, Atl. City
Vintour, Richard, 12, Hill St, La
Viola & Cardo, Imp. Montreal
Violin Manis, Reg. Paterson
Virdber & Viter, Maj. Harrisburg
Vital, Angelo, Sync. Park, Mail, Cleve
Volga Singers, 13, Loew, Wash
Vox & Walters, Pan, Toledo, 12, Pan, Ind
Voyages, The, 12, Main St, K. C.

Wager, The, Grand, Macon
Wainman Debutantes, 12-15, Orp. Sioux C
Wador, Bernice, Shelburne, Bklyn
Waldman, T. & A., 14, Orp. Vancouver
Walker, Rita, Alhambra, N. Y. C.
Walker, Buddy, Proc. Yonkers
Walker, Ruth, Alhambra, N. Y. C.
Wally, Richy, Proc. Albany
Walsh & Clark, 13-15, State, White Plains
Walsh & Clark, 16-19, American, N. Y. C.
Walsh Sis, Wash St, Bos
Walters & Howard, Emp. Lawrence
Walters, F. & B., Maj. Birmingham; 12-14, Orp. Tulsa; 15-18, Orp. Okla C
Walton, Bert Co., 13-15, Hillside, Jamaica
Walton & Brandt, 12, State, Cleve
Ward & Diamond, Keith, Bos
Ward & Dooley, 12-13, R Hipp, Cleve; 16-18, Cap. Windsor
Ward & Hart, Pol. Scranton
Ward, Sally, Avon, Poughkeepsie
Waring's, Penna, Hipp, Buf
Warman, Edna, Light House, Chi
Warren & O'Brien, Ritz, Eliza
Warren, Herbert, Biju, Bklyn
Washington, Freddie, Alhambra, N. Y. C.
Watkins Circus, 13, State, Newark
Watson, Jimmy, Convention, Atl. City
Watson, Jos K., Pal. N. Haven
Watts, Way, Alhambra, N. Y. C.
Wayburn, Road Show, Pal. N. Haven
Weaver Bros, 12, Orp. St. L.
Webb, Bkida, Alhambra, N. Y. C.
Webb, Harry, Lafayette, Buf
Wedd, Eddie, Emp. Paris
Wedding Ring, 12, G'd Riv, Det
Weeping Willows, Keith, Syracuse
Weil, Adler & H., Hipp, N. Y. C.; 13, R'side, N. Y. C.
Weigan Tr. B'way, Phila
Weider Sis, Cap. Hartford
Wells, Marg Ann, 12, Pan, Salt Lake C
Werner & Mary Ann, Seol Sq. Bos
West & McGinn, Keith, Phila
West, Caesar, Rialto, N. Y. C.
West, Gates & H., 16-19, Greeley Sq., N. Y. C.
West 7, Sunshine, Col. Allentown
Westerners, The, Fays, Prov
Wheeler & Potter, 16-19, Keith, Dayton
Wheeler, B. & B., Maj. Houston; 12, Maj. Galveston
Whelan, Ruddle, Light House, Chi
Whirl of Syna, Maj. Houston; 12, Maj. Galveston
White & Tierney, 12, State, Lake, Chi
White, Eddie, Cap. Trenton
White, Jack, Golden, Atl. City
White, Kuhn, 3, 12-13, Orp. Galeburg; 16-18, Wash, Quincy
Whitman, Flo, Town, Chi
White, Doreen, Loew, State, La
Wilkins, Don, 4, Granada, Frisco
Wilkins, M., 12, Orp. Portland
Willard 12, 7th St, Minn
Williams, Adele, Alhambra, N. Y. C.
Williams, Benny, Biju, Alhambra, Atl. City
Williams Co. Herb, Davis, Pitts
Williams, Hermanos, Col. Lon, Eng
Williams, Lulu, Alhambra, N. Y. C.
Williams Midgets, 12-14, Orp. Okla C
Williams, Ralph Bd, McV's, Chi
Williams, Rodger, 11, G. Gate, Frisco
Willie Bros, 13-15, Loew, Hoboken
Willis & McPharlan, Pal. Bklyn; 16-19, Boulevard, N. Y. C.
Wilson, A. & L. Loew, Mil; 13, Rialto, Chi
Wilson, Al H., 13, Emery, Providence
Wilson Bros, Maj. Ft. Worth; 12, Maj. Dallas
Wilson, Chas, Maj. Galveston; 12, Maj. S. Antonio
Wilson, W. Weber, Victory, Evansville; 13, Milwaukee
Wilton, Robt, Emp. Loew, Eng
Wilton Sis, 12, Pal. Chi
Winfield & Jean, Pan, Indianapolis; 12, Pan, Chi
Winfield & St. Clair, Albee, Prov
Winnie & Dollie, 16-19, Ave B, N. Y. C.
Winters & Fox, Bellevue, Niagara Falls
Withers, Chas, Pal. N. Y. C.
Wolfe, Rub, Loew, State, La
Wolward, Emp. Wood Green, Lon, Eng
Wong, Prince, Keith, Toledo; 13-15, Keith, Dayton
Wood, Dalay, Hipp, Bristol, Eng
Wood, Leatrice, Cap. Toronto
Wood, Alexander, Pal. Bridgeport
Worthe, The, 13, Loew, Memphis
Wright & Dietrich, Orp. N. Orleans; 12, Maj. Birmingham
Wright & Marion, Hipp, Manchester, Eng
Wright, Billy, Convention, Atl. City
Wright, Clint, Parody, Chi
Wright, Louise, Regent, Paterson
Wright & Wynne, Loew's, Wash; 13, Orp. Bos
Wyn & Ivy, Emp. Wood Green, Lon, Eng
Wyoming, 13, State, Norfolk

X Wives, N. Bos, Bos

Yale Collegians, Able O. H., Easton
Yale Collegians, Tower, Chi
Yocan, Paul, 12-15, Col. Davenport; 16-19, Pal. S. Bend
Yocman, Geo., 12, Orp. Portland
York, Allen, Flatbush, Bklyn
York & King, Pal. Cleve; 13, Temple, Det
Young Co., Joe, Delancey Sq. N. Y. C.; 9-12, Pal. Bklyn; 13-15, Greeley Sq. N. Y. C.; 16-19, Linc Sq. N. Y. C.
Young, Marg, Flatbush, Bklyn
Youngers, The, 11, Orp. Denver
Yvonne, Eva, Friar's Inn, Chi

Zack & Randolph, Maj. Houston; 12, Maj. Galveston
Zee, Al, 13, Vict. Evansville
Zee & Bd, Al, Melba, Dallas; 13, Vic. Evansville
Zeiglers, The, Cap. Shamokin
Zelda Bros, Col. Portchester
Zippell, Alice, Shea's, Buf, Buf; 12, Keith, Syracuse
Zoeller & Rodwell, Metr6, Bklyn; 13-13, Gates, Bklyn

CONVICT SHIP CLEANING UP; \$11,000 WEEK, NUT \$1,800

Railroads Run Excursions to Capt. Smith's Show in Great Lake Towns—Did \$260,000 in Detroit—Chicago Not So Good—Mortimer Great Press Agt.

Chicago, Sept. 7. Capt. D. H. Smith's convict ship that exhibited to thousands in New York five or six years ago is still cleaning up in the Great Lake territory. In five weeks it has just done a gross of \$55,000 in St. Joseph, Mich., and goes on its way making between \$200,000 and \$300,000 in a season—probably the greatest show banana in the world.

The ship cost Capt. Smith \$25,000 when he bought it from the British government. This summer he has refused an offer of \$100,000 cash from a syndicate of Detroit business men. Last season the ship played in Chicago, but it was the plan of the skipper to bring it back to New York this summer. Exhibiting in the lake ports on the way East, however, the takings were so good the plan was abandoned for the time being.

\$1,800 is "Nut"

The exhibit has been a gold mine on the lakes. It costs between \$1,800 to \$1,800 a week to operate the business and trade averages better than \$11,000. The Michigan Southern railroad ran excursions Sundays from inland points 100 or more miles away. Editors in the section called attention to the educational value of the old ship and reformers boosted it without stint.

The ship has a strange crew of ten or twelve ex-actors, most of them superannuated who lecture, guide parties about the vessel and generally ballyhoo. They draw \$50 a week and eat on the Capt.

Horace G. Mortimer, the publicity man of the outfit, has had the same

job for seven years or more and a good deal of the cleanup is due to his manipulation of publicity. Mortimer, who was a rewrite man on the City News in New York in 1915, has worked up more freak stunts to draw attention to the ship than a circus press agent dreams of. In Chicago three or four couples were married in the convict cells every Sunday. Mortimer supplied each bride with a wedding ring and a silver service and there were more brides than could be accommodated. Mortimer has made hosts of friends among the newspapers wherever the ship anchored and that has contributed enormously to its success.

\$9,500 "Not So Good"

When Mortimer was in New York last fall he told of the falling off of business in Chicago, where the ship was moored at the foot of State street. He couldn't understand why the middle west, where most of the runaway sailors come from, didn't fall for the romance of the old teak convict hulk. The summer's gross in Chicago was \$210,000, compared with \$260,000 in Detroit and around \$300,000 in New York for the season.

This summer they remained ten weeks in the Chicago river for an average of \$9,500. They moved to Michigan City and the boxoffice jumped to \$12,000 a week for two weeks. Then came St. Joseph averaging \$11,000 for five or six weeks.

Mid-Week Excursions

The Michigan Southern ran excursions Sundays and they were so well patronized they ran special ten-car trains on Thursdays as well. People came from Elkhart and South Bend, and one couple said they had journeyed all the way from Keokuk, Ia. Mortimer ties up with Chambers of Commerce, Klans and Rotaries and has developed the idea of bringing in visitors for the profit of local business, that the commercial organizations give the enterprise every co-operation.

The beauty of the proposition is that Smith has the racket all to himself. As far as anybody in show business knows, there is no rival convict ship. St. Joseph, where it cleaned up for five weeks, is regarded, by the way, as a poor one-nighter for shows.

SUNDAY SHOW AT FOREST PARK

Chicago, Sept. 7. The Al G. Barnes circus, playing around Chicago at present, is the first outfit to play a Sunday date in Forest Park.

A late arrival from Elgin caused the matinee to be delayed until 4 p. m., and the performance had a light attendance. The tent was packed for the evening show.

10,000 CAPACITY POOL AND DANCE BAND OF 75

**Due at Willow Grove Park
Next Season—Closing
September 12**

Philadelphia, Sept. 7. When Willow Grove Park closes its season Sept. 13 this Quaker City Amusement landmark will have completed its 31st year and the first under the Meyer Davis regime. The orchestra magnate took over the amusement park two weeks before the opening of the season, leasing it from the corporation which operated it for 30 years.

Davis plans a \$300,000 outdoor swimming pool for next season, the largest in the world to accommodate 10,000 bathers, also a dance band of 75 musicians will be installed for the new outdoor dance pavilion.

CARNIVALS

(For current week (Sept. 6) when not otherwise indicated)

Alamo Expo, Schuler, Neb.
Anthracite Shows, Troy, Pa.
B & B Am Co, Mountain City, Tenn.
Barlow's Big City, Covington, Ind.
Bernard Expo, Lewiston, Mont.; 13, Billings.
Bernard Greater, Rochester, N. Y.
Bodner Bros., Elkhorn, Wis.; 13, Crown Point, Ind.
Boyd & Linderman, Quebec, Que., Can.
Bruce Greater, Leakesville-Spray, N. C.
California Shows, Hartford, Conn.
Central States, Clinton, Tex.
Checker Expo, Shepherdstown, W. Va.
Clark & Dyer, Weletka, Okla.
Clark's Greater, Hotchkiss, Colo.; 13, Montrose.
Conklin-Garrett, Lethbridge, Alta., Can.; 13, Cranbrook, B. C.
Cudney Shows, Gainesville, Tex.
Dalton & Anderson, Flat River, Mo.
Dixieland Shows, Poplar Bluff, Mo.
Dodson's World's Fair, Superior, Wis.
H N Endy, Pottsville, Pa.
Expo Shows, Timonium, Md.
Fairland Shows, Anamosa, Ia.
H P Fisher, Bradock, Pa.
Florida Am Co, Golax, Va.
Galler Expo, Cookeville, Tenn.
Gloth Florida Shows, South Charleston, W. Va.
Gold Medal, Fairbury, Ill.
Golden Bell, Beckley, W. Va.
Greater Sheeley, Indianapolis, Ind.
Greenburg Am Co, Safford, Ariz.
Bill H Hames, Quanaah, Tex.; 13, Childress.
Walter Harris, Trenton, Tenn.
Henke's Attr, Marquette, Mich.
L J Heth, Charleston, Ill.
Isler Greater, Arma, Kan.
E P James, Stafford, Kans.
John Francis Shows, Yale, Okla.
Johnny J Jones, Toronto, Ont., Can.
Joyland Expo, Lyons, Kans.
K F Ketchum, Clarksburg, W. Va.
Abner K Kline, Grant's Pass, Ore.; 13, Medford.
Krause United, Martinsburg, W. Va.
M J Lapp, Lewiston, Me.
Lachman-Carson, South Omaha, Neb.
C R Leggette, Miami, Okla.
Levitt-Brown-Higgins, New Westminster, Wash.
Mantley's Tuxedo, Warren, Pa.
J T McClellan, Wilson, Kans.; 13, Quinter.
Michael Bros., Glasgow, Ky.; 13, Nashville.
Miller's Midway, Rayville, Ark.
Ralph R Miller's, Paris, Tenn.
Morris & Castle, Lincoln, Neb.; 13, Huron, S. D.
Nat Reiss, Norfolk, Va.; 13, Fredericksburg.
C E Pearson, Taylorville, Ill.
Peerless Expo, Pocatontos, Va.
Poole & Schneek, Lawton, Okla.
Reigle-Mack Am Co, Crossville, Tenn.; 13, Harrison.
Rice-Dorman, Henryetta, Okla.
M J Riley, Harrisburg, Pa.
Royal American, Oskaloosa, Ia.; 13, Marcelline, Mo.
Rubin & Cherry, Hamline, Minn.
Otis L Smith, Ponda, N. Y.; 13, Little Falls.
Smith Greater United, West Chester, Pa.
Snapp Bros., Marshfield, Wis.
Southern Tier, Dunkirk, N. Y.
Strayer Am Co, Bicknell, Ind.
T J Tidwell, Clovis, N. M.
Tucker Am Co, Albion, Ind.
Via-Ken Am Co, Freeland, Pa.
Wallace Expo, Clarksburg, W. Va.
West's World's Wonder, Staunton, Va.
Winn-Hampton, Greeley, Colo.
David A Wise, McMinnville, Tenn.
Wortham's Shows, Hobart, Okla.
C A Wortham's, Bethany, Mo.
Zeldman-Pottle, 13, Reading, Pa.
L J Heth Shows: Sept. 6, Charleston, Ill.
Otis L. Smith Shows: Sept. 6, Ponda, N. Y.

OBITUARY

BEN WELCH

Ben Welch, brother of the late Joe Welch and himself well known in vaudeville and burlesque circles, died Sept. 2 of pneumonia in Kings Park Hospital, Smithstown, Long Island.

With the comedian at the time were his wife, Jeanette Welch, and his sister. Other survivors are his mother, aged 92, and his daughter, a professional, who appeared in "Cocoanuts" last season.

Welch had been blind for the last five years but continued playing in vaudeville with Frank Murphy until a month ago, when a breakdown resulted and he was removed to Bellevue Hospital, later being transferred to Kings Park. He had recently toured the Orpheum Circuit and had also played the Keith-Albee, Loew and other vaudeville circuits. He was well known in burlesque, having headed his own show on the Columbia Circuit and on the old Western Wheel.

Welch first began to lose his sight in 1921 when appearing in Arthur

The deceased performer, about 46 years ago, was a member of the Wood and West vaudeville team, then a standard act. They were credited with being the originators of comedy roller skating in this country.

Later Wood and West went to London with the original Haverky's Minstrels. Mr. West came back to the States about 20 years ago, retired and settled in Englewood Cliffs where he remained until his death. Up to five years ago he was active in the film business.

His widow and one son, Eddie West (McConnell and West) survive.

GEORGE PALMER MOORE

George Palmer Moore, formerly of the team of Moore and Elliott, but last playing south in "Able's Irish Rose," died in a hospital in Louisville Monday from stomach trouble.

Mr. Moore, who was 52, was for many years leading man with Cecil Spooner and last season was in the road company of "Welcome Strang-

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Hammerstein's "Jimmie." Total blindness followed a few months later but he bravely continued to appear in vaudeville, using Frank Murphy as a straight man and to lead him on and off.

Welch was a member of the Jewish Theatrical Guild and the Grand Street Boys. He was buried in Washington Cemetery last Sunday after a funeral under the auspices of the Jewish Theatrical Guild from the Riverside Memorial Chapel, at 76th street and Amsterdam avenue.

GEORGE APPLETON

George Appleton, 82, manager, Maxine Elliott theatre, died at his apartment in the Empire Hotel, New York, Sept. 5. He had been ill for some months and although able to get about recently was forced to bed and Friday predicted he would not survive another 24 hours.

In addition to handling the theatre since it was built, Mr. Appleton

IN MEMORIAM

OUR DEARLY BELOVED BROTHER

BEN WELCH

Died September 2, 1926

"Good-bye, Ben—You made the world brighter with your fun. May you sleep in peace. It's God's will—He will be done"

Jewish Theatrical Guild of America, Inc.

WILLIAM MORRIS, President

was the personal representative of Miss Elliott for the theatre which bears her name. The actress had been residing in England since her retirement from the stage. The Shuberts own a half interest in the house.

Mr. Appleton was a charter member of the Treasurers' Club of America and long on its board of governors, and was familiarly known as "governor."

Prior to associating with Miss Elliott, he was manager for the late Nat C. Goodwin, formerly married to the actress.

The funeral was conducted Tuesday at 11 a. m., from Campbell's Funeral Church.

E. L. WEST

E. L. West, 70, died July 26, at his home in Englewood, N. J.

75TH ANNIVERSARY

Dayton, O., Sept. 7.

For the first time in its history a night fair is being held at the Montgomery County Fair, which opened Labor day. The fair this year will be open four days and four nights.

\$7,000 On Sunday

Chicago, Sept. 7.

Sunday attendance at the Aurora, Ill., fair was about \$7,000. As children under 16 were admitted free there were around 35,000 paid admissions.

C. A. Wortham shows have this date.

er." He leaves a wife, Mrs. Elliott Moore, his former partner, and two sons, John A. and Donald, the former a mechanical engineer in New York.

The body was sent on to North Grafton, Mass., home of the family, where funeral services are to be held tomorrow or Friday.

THEODORE VOGT

Theodore Vogt, 76, musician and composer, died Sept. 2 after a short illness at the Franklin hospital, San Francisco. He was born in Hamburg, Germany, graduated from the Royal Conservatory at Stuttgart, and came to California in 1878. He was the composer of "The Lily of Cheshu," an opera about China, where he lived for some time. He is survived by a daughter and a wife, from whom he was separated.

CHARLES WRIGHT

Charles Wright, 45, vaudeville comedian, died at Daisy Park Farm, Emporia, Kas., Aug. 22, of apoplexy. He had just finished a tour over the Junior Orpheum time. Mr. Wright had appeared in the "Merry Widow," "Winter Garden" shows, "Passing Show," "Listen Lester," and "Rose of China."

His widow, Frances Anderson and one sister survive. Interment in Indianapolis, Ind.

Elmo Dunn, colored, brother of Sarah Martin, record artist, died Aug. 24 in Louisville, Ky.

Franklin Case, 29, house manager, Suberba picture theatre, San Diego, Cal., was killed in an automobile accident there, Aug. 18.

Mrs. Charles Duncan, 29, wife of the manager of the Arcola, Ill., died Sept. 3, following an operation for appendicitis. Her husband and son survive.

DEATHS ABROAD

Alexandre Colas, French actor, died at Clermont-Ferrand.

Gustave Ganay, 32, French professional champion cyclist, fractured his skull by fall at Parc des Princes, Paris. Two American riders, Nat Butler and Bobby Walthour were hurt by falls on the same turning.

NEGRO FAIR

What is considered the first "Tennessee Race State Fair" to ever be held is scheduled for Memphis Oct. 7-9.

A. R. Turner is chairman; F. D. Smith, vice-president, and U. C. Davis, secretary of the fair association.

Gooding's Big Rodeo

Gooding, Idaho, Sept. 7.

Sept. 23-25 are the dates for Gooding's annual fall festival and rodeo.

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CHICAGO

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During the 20 minutes between curtain time and the appearance of the orchestra the restless crowd at the Palace Sunday afternoon decided the proposed musicians' strike had actually arrived. Consequently there was a burst of applause when Dan Russo and his men climbed into the pit.

The overture was played, there was a short wait, and then another number by the orchestra. This procedure was repeated for some time. At three o'clock, forty-five minutes past curtain time, the gallery hounds started a noisy demonstration of protest. Whistling, clapping and shouting soon became loud.

At 3:05 an announcement was made that the road show which was being featured was late in arriving and that the show would begin in about ten minutes. Some of the customers made a dash for the ticket office, demanding a money refund. Some were successful in getting their money back.

The curtain went up at 3:17 p.m., with Bill Robinson, billed for the sixth spot, shoved out as the best bet to get the crowd back into humor. He did it during the time that he was on the boards, walking off to the biggest round of applause for the afternoon.

The regular opener followed: Will Ferry, the "frog man," supported by a prologue worked with the eight chorines of the road show in fisher-boy costume. Ferry himself did his regular line of superior contortion work after their exit, getting over exceptionally well.

Bud and Jack Pearson's simultaneous working of eccentric stepping fell flat in its comedy and the boys walked off quietly. Their stuff has real quality at that.

The eight chorines also played a heavy part in the Kraft and LaMont comedy two-act. Props represented a ladies shop, with Kraft as door-

man and the girls entering wheeling baby carriages for a parade number. The girls made another appearance in the act later as sport clothes models in the shop windows and parading to a song by Charles Ross of the road show company. Haft played his regular sap comic to effect.

Dare and Wahl, doing their comedy acrobatics, worked things up to show-stopping proportions and closed to headliner applause. Margaret Romaine, operatic soprano, followed, whose special program of numbers went over in great style.

The road show, "London, Paris and New York," wasn't run off smoothly, being muffed badly at times. It's a Joseph Santley production with Bud and Jack Pearson, Jane Smith, Dorothy Mack, Charles Ross and the eight chorines in the cast. Among the principals

Romano & Co., Chicago realty firm, is at the Hotel Astor, New York, to close some deals for Chicago real estate.

Red Grange's "One Minute to Play" (F. B. O.) was shown privately at Orchestra Hall Sept. 3. Red was there in person.

Bobby Berman (B. B. B.) left as master of ceremonies at Al Tearnay's Town Club here for a New Orleans night club.

George Glivot has gone to New York to appear in vaudeville.

Frank Winniger is reported doing capacity all season up in northern Wisconsin with his rep show.

Bud Murray, stage director, "Le

MILWAUKEE

By HERB ISRAEL

Davidson—"The Big Parade."
Palace—Vaudeville.
Majestic—Vaudeville.
Miller—Vaudeville.
Empress—"Garden of Smiles," stock.

Gaiety—"Good Little Devil," Mutual.

Alhambra—"The Old Soak."
Garden—"Last Frontier," 2d week.
Merrill—"The Show Off."
Strand—"Nell Gwyn."
Wisconsin—"The Gods."

The regular theatre season opened Sunday when the Davidson began its two weeks of "The Big Parade." Following the picture, Jeanne Eagles comes in to finish her road engagement here with "Rain." The company closes after the Milwaukee showings.

Henceforth the Alhambra theatre will run a "Paul Ash system," according to an announcement which tells that Heinz Roemheld and his "reorganized" Alhambra will appear on the stage weekly, in manner similar to the Ash policy.

Reorganization of the Pabst theatre German stock company is promised prior to the opening of the house this month.

Horace Sistare, operating a stock in Fond du Lac, reports a big opening for his players with "Mrs. Wiggs."

An eight-pound daughter was born to Mr. and Mrs. Charles Fox last week. Fox is a member of the firm of Fox and Kraus. Kraus announced the birth of twins two months ago.

KANSAS CITY

By WILL R. HUGHES

Orpheum—Vaudeville.
Pantages—Vaudeville and pictures.

Shubert—"Kiki," National Players' stock.

Empress—Mutual burlesque.

Globe—Musical stock and pictures.

Newman—"Tin Gods" (film) and "Love's Enchantment," stage show.

Royal—"Forlorn River" (picture).
Mainstreet—Vaudeville and pictures.

Liberty—"The Flaming Frontier" (picture).

Ground for the new Loew's Midland Theatre at 13th and Main was broken this week. The general contract for the building has been awarded to Boex & Keil, St. Louis firm, who had the contract for the new Ambassador Theatre there. The structure will comprise a 12-story office building, 15 shops and the theatre, to be the third largest in the United States. The contract calls for completion within a year.

The "Kansas City Star" is out with a new department, "About Town," written by Langdon Laird, dramatic reviewer.

The opening of the National Players' Stock at the Shubert was made a real event. O. D. Woodward, managing director of the organization, is a Kansas Citian, and this is his return here after 13 years. "Little Miss Bluebeard" was the introductory offering, with Hazel Whitmore in Irene Bordoni's part. The company has been given great support by the press.

OMAHA

By ARCHIE J. BAILEY

World—Vaudeville, "The Boy Friend."

Gaiety—"The Sugar Babies" (Mutual).

Empress—"Farlor, Bedroom and Bath (stage farce), "My Old Dutch" (film).

Rialto—"Forlorn River."

Sun—"The Waning Sex."

Strand—"Tin Gods."

Moon—"Wild Oats Lane" and vaudeville.

Brandeis—Stock reopens Sept. 18.

"Son of the Sheik," Valentino's last picture, broke all attendance records at the Strand during an eight-day run that started four days after the actor's death.

The Corby, operated by the World Realty Co. and Epstein brothers, seating 1,000, opened last week.

R. A. Harms, owner of several

neighborhood houses, has bought the Boulevard.

Exploiting "The Blue Boy," color film, Artist Gordon Bennett of the Rialto, made a copy of the famous Gainsborough painting, using only an air brush. The painting was four feet high and was used as a three-sheet display window.

Fifteen months' absence made Omaha fonder of burlesque. The Gaiety was packed for the opening of "Naughty Niffies."

Claire Dux, soprano; Lauritz Melchior, tenor; Carl Flesch, violinist; Walter Gieseking, pianist; Dusolina Giannini, dramatic soprano, and the New York String Quartet are booked this season, auspices of the Tuesday Musical club.

The Omaha Symphony Orchestra, Director Sandor Harmati, formerly of New York, plays six concerts next season.

BRONX, N. Y. C.

Walter N. Greaza and Eleanor Martin are the new leads with the Windsor Theatre Players, who reopened Labor Day. They replace Wilfred Lytell and Florence Shirley, both of whom have connected with Broadway productions.

James Fotheringham, manager of Moss' Franklin, has been made supervising manager of the Moss houses in Greater New York. Fotheringham will make his headquarters at the Jefferson, downtown.

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Jane Smith and Dorothy Mack were outstanding.

The London skit was carried by Jane Smith as the Prince of Wales and Dorothy Mack as a designing American deb. The eight choristers, in short Guards costume, got into unity for the first time here and drew a big hand.

Miss Smith put over some nifty tap work at intervals, while the Mack girl clicked as a personality.

Joe Marks and company, in next-to-closing, went over easily on Marks' nut comedy work. Bobby McLean's ice skating act closed.

Loop.

The musicians were on hand doing their stuff Sunday at the Majestic. Music all through the vaudeville portion of the show, with silence during a comedy film (Short Subjects), "Fables" and news reel. Overture was clipped.

With Violet and Daisy Hilton, the "Siamese Twins," a draw, billed heavily outside, the house was near capacity at the Sabbath matinee. This is the Twins' third appearance in a season in Chicago. At the Palace several months ago and then at the State Lake during the Eucharistic Congress.

Larry Vincent (New Acts), the cabaret entertainer and song writer, looks good in this start. With his comedy and nut songs (he edited "Farmer Gray") he got over neatly in fourth position.

Fred C. Hagan (New Acts) in Willard Mack's "The Bearcat," caused plenty of laughs.

Lucie Bruch, violinist, on second, looked sweet and played delightfully.

The Trado Twins, dancers, were a hit in their own bit and, besides, returned to close the Siamese act by dancing with the girls. The two twin teams have been running together over the circuit.

Lafayette Delphino and Co., dance production turn, did very well. At the Norshore, a picture house, the previous week, the act was noticeably better all around. The advantages lent by film house staging were not apparent at the Majestic.

Tower and Darrell and Harry Van Fossen, both familiar and seen around frequently, were well liked.

Mankin, contortionist, opened the show and scored.

Hal.

Carley Ross, local producer, is staging acts for Johnny Yule, Arthur Conrad, Alice Van Allen, Bobby Vale, Kenniston Slaters and Band, and others.

Wm. T. Gaskell and Wm. B. Patten are producing a vaudeville version of "Shepard of the Hills."

Carme Romano, of Lawrence P.

Maire's Affairs," has taken over the Chicago Conservatory of Music to establish a stage school.

Rita Rose (Ross), New York, is in the chorus of "The Song of the Flame," at the Apollo. She is Marion Jay now.

Alice Harris, actress, reported the theft of a \$1,000 ring to the police from her apartment at the Hotel Wilton.

The revue opening at the Deauville, Sept. 14, includes the following principals: Jack Edwards, Margaret White, Sylvia Hanley, Billie Rhodes and Honore and Florence.

Abe Lyman leaves the Dells Sept. 12 for the coast, where he opens at the Coconut Grove, Los Angeles, Sept. 30.

Merritt Brunies and orchestra, for the past three years at Friars Inn, goes to the Cinderella Ballroom this week.

Carlos Inskeep's Chautauqua Co. closed Aug. 28. Roy Newton's United Chautauqua also closed the same date.

Phaelt & Bell's "Bird of Paradise," rehearsing here, is booked for picture houses.

Ike Bloom installs a revue in his Deauville, opening Sept. 14. Jack Fine will produce and Billy Rankin will stage.

Johnny Ryan, "master of ceremonies," just closed an eight-week engagement at the Oriole Terrace, Detroit, and opens at the Vanity Fair, Chicago, Sept. 9.

Cool weather gave the Englewood a full main floor Thursday night. The hotter nights have been dealing terrible blows to this house.

Two new acts on the bill took all honors. One, the Transfield sisters and band, was seen at the American and is reviewed under the New Acts. The other, Ray Shannon and Co., also under New Acts. Joe Rankin, juvenile xylophonist, opened with a routine of classic and pop numbers, specially arranged and worked with plenty of speed. Rankin's act is helped by his pleasing and youthful appearance.

Boyd and King, two act, with the man at the piano, were in the second spot and had quite a tough time of it. The woman is a character singer and has a novel way of working her stuff, starting in a green frock and undressing a bit to display a new costume for each characterization. Ended in tights. Comedy interludes worked by the pair are weak.

Harry Van Fossen, blackface monologist, tied up the next-to-closing position with his mixture of topical chatter, gags, and comedy songs. His method of delivering is a gem.

G. L. Alley, veteran picture man, has become manager of the Palace, Beckley, West Va.

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ALBANY, N. Y.

By HENRY RETONDA

Capitol—"Rose-Marie," Monday to Wednesday; Dave Marlon's Own Show, Thursday to Saturday.
Leland—"Into Her Kingdom."
Strand—"Fine Manners."
Clinton Square—"Up in Mabel's Room."
Mark-Ritz—"The Amateur Gentleman."
Grand—Vaude. and pictures.

T. Frederick H. Candlyn, organist, of Albany, won the composition prize of \$500 offered by the National Association of Organists. He also received a gold medal of the N. A. O.

The winter stock season opened at the Hudson theatre in Schenectady Monday with the Ritchie Russell players.

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tady Monday with the Ritchie Russell players.

A neighborhood theatre is being constructed in Schenectady by Harry Feinstein. It will seat 650 and will be opened before Christmas. Morris S. Silverman, who owns two theatres in Schenectady, will lease the house.

"White Cargo," Columbia, played at the Van Curler theatre, Schenectady, all last week. It was scheduled to play at the Capitol in Albany the last three days but due to the engagement of "Able's Irish Rose," for the week, it was held over in Schenectady.

Dave Marlon's own show will open the burlesque season at the Capitol theatre, Albany, the last three days of this week.

Jacob Golden, manager of the Griswold theatre, Troy, who has been ill for seven months in a Boston hospital, has returned to work.

The board of directors of the Albany-Schenectady counties fair, September 13, has refused the privilege of the fair grounds for meeting purposes. The action followed an application from the Klu Klux Klan to hold its klonkave there.

Work is being speeded on the new Proctor theatre at Schenectady and it is hoped to have it ready for opening possibly late this month.

Joe Raymond, who has been manager of the State, vaude-films, at Utica, has been placed in charge of the Goldstein Brothers' vaudeville office at New York city.

BALTIMORE

By "BRAWBROOK"

Auditorium—"Able's Irish Rose."

The regular legitimate season opened Monday night when the Auditorium turned on the light for "Able's Irish Rose." Although this hardy perennial played several months at the late Academy, it opened up the season with a rush, the advance bettering \$2,000.

Ford's will open a week later with a Belasco premiere, Fanny Brice in "Fanny" will be the attraction.

Martin Culhane, formerly of Ward and Culhane, is conducting a instrumental musical school in the Bronx, New York.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—All week, Frank Wilcox Co., stock, "Bluebeard's Eighth Wife"; next week, closing season, "The Ghost Between."

B. F. Keith's—Vaudeville and pictures.

Temple—First half, "Sliding Billy Watson's Own Show," Columbia; last half, pop vaudeville and films.

Savoy—All week, "Bright Eyes" (Mutual).

Strand—All week, "Tin Gods"; next week, "Son of the Sheik."

Empire—All week, "Mantrap."

Eckel—First half, "The Shamrock Handicap"; last half, "The Dixie Merchant."

Palace—"The Untamed Lady."

Harvard—"Aloma."

Regent—"The Road to Mandalay."

Swan—"The Seventh Bandit."

Claude Bortel, heretofore conductor of the Eckel theatre orchestra, will fill the gap caused by the recent resignation of Mischa Stolarevsky, musical director at the Empire.

Victor's Band, with Gertrude J. Van Delnas as soloist, has been engaged for the Binghamton Exposition, opening Sept. 14.

The local Musicians' Protective Association signed a contract with the Syracuse Managers' Association last week which gives the players a \$4 advance, with the leaders receiving \$5. The contract runs for three years, the latter provision being a managerial proposition. The new scale is \$60 and \$90.

The stagehands' union is yet to come to terms with the managers. Their demands are heavier.

The Rev. Billy Sunday will be an added attraction at two up-state county fairs this week. On Monday he appeared at the annual Boonville Fair, while on Tuesday he spoke at the Herkimer Fair.

The Horrell Fair closed with a deficit of about \$1,500, according to the preliminary financial report. Lack of concessions is given as the principal reason. The fair directors, planning for 1927, propose to eliminate Midway altogether.

W. W. Gudstadt & Son, Geneva theatre operators, have purchased a site in Wolcott and will erect a picture house with 400 seating capacity.

Schine Enterprises, Inc., of Gloversville, will acquire the Strand theatre, Massena, as the result of

negotiations conducted during the week with V. A. Warren, owner and operator since 1918. The house seats 1,200 and has a complete stage, available for road attractions and vaudeville.

The Schine interests are also slated to take over the Strand and Star houses in Ogdensburg and the Grand and Plaza in Malone, possession passing this week.

A. W. Root is now operating the New Palace, neighborhood house in the upper James street section. The house, refitted, opened for the season on Sunday. It seats 1,400.

NEWARK, N. J.

By C. R. AUSTIN

Broad—"Sisters Three."

Shubert—"Ben-Hur" (film) (2d week).

Proctor's—Vaudeville and film.

Loew's State—Vaudeville and film.

Newark—Vaudeville and film.

Mosque—"Fine Manners" (film) and vaudeville.

Rialto—"Son of the Sheik" (film) (2d week) and vaudeville.

Fox's Terminal—Films.

Brantford—Films and vaude.

Capitol—Films.

Goodwin—Films.

Miner's Empire—"Kosher Kitty Kelly."

Lyric—"The Land of Joy."

Orpheum—Colored musical tabs and films.

The Newark, which was on the market recently without a taker, opened Sept. 4 with its old policy of Pantheons vaudeville and pictures. In general the house will show Warner pictures. It has been overhauled and redecorated.

Every downtown house in Newark is now open, with competition sharper than ever and the price of pictures higher. One house is paying about 70 percent higher for its pictures than it did last year.

The stage hands compromised with the managers and instead of an extra electrician at \$70 at every house, accepted one extra at \$60 for three houses and one for the Mosque. The musicians agreed to arbitrate their demands for \$15 more a man with the results of the decision to be retroactive from Sept. 1.

This is the first year for some time that the union has not won a complete victory.

The Sanford, the big Irvington N. J. house, will open Sept. 13.

George Toner, 138 Wainwright street, reports his sister-in-law Sarah Goldman, as missing. He

suspects that she has joined some company or engaged in stage work. The girl is 16 years old, and he would like news of her if she can be located.

The climax of Mardi Gras at Olympic Park on Friday night drew 25,000 people. Olympic stays open this week.

"Variety" (New York version) did well at the Mosque and was held to play at the Goodwin. "The Son of the Sheik" still holds up at the Rialto, showing that the Valentino drew here was not one-day curiosity affair.

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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.

The Orpheum bill last week had diversity and talent. Seldom are all branches of vaudeville represented in this manner. Davis and Pelle, acrobats, held over and presumably with the Pat Rooney road show, opened the program with the same act as the week before. Clowning with Rooney was eliminated, but the team scored on merit.

Dorothy Murray (Murray and Earl La Vere) was something new in the feminine line. High-pitched, baby-talk voice and singing held them. La Vere's humor got across as well as his dance and accordion playing. Voted good chatter stuff. Rooney and Bent, with Pat the third, presented the same act as the first week. Holdover week enthusiastically received.

Jimmy Lyons with his "Ambassador" patter act was the sole single on the bill. Tied them in a knot with same material as used before and encored with a patriotic song recitation. Helen MacKellar closed first half with her condensed version of "The Mud-Turtle." Realistic set. Miss MacKellar hit right with the belted down Elliott Lester play. Piece had emotion and humor mixed almost perfectly with the best part of the three-act in the 25 minutes of playing time.

After intermission and Topics of the Day with Clifford brought some class singing to the bill. With Ma-

bel Leonard at the piano she sang several topical and low down numbers, a Swiss comedy song and "Nice Boy." Ease and assurance as well as singing voice put songs over. Harry Burns, seen here yearly, is still good for laughs and a hand every time he shows. Burns had a hot dog gag as a new addition to the act. Carlina Diamond and Tony DeLuca were still with him. Miss Diamond, in addition to a harp solo, did an encore number where she played a small harp while doing a tap dance. Worked hard and got applause.

Closing were the Paul Brothers, high perch artists, using three poles. Several gags worked in. Clever balancing throughout. Wound up with topmounter swinging from trapeze rings on the highest perch. Bill as a whole varied and pleasing.

Pantages bill last week, while having no outstanding star, was varied and well done. Six acts presented almost every sort of offering seen in vaudeville, with two comedy acrobatic turns getting laughs and "Spanish Folies" supplying the dancing. Van Horn and Inez, man and woman roller skaters, opened. Numerous standard stunts, finishing with their own swivel neck spin, a wow for its kind. Girl slipped neck into strap, with other end around partner's neck. Swivel between them, then man lifted girl off feet, and while he whirled around she also spun in air.

Eddie Hill was obviously spotted wrong in second place, but after warming up audience with special songs and nonsense, had them laughing. Lola Brava and Co., three women and four men, had a fast "flash" act with a true Spanish flavor. Entire company sang during dance numbers. Substantial entertainment of different sort, the usual standardized Spanish numbers eliminated for new routine. Went big, with star getting applause for her dancing. Henry Regal, with Ida Gerber and G. Henry, had a hodge-podge of song, dance and patter, winding up with a comic acrobatic scene by Regal and Henry. Drew laughs.

Laurito Uranga, child violinist, with his father, Lauro Uranga at the piano, played a group of numbers. "Second Hungarian Rhapsody" was biggest hit. Julius and Brutus, played by LaVeen and Cross, assisted by Larry Stone, gave

a rendition of history as a burlesque wheel would show it. Slapstick humor wowed them. Fake poses, an adagio with "a string attached," and goofy acrobatics all aided in the "Roman holiday."

Los Angeles Railway inaugurated bus service direct to the Carthay Circle from downtown. Thirteen trips daily leave for the suburban theatre. On return trips buses leave at end of each performance.

Members of the service department of the Million Dollar and Metropolitan were guests at a smoker given by Frank L. Newman, managing director. The affair was given on the stage of the Met at midnight Aug. 31. Eddie Peabody's band played, and speeches were made by Manager Gus Eysell and Assistant Manager George Shely of the Million Dollar; Theodore Thomas, manager of the Met, and Bernard Hines, assistant manager, and by Newman.

Ruth Varin and her nine "Baby Stars" opened Sept. 6 at Solomon's Penny Dance Pavilion.

Jules Buffano, after six months as pianist and orchestral leader at the Figueroa (pictures) here, begins Sept. 12 as featured conductor of the band at Bard's Pasadena, another Far West theatre, at Pasadena, Cal. Salvatore Cantelli, formerly concert master, Loew's State, replaces him at the Figueroa.

Herman Lutz, New York, Kinogram cameraman, has established a permanent office here at the Educational exchange.

"Her Big Night" (Universal) has its first run at the Uptown Sept. 17. This will be the first first-run picture at the Uptown under its new policy.

William Counselman, formerly a local newspaperman and author of the comic strip, "Ella Cinders," will act as American technical advisor to F. W. Murnau in his first film production on this side, "Sunrise," for Fox.

The Capitol, local Yiddish theatre, will reopen Sept. 10 with the operetta, "The Rumanian Wedding." In the cast are Aurbach, H. Feld, A. Freiman, H. Yatlacoff and H. Hyman.

"Pieces of China," travelog film, is booked to open at the Philharmonic soon.

Hollywood Film Guild will offer King Vidor's "The Jack Knife Man" at the Hollywood Chamber of Commerce, Sept. 23.

"Pistols for Two," by Frank Condon; "The Man Who Died at 12 o'Clock," by Paul Green; "Billets," by Mark Lane, and "Meet the Missus," by Kenyon Nicholson, comprise the bill of one-act plays to be presented by the Writers' Club Sept. 10-11.

Following the run of "Know Your Onions" at the Orange Grove, Arthur Freed will produce "Red Kisses" there.

George D. Gould has been appointed news director for the west coast studios of Associated Exhibitors. He was formerly a motion picture trade magazine editor.

Gould will handle four companies, with his headquarters at the Associated Studios on Mission Road.

SALT LAKE CITY

By GLEN PERRINS

In the making of "Uncle Tom's Cabin" Universal purchased four bloodhounds from George D. Colt of this city. The dogs are of high pedigree, coming from the English Ledburn strain.

Winchester De Vito, assistant director for William A. Selter (Universal), recently married Dorothy Gulliver, winner of the "See America First" moving picture contest winner of Zion. Mr. and Mrs. De Vito are in Hollywood, where Miss Gulliver has a five-year contract.

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with Universal. She is taking the lead in "The Collegiate."

When "Rain" came to the Salt Lake Theatre, Sept. 6, with Jeanne Eagels, the top was \$3.30.

Helen Shepard Handin of this city has joined the west coast "Gentlemen Prefer Blondes" (Edgar Selwyn), opening in Pittsburgh Sept. 6 for a two weeks' run, and then jumps to Los Angeles for an indefinite engagement.

Lagoon is featuring special entertainments, both repertoire players and bands. The fox-trot tournament will end soon.

The 48th Utah state fair will be held in this city Oct. 2 to 9. In connection with the fireworks each evening the Matson-Tipton dancers will give dancing exhibitions.

"The Fortune-Teller" (Victor Herbert), at the Water theatre, Nibley Park recently, was presented by the Civic Opera Co.

Frank W. Asper has gone to Philadelphia to play the gigantic organ at the Sesquicentennial.

Utah may have the Lucy Gates Grand Opera Association as a permanent civic organization.

BUFFALO

By SIDNEY BURTON

Majestic—"High Stakes" (Mc-

Garry Players).

Buffalo—"Fine Manners," "Mi-

lady's Shawl."

Hippodrome—"The Show-Off."

Loew's—"The Road to Mandalay."

Lafayette—"Son of the Sheik"

(2d week).

Gayety—"My Girl" (Columbia).

Garden—"Happy Hours" (Mut-

ual).

George H. Lighton replaces Frank Cruickshank as manager of the Shubert-Teck. He was formerly at St. Louis.

The house will open Sept. 13 with "Deep Yellow."

Michael Shea, president, Shea Amusement Co. (Publix), has confirmed previous announcements made in Variety and made public plans for the new Shea Metropolitan theatre, to be built during the year on a site adjoining Shea's Buffalo. The house will seat 3,600 and will cost \$250,000. Announcement was made the Court Street (K-A) will likely play road shows or act for commercial purposes. The new theatre is in no way to interfere with the present policies of the Hipp or the Buffalo.

It is reported here a New York syndicate had acquired a Main street theatre site north of Chipewa street and opposite Shea's Buffalo, the entrance to be the former Market Arcade. Marcus Loew's was mentioned in connection with the project, with no local confirmation yet.

Tom Grierson, Rochester, will be the guest organist at Shea's Buffalo theatre during September. He supplants Harold Ramsey, who is taking a motor tour vacation to the Pacific coast. Grierson was formerly church organist at Rochester.

SAN FRANCISCO

Nat Holt had a business-getter last week at the Wigwam in a special film of the recent picnic of the South of Market Street Boys, an organization of native sons from the Mission district. He also pulled a showmanly stunt by presenting the film to the club to keep in their vaults as a record.

101 Ranch plays Oakland Sept. 9-10 before coming to San Francisco. A rodeo held in the latter city Sunday and Labor Day at Idora Park constituted a certain amount of "opposition" for the wild west show.

Dick Faber, brother of Harry Faber and Earl Faber, vaudevillians, has completed a five weeks' engagement as "juvenile lead" with George X. White Musical Comedy Co. at the Joyland theatre, Sacramento.

The final obstacle to the showing here of "The Miracle" three weeks, starting Christmas eve, has been removed. Morris Gest has forwarded a check to the committee and will gamble on San Francisco's support.

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CLEVELAND

By C. S. GREGG
Hanna—"The Passing Show of
1926."
Ohio—"Ben-Hur," film.
Palace—Vaudeville headed by
Gregory Kelly and "Diplomacy,"
film.
Keith's—Vaudeville headed by
Claude and Marian, and "The Last
Frontier," film.
Loew's State—Vaudeville headed
by Clay Crouch and "Tin Gods,"
film.
Hippodrome—Vaudeville and "The
Last Frontier," film.
Loew's Allen—Stage presentation
with Vincent Lopez and his orches-
tra, and "The Battling Butler" film.
Stillman—"Mare Nostrum," film,
second week.
Circle—Pantages vaudeville and
"Flg Leaves," film.
Park and Mall—"Don Juan's
Three Nights," film.
Cameo—"The Penalty," film.
Columbia—"Broadway Bertie,"
Columbia burlesque.
Empire—"French Models," Mu-
tual burlesque.

The Hanna theatre, closed for the
greater part of the summer, opened
this week for the winter season, the
current attraction being "The Pass-
ing Show of 1926."

The Circle theatre, which played
pictures only throughout the sum-
mer, has added Pantages vaudeville.
It played Pantages acts for a time
last spring.

The Metropolitan theatre, Euclid
avenue playhouse, closed all of last
season, reopened today with mov-
ing pictures under Loew interests.

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NEW ENGLAND

The new Rivoli, Hartford, was
opened a week ago Monday night. It
has a straight film policy.

Without a midway or racing the
Middlefield, Mass., Fair made a
profit in its two-day exhibition last
week.

Shubert's Parson's, Hartford,
opened with Hassard Short's com-
edy, "No Trespassing."

The Carroll Players at Pittsfield,
Mass., moved Monday from the
Colonial to the United Square, both
houses operated by the Goldstein
Brothers Amusement Co. The Co-
lonial will house a combination po-
licy during the fall and winter.

Ernest Lynch, manager of Poli's
Park, Bridgeport, opened the fall
and winter season Monday, pre-
sented "The Green Hat" for two
days.

Worcester, Mass., police are seek-
ing a joker who notified them that
a man had shot himself in Poli's
vaudeville theatre. A squad of po-
licemen, a surgeon and several re-
porters rushed to the theatre, and
the performance was halted, while
a search was made. Theatre at-
taches said that a man who was
"half-shot" had been evicted earlier
in the evening.

The Cameo, Bridgeport, was re-
opened Sunday. "Marriage Clause"
was the feature film, and the pro-
gram included a stage presentation,
news, comedy, and the orchestra
under direction of Carl V. Larson.
Apparently the reported deal to in-
stall Pantages vaudeville as an
opening for the circuit in New Eng-
land has failed.

Quilty's colonial ballroom, Bridge-
port, reopened Saturday night with
the Lieberum's Colonial orchestra.

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MINNEAPOLIS

Shubert—"Love 'Em and Leave
'Em" (Bainbridge stock).
Palace—"No Other Girl" (Mc-
Call-Bridge musical tab).
Gayety—"Good Little Devils"
(Mutual burlesque).
State—"The Amateur Gentleman."
Garrick—"Aloma of the South
Seas."
Strand—"Son of the Sheik."
Lyric—"The Splendid Road."
Aster—"Hard Boiled."

New Marigold ballroom, biggest
dancchall in this part of the coun-
try, reopened September, features
two bands every night.

The "Flame Room," leading local
cabaret, reopens Sept. 25 after being
closed for the summer.

The "Tribune," one of the two
leading Sunday newspapers here,
has cut down considerably on its
theatrical publicity space.

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NEW YORK CITY, WEDNESDAY, SEPTEMBER 15, 1926

64 PAGES

TOM MIX ON THE BIG FIGHT

GUS HILL AFTER 5 YEARS SETTLES DEALY'S \$33,000 CLAIM FOR \$12,500

Hill Worth \$2,000,000 Dodged Sheriffs and Lived in Jersey to Prevent Payment of Damage Suit Judgment—In New York on Sundays Only

It took James Dealy, former actor and at present an agent, above five years, considerable expense and the loss of the sight of one eye to collect \$12,500 from Gus Hill.

That's what Hill has finally settled for, becoming tired of dodging the sheriff to sidestep a \$33,000 judgment Dealy had outstanding against him. The settlement is for one-third of the actual judgment total, but is for half of the original (Continued on page 57)

FAIR'S UNIQUE DEFENSE RIDICULED IN ANSWER

Claims Immunity from \$2,500 Judgment—Throwing at Heads Not Educational

Lincoln, Neb., Sept. 14. The defense of the Thayer County Agricultural Society, that it is an educational institution, not operated for profit, and therefore cannot be used in appeal to the supreme court of Nebraska against a \$2,500 award made to Taylor Wilson, Jr., for injuries to his two-year-old daughter caused by an exploding skyrocket, drew caustic comment of Wilson's attorneys in a brief filed in the supreme court this week.

Indicative of the tenor of the answer is this paragraph: "After the sturdy agriculturist has improved his agricultural mind by witnessing (Continued on page 62)

Vocal Training and Coffee For Stock Burlesque Girls

Chicago, Sept. 14. The chorus girls at the State-Congress, local stock burlesque house, are getting a break. The management has engaged Ambrose Wyrick, concert singer and teacher, to give the girls vocal training, and the girls are tickled to death with the idea.

Another thing that is being done for the ladies of the ensemble is keeping coffee on tap and sandwiches back stage. This philanthropic idea, the management believes, keeps the company's minds off liquor.

Wanted Money's Worth

A story of the former team of Mr. Duffy and Mr. Sweeney tells of the two actors in a Poll town hotel, with Mr. Duffy informing Mr. Sweeney they were being charged \$16 a day.

It was 3 a. m. when Mr. Duffy comprehended the information. He insisted the manager of the hotel get on the phone. Mr. Sweeney remonstrated at the hour, claiming the rate would prevail notwithstanding.

Mr. Duffy, however, got the manager, saying:

"I understand you are charging us \$16 a day."

"That's correct, Mr. Duffy," answered the manager. "You are in the best suite in the house, and paying \$16 a day, double."

"Then," said Mr. Duffy at 3 a. m., "I demand that you send up another Bible."

Reformed Hobo Author Backed by Cabaret Man

"Fellow Workers," comedy by Karl (Slim) Kuhlman, hobo poet and former editor of the "Hobo Review," will reach production next month via William Carlos, Greenwich Village cabaret proprietor.

Kuhlman, reformed hobo, turning literary two years ago, has attracted considerable attention as a magazine contributor with most of his essays dealing with hobo life.

Poems run in a series captioned "Sons of Rest" have formed the nucleus of the forthcoming comedy, described as a satirical slant on "hobo" life.

"The central character will be interpreted by 'Slim' Martin, of the cast of 'Outside Looking In' last season.

60 Boys for \$200

San Francisco, Sept. 14. The Grand Lake theatre, Oakland, Cal., is playing the Piedmont Boys' Band of 60 members at a salary of \$200 a week.

STAR HORSEMAN WANTS TO KNOW MORE ABOUT IT

"Bull" Fighters with Lawyers as Trainers—Current Boxers Fail to Keep Abreast of Times—"Set-Ups" at \$500,000 Each—Ringside Sights to Make Decent People Shudder—Fight Managers Permit Boxers Slaughtered

TOM SAYS PLENTY

By TOM MIX
(Variety's Cub Reporter)

Los Angeles, Sept. 8.
My Dear Variety:—

IN RE—
The Philadelphia Fight
Personally, I'll admit right here that I don't know what that "IN RE" stands for but I see it used a lot lately, so I'm sticking it in. The other day out here, Irvin Cobb told me the only way to learn journalism was to stick to it.

Not so long ago in one of his articles, I read where this same Mr. Cobb wise cracked about me being a cub reporter on Variety and an author and added that it was too bad the rest of the writers couldn't ride a horse. Certainly, I felt sorry about that and just as soon as I can find what kind of a horse Jesse James rode I'm going to buy one and send it to Mr. Cobb with my compliments. Then we'd be on even terms. I hate to feel that I'm taking an unfair advantage over Irvin or any of us writin' boys.

But to get back to the fight. I had sort of felt that my duties as Variety's cub reporter demanded that I go back East and write a ringside piece about the Dempsey-Tunney dispute, but from what I've (Continued on page 54)

Fritzi Scheff in Cabaret

Atlantic City, Sept. 14. Fritzi Scheff has been engaged to appear within the next two weeks at the (Francis) Renault cafe, a leading night club here.

SEE PAGE 49
WALTER PLIMMER, Jr.

ANTHONY RUSSELL RETURNED TO PRISON, TO SERVE LIFE SENTENCE

N. J. Comm. Alleges Violation of Parole—Russell Changed Name, Becoming Evangelist—Released After Serving 13 Years

Glassed "Crying Room"

The Grand Lake Theatre, Oakland, Cal., has a sound-proof "crying" room in the rear of its balcony. The feature of the room is that it is paneled with glass, enabling the mother to follow the story on the screen while pacifying the turbulent infant.

TEXAS GUINAN BARS CHAS. FREY IN PRINT

"New York, Sept. 7, 1926.
"Charles Frey is barred from the 300 Club from this date on, and under no circumstances will he be permitted to enter these premises."
"Texas Guinan."

The above, printed in large letters on white paper, is on nightly view at the Texas Guinan night club on West 54th street.

It was but recently that the names of Miss Guinan and Mr. Frey were linked in an engagement rumor which neither took occasion to deny.

Frey became jammed up in his marital relations through Wilda Bennett, Miss Bennett later marrying her dance partner, Peppy Debrew. That marriage, from stories at the time, left Frey disconsolate. He was a nightly figure at the 300 Club, without anyone there giving credence to the Frey-Guinan engagement rumor.

Another story said that Tommy Guinan, Texas' brother, reproached Tex for standing for the Frey report, despite the publicity in it.

So much stuff is put over at a night club that this latest Frey thing may be Form No. 33.

"MOZART" DOUBLING

"Mozart" will be performed simultaneously in both French and English this winter in New York.

The Guitrya, signed by A. H. Woods, will play the French version at a theatre to be named later, and Irene Bordoni, under the management of E. Ray Goetz and Charles Frohman, Inc., will play an English version.

Anthony Russell, vaude actor, was returned to the New Jersey State Prison at Trenton, N. J., last week for violation of parole. Russell's return to serve the remainder of a life sentence for murder was precipitated through appearances as an evangelist throughout the state spreading doctrines which hit harshly at the workings of the New Jersey Parole Commission and allegedly capitalizing on his previous (Continued on page 57)

IMOGENE WILSON IN PICTURES IN BERLIN

May Become Popular in German-Made Films—Battling Friend Earns \$350 Week

Berlin, Sept. 14. Under a newly assumed name and without permitting her identity to become known here, Imogene Wilson is appearing in minor roles in UFA pictures.

It is the opinion of picture men (Continued on page 57).

Figure Fan Mail Dept. Will Save Players \$20,000

Los Angeles, Sept. 14. Famous Players-Lasky has instituted a fan mail department under the supervision of Arch Reeve, studio publicity director.

This department will handle all fan mail for the contract players and stars, with the expense to be born by the organization. The firm will also pay for the pictures of the players that are sent out, as well as postage. Marian Brooks, former secretary to Reeve, is at the head of this department.

It is figured that through this department at least \$20,000 a year will be saved by the players.

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LONDON AS IT LOOKS

By HANNEN SWAFFER

London, Sept. 4.

I wonder what has happened to Nora Bayes. A few years ago, when she used to sing "Broadway Blues," and "My Sweetie Went Away," we all thought her a supreme artist of her kind. She announced, on the first night of her return, when they yelled for the old numbers, that she had brought over 500 new songs, and that she would sing new ones every night. Nora's newspaper criticisms, this week, are fierce. Yet she only has to go back to her old songs, to wipe it all out.

James White, Author

James White is said to be writing the next Daly's production himself—yes, music and all. "Oh, I'll just run up and write a couple of acts," is the sort of remark he throws at you every now and then. It is the fashion in Daly's to take him seriously.

Hal Sherman Insulted

Hal Sherman is again concerned in a small row at the Kit-Cat. The other night, while he was dancing, after Bee Palmer's turn, some Bee fans threw some pennies on the floor. Sherman refused to go on dancing, and walked up into the balcony, until he was told that he was breaking his contract. Then he returned to the floor, only to find that only one Bee fan threw one Bee penny. The next night, Bee Palmer terminated her engagement.

"Tip-Toes" Proves a Riot

"Tip-Toes" is a sensational success. Last night (Sept. 3), they broke the records of "Sally." The only criticism I would pass on this musical comedy is that the scenery is vulgar, as, indeed, most scenery in American musical comedy is, and that the chorus work is too Ned Wayburn-like in its worked-up intensity.

Although all the other criticisms were enthusiastic, St. John Ervine created a sensation, in the "Morning Post," by insulting nearly everybody. Essentially it was the same old piece, with the same leggy females, a little leggy, and the same amorphous young chorus garbs. (Query, what do we do with our half-wits? Answer, we put them into the chorus of a musical comedy.)

Rival Managers Will Think

"Tip-Toes" will certainly make the other importers of American musical plays think a lot. Lee Ephraim and Harry Gillespie, who are producing "Sunny," and Sir Alfred Butt, who is importing "Queen High," were both in the audience. Although Ephraim has got Jack Buchanan and Binnie Hale, and Butt has engaged Joe Coyne and Anita Elson, I doubt very much whether they can reproduce a success quite like this, for its all-round casting is perfect.

John Kirby, a new comedian, went in after only a few days rehearsals, and was excellent. Laddie Cliff had the part of his life. The chorus showed, as indeed they showed, too, in "Lady, Be Good," that London chorus girls, when produced by really competent directors, are all Tiller girls at heart.

Lord Lathom Wants a Title

I was asked, the other day, to suggest a new name for "Wet Paint," Lord Lathom's play, due in New York in a few weeks, because that title was used a few weeks ago for a picture. I suggested "The Broad Way" which exactly explains what the play is about. It leads to destruction.

SAILINGS

Sept. 21 (London to New York) Will Rogers, Dolly Tree (Leviathan).

Sept. 15 (New York to London) Arthur W. Kelly, vice president and treasurer of United Artists (Aquitania).

Sept. 15 (New York to London) Edgar MacGregor (Aquitania).

Sept. 15 (London to New York) Bob Albright, Edna Fisher, Babs Farren (France).

Sept. 11 (London to New York), George Arliss, Olga Nethersole (Berengaria).

Sept. 11 (London to New York) Iris Hoey, Gertrude Kingston, Cecily Oates, Mack Ward, Campbell Gullon, all of "Wet Paint" Co. (Franconia).

Sept. 11 (New York to London), B. S. Moss (Aquitania).

Sept. 11 (Paris to New York) Lisle and Bertha Bell (Berengaria).

Sept. 11 (New York to Paris) E. A. Dupont, C. R. Seeley (Paris).

Sept. 11 (Paris to New York) Alfred Savoir, playwright (Minnetonka).

AUG. 31 (Paris to New York), Jack Smith, T. D. Kemp, Jr. (Leviathan).

TO DIRECT FRENCH FILM

London, Sept. 14.

Maurice Tourneur, widely known for his direction of important pictures in America, is in Paris and is about to produce for a native film company. No other details are available here.

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LONDON

London, Sept. 5.

The autumn season at the Barnes, a cinema converted into an extremely uncomfortable "Little" theatre, opened with an adaptation of Fedor Dostoevsky's "The Idiot." The author had a mass of material in the novel from which to obtain his three acts, but he succeeded admirably in maintaining the interest and continuity of his story. A good company includes Ion Swinley, Lawrence Anderson, Stella Arbenini and Beatrix Thomson. The second week of the season was taken up by a so-called comedy, "The Joyful Path." The story contains little that is fresh or original and is nearer tragedy than comedy. A conceited young prig throws up a promising business career for "art" and a Chelsea studio. He then marries a woman of exceedingly easy virtue who, when he has lost all his money by producing his own play with her as leading lady, walks off with one of her previous lovers. Down and out the hero is found by the girl he threw over, who has become a famous novelist, and is forgiven. The acting on the whole was good.

Arthur Roberts, the veteran comedian, 74, is ill in Charing Cross Hospital suffering from arthritis in the knee. Roberts is otherwise still hale and hearty.

"Distinguished Villa" closes at the Little theatre Sept. 4 after two months. This play, the first work of a young Irishwoman, was voted clever, but unlikely commercially.

Strong criticism was expressed after the production of William J. Locke's new play, "The Light on the Mountain," as a result of which a religious service in the second act, which takes place in a Buddhist monastery, has been deleted and an image of Buddha removed. The author, who telegraphed from the south of France permission for the alterations, regretted that the play should be accused of mocking at the Buddhist religion.

Lauri Wylie has been called in to join Arthur Wimperis in adapting the Hungarian musical play which is to succeed "No, No, Nanette" at the Palace. The new show, to be called "Princess Charming," is said to be on a lavish scale, with a company of 70. Some of the principals are W. H. Berry, George Grossmith, John Clarke, Winnie Melville and in all probability, Alice Delysia.

The new Hastings Turner musical play, due at the Adelphi Sept. 22, has been finally renamed "Merry Molly." The cast includes Marie Ault, Helen Hays, Polly Emery, Evelyn Laye, Herbert Ross, Ben Field, Morton Sellen, Godfrey Tearle.

Gilbert James Laye, 60, the father of Evelyn Laye (London musical comedy star), died Aug. 27 after a brief illness. In his early days, Laye was an actor, but later became a manager and for some time managed the Palace Pier, Brighton, England. He also looked after his daughter's affairs.

Play for Marie Tempest Announcement was made in New York this week that Julian Frank of London has acquired rights to "The Matrimonial" by May Cerf and Robert Hanna, which will serve as a vehicle for Marie Tempest. Laura D. Wilck, New York play broker, acted in the transaction.

Astonishment is felt in managerial circles that, in spite of the prolonged coal strike, business in the music halls in mining districts is conspicuously good. Sir Oswald Stoll declares in many cases business has been distinctly bigger.

A new play by Frank Popham Young, "Queer Fish," will be produced by Leon M. Lion at Brighton Sept. 15 prior to its West End presentation. In the company will be Connie Ediss, Eileen Sharp, Tom Neabitt, Frank Freeman, Effie Markham, Wyn Weaver, Leon M. Lion.

Mimi Crawford, one of the stars of "R. S. V. P." at the Vaudeville, is out of the cast suffering from a nervous breakdown. Her place was taken by Polly Ward, a minor member of the company.

George Robey's revue, "Elts and Pieces," which has arrived at the Golders' Green Hippodrome after a lengthy provincial tour, is one of the best shows of its kind London has seen for many a long day. It is unpretentious in staging and dressing, but the fun never ceases during its three hours. Robey has gone back to the old form, which won him the title, "The Prime Minister of Nirth," and he is rarely off the stage. He appears as a gypsy chief, an injured husband in a straight make-up, a Mexican, a policeman himself. As himself, he uses the

AUSTRALIA

Sydney, Aug. 18.

The winter will soon end here and springtime will be with us once again. No matter how hot the weather may be the theatres never close in Australia. Managers will soon be decking their stages with frothy musical comedies for the hot months. "Rose-Marie" at Her Majesty's is still breaking records and should play well into the summer. Seats are selling four and five weeks in advance.

"No, No, Nanette" is finishing a run of over 20 weeks at the St. James and will be followed by "Mercenary Mary." "Nanette" will go on the road for a week or so and the company will open in Melbourne with a new attraction for Fuller-Ward.

Guy Bates Post is finishing a great run with "The Climax" at the Palace. He will take his company to South Africa this week under the management of the African Trust. Mr. Post will then go on to London, making his first appearance in the English capital.

"The Best People" opened at the Grand Opera House two weeks ago with an entirely American cast. Business, considering the size of the house, has been very good. The comedy enjoyed a really great run in Melbourne in an intimate theatre. Production is under the management of E. J. Carroll.

"Quality Street" played to fairly good business at the Royal for four weeks and was then withdrawn to make way for "What Every Woman Knows."

"The Last of Mrs. Cheyne" was withdrawn from the Criterion last week and replaced with "The Mask and the Face" with practically the same cast. Renee Kelly scored a decided hit in the new comedy. Hynton Allen pleased hugely. Williamson-Tait seem to have another winner in this production.

Business is fairly good at Fuller's where "The Midnight Frolics" take up the whole show. As a production the "Frolics" is the cleanest show yet staged at this house.

Business is capacity at the Tivoli twice daily. The Southern Revue is responsible. The negro players are now right into their stride and are at present entering their third week at this house. Coram is playing a return and still getting across well. Cahill and Brooke pleased with a concert type of act embracing high class vocal and pianoforte items. Bluet and Mo gained a comedy hit. Tier and Ross repeated with a comedy and dancing act. Baggett and Sheldon did nicely with a hat throwing act.

Pictures

"The Vanishing Race" is still the big noise at the Prince Edward.

make-up which he has used for years, and his song, "Two and Two Together," is one of his best. Marie Blanche is his chief assistant and is excellent. Dancing and chorus are in the hands of the Hippodrome Eight.

"This Woman Business" is in its last weeks at the Haymarket, and will be followed Sept. 29 by "The White Witch," by A. P. Herbert. The cast includes Fay Compton, Cicely Byrne, Leon Quartermaine, Sebastian Smith, George Relph; Norman Page will produce. This is the last play the late Frederick Harrison selected for this theatre.

An adaptation of the French comedy, "La Pensionnaire," has been acquired by Dennis Eadie. The show will be tried out in the provinces and will later come to the West End. Eadie will star in the piece, with Phyllis Titmuss as his leading lady.

NEW PARIS BILLS

Paris, Sept. 14.

Cortez and Peggy are the featured item in the new bill at the Ambassadeurs, coming from London appearances. Irving Aaronson's band remains.

Toto, the clown, and Martinet did well, opening Friday at the Empire.

"SHANGHAI" IN PARIS?

London, Sept. 14.

Negotiations are in progress looking to a temporary release of Cecile Sorel from the Comedie Francaise so that she may do "The Shanghai Gesture" in Paris. The project also contemplates an American tour for the same actress.

Bizarre Farce Title

Paris, Sept. 14.

"Le Saladier du Pape" (The Pope's Salad Bowl) is the bizarre title of a new farce by Saint-Granier and P. Briquet, just produced at the Scala, which has been lately establishing itself as the home of rollicking entertainment. It was fairly well received.

"The Mark of Zorro" nicely at the Crystal Palace.

Capacity business at the Haymarket with Colleen Moore in "Irene." Story and Lee are the featured vaudeville act.

At the Lyric Richard Barthelmess in "Ranson's Polly" and "Chip of the Flying U." The Niagaras featured players on the stage.

The Empress is featuring "Chip of the Flying U" and "Faint Perfume."

"Irene" is the bog attraction at the Lyceum this week. The added attraction is Edith Thornton in "The Little Firebrand." Rene and Reynard featured act at this house.

MELBOURNE

Southern managers report business as still brisk.

"Able's Irish Rose" is still going strong at the Princess. The American comedy is reported to be a bigger laughing hit here than in America. Fuller-Ward are handling the attraction.

"Tell Me More" at His Majesty's is a real hit for Williamson-Tait. Thurza Rogers and Robert Lagacelles have been added to the cast. They were lately with the Pavlova company.

"White Cargo" is a draw at the Royal. Leon Gordon is featured. Williamson-Tait attraction.

The Athenaeum management is playing the "Hawaiian Troubadours" for a return season. Business fair.

Bailey and Grant are reviving "The Sentimental Bloke" at the Kings. It is doubtful at the moment. Play is typically Australian and quite unsuited to America.

"Our Liz" opened at the Palace last week after a fairly good run in Sydney.

Tivoli is playing Frankie Heath, Monroes, Osborne and Perrier, "Monks of St. Bernard," George Lee, Ted Thye.

Bijou has Jim Gerald and his revues, Bronsons, Carthy Bros., Leb Martyn, Morris and Vane.

Pictures

"The Iron Horse" is still booming at the Capitol. Paramount has Jackie Coogan in "Old Clothes" and "Pretty Ladies." Auditorium—"Stella Dallas," now in its second week. A special orchestra of 50 added.

Notes From All States

Challapin has been doing remarkable business at the Town Hall, Sydney, where he is giving a series of concerts under the Williamson-Tait management.

Henry Santrey and his orchestra arrives in Sydney next week. They will open at the Tivoli Aug. 23rd, in conjunction with Harry and Anna Seymour. The act will take up one half of the program.

Ray Teller and his orchestra are still playing successfully in Melbourne at the Palais de Danse.

"The Sport of Kings" will come into the Palace, Sydney, for a season next week. The production will be staged by Joe Cunningham under his own management.

Pavlova lately terminated a splendid season in Adelaide and is due for a season in Paris.

The entire production of the Wylie Tate pantomime "Puss in Boots" has been shipped to Australia. This includes all scenery and props used in the Birmingham, under engagement to Fuller-Ward. The production will probably be the Christmas attraction in Melbourne.

Nelle Wallace, the celebrated English comedy actress, has been engaged for a tour of Australia under the management of Williamson-Tait.

Billy Bennett, an English comic, engaged for a tour of Tivoli theatres, has had to postpone his opening here owing to his contracting a severe illness in South Africa.

Ada Reeve, who has been resting in Australia for some time, is going to revive "Spangles" in Sydney very shortly.

The management controlling the De Forest Phonofilms expect a shipment of the machine by the American steamer "Sonoma." They expect the Phonofilms to be a big success in this country.

Hugh J. Ward during his present tour of America hopes to secure some of the latest attractions for the Fuller-Ward circuit.

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Director, Mrs. John Tiller

BARE LIVING IN TOURING REVUES; HEADLINERS KID THEMSELVES

English Variety's Ruin Seen in Near Future—\$1,500 to \$2,500 Weekly Gross N. G. for Show—Managers Who 'Buy' Too Smart

London, Sept. 6.

One of the daily papers has again broken out with a yarn to the effect that the touring revues which play the variety houses in the provinces are making pots of money. Those who make such a statement do not know what they are talking about.

With scarcely one or two exceptions, the touring revues are barely yielding a living for their sponsors. The circuit which continually plays these revues are reluctant to dispense with them as it enables them to get more or less pretentious attractions in the house where their business is far from good, and where it would cost them much more to put together a variety bill.

In these houses the circuits play the revues on a 50-50 basis with gross receipts running from between \$1,500 to \$2,500 on the week.

One-half of this easily pays the expenses of the theatre and the at-

COMEDY OF LETTERS

Mild Approval for New Piece at Elysees

Paris, Sept. 14.

"Deux Paires d'Amis" ("Two Pairs of Friends") by Pierre Bost, was mildly received at the Comedie des Champs Elysees (small legitimate theatre under the same roof as the big music hall). The reviewers dealt kindly with the offering.

It is a three-act affair. The plot deals with the psychological study of a young couple. A poor scholar's books are published with the aid of a wealthy ignoramus who shares in the honors and is satisfied with his bargain.

But the writer's daughter revolts from a marriage with the rich man's uncouth son, although they have been friends since childhood. Rene LeFebvre plays the son opposite Francoise Nardy as the daughter. The play has been handsomely mounted by Louis Jouvet.

Will Deming Dies

London, Sept. 14.

Will Deming died here last night. The American actor came over to appear in "Easy Come, Easy Go" about two months ago. Last season he played in "It Pays to Advertise."

The remains will be buried at his home in Jackson, Ohio.

BRIEUX ON HOME LIFE

Paris, Sept. 14.

The American playwright is not alone in his preoccupation with the modern family situation as a dramatic theme. Eugene Brieux's new piece, produced at the Nouveautes Saturday, deals with modern relations in the family circle under the title of "La Famille Lavalette."

Brieux, who is a propagandist on social reform from a medical point of view, approaches his subject from a new and serious point of view, which commanded interested attention from the premiere audience and the critical writers.

The cast includes Maugy, Andre Duboso, Pierre Stephen, Jeanne Grumbach and Regina Camier, the last named being lessee of the Nouveautes, although the enterprise is directed by Beolt Leon Deutsch in her interest.

"Pioneer" at Empire, Paris

Paris, Sept. 14.

Josephson's "The Pioneer," an historical jiu-jitsu novelty act from America, will open at the Empire Sept. 24.

The Van Hoven Idea

Buffalo, Sept. 14.

During a performance at Shea's Hip, the four-daily vaude-pet house here last week, Frank Van Hoven kid-dingly went into his days with Gus Sun, coming into the present four-a-day policy now so prevalent.

"Anyway," Van Hoven con-fided to the audience, "with four-a-day if you miff the first time there are three chances left to make you laugh."

VITAPHONE ABROAD

Warners Will Handle Exploitation Themselves

London, Sept. 14.

The Vitaphone exploitation in England, and probably elsewhere in the Old World, will be handled by Warner Brothers themselves. This came out when C. B. Cochran, acting on the cabled advice of A. H. Woods, made a bid for the British rights of the talking-picture device.

C. B. cabled an offer to the Warners and in reply was notified that the British rights were not for sale, the firm intending to do its own campaigning.

In this connection it is reported that the London Vitaphone organization is about to undergo changes. A new managing director is about to be announced and changes in the personnel will be made.

French Author Sailing To Film His Own Story

Paris, Sept. 14.

Famous Players-Lasky's invitation to Alfred Avoir, French author and playwright, to visit Hollywood so that he can personally supervise the filming of his original scenario, especially written for Adolph Menjou and about to be produced, has been accepted.

The invitation followed the good impression made by Savoir's other piece, "Bluebeard's Eighth Wife," Famous Players' production with Gloria Swanson. Savoir sailed Sept. 11 on the Minnetonka.

SHUBERT PROFITS UP

London Houses Show Earnings Beyond Forecast

London, Sept. 14.

A financial statement of Associated Theatre Properties, Ltd., the operating company for the six houses here controlled by the Shuberts, reveals last year's profits as 12,000 pounds (\$560,000).

This is considerably in excess of the preliminary estimates which figured the net at 92,000 pounds. Variety's London correspondent pointed out a month ago when the preliminary figures were published that the official statement would show a larger revenue.

"EASY COME" BADLY DONE

London, Sept. 14.

"Easy Come, Easy Go," produced last night (Monday) at the Garrick, has been badly cast and is poorly played by a company of English players who have strange ideas of American slang character parts.

The whole thing measures up as a failure, certainly in the artistic, and probably in the financial, sense.



Billy WRIGHT and Marie MARION

Opened in London August 2; immediately booked for the Gulliver and Stoll tours. Sailing to South Africa September 17.

European Representative: H. SHEREK, 17, Lisle Street, London, W.

'JUST A KISS' BOOMED AS LIKELY U. S. HIT

London, Sept. 14.

"Just a Kiss," musical farce adapted from a French original and disclosed last week at the Shaftsbury, was splendidly received. It has all the appearance of a substantial winner here and is being boomed among show people as a prospect for American production.

The opinion is expressed that it would score in New York. The outstanding hit in London is Barrie Oliver, an engaging player in a youthful juvenile role. A friendly audience outdid itself in approval when he demonstrated the Charleston atop a table in the last act.

Tetrazzini to Wed in Rome, Is Paris Report

Paris, Sept. 14.

Louisa Tetrazzini, famous coloratura soprano, will be married in Rome Oct. 10 to Pietro Vernati, composer, according to a circumstantial report received here.

The composer is 32 years old. According to present plans, Tetrazzini will return to London for a series of appearances during November and is now in negotiation for a return later to Chicago, where she achieved her early fame with the Chicago Grand Opera Company.

French Film Man Coming

Paris, Sept. 14.

Edwin Miles Fadman, president of the Red Star Pictures Co., sailed for New York late last week, where he will remain three weeks on a business visit.

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GALA NIGHT AT KIT CAT

Fowler and Tamara "Charleychap- lin" Themselves to Hit

London, Sept. 14.

Fowler and Tamara introduced a new number in their Kit Cat club performance last night (Monday) as part of the gala celebration of the two thousandth performance of the Cooptimists, who were present as guests. Their comedy dance imitation of Charley Chaplin was a riot.

The Cooptimists gave several numbers from their current show, and Liddle Cliff, a former Cooptimist, took part in the impromptu frolic.

The Houston Sisters, a pair of Scotch lassies, new to the bill, made an excellent impression.

BUTT SAILING, TO PICK 'ROSE MARIE' SUCCESSOR

London, Sept. 14.

Sir Alfred Butt will sail for New York shortly bent upon viewing the new American productions in search of a successor at the Drury Lane, London, of "Rose Marie," which is drawing toward the close of a long run.

It is reported he is particularly interested in the forthcoming production of "The Wild Rose," which he has in mind for the purpose. It had been understood that "Song of the Flame" was destined to replace "Rose Marie," but to all appearances this plan is in abeyance.

The profits of the Drury Lane for the year during which it has housed "Rose-Marie" are announced as \$6,000 pounds.

The statement was made by the directors, who declared a dividend of 10 per cent at their meeting this week.

Fay Courtney Satisfied

London, Sept. 14.

Fay Courtney denies the report she is about to reunite with her sister, Florence, in a vaudeville act.

Fay says she is entirely satisfied with Madeleine Randolph as a partner, adding: "I do not even contemplate a sister act again. Besides, my sister doesn't like the theatre and I do."

The reunion report got around when it was rumored Florence Courtney had finally separated from her husband, George Jessel, following the publication of Fred McCloy's divorce action in New York against his wife, with Mrs. McCloy countering for a separation, naming Mrs. Jessel.

RUN HOUSE IN LONDON

Carlton, Being Built by Famous, to Show Films 4 to 6 Months

London, Sept. 3.

The Carlton Picture House, in Haymarket, being constructed by Famous-Players-Lasky, is due to open in February.

The Carlton will show super features only, and every picture will run from four to six weeks, with suitable prologues, which will be arranged by Francis A. Mangan, who will continue to supervise the stage presentations at the Plaza.

London, Sept. 3.

Famous-Lasky have just added to their European circuit the Alhambra, Barcelona, Spain, which is being reconstructed into a super-cinema, with a similar policy to that of the Plaza, London. Francis A. Mangan is being specially sent over from London to stage the first presentation Oct. 21.

Al. Kaufman has returned to Paris, after having completed negotiations on behalf of Famous-Lasky for acquiring two picture houses in Oslo, Norway, and two picture houses in Malmo, Sweden, and two other houses.

Doyle Sisters Over Here

The Doyle sisters, Betty and Stella, who came to the States from Kensington, England, are remaining here.

Stella has gone into vaudeville with her own act while Betty will continue to appear in pictures in the east.

Trux in "Fall Guy"

London, Sept. 14.

Ernest Trux opened last night in "The Fall Guy" at the Apollo.

MANAGERIAL 'SQUEEZE' DELAYS 'BLACKBIRDS'

Mills Scenery Held Back by Paris Manager—Show London Smash

London, Sept. 14.

"Blackbirds," the Florence Mills revue which has been playing in Paris, got under way at the Pavillon here Saturday evening after a two day edaly caused by the action of Manager Sayag of Paris holding back the scenery and costumes.

Sayag urged a claim upon the further services of the troupe for ten weeks and insisted that if he was expected to waive that contention he should be released from a contract clause which called upon him to pay transportation for the entire organization from Paris to New York.

The dispute apparently was settled for the company opened at the Pavillon with full equipment except for the costumes that went with the final ensemble.

As an entertainment it was acclaimed the fastest performance London had ever seen, not even excepting "Chuckles." There were some who felt Florence Mills was unduly prominent in the proceedings. She appears in practically every number. Calls from the pit of "We want Florence Mills" were disturbing and had the appearance of being the work of a claques.

The show has every sign of a signal hit.

A deal was under discussion this week for the Mills show to double nightly at the Kit Cat club after the Pavillon performance.

The musicians at the Pavillon are laying off at full pay during the engagement of "The Blackbirds." The union raised a question of the color line, the men refusing to play the score with the colored musicians of the troupe and the no-work-full-pay arrangement followed.

"TOWN'S TALKING" OPENS

"Inane" to Critics, But Audience Rocks with Laughter

London, Sept. 14.

"The Whole Town's Talking," the Anita Loos-John Emerson farce, opened at the Strand Sept. 7 to a mixed reception. From the standpoint of the audience the piece was a wow. They rocked with laughter upstairs and down. At the final curtain the stalls applauded loudly.

The galleries took exception to the demonstration and booed. The reviewers were rather divided in their opinions. The consensus was that the piece was "inane," but they grudgingly admitted that it was greeted with gales of laughter. The fate of the production appears at this minute to be in the balance.

SUZANNE SAILING

Paris, Sept. 14.

Suzanne Lenglen will sail for America Sept. 22, accompanied by Charles C. Pyle and, with Paul Faret, noted French tennis player, for a four months' tour of the United States, devoted to professional tennis exhibitions.

Pyle has engaged Faret to play against the French star.

Announcement was made about ten days ago that Mary K. Browne, high ranking American player, had signed a contract to appear against Suzanne.

E. T. Thornton Dead

Paris, Sept. 14.

Edmond Thornton Jenkins, American colored musician and composer, died at the Paris Hospital yesterday, Sept. 13.

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MOTION PICTURE PROTECTED AGAINST PIRACY BY BERNE CONVENTION ARTICLE

Opinion Given Dept. of Commerce at Washington from Director of International Bureau at Berne—Applies to Published Films Which Must Be on Market and Offered to Trade—Covers All Published Films in Any Union Country

Variety Bureau,
Washington, Sept. 14.

Continuing its work to stop the piracy of motion pictures abroad, the Department of Commerce, through Bernard A. Kosicki of the Division of Commercial Law, who is directly charged with this task, has secured an interpretation of Article 4 of the Berne Convention as to the protection of films from Fritz Ostertag, Director of the International Bureau of Artistic and Intellectual Property at Berne.

The department has been anticipating the receipt of this authoritative opinion for a considerable period, and, though cautioning against its acceptance as decisive, the value of the analysis is looked upon as a distinct victory for the makers of pictures.

The statement in full, as made by M. Ostertag (translated) is:

"In my opinion, Article 4 of the Berne Convention, revised on November 13, 1908, certainly applies to motion picture films. Consequently, non-published films whose authors are nationals of one of the Union countries are protected by the Convention, as well as all films published for the first time in a Union country or simultaneously in a Union country and a non-Union country. This is what is meant, it seems to me, by Article 4 and 6 of the said convention.

"It is important here to define just what is meant by 'publication,' or, more exactly 'edition,' as, according to the Convention, any 'oeuvres publiees' are considered 'oeuvres editees' (published works), the production, execution or exhibition of works not constituting 'publication,' or, better still, 'edition,' according to Article 4, paragraph 4. In Germany it was stated that publication was 'die erste Vervielfaltigung behufs Vertriebes an die Öffentlichkeit,' i. e., the first multiple release of the works to the public. (Statement of the motives in support of the bill from which was enacted the German law of May 22, 1910).

Good Definition

"I believe the definition to be good; it implies that the publication is only one of several ways of rendering the works public.

"No more than the production of a theatre play is the production of a motion picture film on the screen considered a publication. In order that a film may be published, it must be on the market and the producer of the film must have offered it to the motion picture trade.

"As long as this condition is not adhered to, the film must be considered as unpublished and will, consequently, only be protected by the Convention, provided its author is a national of a Union country. The first exhibition or legal registration of a film proper to its being put on the market does not therefore constitute a publication, according to Article 4.

"As to cinematograph films which have not yet been shown on the screen, these are not subjected to any special regulations. If they are unpublished, which will generally be the case, they will enjoy the protection of the Convention if the author through his nationality belongs to a contracting country; if they are published this protection will be given them if the place of publication is situated in a contracting country. What I have said above concerning the simultaneous publication is also applicable here.

"This whole question is evidently rather complicated, as there is not always agreement as to terms. I believe the opinion I have expressed to be in accordance with the intention of those responsible for drawing up the revised Berne Convention, however, I should not wish it to be presented as indisputable."

POWERS REFUSED EXTRA \$300,000 FOR FILM

Report Von Stroheim Ordered to Rewrite Script to Curtail Expense

Los Angeles, Sept. 14.

All is not serene so far as Erich Von Stroheim and Pat Powers are concerned, according to Hollywood reports. Von Stroheim about a week ago suddenly halted making "The Wedding March" which Powers is to release through F. P. L. Word went out that the camera man had gone with another company and that until a suitable one could be found work must halt. Another story was that Von Stroheim was ill.

However, it is declared that Powers, seeing the expense mount above the original \$550,000, decided to call a halt when he realized another \$300,000 or so would be essential before Von Stroheim could hand over the ready product within the next six weeks. Powers told Von Stroheim to rewrite the script in such a way that the production burden would be lightened, and then he could again proceed with the picture. It is reported that Von Stroheim became indignant but that when Powers began talking the director decided to do as instructed.

Around the studio it is buzzed the camera man will be on hand to shoot the picture and Von Stroheim's illness will be over some time this week as the script, by that time, will have been approved by Powers and the disbursements for the future will be more closely watched.

Stanley Co. in Harlem

The Stanley Co. of America is reported the purchaser of the North Star, picture theatre, on Fifth avenue, between 106th and 107th streets.

The plot, said to have brought \$600,000, faces 200 feet on Fifth avenue and runs 100 feet deep on 106th and 107th streets. The former owner was George H. Earle, Jr., of Philadelphia.

Kane's Film Special

Bob Kane intends releasing his "Prince of Tempters," directed by Lothar Mendes, as a "special" on Broadway.

FIGHT-BOUND

Los Angeles, Sept. 14.

George Sidney leaves for New York Sunday for exterior scenes of "The Auctioneer," and to take in the Philly fight.

Others going to the fight are Alfred Green, the director, and his assistant, Jack Boland.

What King Alfonso Wanted to Know

Now that Douglas Fairbanks and his wife, Mary Pickford, have returned from their visit abroad, a story has followed them of when they met the King and Queen of Spain.

It was in Madrid and the picture stars had gone there for the purpose. The audience was secured after some difficult preliminaries and with the condition that the presentation be strictly formal. That meant dress and the throne room.

When before their Majesties, Mr. and Mrs. Fairbanks became quite flustered, according to the story. It was suggested by an equerry Douglas speak to the King, addressing any question or opening up any subject. But Doug was mute. His nerve seems to have left him for that special occasion. When Miss Pickford was advised she might speak to the Queen, it remained the same. Both of the picture stars who had been up against everything and everybody during their careers fell down before the royal highs.

It was King Alfonso, the story says, who relieved the situation. Speaking to Fairbanks, he asked the only question during the audience, and it was:

"By the way, what ever has become of Fatty Arbuckle?"

B'KLYN MARK-STRAND HAS 7TH ANNIVERSARY

Unique Tribute in Variety From Tradesmen Dealing With Theatre

The Mark Strand theatre, Brooklyn, N. Y., is this week celebrating its seventh anniversary under Edward L. Hyman's managing directorship. The only class house of its type in the borough across the bridge, Mr. Hyman has maintained a Broadway standard of entertainment resulting in keeping the Brooklyn commuters back a week until the first-run features at the New York Strand from the week before reach the Brooklyn sister house.

In the line of presentations, Hyman's training in the entertainment department of the war community camps and his ingenious improvisation of "effects" from simple properties and intelligent lightings, made themselves felt in more elaborate form at the Strand.

Elsewhere in the advertising columns of the picture department is a unique tribute from a score of tradesmen who have catered to the Brooklyn Strand. Each has in some form or another extended congratulations on the seventh anniversary of the Brooklyn Strand, in the shape of a display announcement. The idea itself is extraordinary and the first time such public tribute has been published in the form of paid advertising in "Variety."

Vera Gordon's Profit in Warners' Stock

Los Angeles, Sept. 14.

Vera Gordon, screen actress has cleaned up with the rise of Warner Brothers' stock. She had 2,000 shares of it, obtained at 10 and a good portion of it taken in lieu of cash for her services some time ago.

Miss Gordon has sold some of her stock at a profit of \$40,000 and now has a paper profit of \$75,000.

It is not specified in the dispatch which of the two Warner stocks Miss Gordon held. Warner "A" is on the Big Board and listed at 63 closing Monday. The common stock, on the curb, is listed 60 1/2, its highest point.

Karzas' House Financed

Chicago, Sept. 14.

Construction for the new Woodlawn, \$7,000,000 Karzas house on the south side, is being done by the Longacre Engineering Company and managed by McKee & Poague. The American Bond and Mortgage Company is doing the financing. The interior will be designed after the Persian style and will have the largest area of any picture house in the world, it is claimed. C. Howard Crane and Charles H. Bettis are doing the architectural work.



ANN RORK

Miss Rork is a daughter of Mr. and Mrs. Sam E. Rork. Her father some years ago was identified with legitimate theatricals, but graduated into pictures. Now Sam Rork is an important picture producer, making most of his productions on the coast.

Miss Ann is debuting as a featured player in First National's "The Blonde Saint," the Marion Fairfax adaptation of Stephen French Whitman's romantic story, "The Isle of Life." Miss Rork initiated as a picture player in "Old Loves and New."

BEN LYON'S 'BROTHER' IS TAKEN TO COURT

Frank Lyons Charged with Forging Film Actor's Name—Panned Ben Besides

Ben Lyon, movie actor, appeared in West Side Court before Magistrate George W. Simpson to prosecute Frank Lyons, 25, actor, of 137 West 49th street for forgery. Lyons pleaded guilty and waived examination. He was held in \$1,000 bail for trial in the Court of General Sessions.

Lyons, Ben told reporters, has caused him no end of annoyance. Lyons has posed as Ben's brother, according to the latter's story. Recently he heard along Broadway tales of his being an ingrate. Friends had told him that they had met his "brother," Frank Lyons and had staked him. Broadway, Ben said, was all agog that he should desert his "brother" when he was "down" on his luck.

Ben had learned that Lyons was posing as his brother. He sought him for some time. Prior to his hearing these tales, Lyons came to Ben and told him that he had all the features and characteristics the cinema star bore. Ben said that Lyons suggested that the latter understudy for him. Nothing ever came of this.

Then it was soon after that Ben heard the mean tales of his spurning his "brother." Ben has a brother who is not in the "screen" business and who is not in want. Ben went on the warpath for Lyons. The latter seemed to have told the whole world he was Ben's brother. The latter received a letter from a company in which Lyons sought to get a bond. Ben received the advice that his "brother" had given him name.

Lyons "fashed" a check for \$75 that bore Ben's signature and informed his landlord not to get excited that he had tons of dough. It was then that the landlady phoned Ben. Ben hurried to the West 47th street station and got Detective Clarence Gilroy.

Together they yanked Lyons out of his bed. The check, Gilroy said, was found on Lyons. The latter admitted, the sleuth said, of forging Ben's signature. Lyons said he worked in stock companies and did extra parts with Johnny Hines and Richard Dix and other stars.

VALENTINO'S PHOTOS ON SALE

Chicago, Sept. 14.

One Chicago photographer has placed a table in front of a loop picture house playing a Valentino film and is ballyhooing photographs of the dead screen star at from 50 cents to \$1.50. A placard announces the pictures as "from an original photograph."

Another photographer is working the same sidewalk bally in front of his studio.

CRITERION OUT OF 'RED' WITH 'BEAU GESTE'

First Time Since 'Wagon' Playing to Over Capacity—Nearly \$16,000 Last Week

For the first time since the run of "The Covered Wagon" at the Criterion that house it out of the "red" and running on a profit the showing there of "Beau Geste." On three weeks and a half of the run of the Brenon-directed picture the entire preliminary expense of the run and the actual expenses are paid. This week the picture starts showing a profit at the house.

Last week the box office at the Criterion had a total receipt of \$15,928 with 999 standee admissions sold during the week. The house capacity is \$14,900. There is a \$6,000 advance sale.

With a popular priced edition of the book on sale at 75 cents selling around 5,000 copies weekly there is undoubtedly some comeback to the box office from this as well as getting those readers of the book who bought the original editions.

The picture did exactly the same thing in Philadelphia where on the first seven days of its run at the Aldine the gross was \$20,399.50 at \$1.65 top. The first time that a F. P. picture had gotten out of the red there in some time. On the first week after all expenses were paid there was a profit for the picture people of \$5,000.

Glendon Alvine has been handling the picture since its opening with the Philadelphia engagement in charge of Jack Pegler.

A third company is scheduled to start at the St. Francis, San Francisco, Oct. 12. This house will be closed meantime and when reopened will have a reserved seat policy.

A series of road companies are to be sent out following the establishing of these three companies.

Menjou Couldn't Settle; Wife Contesting Divorce

Los Angeles, Sept. 14.

Adolphe Menjou's suit for divorce, filed against Katherine Menjou, and alleging mental cruelty, comes up in Superior Court here Oct. 15. Nathan Burkan is taking depositions in New York from Monta Bell, the director, and R. E. Whelan, both of whom are witnesses for the plaintiff, Menjou.

Menjou, it is understood, endeavored to have a mutual settlement of the case and offered his wife \$100,000 in cash, their home and automobile.

She declined and will contest the divorce action.

Griffith-Jolson Suit Up

D. W. Griffith's \$572,000 damage suit against Al Jolson came up for trial in the Federal Court yesterday (Tuesday).

The case has been deferred time and again because of Jolson's absence from New York.

The comedian's walk-out on a picture Griffith was producing, tentatively titled, "Mammy's Boy," is the basis of the action, Griffith claiming \$500,000 damages and \$72,000 for actual moneys expended.

Anthony Paul Kelly also has a suit pending against Jolson for damages, he having brought the producer and star together.

THEATRE BRISTOL
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SECOND WEEK

Rex Ingram's Production
"Mare Nostrum"

Alice Terry
Antonio Moreno

From the Story by
BALASCO IBANEZ

A Metro-Goldwyn
Picture

**TED HENKEL
AND ORCHESTRA**

GREAT BOOM IN FILM STOCKS

F. P.'S REPORTED 'TALKING FILM' MAY BE DE FOREST'S PHONOFILM

B. B. and R. C. A. Rumored in Tie-Up Also With Famous Players—Fox's 'Talkie' Also Mentioned Besides Vitaphone

Famous Players is said to have a "talking movie" up its sleeve akin to the Vitaphone and the forthcoming Fox product. DeForest Phonofilm which is suing Fox for patent infringement may swing over to F. P. because of its basic patents.

The Brunswick-Balke-Collander Co. and the Radio Corporation of America are reported the new allies of F. P. on its talking pictures idea, similar to the Victor Talking Machine Co.'s arrangement with Warner Brothers and the Bell Laboratories, whereby Victor supplies its artists for picture "canning." The Brunswick channel will similarly supply musical attractions for silver screen speakies.

This situation is looked forward to for interesting mix-ups in view of contracts calling for phonograph recording, as with the Victor, and for nothing else, as some recording artists have already complained to Victor which had insisted on a Warner hook-up.

Los Angeles, Sept. 14.

A report here is that Warner Brothers have signed to supply the Vitaphone in 15 of the Famous Players houses in key cities.

The Publix chain has also signed for the entire Warner series of 26 pictures for these houses.

LAEMMLE'S NEW PRICE REPORTED \$14,000,000

Story That Britisher Representing Unknown American Film Firm Negotiating

London, Sept. 14.

Carl Laemmle, now at his home town in Germany, or at Carlsbad, is said to be in negotiation with a Britisher for the sale of his control of Universal. Laemmle is reported to have set a value of \$14,000,000 upon his holdings, with a counter offer of \$11,000,000 made.

It can not be ascertained what American film distributor is behind the English negotiator, but that he is representing an American concern is admitted.

The latest report over here regarding a possible sale of the Laemmle holdings in U mentioned Jos. P. Kennedy, president of F. B. O., as the prospective purchaser.

Mr. Kennedy shortly after sailed for the other side. Before leaving he was asked what there might be in the rumors of F. B. O. buying Universal. He answered that F. B. O. would buy at a figure, but he considered Laemmle rendered that impossible through the high price he had set (at that time reported \$12,000,000).

F. B. O. is said to have the financial backing of Hayden, Stone and Company, one of the largest banking houses in the country.

Rushing Negri Film

Los Angeles, Sept. 14.

Famous Players is rushing the completion of Pola Negri's picture, "Hotel Imperial." Its release date has been advanced 60 days, the idea being to get the picture out as fast as possible and cash in on the publicity gained by Pola during the Valentino sickness and death days. The release is now expected Oct. 15.

WARNERS MAY TURN M. O. H. INTO PICTURES

34th St. Opera House Under Lease—At Present Laboratory—Capacity 4,000

Warner Brothers' lease on the Manhattan Opera House, at present for studio and Vitaphone production purposes, will eventually turn that 4,000-seat house into a picture theatre. The Warners have the opera house under lease, the renewal options, which rest with them, to be determined by the advance of the Vitaphone.

At present, because of the Manhattan stage's unusual adaptabilities for Vitaphone production purposes, all of the large ensembles being "shot" from that rostrum, including the Anna Case, Giovanna Martinelli and other Vitaphone recordings, it is only a laboratory. Other portions of the house are utilized for scientific and research purposes, with the remaining portion retained by the Shriners as their Masonic headquarters.

The Masons utilized the theatre for mammoth initiation and other ritual purposes, most of the time officiating as a theatre lessee to outsiders for concerts, etc. The situation is now reversed, they leasing certain portions from the Warner Brothers.

If exhibition purposes warrant it, the Manhattan O. H. will be turned over into a picture theatre, but at what period such thing may come to pass is but a wild rumor, dependent on the Warners' productions and their need for exhibition outlets.

The aggregate rental is not to be quoted because of the varying scale of renewal periods, as yet unexercised.

American Woman Tennis Champ with Suzanne

In the prospective film feature, starring Suzanne Lenglen, Sam Wood, who directed Red Grange in "One Minute to Play," will handle the megaphone. In view of the success of the Grange picture, Byron Morgan is to work out the French tennis star's scenario.

With the signing of Mary K. Browne, one of America's most famous women champions, to play opposite Miss Lenglen on her forthcoming American professional invasion, Miss Browne may also get a place in the Lenglen movie.

As far as known now the first Lenglen-Browne match will take place in Madison Square Garden Oct. 9-10.

F. B. O. will handle the Lenglen picture distribution.

Marx House Opening

Chicago, Sept. 14.

The Marx Brothers' new Granada theatre (pictures), largest independent in Chicago, and the only house outside the Loop to show first run pictures, opens to-morrow (Wednesday). It was built by the Longacre Engineering & Construction Company.

The stage presentation will include Ben Meroff and a 25-piece orchestra. The house personnel includes Jack Haskell, who will direct stage productions; Murray Bloom, general manager of the stage shows; Clark Robinson, who will arrange settings, and Albert Brown, organist.

STANLEY UP TO 91; WARNER'S, 69 1/2; LOEW'S, 43 3/8

Fox's Class A at 76, 20 Above Low for '26—Warner's Manipulation Not Clear—Stanley's Inside Price of 60 at Time of Merger Now Shows 50% Increase Within Three Months—Unprecedented in Theatrical Stock Movements—F. P. Climbs Two Points

U'S EARNINGS ARE OFF

Lowe, Inc., made what speculators call a "double top" in the second hour yesterday, coming on the tape at 43 3/4 for a net gain of 1 1/4 over night. It halted there for several trades and hung around 43 for the rest of the session.

A "double top" to the ticket player carries with it the usual suggestion that an expected bull move is on. The theory is that pool operators establish a high level and hold to it during a period of adjustment. When the operators are ready to go into a higher area, the price goes through the first top, and unless resistance develops there is usually a good advance until another adjustment level is reached. Yesterday's action in Loew prompted the idea that a move might be on at this time. Famous acted in unison, gaining two points at its best of 116 1/2 about the same time. Warners at 69 1/2.

While these developments were going on the sensational manipulation of Warner Bros. Class A on the Exchange and the common on the Curb continued. Yesterday (Tuesday) the A stock touched 69 1/2, nearly six times its price two months ago, with dealings large. More short selling seemed to come in at that point, as it has right along on the big jumps. The outstanding short lines in Warners' must be enormous by this time, for the tip was out that the stock was a sale when it crossed 35. What (Continued on page 20)

MAY BE NO FIGHT PICTURES TAKEN

Clash Over Prospects—Stanley and Comerford Houses Holding Off

There is a possibility that when Jack Dempsey and Gene Tunney meet in the ring at the Sequi Stadium next week that the boys will have their mill without being photographed in action.

This, despite the report that Leon Britton had secured the rights to make pictures of the fight.

Until yesterday (Tuesday) morning nothing had been closed definitely. There were several other bidders for the fight pictures and on the bid alone it was awarded Monday to another firm. They were to have closed Tuesday by paying down \$25,000 cash. In all \$40,000 would have to be spent to get the pictures. The cut was to have been four ways. Each of the principals in the fight, Rickard and the actual picture maker each participating to the extent of 25 percent.

Picture people figuring the angles on the state of Pennsylvania could not see where the pictures would gross \$125,000 there, which would be necessary for the picture making.

(Continued on page 9)

PUBLIX OPENING 28 NEW HOUSES; ADDING 60,000 SEATS TO CHAIN

All Developed by Harold B. Franklin—Capacities Run to 5,000—Range in Area from Rhode Island to Florida

Within the next few months Publix Theatres will complete and open about 28 new theatres, thus adding about 60,000 seats to their already tremendous holdings through the country. The 28 houses listed below are all projects developed under the direction of Harold B. Franklin, vice-president of the present Publix Corporation.

Franklin took over the direction of the former Famous Players The-

atres going there from the management of Shea's Hippodrome, Buffalo, which he had built into the foremost picture theatre in western New York. He built the circuit up over a period of years, and these 28 theatres mark the great part of his activities during that time.

The houses cover the entire east from Rhode Island to Florida, with the greater portion lying in the southeast part of the country. The list in full comprises:

Theatre	City	Capacity	Architect
Florida Theatre	St. Petersburg, Fla.	2,400	R. E. Hall
Florida Theatre	Miami, Fla.	1,500	Ebersson
New Photoshow	Miami, Fla.	1,000	Local
Beach Theatre	Miami Beach, Fla.	1,600	Ebersson
Florida Theatre	Jacksonville, Fla.	2,400	R. E. Hall
Grove Theatre	Cocoanut Grove, Fla.	1,200	Local
Tampa Theatre	Tampa, Fla.	2,000	Ebersson
Florida Theatre	Tampa, Fla.	3,000	Rapp and Rapp
Paramount Theatre	Palm Beach, Fla.	1,600	Josef Urban
Lakeland Theatre	Lakeland, Fla.	1,800	Casale
Florida Theatre	Lakeland, Fla.	750	Casale
Georgia Theatre	Atlanta, Ga.	2,400	R. E. Hall
Alabama Theatre	Birmingham, Ala.	2,500	Maygar and Craven
Tennessee Theatre	Knoxville, Tenn.	2,300	R. E. Hall
Houston Theatre	Houston, Tex.	2,400	A. C. Finn
Kirby Theatre	Houston, Tex.	1,600	A. C. Finn
Texas Theatre	San Antonio, Tex.	2,600	Boller Bros.
Texas Theatre	Fort Worth, Texas	2,400	A. C. Finn
Stadium Theatre	Woonsocket, R. I.	1,500	Perry and Whipple
Jersey Theatre	Morristown, N. J.	1,500	R. E. Hall
Colorado Theatre	Pueblo, Colo.	1,800	Bourman and Co.
Denver Theatre	Denver, Colo.	2,500	Bourman and Co.
Missouri Theatre	St. Joseph, Mo.	2,000	Boller Bros.
Shea's Metropolitan	Buffalo, N. Y.	3,500	Rapp and Rapp
Kensington Theatre	Buffalo, N. Y.	1,600	Local
Carolina Theatre	Charlotte, N. C.	1,800	R. E. Hall
Brooklyn Theatre	Brooklyn, N. Y.	5,000	Rapp and Rapp
Paramount Theatre	New York, N. Y.	4,000	Rapp and Rapp

The greater part of the houses will open between now and the first of the year, although the Brooklyn

and several other theatres of the larger seating capacity, recently closed for, will not be in readiness until next season.

COLORED "ASH" FOR CRANDALL'S, WASH.

W. C. Handy, Blues Creator, Master of Ceremonies—Jazz Orchestra Also

The first colored Paul Ash policy will be inaugurated at the Lincoln, Washington, D. C., a Stanley-Crandall house seating 1,500, which will have W. C. Handy, the famous "blues" composer, doing the Ash idea with a synecopated colored orchestra behind him.

The Lincoln caters to colored trade. Colored specialists will be afforded a new outlet of sizeable proportions in this, the first picture house to go in for that type of film divertimento. Arthur Spizzi booked Handy.

Mr. Handy, his sight regained, is the composer of "St. Louis Blues," "Memphis Blues," "Beale Street Blues" and other indigo classics. Recently his eyes went back on him, halting his composition and publication activities for a time, but he is now fully recovered, and his Handy Bros. publishing venture is booming anew.

The Handy name and fame is worldwide, not alone in colored synecopated, but generally appreciated and honored even by the so-called "high-brow" musical critics, who have acknowledged and acclaimed Handy as the originator of the "blues" and hence the modern school of synecopation.

Among the race, he is the grand old man of jazz and even more highly respected. Hence, the Handy attraction is looked upon with unusual significance for a colored picture theatre.

HAYS DISCOURAGES VALENTINO FUND

Presents Reason Against Attempt to Raise \$250,000 in Memory of Screen Star

Los Angeles, Sept. 14.

There is little likelihood of the \$250,000 fund to buy the birthplace in Italy and erect a memorial for Rudolph Valentino in Hollywood going through.

It is said that the Hays office has been consulted on the matter and suggested that the idea be dropped for the present.

The Hays office is reported to have pointed out that such memorial funds as the Woodrow Wilson and others have had hard sledding and as yet have not materialized.

They asserted that it might look good at the present time for ready response for such donations but with the thought of the passing of the screen star fading from the minds of people the enthusiasm would also fade, and unless a limited group of his friends and admirers took it upon themselves to shoulder the burden the movement would stand little chance of going through to success.

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4 DAY STRIKE RUINED CHI GROSSES; ORIENTAL \$31,000—STATE-LAKE \$16,000

First Time Ash House Has Been Under \$44,000—
Chicago, \$31,700—Non-Presentation Theatres
About Normal—"The Sheik" Drops \$5,000 in
Second Week—"Nostrum," \$10,000, Leaves

Chicago, Sept. 14.

Chicago tried its musicless movies once, and apparently decided they were amusing as a novelty but were not to be patronized as a regular thing. Consequently the musicians' strike raised a bit of havoc during its duration. Houses featuring presentations and stage bands felt the main shock with both forms of entertainment out.

Orchestras walked out Monday (Labor Day) and came back Friday morning. Monday being a holiday, the houses were helped by being able to double the number of shows with the straight picture routine at reduced admission. Tuesday, however, was no holiday and business started a three-day slide. Here are some representative checks on daily grosses:

Chicago Theatre	
Monday	\$6,000
Tuesday	2,500
Wednesday	2,400
Thursday	2,300
Friday	3,500
Saturday	7,000
Sunday	8,000

\$31,700

This theatre, under normal circumstances, averages between \$40,000 and \$45,000. The strike then, cost the house in the neighborhood of \$10,000 on gross. But the biggest slump experienced in the city was at the Oriental, where Ash and his gang customarily fold forth:

Oriental	
Monday	\$3,000
Tuesday	1,500
Wednesday	1,500
Thursday	1,500
Friday	6,000
Saturday	8,000
Sunday	9,500

\$31,000

While the Oriental hit practically the same figure as the Chicago, its gross loss was greater as the house has been hitting a \$49,000 capacity ever since its \$44,000 opening week. The slump here was \$18,000.

During the strike all picture houses announced that there would be no music "in any Chicago theatre," thus keeping prospective customers from jumping to another house. Some theatres used amplified phonograph music as accompaniment, but the idea didn't create any sensation.

Valentino pictures are flooding the neighborhoods and taking exceptional grosses.

Estimates for Last Week

Chicago—"Tin Gods" (F. P.) (4,100; cut admission). Picture exceptionally well liked but strike held it to \$31,700.

McVicker's—"Midnight Sun" (U.) (2,400; cut admission). Not much less than it has been doing with stage band; \$12,700; Vitaphone—"Don Juan" in with reserved seats.

Oriental—"Don Juan's Three Nights" (F. N.) (2,900; cut admission). House suffered worst of Loop group with Ash out; picture drew good notices and comment; \$31,000.

Monroe—"Three Bad Men" (Fox) (975; 50). Picture surprised, duplicating its first week's gross; \$7,100.

Orchestra Hall—"The Sheik" (F. P.) (2,040; 25-50). Second week dropped to \$10,000 from \$15,000; still excellent for house; another Valentino film in.

Orpheum—"Broken Hearts of Hollywood" (Warner) (776; 50). Fourth week and holding well; \$7,248.

Randolph—"Blood and Sand" (F. P.) (650; 25-35). Good with \$6,500.

Roosevelt—"Mare Nostrum" (M. G.) (1,400; 50-75). \$10,000 in third week and out; "Variety" in.

State-Lake—"Mismates" (F. N.) (2,800; 50-75). This Orpheum circuit theatre has been billing its pictures above the marquee and advertising in picture sections of the papers; \$16,000; hit hard by strike because of vaudeville policy. (Copyright, 1926, by Variety, Inc.)

GILPIN RELEASED

Los Angeles, Sept. 14.

Charles Gilpin, colored legit star, who was to have played the title role in Universal's "Uncle Tom's Cabin," has been given his release.

It is reported considerable friction existed between the star and Universal officials.

James B. Lowe, colored actor, replaces Gilpin in the title role.

"GESTE," PHILA. FEATURE; \$17,000

'Show-Off' \$3,000 and
Out—Stanley, \$25,000

Philadelphia, Sept. 14.

Good business, in general in the film houses last week. A few pictures packed the mobs in Labor Day and then flopped.

The leader in point of interest was "Beau Geste," in its first week at the Aldine. "Geste" looks definitely set, and no particular effort is being made right now to plug it. It should stay eight weeks, probably more if it can get the money it did last week with so little effort.

The Stanley had Gloria Swanson's "Fine Manners," which the critics panned for the most part. However, Miss Swanson has a big following here and can still be counted on for good business. An appearance at the Sequel a week ago, given display space in the news columns of all the papers, must have had considerable effect on stimulating interest in Gloria's latest picture.

The Fox had "The Marriage License," only a fair-to-middling picture, but a good surrounding bill that included Rome and Dunn (return engagement), and the De Marcos and their "Sheik" orchestra. Monday was tremendous. The Arcadia disappointed with "The Show-Off" in its second week. This was possibly caused in some degree by the featuring of this picture at a number of neighborhood houses, an unusual policy for the Stanley company. The week's gross was good but much of that was accounted for on Monday, and after considerable debate the Stanley people decided to cut the run short Saturday night.

The Stanton did well enough with "Padlocked" to warrant a second week, but that wasn't a howling success. The Karlton had a fairly good week with "So This Is Paris," and for the third time Valentino's "Son of the Sheik" went like wildfire at the Palace and couldn't be taken out. It will hold for a fourth week, a record for this theatre.

This week's collection has some high spots. The Stanley has "Tin Gods" with a special added attraction entitled the Stanley Frolic, the biggest house attraction the Stanley has had in a year. The Karlton has "The Waltz Dream," the Stanton, "Padlocked" (second and last week) and the Arcadia "The Duchess of Buffalo." The Fox's attraction is "Fig Leaves," plus Rome and Dunn, second week; Johnny Hamp's Kentucky Serenaders and Thelma Bernard and Olive Henry. This ought to make an interesting conflict with the Stanley's Frolic, which includes John Quinlan, tenor; Strand Ballet Corps; Salvatore Scala, and a Barnyard Fantasy.

Estimates for Last Week

Stanley—(4,000; 35-50-75). "Fine Feathers" (F. P.). Panned by critics, but Swanson's draw helped, as well as Labor day; about \$25,000.

Aldine—(1,500; \$1.65). "Beau Geste" (F. P.). In first week special clicked strongly at \$17,000; should make good for eight weeks.

Stanton—(1,700; 35-50-75). "Padlocked" (F. P.; 1st week). Good enough to warrant a second week, but nothing extra; \$11,000.

Arcadia—(800; 50). "The Show-Off" (F. P.; 2d week). Dropped after fine start and taken out after last week; \$3,000 quoted.

Fox—"Marriage License" (Fox). Not a strong feature, but surrounding bill helped; \$18,000.

Karlton—"So This Is Paris" (Warner's). Well liked, and gross above house average; \$2,750. (Copyright, 1926, by Variety, Inc.)

Almost Succumbs to Gas

Los Angeles, Sept. 14.

Charles Delaney, local picture actor, found his wife laying on the kitchen floor of their home, unconscious from escaping gas.

She was hurried to the Hollywood Hospital, where it was said she will recover.

'FORLORN RIVER' 2D IN 'FRISCO WITH \$21,000

'Tin Gods,' \$25,000 in 2 Wks.
—'Waltz Dream' \$24,000
at Warfield

San Francisco, Sept. 14.

(Drawing Population, 615,000) Two legal holidays, Labor Day and Admission Day, added to all the houses last week. The opening day of the local week (Saturday) was off because of the strike, but as soon as news of the settlement got around (Sunday) immediate strengthening followed.

"Ben-Hur," postponed from Sunday night to Wednesday, was away at the Columbia like a forest fire. It came in to a great ballyhoo, going heavily on billboards.

Zane Grey's rep is credited with putting across "Forlorn River" at the Granada, the picture not being considered up to standard. "The Waltz Dream" clicked at the Warfield despite the somewhat dubious box office strength of UFA releases in this town. An intensive selling campaign was resorted to with strong reactions.

Estimates for Last Week

California—"Diplomacy" (F. P.) (2,400; 35-50-75). Tabbed about \$14,500; holidays brought this out-of-district house good night business.

Columbia—"Ben-Hur" (M. G. M.) (50-\$1.50). Expects a long run; all-day lines at box office; last Sunday opening and Labor Day because of strike situation; pace about \$10,000 on first seven performances.

Granada—"Forlorn River" (F. P.) (2,800; 35-50-75). House prospers with Zane Grey pictures; \$21,000.

Imperial—"The Black Pirate" (U. A.; 3d and final week) (1,450; 35-50-55-90). Around \$11,000 on last week and about \$40,000 on run; "Sparrows" (Pickford) following.

St. Francis—"Tin Gods" (F. P.; 2d and final week) (1,400; 35-50-65-90). Best showing of a Meighan picture here in some time; \$25,000 on fortnight; \$11,000 last week; Grange film (F. B. O.) following.

Warfield—"The Waltz Dream" (UFA-M. G. M.) (2,630; 35-50-75). Liked by public and critics; strong at \$24,000.

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PROVIDENCE STRAND HOPS OVER \$10,000

Providence, Sept. 14.

(Drawing Population, 300,000)

House records for Sunday and Monday fell at one theatre and every show-shop in town enjoyed exceptional business over the Labor Day weekend.

The cold weather, mingled with intermittent drizzles, continued until the latter part of the week, also booming the grosses beyond the clouds. Fair weather Friday and Saturday was accompanied by a marked falling off in attendance, but the early days' Eldorado more than offset it.

The Strand took the lead last week, with the biggest gross the house has seen since "The Sheik."

Estimates for Last Week

Strand—(2,200; 15-40). "Fine Manners" (F. P.). New plum for Gloria and a big hit locally; "Jack of Hearts" (Independent), pallid in comparison, but satisfactory; over \$10,000.

Majestic—(2,500; 10-40). "Tin Gods" (F. P.). Startling in its unhappy ending, but something real for the Meighan fans; "A Woman's Heart" (Sterling), all about a male vamp; about \$8,000.

Rialto—(1,448; 15-40). "Into Her Kingdom" (F. N.) and "The Hidden Way" (Asso. Pro.). Mythical-Kingdom romance and mother love in hodge-podge program that got across well; \$6,000.

Victory—(1,950; 15-40). "The Waltz Dream" (UFA-M. G.) and "The Devil Horse" (A. E.). Real old cowboy-and-Indian stuff; \$7,000.

This Week

Strand—"The Show-Off." "The Belle of Broadway"; Majestic, "Padlocked," "Her Honor the Governor"; Rialto, "Mismates," "Then Came the Woman"; Victory, "Three Bad Men." (Copyright, 1926, by Variety, Inc.)

Valentino Draw Drops

In St. John; \$2,300

St. John, N. B., Sept. 14.

Last week was fair week here and the influx stimulated business. But nothing to rave about, at that.

Estimates for Last Week

Imperial (1,600; 15-35) — 6-8, "Padlocked" (F. P.). No pictures 9-10, due to a traveling minstrel show; 11, for one day, "Tin Gods" (F. P.), starring Tom Meighan. Walter Neale, tenor, was extra attraction for the picture house. Got \$3,500.

Unique (850; 25) — 6-8, "Stage Struck" (F. P.); 9-11, "One-Shot Ranger" (U.). Around \$1,900.

Queen Square (900; 25) — 6-7, "The American Venus" (F. P.); 8-9, "The Splendid Crime" (F. P.); 10-11, "Born to the West" (F. P.); \$1,400.

Palace (550; 20) — 6-7, "Dancing Mothers" (F. P.); 8-9, "Wet Paint" (F. P.); 10-11, "The Light of Western Stars" (F. P.); \$550.

Gaiety (500; 20) — 6-7, "Fighting the Flames" (Warners); 8-9, "Dancing Mothers" (F. P.); 10-11, "Wet Paint" (F. P.); \$450.

Opera House (1,200; 15-35)—After being dark since early July, opening bill, 6-8, was "The Eagle" (U. A.). Despite publicity attendant on the death and funeral of Valentino, business didn't line up with expectations. In effort to increase week-end patronage, souvenir photos of star were distributed; \$2,300. (Copyright, 1926, by Variety, Inc.)

MAINSTREET, NEWMAN ONLY \$200 APART IN K.C.

Former \$15,000 With Barthel-
mess—Latter \$14,800 on
"Tin Gods"

Kansas City, Sept. 14.

(Drawing population, 600,000)

Labor Day and the Sunday preceding it were life savers for the theatres. The Mainstreet, with "The Amateur Gentleman" and a likeable five-act bill of vaude, stepped right out on Sunday and grossed \$4,000 for the day. The Newman with "Love's Enchantment" on the stage and "Tin Gods" on the screen, also reaped the best of its week's business the first three days, but business came back nicely on Friday, the closer.

The Pantages, "No Man's Gold," Liberty, "The Mystery Club" and Royal, "Diplomacy," did not create any sensation, the latter picture taking a nose dive and hardly reaching the dead line for the place.

Starting this week, however the policy of the Royal will be feature pictures only set for two weeks or more. Under the new arrangements the prices will be 10 and 25 cents for the mats and 25 and 60 for the night shows. The first named prices are for children.

"The Black Pirate" starting Saturday, inaugurated the policy with sell-outs. It looks good for three weeks, but may only be held the two, to give way to "Stella Dallas." Next in order is "La Boheme" and then Harold Lloyd's latest.

Estimates for Last Week

Newman—"Tin Gods" (F. P.) (1,890; 25-40-50-60). Both stage show and picture well liked. Business started great and held up over Labor Day, dropping through the week, and returned for the closing Friday; hit \$14,800.

Royal—"Diplomacy" (F. P.) (920; 25-40-50). Sigmund Boguslawski and orchestra only feature other than that on screen; picture failed to click; only \$4,200.

Liberty—"The Mystery Club" (U) (1,000; 25-35-50). Title did not mean much and many passed it up; just fair, \$5,400.

Mainstreet—"The Amateur Gentleman" (F. N.) (3,200; 10-25-50-60). Richard Barthelmess entitled to fine business house drew on engagement; opinion about evenly divided on merits of picture; vaude bill went over nicely; \$15,000.

Pantages—"No Man's Land" (Fox). Tom Mix and regulation Pantages bill enjoyable entertainment; Labor Day helped and week showed \$5,300.

At the Globe "Red Dice" was the picture with the Loie Bridge Players offering "The Girl in the Hall" on the stage. The Madrid and Isis, big residents under the same management, featured "Up in Mabel's Room" (both houses) for its first neighborhood showing. (Copyright, 1926, by Variety, Inc.)

Pearl White Financing

Los Angeles, Sept. 14.

Pearl White has cabled George B. Seitz, the director, an offer to direct her in a super-special which she intends to finance herself.

Miss White is now in Paris and expects to return here early next year.

BUFFALO BURNS 'EM UP; 3 TOP HOUSES \$74,000

Valentino Film With-
drawn After 3 Days 2d
W'k—State, \$25,000

Buffalo, Sept. 14.

(Drawing Population, 590,000) The fall season at local picture theatres was launched with a rush last week. The public flocked to pictures in droves.

Loew's State, featuring Chaney's "Mandalay," ran wild all week, and the gross topped the high mark for almost a year.

Valentino's "Son," held over at the Lafayette for a second week, flopped dismally and was taken off Tuesday night. Partly due to this, Shea's Buffalo registered the largest Sunday business in its history the day before Labor Day, while the holiday broke the day record of the house.

Estimates for Last Week

Buffalo (3,600; 30-40-60)—"Fine Manners" (F. P.) and "Milady's Shawl" (Publix). Turned in a tip-top week, the holiday helping; \$30,000.

Hip (2,400; 50)—"The Show-Off" (F. P.) and Waring's Pennsylvania. Band had whole town talking; held for second week; \$19,000.

State (3,400; 35-50)—"Road to Mandalay" (M-G). Best show house has offered in months; vaude excellent, while the picture walloped the fans; biggest gross since last spring; credit due to picture; nearly \$25,000.

Lafayette (3,400; 35-50)—"Son of Sheik" (F. P.) and "Honey-moon Express." Latter picture finished out week when Valentino sagged in first three days of second week; house got bad break when change in type of vaudeville came simultaneously with a split-week picture bill; new show using master of ceremonies and special presentation; under \$11,000.

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'TIN GODS' \$14,000 HIGH; GLORIA DOWN \$1,500

Quiet Week in Wash.—Met.,
\$13,500—Male Chorus
Helped—Rialto, \$8,000

Washington, Sept. 14.

(Colored Population, about 280,000)

Nothing out of the ordinary last week, although reports said Meighan picture, "Tin Gods," was the best turned out by this star in some time. It got top money for the town.

The Metropolitan, with "Men of Steel," and a male chorus of 20, was right on the heels of the Palace. The Met, after a conference with the Shubert lawyer here, changed the billing from the "Student Prince Chorus" to "Male Chorus of 20." Several of the boys in the outfit were with the Shubert production, hence the name, according to hearsay.

The Rialto, with "The Bells," ran about normal, while the Columbia, in its second week of Gloria Swanson in "Fine Manners," dropped about \$1,500.

Estimates for Last Week

Columbia—"Fine Manners" (F. P.). (1,232; 35-50). About \$10,000 on the second week; \$21,500 on two weeks.

Metropolitan—"Men of Steel" (F. N.). (1,518; 40-60). Male chorus helped, although picture registered; \$13,500.

Palace—"Tin Gods" (F. P.). (2,390; 35-50). Top money, \$14,000. Rialto—"The Bells" (Chadwick). A little under previous week; about \$8,000.

This Week

Columbia, Valentino in "Son of the Sheik"; Metropolitan, "Into Her Kingdom," and Madeleine MacGuigan; Palace, "Waning Sex" and Vincent Lopez orchestra, also Rubi-noff (opening week for presentations); Rialto, "Marriage Clause" and Fur Fashion Show. (Copyright, 1926, by Variety, Inc.)

Rosa da Frae's Divorce

Los Angeles, Sept. 14.

Rosa Sondersson, known on the screen as Rosa da Frae, was given her final decree of divorce from Jacob Sondersson, jeweler, by Superior Court Judge Summerfield.

She charged her husband with cruelty.

'RED' GRANGE WALLOPS B'WAY B.O. F. B. O.'S SURPRISE GROSS OF \$39,428

Big Business Last Week on Big Alley—12 Film Houses Did Total of \$316,615—Average of \$16.10 Each for 19,661 Seats

The combination of Labor Day with its holiday prices and the Hebrew New Years boosted all grosses on Broadway last week. The result was a leap in business at the houses, where the attractions are in for a run anywhere from \$1,000 to \$5,000. The total business on the street in 12 houses with motion picture attractions including the weekly change and the run-in houses was \$316,615 for the week; almost an average of \$16.10 per seat for the 19,661 seats represented in the dozen theatres.

Last week the run houses all picked up. "Beau Geste" at the Criterion brought that house out of the red with two weeks and a half of business with this picture for the first time since "The Covered Wagon" had been running there. Last week with 999 standees and the added holiday prices the business went to \$15,928, the capacity of the house being \$14,900, and there is a \$6,000 advance sale now.

At the little Cameo business for the fourth week of "So This Is Paris" jumped \$2,000, going to \$7,275.40, while at the Rialto "Variety" in its 11th week took a leap of almost \$5,000. At Warner's the gross remained at \$29,640, all the house can hold.

The Astor with "The Big Parade" in its 43rd week, leaped \$1,000, getting \$21,056, while at the Central "The Scarlet Letter" also showed a jump, going to \$16,712.75. The Embassy with "Ben-Hur," now running more than 36 weeks, showed \$10,805.

In the quartet of weekly change houses the Capitol led off with the first run at popular prices of "Mare Nostrum," getting \$72,570.80 on the week, the Strand coming along second, showing "The Strong Man" with Harry Langdon, getting \$44,200.

There was a tremendous surprise in the business that "Red" Grange attracted in his first F. B. O. release, "One Minute to Play," at the Colony, where the remarkable figure of \$39,428 was taken.

Douglas MacLean in "Hold That Lion," was at the Rivoli last week, playing to \$27,800, under what was expected.

Estimates for Last Week
Astor—"Big Parade" (M-G-M) (1,200; \$110-1.65) (43d week). Business jumped over \$1,000, final figures showing \$21,056, with picture having but nine weeks to go to round out first year.

Cameo—"So This Is Paris" (Warners) (549; 50-75) (5th week). Final week; last week, \$7,275.40, jump of more than \$2,000 for little house.

Capitol—"Mare Nostrum" (M-G-M) (5,450; 50-1.65) (2d week). Last week first showing at popular prices on Broadway. Played to \$72,570.80 and held over.

Central—"Scarlet Letter" (M-G-M) (922; \$110-2.20) (6th week). Business here also went up last week, picture pulling \$16,712.75, with women predominating in audiences.

Colony—"One Minute to Play" (F. B. O.) (1,890; 50-75) (2d week). "Red" Grange's first picture, and proved to be corking wallop at box office. With star in New York for one day, opening, making personal appearance, business on week was terrific, rolling up gross of \$39,428.

Criterion—"Beau Geste" (F. P.-L.) (608; \$110-2.20) (4th week). Still playing to all standees' law will allow and turning 'em away. Last week \$15,928.

Embassy—"Ben-Hur" (M-G-M) (596; \$110-2.20) (38th week). Business lifted little last week, going to \$10,805, particularly heavy matinee play.

Rialto—"Variety" (UFA-F. P.-L.) (1,960; 35-50-75-99) (12th week). Final week. Picture has proven itself a marvel for length of run at popular prices. "For Heaven's Sake," Lloyd's first Paramount-distributed picture, lasted six weeks at the Rialto, as did likewise Gilda Gray with "Aloma of the South Seas," but the current version of the Ufa-made picture which Paramount is showing in New York, differing, as it does from that shown out of town, was a mop-up. Last week went to \$30,200, almost \$7,000 over week before.

Rivoli—"Hold That Lion" (F. P.-L.) (2,200; 35-50-75-99). Douglas MacLean in his latest, coupled with corking J. M. Anderson revue, drew \$27,800 here last week. Comment on the MacLean picture decidedly in its favor all over town.

Strand—"The Strong Man" (F. N.) (2,900; 35-50-75). This Harry Langdon comedy got favorable comment and drew real money, getting \$44,200 on the week.

Warner's—"Don Juan" and Vitaphone (Warners) (1,360; 75-\$3.30)

MINN. STATE, \$15,500; HENNEPIN, \$20,500

'Fine Manners' Didn't Impress But Swanson Draws—Fair, Holiday and Weather

Minneapolis, Sept. 14. (Drawing Population, 470,000)

Business boomed at all local theatres, movies, vaudeville and legit last week.

The State Fair, propitious weather and the holiday did it.

"Fine Manners" failed to evoke any great amount of enthusiasm among the reviewers or fans, but the State did a dandy business with it just the same. Jane and Katherine Lee, and other program units, helped, but the evident fact is that they'll go to see Miss Swanson here in the face of word-of-mouth and other paning.

Rex Beach's "Padilocked" won enclomus on all sides, and while its gross was profitable it failed to give the Garrick proportionally as big a week as the competing houses enjoyed. The second week of "The Son of the Sheik" at the Strand met expectations.

With a mediocre picture that meant zero to the box office, the Hennepin-Orpheum experienced one of the best seven days in its history. The public does not attend this house, expecting a great deal in photoplay entertainment. Rae Samuels, headliner, is a real drawing card here and helped considerably.

With the balcony tariff tilted from 50 to 75 cents for the first time last Sunday set a new high mark for taking. The overflow was not all in for the third show until the fourth act had gone on. The two holidays alone netted close to \$10,000.

Estimates for Last Week
State—(2,040; 60). "Fine Manners" (F. P.). Jane and Katherine Lee. Picture stood up because of Miss Swanson's local popularity and favorable conditions; about \$15,500.
Garrick—(1,800; 50). "Padilocked" (F. P.) and Garrick Melody Makers. Film liked, but did not get full returns; Melody Makers, supposed to introduce Paul Ash idea locally, have not created much stir, over \$6,000.

Strand—(1,277; 50). "Son of Sheik" (U. A.-2d week). Finished highly profitable fortnight's run; around \$6,500; about \$16,000 for two weeks.

Hennepin-Orpheum—(2,825; 50-99). "Million Dollar Romance" and vaude. Picture merits scant consideration, but vaudeville features more than compensated; one of house's biggest weeks; nearly \$20,000.

Lyric—(1,200; 35). "Forlorn River" (F. P.). Up to snuff; over \$2,400.

Aster—(896; 25). "The Golden Web." Returns satisfactory; around \$1,500.

Seventh Street—(1,480; 50). "Queen of Diamonds" (F. B. O.) and vaudeville. Picture and show pleased; nearly \$7,300.

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\$400,000 Profit

Los Angeles, Sept. 14. Joseph M. Schenck and his wife, Norma Talmadge, have sold the Talmadge Apartments, 13-story building on Wilshire Boulevard, for \$1,850,000 to Jacques Vinmont, president of the California Petroleum Corp.

The Talmadge Apartment house is considered the finest of its kind in Los Angeles and has 49 suites from four to 10 rooms each.

It is said that the Schencks made a profit of around \$400,000 on the transaction.

(6th week). This John Barrymore picture has worn down specs to certain extent. Last week they were hustling hard on walk to get rid of stuff. House played to capacity, getting its regular \$29,640 on the week. Figure doesn't vary on sell-out here, as no standing room.

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GARDEN MARKS HIGH TIDE IN BALTO.; \$14,000

Biz Holding Up—Embassy Reopens to \$11,500—Hipp \$11,000—New \$9,000

Baltimore, Sept. 14. (Drawing Population, 850,000)

News of the week included the reopening of the Embassy and a report that the rebuilt Century would not be ready to light up before Oct. 4. Work is progressing on the new Valencia, atop the Century, but November is a conservative guess for the opening of this house.

The Embassy reopened with Universal's "Midnight Sun," with Paramount's "Padilocked" advanced to follow. Late in the week, however, the local press was advised of a change and "Blarney" (M.-G.) was substituted. The house is running without an orchestra, using the house organ.

The California Nighthawks are on the stage being used as a background for various solo entertainers in an ambitious act for a picture house. The reception was very favorable.

Harry Van Hoven, Whitehurst's publicity man, went exploitation mad again last week and ballyhooed Jack Rose's midget act at the combination Garden with a gratifying return. A street parade, two blocks long, was a leading feature of the publicity.

Business generally was excellent last week. The town is apparently in a picture-going mood, and their are few complaints. The New, with "Almost a Lady," an indifferent picture, was the only house to slip below the previous week's figures, and at that, the house had a satisfactory week.

Estimates for Last Week
Rivoli—"Men of Steel" (F. N.) (2,000; 35-75). Still a prime favorite and got usual draw; patronage augmented by Jewish holiday trade; picture in on percentage; about capacity.
Embassy—"The Midnight Sun" (U.) (1,400; 35-60). Reopening week for house; picture drew mixed notices and overshadowed by Joe Rea's "California Nighthawks" on the stage; latter drew unqualified praise and figured largely in business; around \$11,500.

New—"Almost a Lady" (1,200; 25-50). Marie Prevost failed to stampede box office; Harrison Ford perhaps equal in draw because of former dramatic stock appearances here; business under previous week by about \$1,000, but good at \$9,000.

Warner Metropolitan—"The Honeymoon Express" (Warners) (1,500; 15-50). Irene Rich always draws at this house; favorable weather also figured; \$8,500.

Hippodrome—"Doubling With Danger" and vaudeville (2,200; 25-50). Picture mediocre but vaude outstanding; Orpheum unit No. 5 and Doran and Soper on vaude bill; \$11,000.

Garden—"Flying Horseman" and vaudeville (2,300; 25-50). Buck Jones and usual western fare that pleases here; Jack Rose's midget act heavily exploited was the big figure in the week's draw, however; record making for this season of year at this house; near \$14,000.

This Week
Embassy—"Blarney"; Metropolitan, "So This Is Paris"; Rivoli, "The Amateur Gentleman"; New, "Marriage License"; Hippodrome, "The Far Cry"; Garden, "No Man's Gold." (Copyright, 1926, by Variety, Inc.)

Griffith as Film Cutter Set Down by F. P.

Los Angeles, Sept. 14. Famous Players-Lasky officials seem to be very much upset regarding the attitude of Raymond Griffith, who insisted upon personally cutting his last picture, "Wet Paint." When the officials got a look at it during a preview they are reported to have turned thumbs down and called the picture back for re-cutting. Griffith, it is said, did not like the idea, but was told very plainly that his function was to act and not cut or direct pictures and in the future his responsibility would cease when he completed his acting.

Griffith is reported to have become quite upset at the ultimatum of the F. P.-L. executives and is said to have caused a delay of his next picture, which James Cruze is to direct.

HARRY WEIL WITH BACHMAN

Los Angeles, Sept. 14. Harry Weil has been appointed production manager for J. G. Bachman, replacing Harry Korr, who was with the firm for two months.

MACLEAN SENDS MET TO \$34,000; GRANGE \$14,500 IN FOUR DAYS

Double Holiday Boon to L. A. Houses—Barthelme Disappoints at State, \$24,500—"Mare Nostrum" \$10,500 in 4 Days at Forum

'TIN GODS' GOES ABOVE \$18,000 IN MILWAUKEE

'Parade' Lingers After \$14,000 at Davidson—'Show Off,' \$5,400

Milwaukee, Sept. 14. (Drawing Population, 560,000)

The Davidson, opening its regular season with "The Big Parade," announced the biggest three days any picture in this legit house has ever had. The house hit at about \$14,000 on the first week, great for this small theatre, and the film holds over. The Garden apparently changed its mind on holding over "The Last Frontier" and switched Sunday to Tom Mix's "Hard Boiled."

Estimates for Last Week

Davidson—"The Big Parade" (M.-G.) (1,200; 50-75-\$1.50). Packed houses greeted picture; held over; returns to legit next week with Jeanne Eagels in "Rain"; war film; \$14,000.

Wisconsin—"Tin Gods" (F. P.) (3,500; 30-50-60). Meighan always scores here; weather helped gross go about \$18,000.

Alhambra—"The Old Soak" (U.) (3,000; 25-50). Title unknown here and picture suffered somewhat; however, ran around \$15,300.

Palace—"The Love Thief" (U. and vaude) (2,400; 25-50-75). Nothing can stop this house from piling up big grosses; again led the town, grabbing \$21,000.

Majestic—"Dancing Days" and vaude (1,800; 25-40). Continuous grind averages \$11,000.

Miller—"Lady of the Harem" and vaude. Continues, same as Majestic, to get "grind" crowds; \$9,100.

Merrill—"The Show-Off" (F. P.) (1,200; 25-50). Ford Sterling remains good draw; fair at \$5,400.

Strand—"Nell Gwyn" (F. P.) (1,200; 25-50). Gish name helped, although period plays always get good reception here; orchestra also had pulling power; \$7,500.

Garden—"Hard Boiled" (Fox) (1,000; 25-50). One week fair, next not so good; Mix drew \$3,800.

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\$60,880 MET'S RECORD; STATE ALSO BIG, \$32,400

Boston, Sept. 14. (Drawing Population, 850,000)

The Met and Loew's State did big business last week. Both houses had as good bills as they will have this season from a box-office standpoint, the Met featuring Gilda Gray (her first appearance here) with her picture, "Aloma of the South Seas," bettered the opening week's figure of the house. The State had Valentino's "The Son of the Sheik," which brought crowds that required the presence of police. The price cut of 10 cents for all performances was also in effect.

In order to take care of the demand it was necessary for the State to run in extra performances. The house record was held by one of Valentino's pictures and his last film hung up another mark. The picture could have been held over, but is transferred to the immense downtown house, the Orpheum.

Estimates for Last Week
Metropolitan (4,000; 50-65). "Aloma of the South Seas" (F. P.). With personal appearance of Gilda Gray brought return to this house of business that featured its original opening; ran to \$60,880.

State (4,000; 40-50). "The Son of the Sheik" (U. A.). Valentino's last picture, plus the return of Phil Spitalny and his orchestra and the reduced prices, brought this house plenty; gross for the week, \$32,400.

Fanway (1,000; 30-50). "Outside the Law" (U.) and "Senor Daredevil" (F. N.). House with the reduced scale built up business last week; better than \$5,000.

Orpheum (4,000; 25-35-50). For first week of reduced prices downtown Loew house did very well with "The Boy Friend" and pop vaudeville; gross

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Los Angeles, Sept. 14. (Drawing Population, 1,350,000)

With four "grave" days out of seven the first run picture houses had a "pushover" last week. In addition to Labor Day there was another holiday, Admission Day, with banks and big commercial houses shut down.

The Metropolitan led the field with "Hold That Lion," a Douglas MacLean output. MacLean is much liked locally and the mention of his name is sufficient to warrant big business anywhere. In addition, Eddie Peabody made his return here in stage presentations.

Loew's State missed the chance for a record-breaking week, but the screen offering was not the kind to draw them, "The Amateur Gentleman," with the result the house did around \$6,500 less than it should have done. Dick Barthelme is a great favorite here, but the buyers did not like him in this type of story. The Rube Wolf presentation shown was one of the best the house has had in a long time.

"Don Juan" kept up its fast pace at Grauman's Egyptian, and the Biltmore is still doing around capacity with "Ben-Hur" in its sixth week.

F. B. O. hit into the first run list here with Red Grange's picture, "One Minute to Play," which is filling the stop gap until the arrival of Paul Whiteman at the Million Dollar Sept. 18. The Grange picture followed "Nell Gwyn," which concluded a two weeks and a half run, with its last four days showing an intake of \$6,950. The Grange picture opened on Admission Day and got off to a great start. It looks as though it will draw practically capacity business during its brief engagement.

The Forum closed a three weeks' stay of "The Waltz Dream" on Tuesday and the following night had the premiere of "Mare Nostrum." This Ingram epic got a whale of a start, and it looks as though it will show healthy figures.

At the Carthy Circle the last few weeks of "Volga Boatman" still manage to cling around the \$13,000 mark, and "The Honeymoon Express" had a fair week at the Figueroa, making way Friday for "Three Bad Men," which had a special \$1.50 premiere.

Buster Keaton's "Battling Butler" stirred matters up at the Criterion after a week at Loew's State, and played to a good profit.

Estimates for Last Week

Biltmore—"Ben-Hur" (M-G-M) (1,600; 50-\$1.50). Sixth week bigger than one before; total around \$20,200.

Grauman's Egyptian—"Don Juan" (Warners) (1,800; 50-\$1.50). Traveling at great gait; above \$28,000.

Carthy Circle—"Volga Boatman" (P. D. C.) (1,650; 50-\$1.50). In fourth month still satisfactory; reaching \$13,000.

Loew's State—"Amateur Gentleman" (F. N.) (2,500; 25-\$1). Not dotted on by the Barthelme fans; only fair business at \$24,500.

Metropolitan—"Hold That Lion" (F. P. L.) (3,595; 25-65). A pipe for Doug MacLean here; Eddie Peabody stage presentation helped; \$34,000.

Million Dollar—"Nell Gwyn" (F. P. L.) (2,200; 25-85). Holiday aided last four days to even \$6,950; "One Minute to Play" (P. D. C.) opened here Thursday to better than \$3,500; showed around \$14,500 on first four days; considered excellent.

Forum—"The Waltz Dream" (Ufa-M-G-M) (1,800; 25-75). Good finish, with \$4,200 on four last days; "Mare Nostrum" (M-G-M) opened to around \$1,500 at \$1.50 premiere Wednesday; good business next four days, which showed around \$10,500.

Figueroa—"Honeymoon Express" (Warners) (1,600; 25-75). Did great without big names in getting \$6,500.

Criterion—"Battling Butler" (M-G-M) (1,600; 25-35). For second week downtown at this low scale did exceptionally well in getting an even \$3,800.

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DUPONT AND MOULIN ROUGE

E. A. Dupont and C. R. Seeley sailed on the "Paris" Sept. 11. Seeley denies Dupont has a contract with Universal.

Dupont is sailing for Europe to produce "Moulin Rouge," and Seeley stated that in the production an American film star will be featured. Dupont is the director of "Variety."

MANY "CHEATING" FILMS FROM INDEP. EXCHANGES IN CALIF.

"Bill" Mix and "Art" Mix Series Example of Pictures Issued with Players Who Adopt Names of Famous Stars—Ruth Mix Also

Los Angeles, Sept. 14. Independent film exchanges here are cleaning up with cheaters which have unknown stars who sport names similar to the big stars. The paper being used and billing might give the inference that the established star is the person in the picture to the uninformed. These pictures have been made, it is said, on the short bankroll "quickie" production schedule and with a slackness of new product by the bigger producers find a ready and profitable outlet.

Among some of the film offered are two series of westerns. One was produced by the William (Bill) Mix productions and distributed by Sanford Productions, and the other the Art Mix productions. With the similarity of these names to that of Tom Mix it has been an easy

proposition for the independent boys to get bookings from the smaller houses.

In the comedy line Ravart-Radient comedies are releasing two-reelers starring Bobbie Ray. These productions are credited to the Anchor Film Company. Then through Educational mermaid comedies are being released with John Lloyd as the star.

Two other picture players are cashing in on their relationship to Western stars. One is Ruth Mix, daughter of Tom Mix, working in westerns which are being produced by Ward Lascalle, who in his billing makes it very plain that a "Mix" is being sold. The other is Al Hoxie, brother of Jack Hoxie, who is also being starred in independent western offerings.

Slashed Women's Dresses; At Valentino's Arrival

Los Angeles, Sept. 14. Sam Behrendt of the Behrendt Levy Co., insurance brokers, gave John W. Considine, Jr., a check for \$200,000 as payment on an insurance policy covering the life of Rudolph Valentino with Feature Production as the beneficiary.

At the Southern Pacific depot, where a large crowd awaited the expected arrival of the film star's body, the dresses of 12 women were slashed by a "Jack the Ripper," who is said to be operating in local public markets. The body was taken from the train at Alhambra, nine miles east of Los Angeles.

Voy K. Apt, motorcycle policeman, was probably fatally injured when his machine collided with an automobile while he was serving on the police escort that accompanied Valentino's body from the train to the chapel. Apt is suffering from concussion of the brain.

LASKY WANTS "SPECIALS"

Los Angeles, Sept. 14. Jesse L. Lasky will leave for New York the end of this week for a conference regarding the present production program.

It is understood Lasky will request that "The Rough Riders" and "Wings," both of which are now being made in San Antonio, Tex., be included among the \$2 road show pictures to be released this year.

VALENTINO'S ESTATE DEPENDS ON FILMS

\$54,000 for 8 Autos—\$75,000 in Antiques—40 Suits, 50 Pairs of Shoes, 300 Ties

Los Angeles, Sept. 14. Leaving \$1 to his former wife, Natacha Rambova, and one-third of his entire estate to Mrs. Teresa Werner, of Salt Lake City, her aunt, caused considerable surprise in the picture colony when the will of Rudolph Valentino was opened. It was expected that the wife would be disinherited, as the will was executed shortly after the couple separated. The balance of the estate, which may exceed \$1,000,000, is left to Alberto Guglielmi, brother, and Maria Guglielmi, sister of the deceased.

The will, filed for probate in the Superior Court, provides that S. George Ullman, business manager and best friend of Valentino, function as sole executor without bond. A paragraph states that Ullman manage the estate and pay the dividends to the three beneficiaries. Mrs. Werner is now in Nice with the former Mrs. Valentino.

The estate, which includes future profits from "The Son of the Sheik," "The Eagle" and other pictures Valentino made, consists of a life insurance policy of \$50,000; Beverly Hills home, \$75,000; home in Hollywood, \$65,000; collection of armor and antiques, \$75,000; seven and one-fourth acres in Beverly Hills, \$50,000; three Isota Fraschini (Italian) cars, \$46,000; five other cars, \$8,000; five horses, \$5,000; 12 dogs, \$12,000; yacht, \$7,500; jewelry, costumes and furniture, \$65,000 and a wardrobe consisting of 40 suits of clothes 50 pair shoes, 3 fur coats, 20 hats, 300 ties, 1,000 pair socks, 250 shirts, 7 watches, emeralds, rubies, sapphires in pins and rings.

In case any of the heirs at law contest the will a provision is made that the person doing so get nothing more than \$1 as their share of the estate.

BARTHELMMESS' "KID"

Los Angeles, Sept. 14. Richard Barthelmess leaves for New York Sept. 21, which time concludes his Inspiration contract with the making of "White Black Sheep." Barthelmess is to return here about Nov. 1 to begin on his first National contract. The picture will be "The Patent Leather Kid," to be made under the direction of Al Santell at the First National Studios at Burbank.

N. Y. to L. A.

Monty Banks.
Luelle Melius.

L. A. to N. Y.

Thelma Bernar dand Olive Henry.
Mr. and Mrs. Jesse Lasky.
Mack Sennett.
Winfield R. Sheehan.
George Sidney.
Jack Boland.
Alfred Green.
Franklin Underwood.
Theodore Riehle, Jr.
Sigurd Russell.
Herbert Caro.
Mervyn Williams.
Louise Brooks.
Edward Rowland.

Insurance for Studio Employees Via Beetson

Los Angeles, Sept. 14. Fred W. Beetson, secretary of the Association of Motion Picture Producers, left for New York this week to engage a personnel director for the organization. The trip for Beetson was decided upon at the semi-annual meeting of the association when a special committee reported that the organization should establish schools, hospitals, recreation facilities, life and disability insurance as well as fixing a higher minimum wage to be paid studio employees.

At the same meeting Jesse L. Lasky was elected president of the association to succeed Charles Christie, with Irving Thalberg elected first vice-president and M. C. Leves second vice-president, and Beetson re-elected to his position of secretary-treasurer.

Beetson, while in the east, is to confer with Will Hays and Dr. Leo Frankel, vice-president and welfare director of the Metropolitan Life Insurance Company, for the purpose of obtaining a director-general of personnel. The person appointed to this post will have functioning under him directors of personnel in each studio, the latter to be responsible for all personnel and welfare work.

British National Bringing Over 'Overseas Specials'

The British National Pictures, Ltd., with recently established offices at 565 5th avenue, New York, may bring over a number of pictures termed "overseas specials."

Handling the general management is C. L. Yearsley. Among the "specials" is a Dorothy Gish picture which Hubert Wilcox directed in London. Others specified as tentative releases are "Tip Toes" and "Mme. Pompadour."

Wealthy Scion Is \$25 Studio Property Man

Los Angeles, Sept. 14. Jack W. Robinson, Jr., son of J. W. Robinson, millionaire department store owner, is endeavoring to break into pictures by starting as a property man in the Warner Brothers' Studio. Young Robinson is a college man about 20 and went to work last week as assistant property man at a salary of \$25 a week.

Robinson has no desire to act, but has aspirations toward a directorship. He figures that if he can make good he will produce his own pictures in time.

STARTS FRIENDLY SUIT

Los Angeles, Sept. 14. Dorothy Davenport Reid has brought a friendly suit against her two children to establish legal title to some real estate left by her husband, the late Wallace Reid.

2D SCHOOL FILM

Los Angeles, Sept. 14. Although there will not be a second session of the Paramount School for Actors, Famous Players-Lasky intend making another school picture with the same cast which appeared in "Fascinating Youth." At first it was thought that another school session would be held, but when the matter was figured out by the F. P.-L. officials it developed that the publicity they wanted from this novel stunt was obtained in the original school and could not be duplicated. So, therefore, the idea has been dropped.

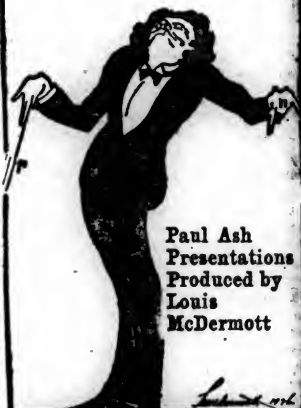
The second picture, it is said, will be made at the Hollywood studios and all the members of the original cast who have been "farmed out" or in the employ of the Eastern studios of F. P.-L. will be brought here for this picture. It is planned to begin production about Feb. 1.

PAUL ASH

NOW AT

BALABAN & KATZ

New Oriental Theatre
CHICAGO



PAUL ASH



JOE

TERMINI

The Somnolent Melodist

Week of Sept. 13:

Wisconsin Theatre, Milwaukee

WM. MORRIS AGENCY

JULIA PARKER

THE "CAMEO GIRL"

In John Murray Anderson's "Milady's Shawl"
APPEARING OVER ENTIRE PUBLIX CIRCUIT
CLASSICAL DANCER OF GRACE AND PERSONALITY

MARION BARCLAY

DRAMATIC SOPRANO
in "MILADY'S SHAWL"
Appearing Over Entire Publix Circuit
A Triumph of Voice and Beauty

I WISH TO THANK:

MR. AL KAUFMAN for having engaged the 12 PLAZA GIRLS (the original Lollipops) for five months' consecutive engagement at the Plaza Theatre, London.

MR. FRANCIS A. MANGAN for contributing in his own inimitable way and thereby making the engagement a most pleasant one.

Mrs. John Tiller

GERMAN OWNER ATTACK U. S. FILMS

Herr Sheer Claims Our
Films Cost Ger. Exhibs.
187,000,000 Marks a Yr.

Variety Bureau

Washington, Sept. 14.

The German motion picture theatre owners have just completed their annual convention at Dusseldorf, reports Douglas Miller, Acting Commercial Attache at Berlin, to the Department of Commerce. The American official states that the principal feature of the gathering was a severe attack on American films.

These attacks were led by Kommerzienrat Scheer, head of the German owners' association and who also heads the Emelka, second largest picture producing company of Germany.

In reporting Sheer's statements, Mr. Miller quotes him as stating that the "United States produced 280 films in 1925 of which 250 were sold in Germany." Sheer also pointed out, says the American official that Germany produced 288 pictures with only five being sold in the United States. Mr. Miller could not officially point out the incorrectness of these statistics.

Further Heer Sheer "built up" his statistics to disclose that the German exhibitors lost 7,200,000 customers each week through playing American films, or 187,000,000 marks per year.

Trade Paper Refutes Sheer

The "Film Kurier," in commenting on the Sheer figures, repudiated them, adding that American films in German theatres were decided successes. Mr. Miller points out, however, that statements of the nature made by Herr Sheer have a powerful effect in influencing opinion in the film world of Germany.

The theatre owners closed their convention by adopting a resolution asking the government to substitute a contingent of two German films for one foreign in place of the present one for one ratio.

Commenting on the situation Mr. Miller states:

"The situation is not as unfavorable for American films as this would indicate as a sharp cleavage has developed among the theatre owners, and the minority group has split off from the first organization and is practically forming a new association of its own, which is much more favorably disposed towards American films."

MAYBE NO FIGHT FILMS

(Continued from page 5)

ing outfit to get a break, considering their initial investment and the cost of advertising and distribution which would come atop of that. What they could have gotten out of the European market would have been problematical, although experts agreed that \$25,000 out of England would have been tops.

A peculiar phase regarding Pennsylvania is that none of the Stanley theatres or those controlled by Mike Comerford would play the fight films. The reason for this is that the theatre men throughout the state are awaiting the jury verdict that is to come in the cases of Sunday baseball and the Sesqui-Centennial, meaning to take advantage of it if favorable. At this time they prefer to do nothing that would antagonize the reform element.

The theatre men figure that there will be a far greater profit in the event that they secure Sunday openings than they could possibly get from the fight pictures and are willing to gamble on the chance.

With both of the circuits out of the possibility as sales openings for

RED GRANGE

smashes Harold Lloyd's "Freshman" Colony Theatre Record to smithereens in Colossal World Premiere

[Opening Day]
Sunday, Sept. 5

Hurdling Lashing Rain!
Crashing Unprecedented
Traffic Congestion!

in
BYRON MORGAN'S
Greatest Story

ONE MINUTE TO PLAY

presented by
JOSEPH P. KENNEDY

(by Arrangement with C. C. Pyle and W. E. Shallenberger)

A SAM WOOD PRODUCTION

SECOND BIG WEEK COLONY THEATRE!

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

Distributed by
**GREATER
FBO**
FILM BOOKING OFFICES
OF AMERICA, INC.

the fight pictures the outlook is that the picture makers would be "in the barrel" on their investment in the proposition.

There were reports of personal clashes between Rickard and Jules Mastbaum over tickets to the fight and that as the reason the Stanley people were against the picture but this was denied and the Sunday phase advanced as the real reason for the passing up of the pictures

by the Stanley group.

Late yesterday Jack McKeon, the New York representative of the Stanley, stated that the organization stood 100 percent "No" in regard to the fight pictures and that was from being interested in any possible way.

Loew's Tunney Serial

Just before the Hippodrome, New York, opened negotiations were on for the big K-A "grind house" to

play the Gene Tunney "The Fighting Marine" serial, handled by Pathe. While the Hip interests were taking their time(the Pathe exchange men got tired of waiting and started to do business with Loew. The latter office booked it up for New York. If Tunney wins the serial will still be running and the Loew houses in Manhattan and Brooklyn will reap accordingly.

In the event of a Tunney victory

most of the contracts for the Tunney serial provide for an immediate double increase in the exhibiting price.

With Tunney having been a real marine his victory would prove most popular with the American Legion, which long ago put the kibosh on any of its posts, either playing it or endorsing any films in which the present champion may appear.

PETERSEN and CHARLOTT

EUROPE'S SENSATIONAL SPECIALTY DANCERS
PRODUCTION MANAGERS, ATTENTION!

THIS WEEK (SEPT. 12) MARK STRAND, NEW YORK

INSIDE STUFF ON PICTURES

An independent concern recently taken over by a father and his sons is having a most difficult time in lining up product for release. Producers on the coast of the independent type are fighting shy of their proposition which is said to be as follows:

The distributor to advance 50 per cent of the negative cost to the producer with the latter figure to be held to a nominal sum. Guarantee of the remaining 50 per cent of the cost to the producer is taken care of nine months after the release of the picture. This is after the producer is debited with all print costs, a substantial advertising appropriation and advances made to the producer.

Several of the coast producers have been offered this form of contract, but have fought shy as they claim that finances they need to make pictures under these conditions are hard to procure. In addition to this form of contract, the producers claim there is another provision asked for by the distributing people which is to appoint one of the sons supervisor of story, cast and production and in turn for his services give him a flat sum and a cut of the profits coming to the producer. Two of the coast producers who felt they could get along without outside supervision, assert that when they inquired what was wanted by the son for his production aid they were told \$2,000 a picture and 25 per cent of the profits. This young man, it is said, is prepared to supervise the making of four or five pictures at a time for this figure as well as accept the percentage as it becomes payable.

Mrs. Max Brody, wife of the author of the famous foreign play, "Sybil," which was sold to Joseph Schenck for pictures and issued as

the "Duchess of Buffalo," is in dire need, according to information from abroad. This, despite the fact that her husband, before his death, made financial arrangements.

It is understood that in the transmission of the sum to Budapest, the Brody home city, it became entangled and was lost to the Brody heirs. Schenck paid \$15,000 for the film rights.

In selling "The Waltz Dream" (UFA-M-G-M) advertisements in the San Francisco German press and pamphlets in the German language were addressed to the 65,000 citizens of Teutonic extraction who reside there. Frank Whitbeck, press agent of West Coast Theatres, Inc., put it up to the Germans as a proposition, whereby they, by their support or lack of it, could insure or discourage the importation of more pictures from Germany. If they wanted more UFA pictures it was up to them to patronize the Warfield theatre.

Whitbeck also reminded the German colony that West Coast Theatres were prominent in the welcome to the "Hamburg," first German merchant ship to sail through the Gate (some months ago) since the war.

Those in the know got a laugh out of one publicity story sent out by a director producing for release by one of the big three. The story told of the sacrifice by a male actor of his hair in order to make the part more realistic. It stated that he had undergone the scissors and clippers in order to play the part perfectly. The particular actor, whose fiery red hair is considered beautiful, but not very natural, can accomplish the effect of a bald pate brushing his toupee off his head.

Eddie Cantor's film of "Kid Boots" was a surprise, even to Famous Players-Lasky officials. During the making there seemed to be a thumb down attitude regarding the possibilities of the vehicle.

About 10 days ago the picture was given its first preview and from reports reaching Famous Players, the comment was that the picture was okay and that the titles were great.

Vidor-Boardman Wed

Los Angeles, Sept. 14.

King W. Vidor, picture director, and Eleanor Boardman, screen actress, both employed by Metro-Goldwyn-Mayer, were married at the home of Marlon Davies in Beverly Hills, Sept. 7, by Reverend E. P. Ryland of the Mt. Hollywood Congregational Church. Vidor gave his age as 32 and Miss Boardman as 26.

Hollywood expected the marriage at most any time since Vidor was divorced from Florence Vidor. The couple suddenly decided it should take place at the Davies home, with some 25 friends present. Irving Thalberg acted as best man for Vidor.

RALPH WILLIAMS AS CARD

Chicago, Sept. 14.

Ralph Williams has signed a long term contract to appear as a J. H. Mullen attraction.

Williams and his orchestra recently concluded a 20-week stay at the Balaban & Katz McVickers theatre in the Loop.

5

big ones that will be the big

WHAT PRICE GLORY

Now completed!
—World's premier engagement opens early this fall at Carthay Circle Theatre, Los Angeles, at \$1.65 top.

Based on the stage play by Laurence Stallings and Maxwell Anderson

With a wonderful cast headed by
EDMUND LOWE
VICTOR McLAGLEN
DOLORES DEL RIO

The naked truth about War and Women
RAOUL WALSH PRODUCTION

it's a
FOX GIANT
nuf sed!

7th HEAVEN

John Golden's greatest stage success from Austin Strong's play. William Fox has planned to make this second to none! Experts are now in France selecting accessories and costumes. Cast to be 100% box office. Production now in preparation at Fox Hollywood Studios under direction of

FRANK BORZAGE
it's a
FOX GIANT
nuf sed!

big ones that mean big money to YOU!

WARSAW POOR CLAMOR FOR FILMS; 100% TAX BRINGS "CINIMA STRIKE"

All Film Houses in Capital of Poland Closed as Protest and Trouble Spreads All Over Nation—Local Assessments Make Screen Shows More Expensive Than Stage and Beyond Reach of Poor—Only 360 Left of 900 Flourishing in 1919

Washington, Sept. 14. With the Polish exhibitors of Warsaw still keeping their houses in darkness in protest against the excessive municipal taxes, as reported in Variety, the American Consulate reports to the Department of Commerce that the situation has reached the point where there is practically no sale for American films.

The "Cinema-Strike," as it is

known, has now involved all of the theatres of Warsaw and is spreading throughout the entire country. The municipal authorities refuse to reduce the tax on admissions, which runs as high as 100 per cent on the basic price of a ticket for foreign productions and 50 per cent for showing of films produced in Poland.

In describing conditions it is added that not only has the ex-

cessive tax been levied but also a high import duty is imposed running to 3,410 Polish Zlotys (approximately \$341) per 100 kilograms in weight.

The Warsaw public is clamoring for the reopening of the houses, but to no avail. The poorer classes have been denied viewing the films for a protracted period long before the present strike.

The report stating: "Since the seating capacity of an average picture house in Poland is very limited, usually approximately about 400 seats, and the cost of the high-class films is high, the price of tickets runs to a point where this form of entertainment became too expensive for the poorer classes, and eventually became costlier than certain dramatic and vaudeville performances." Due to heavy taxation picture

houses in Poland have been reduced from 900 in 1921 to only 360 in operation at the beginning of 1926.

Only 360 Houses Left

Taxes are assessed by the local municipalities and not by the government. Film men are appealing to the general government for assistance, but as yet no relief has been forthcoming. The only move resulting, as previously reported, was a suggestion from the head of the Warsaw municipality that the tax be reduced from 100 per cent to a sliding scale which would average approximately 60 per cent.

Exhibitors would not consider this proposal.

The larger cities of Poland have a total of 88 theatres, divided as follows: Warsaw, 34, total seating capacity, 19,000; Lodz, 16, capacity, 5,671; Lwow, 13, capacity, 5,465; Krakow, 9, capacity, 5,325; Poznan, 10, capacity, 3,750, and Wilno, 6, capacity, 2,350.

Taxes assessed in eight of the principal cities are as follows: Warsaw, 100 per cent; Lodz, 40 per cent; Lwow, 60 per cent; Krakow, 60 per cent; Poznan, 60 per cent; Bydgoszcz, 30 per cent; Czes-

chow, 40 per cent; Katowice, 20 per cent.

Imports during 1924 of pictures reached 11,600 kilograms and in 1925 14,200 kilograms. 1925 value was approximately \$74,000. Principal countries of origin were Germany, France, Austria, and the United States, in the order named.

Wedding as Picture House Stunt Spoiled by Bride

Greenville, S. C., Sept. 14.

Manager Sam Hammond is still trying to explain to his picture fan clientele that it wasn't his fault when a much advertised wedding was not performed on the stage of his Egyptian theatre.

The stage wedding was an exploitation stunt in connection with the feature, "Let's Get Married." Two local young people had agreed to be principals in the stage ceremony and the affair was abundantly advertised. A capacity crowd was present at the appointed time, but there was nothing doing matrimonially.

The young people had chilled on the scheme and had been married quietly 12 hours ahead of time.

hits of a big season

ONE INCREASING PURPOSE

Latest and greatest novel

by

A. S. M.

HUTCHINSON

author of

IF

WINTER COMES

Now being filmed in England

with

EDMUND LOWE

LILA LEE

and an all-American staff

HARRY

BEAUMONT

PRODUCTION

Mr. Beaumont, who gave you that great box-office cleanup, SANDY, has been in England three months perfecting ONE INCREASING PURPOSE under the author's supervision.

it's a
FOX GIANT
'nuf sed!

3 BAD MEN

It clicked with the trade editors—and now it's a cleanup at the box office! Grab this one quick!

Based on Herman

Whitaker's novel

"Over the Border"

Cast of 25,000 with

George O'Brien

Olive Borden

J. Farrell MacDonald

Tom Santschi

Frank Campeau

Lou Tellegen

Alec B. Francis

Priscilla Bonner

JOHN FORD

PRODUCTION

it's a
FOX GIANT
'nuf sed!

THE MUSIC MASTER

The greatest drama in 50 years is now in preparation at the Fox New York Studios by Allan Dwan, who has just completed SUMMER BACHELORS. Production starts in October.

Millions are waiting to see this DAVID BELASCO triumph! You can't afford to disappoint them—or your box office!

ALLAN DWAN
PRODUCTION

it's a
FOX GIANT.
'nuf sed!

they're all FOX profit pictures

and besides

SUMMER BACHELORS

by Warner Fabian

author of FLAMING YOUTH

As published in McClure's Magazine

with MADGE BELLAMY

ALLAN DWAN production

SHOE-STRING AGENTING QUICKLY PASSING OUT

Chicago Agent Cited as Example—Responsible Agts. Only for Picture Houses

Chicago, Sept. 14.

The tenderly young business of booking acts into picture theatres is fast becoming an individually independent and legitimate field out here, where presentation placing received its start.

The shoe-stringing fly-by-night

agent is practically no more. His eradication is recent, though—he was shrewd enough to realize the advantages in the field and entered it early. The responsible agent, either directly or indirectly connected with the theatres, organized and independent, has replaced him. And almost until now he was in the majority.

As an instance a local agent recognized as one of the shoe-stringers, is in disrepute. This is said to be a direct result of stalling methods, unauthorized raising of salaries and a recent female mix-up.

He is reported to have applied for a salaried job with a theatre management.

Mary Miles Minter's Dad Declares Himself "In"

Los Angeles, Sept. 14.

J. Homer Reilly, father of Mary Miles Minter, has entered into the legal controversy already existing between Miss Minter and her mother, known as Mrs. Charlotte Shelby. Reilly has filed a complaint in equity in the United States District Court asking that his former wife, mother of Miss Minter, be compelled to pay him half of the amount named in the audit of Miss Minter's earnings.

Reilly says that Mrs. Shelby collected all the money due Miss Minter and never gave him an accounting.

PICTURE POSSIBILITIES OF CURRENT PLAYS ON B'WAY

"NO TRESPASSING"—Unfavorable

"NO TRESPASSING"—(Comedy, Hassard Short, Sam H. Harris). A conversational piece of Long Island life with little meat for pictures except the atmosphere. Clergyman here not in its favor either. *Idee.*

"QUEEN HIGH"—Story Already Screened

"QUEEN HIGH" (Laurence Schwab, Musical Comedy, Ambassador). The original source of this musical, "A Pair of Sixes," has already been screened. *Abel.*

"NUMBER 7"—Fair

"NUMBER 7"—(Mystery Drama, Earl Carroll, Times Square). Should furnish fairly good material for the screen. Contains a number of mechanical tricks, which, while not new, could be built up and worked into shape for program purposes. *Idee.*

MILDRED DAVIS' TWO

Los Angeles, Sept. 14.

The Harold Lloyd Corp. is reported to have signed a contract with Famous Players-Lasky whereby the latter organization will release two Mildred Davis productions within a year. Miss Davis is the wife of Harold Lloyd and was the latter's leading woman prior to their marriage.

About a year ago F. P. put Miss Davis under contract to be featured in pictures, but due to her health at the time work was postponed. It is expected that Miss Davis will begin work on her first picture about Dec. 1.

U. Loses Damage Suit

Los Angeles, Sept. 14.

Alfred Allen, actor, was awarded \$1,624 damages for injuries sustained while working in a picture for Universal, who was ordered to pay the judgment.

LOEW'S PALACE, WASHINGTON

Now Offers
THE DE LUXE IN PRESENTATIONS

DICK LEIBERT

Continues to be
FEATURED AT THE ORGAN

Every Hour is Rush Hour at the STRAND all this week!

CROWDS, crowds and more crowds. Jamming the lobby, storming the ticket window, mobbing the "guards"—clamoring to see "Subway Sadie" and learn all about New York's night clubs and Paris fashion shows from the ground up!



First National
Pictures Inc.

Presents

SUBWAYSADIE

An
Alfred Santell
Production

WITH
DOROTHY MACKAIL
JACK MULHALL
CHAS. MURRAY

Adapted from Story by Mildred Cram

Directed by **ALFRED SANTELL**

Production Management, AL ROCKETT

A First National Picture

Book This Quick!

"Sweet Rosie O'Grady"

Featuring

Shirley Mason

Directed by FRANK R. STRAYER

Combine the cash pulling power of "Mickey," "Abie's Irish Rose," "Potash and Perlmutter" and "The Cohens and the Kellys" and you'll get an idea of what "Sweet Rosie O'Grady" will do for you at the box-office.

It's one of those sure-fire audience pictures that takes the public by storm. Through "The Saturday Evening Post" are telling millions that "Sweet Rosie O'Grady" is coming. The rest is up to you—

Book This Now!

COLUMBIA

A National



PICTURES

Institution

REVISING "GREEN HAT"

Los Angeles, Sept. 14.

The Fox organization is having a new treatment made of the screen story for "The Green Hat." When completed, it will be submitted to Will Hays to have the ban lifted on the Michael Arlen story. The Fox people seem to be under the impression that the okay will be obtained and are said to have already designated Howard Hawks to direct the picture and have tentatively promised Virginia Valli the title role.

FANCHON & MARCO IDEAS

PLAYING

West Coast Theatres, Inc.

in California

Have Now Been Added to

Pacific Northwest's

Leading Theatres

Portland, Seattle

and Other Cities

Traveling Tent Show Picking Soft Spots for Films

A picture traveling tent show to project Metro-Goldwyn-Mayer product exclusively in a number of towns in Tennessee is being projected by F. W. Moredock, theatre manager. The tour is to be in the nature of a barnstorming affair. It is possible if the first four towns booked are successful the tour will be extended to the small towns in the south.

Although the announcement does not state it, the chances are that the towns played will be ones where the M.-G.-M. product is frozen out by the local exhibitors.

The towns named on the date sheet sent out are Shelbyville, Tenn., week Sept. 20; Columbia, Tenn., week Sept. 27; Murfreesboro, week Oct. 4, and Lebanon, week Oct. 11.

There is to be a tent seating 600, and the equipment will be carried on six trucks. Several 110-volt motors with speed control and three Powers projection machines will be carried. The performances will be given only at night with an admission charge of \$1.50.

Change of bill nightly. Pictures to be shown include "The Merry Widow," "Mare Nostrum," "Brown of Harvard," "The Road to Mandalay," "Mike" and "The Waning Sex."

NEW ATHLETE STAR

Los Angeles, Sept. 14.

James Pierce, former football star and college athletic coach, will enter pictures in the title role of "Tarzan and the Golden Lion" for F. B. O.

BIG AUCTION SALE OF OLD OFFICE FURNITURE

One of the most gigantic auction sales of office furniture ever held in New York will take place when the Famous Players-Lasky Corp., Paramount organization and that of the Publix Theatres, Inc., leave their present quarters at 489 5th avenue and 16 East 42d street where they occupy more than six floors, for the new Paramount building on Broadway.

The Paramount organization has through the Monarch Desk Corp. made arrangements to leave all of its present furniture behind and move into offices completely equipped by the Monarch. All that the F. P.-L.-Paramount-Publix executives and employees will have to do will be to take their papers out of their desks, wrap them and place their names on the outside on a Saturday afternoon. Monday when they go to their new offices the packages will be in place on their new desks.

Immediately after the moving of the picture people their old furniture will be placed on public auction.

BLACKTON-WARNERS SPLIT

Producer May Do Life of Roosevelt—Coming East

Los Angeles, Sept. 14.

Commodore J. Stuart Blackton is no longer associated with Warner Brothers. He has been out of that organization for about three months, or since he completed "The Passionate Quest."

Blackton joined Warners at the time the latter organization bought out Vitagraph and was signed to a limited picture contract. At the conclusion of this, Warners did not take advantage of the option to renew.

Blackton is now enroute to New York and is understood to be negotiating with independent distributors to make a story based on the life of Theodore Roosevelt.

Lew West Coming to New York to Book

Chicago, Sept. 14.

Lew West, picture house booker, will leave for New York to procure material.

West will hit New York with the reputation of being the largest film house booking manager in Chicago. He handles the Capitol, Stratford, Avalon, Paradise, Hamilton, Chatham and Cosmopolitan theatres for National Theatres Corp. exclusively.

M-G After Beaudine

Los Angeles, Sept. 14.

Metro-Goldwyn-Mayer is negotiating to purchase the contract of William Beaudine, director, from Warner Brothers. The latter organization has a contract with Beaudine which expires in March, 1927.

The M-G-M people are prepared to take it off the hands of Warner's providing Beaudine will sign a five year ticket, but this Beaudine is said to be disinclined to do, unless he is specifically guaranteed a certain number of pictures a year. Warners have been farming Beaudine out to other companies for the past year and have averaged from \$500 to \$750 a week profit on him.

IOWA CONGREGATION'S FILM

Des Moines, Ia., Sept. 14.

"Abide With Me," a photoplay written by the Rev. K. William Braun of Garnaville, Ia., staged among the hills and prairies of northeastern Iowa, was shown here

at the Metro-Goldwyn-Mayer exchange last week.

The religious drama is said to be the only one on the market produced outside a motion picture studio. The actors were selected from the minister's congregation of the Garnaville Lutheran church

MARK STRAND
BROADWAY
at
47th St.
STRAND
SYMPHONY
ORCHESTRA

SUBWAY
SADIE'
Dorothy Mackall,
Jack Mulhall,
Chas. Murray

LOEW'S STATE B'way at 45th St.
MILLE GADE CORSON
NOW!
The First
Mother to
Conquer the
English
Channel
IN
PERSON
FIVE OTHER ACTS and
GLORIA SWANSON
in "FINE MANNERS"

CAPITOL BROADWAY
AT
51st STREET
Presentation by Major Edward Bowen
FIRST TIME AT POPULAR PRICES
"MARE NOSTRUM"
with Alice Terry and Antonio Moreno
CAPITOL GRAND ORCHESTRA
World's Largest Theatre Cooling Plant

GREATEST SHOW IN SCREEN HISTORY!
VITAPHONE
WITH WORLD FAMOUS MUSICALTASTES
JOHN BARRYMORE
in "DON JUAN"
All Seats
Reserved
2:15-2:35
BROADWAY
452d St.
WARNER THEATRE
New York

GABY RASIANO

LYRIC DRAMATIC SOPRANO

in PAUL OSCARD'S "UNDER VENETIAN SKIES"

This Week (Sept. 11) RIVOLI, NEW YORK

STELLA POWER

Coloratura Soprano in

John Murray Anderson's "Phantom Melodies"

Appearing over entire Publix Circuit
A SYMPHONY IN VOICE AND PERSONALITY

EXTRA!

EXTRA!

EXTRA!

WASHINGTON ACCLAIMS

RUBINOFF

THEY APPLAUDED HIM! THEY CHEERED HIM!! THEY OBVIOUSLY LOVED HIM!!!

NOW APPEARING AS GUEST CONDUCTOR AND SOLOIST

INAUGURATING THE SEASON'S NEW POLICY

AT

LOEW'S PALACE

WASHINGTON, D. C.

Leonard Hall, "NEWS"
"A showy, flamboyant man.
A great hit in Washington."

Harold Phillips, "TIMES"
They fell for the infectious
smile of Rubinoff.

Lee Somers, "HERALD"
"A big hand for Rubinoff."

Harry Hites, "POST"
"He is master of the violin—
a conductor of rare ability."

LOPEZ SPEAKING---

HELLO, EVERYBODY—

PLAYING RETURN ENGAGEMENTS FOR LOEW'S PICTURE HOUSES. REPEATING HEAVY BUSINESS. BACK AT THE CASA LOPEZ IN OCTOBER. MORE ANON.

VINCENT

CASA LOPEZ, 245 West 54th St., New York—BRUNSWICK RECORDS—WILLIAM MORRIS Management—WEAF RADIO ARTISTS

VERVE

JOSE and PEPITA

DANSEURS ESPAGNOL

JOHN MURRAY ANDERSON'S PUBLIX REVUE, "LOVERS IN PORCELAIN"

ENTIRE PUBLIX CIRCUIT

Direction BENJAMIN DAVID

U ASKS \$100,000 FOR LOSS OF E. A. DUPONT

**Alleges Winter & Seeley Con-
spired to Induce Ger. Di-
rector to Break Contract**

The services of E. A. Dupont, the German film director, are in litigation by Universal which seeks \$100,000 damages from Hans Winter and C. R. Seeley who are charged with conspiracy in allegedly inducing Dupont to breach his contract with U.

Carl Laemmle entered into an agreement with the German director in Berlin when abroad last year, whereby Dupont was to make two films within a period from February to July, 1926, at \$10,000 and \$12,500 per picture. A contract renewal option called for Dupont's services for additional annual periods at yearly salaries of \$45,000, \$55,000 and \$75,000.

Dupont who came to important attention with the UFA "Variety" production, is alleged to have cost U \$300,000 in exploitation expense. Dupont's contract originally was with UFA, to expire June 15, 1927, but U availed itself of the option to engage the director immediately should he succeed in getting out of the UFA contract and come to America before that.

Dupont made a picture for U and thereafter returned to Berlin, supposedly on advice of Winter and Seeley.

P. D. C. Over on B'way

Producers Distributing Corporation is moving to Broadway Sept. 25. Their home offices will be located in the building at 1580 Broadway, which already houses the P. B. O.

The move on the part of P. D. C. to Broadway has been in contemplation for some time. The present building will put them as next door neighbors to the Keith-Albee interests, with whom P. D. C. is affiliated.

U'S NEW STORY LIST

Los Angeles, Sept. 14.

Plays and stories purchased recently by Edward Montagne, head of the scenario department for production by Universal, include, "Let's Go Home," by Stuart Lake; "Cheating Cheaters," by Max Marcin; "Stolen Lady," by William Dudley Pelley; "Back to God's Country," James Oliver Curwood; "Bill Smith, M. D.," by Bayard Veiller; "The Chinese Pirate," by Earl Derr Biggers; "Dixie," by Frederick Arnold Kummer; "The Yukon Trail," by William McCloud Raine; other stories by Gerald Beaumont, John Taintnor Foote, John Willard, Byron Morgan, John B. Hymer, Cynthia Stockley, Richard Barry and Peter B. Kyne.

SHIRK SELLS PLAY

Los Angeles, Sept. 14.

The Morosco Holding Co. of New York has accepted for production Adam Hull Shirk's play, "The Ape," which was presented here recently by the Hollywood Tent Stock Co. Shirk is in the publicity department of First National.

**For quality -
For quantity -
What an edge**

PARAMOUNT
Has got on the field
This fall !

Now its

a Paramount Picture

MARSHALL NEILAN'S

DIPLOMACY

WITH
BLANCHE SWEET

NEIL HAMILTON, ARLETTE MARCHAL, MATT MOORE
GUSTAV VON SEYFFERTITZ and EARLE WILLIAMS

Date it in now !



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

SIXTEEN AMERICAN ROCKETS

Under Personal Direction and Management of RUSSELL E. MARKERT

28 Weeks Skouras Bros. Theatres, St. Louis

26 WEEKS MISSOURI PACIFIC THEATRE

13 Weeks Publix "Take-a-Chance" Unit

2 WEEKS NEW AMBASSADOR

Under Contract for "GREENWICH VILLAGE FOLLIES"

Opening CHICAGO, October



and now
something new!

WILLIAM MORRIS
Presents

AL HERMAN

(ASSASSIN OF GRIEF AND REMORSE)

INTERNATIONAL STAR—ASSOCIATE STAR OF
EARL CARROLL'S "VANITIES" and "GREENWICH VILLAGE FOLLIES"

AND HIS

MINSTREL REVUE

An Unrivalled and Unique Entertainment

25
ARTISTS
25

Featuring a Stellar Cast of
Prominent Artists in an Elab-
orate Production with

Songs—Dance
Melody—Fun

Never Before Offered in Any
Theatre—

IT'S ALL HOT! AND HOW!!

25
STARS
25

NOW TOURING THE LARGE
MOTION PICTURE THEATRES
OF AMERICA

Breaking Records Everywhere

A CARLOAD OF SCENERY
A BARREL OF FUN
IT'S GREAT!

That's the Unanimous Verdict

Entire Production Staged and Conceived by AL HERMAN

THIS WEEK (Sept. 13) ALLEN, CLEVELAND

Direction of WILLIAM MORRIS, 1560 Broadway, New York

DIPLOMACY

Famous Players picture and a Marshall Neillan production directed by Neillan. Adapted from the stage play by Victor Sardou; features Blanche Sweet. At the Rivoli, New York, week of Sept. 11. Running time, 75 minutes.

Blanche Sweet.....Nell Hamilton
Julian Weymouth.....Arlette Marchal
Countess Zicka.....Mutt Moore
Robert Lowry.....Gustav von Seyffertitz
Baron Ballin.....Earle Williams
Sir Henry Weymouth.....Arthur E. Carewe
Count Orloff.....Julia Swayne Gordon
Marquise de Zares.....David Mir
Reggie Cowan.....David Mir
Chinese Diplomat.....Sofia

Just how closely Neillan has followed the play in screening this bit of writing can't be said. Speaking the contemporary jargon of the studios, "Diplomacy" chokes itself to death with "dramatic suspense." Almost everybody in the cast at one time or another becomes a "menace" and it's well-nigh a throw-back to drawing room 10, 20 and 30. Just a program picture at best and a none too strong one at that. Based upon an international treaty involving every country you ever heard of, the mysterious goings on reach epidemic proportions. So much so a Sunday matinee audience at the Rivoli revealed intermittent tendencies toward disdainful snickers.

Neillan has jumbled up the characters when introducing them. It's a couple of reels before the witness has a chance to begin pigeon holing the players. Meanwhile there's something of a scenic on the screen, for Neillan has abroad and took some of these shots while there.

The interior of a Riviera cafe looks on the level and serves as a plug for Don Clark and his band. Also it appears that for the remuneration of sub-title mention, Carl Hyson and Peggy Harris evidently acquiesced to the suggestion of dancing before the camera. And they prance perhaps for 20 feet. Nell Hamilton informing Blanche Sweet that "That's Carl Hyson and Peggy Harris" for the payoff.

Everybody's gone diplomatic, according to this release. Miss Sweet, as Dora de Zares, isn't of the corps, but it appears as though she is to sustain the suspense. Her screen husband (Mr. Hamilton) has lost the precious document for which one Chinaman suffers a torture device, another of the high hat stratum gets shot and two more of the faction are found floating in the river, according to a title.

Earl Williams is monocoed as the suave British representative, while Matt Moore is the subject of the "comedy instructor" in supplying comic relief. Moore, incidentally, turns out to be the in the nick of time American secret service man, and for a hurrah finale Neillan has printed matter which has Williams offering "Thanks to Uncle Sam" as his adieu.

After seeing it there doesn't seem to have been any necessity to have bothered with the authentic foreign scenes. They don't help here and anyway, it's doubtful if 10 percent of a first run audience believe "location" views at this day and date, due to the reading matter that has gone out for the daily press, magazines and appearing in the programs of "specials."

The cast is lengthy but no one is of particular prominence. Miss Sweet looks good at varying intervals. Her work toward the climax, when Neillan really builds to arouse some degree of interest, is of par value although the impression remains that Arlette Marchal, as the unknown accomplice, steals the picture from her. Hamilton is curt-tailed and Williams does the calm, cool and collected conception of British diplomacy for all it is worth, maybe more, and no one yet has found out how much.

With so many coming and going, no one gets much of a chance to linger before the lens, and in this instance the story suffers for it. On production the picture passes with the customary interiors.

Neillan hasn't done his best by this fearfully dramatic "Diplomacy." It's doubtful if the secret service of the world will appreciate the opening wording which dedicates the film to them. *Bkig.*

SUBWAY SADIE

Alfred Santell Production released by First National Featuring Dorothy Mackall, Jack Mulhall and Charles Murray. Story by Mildred Cram. Directed by Alfred Santell, under the production management of Al Rockett. Shown at the Strand, New York, week Sept. 12. Running time, 70 minutes.

Sadie Hermann.....Dorothy Mackall
Herb McCarthy.....Jack Mulhall
Taxi Driver.....Charles Murray
Ethel.....Peggy Shaw
Fred Perry.....Gaston Glass
Brown.....Bernard Randall

A story of Fifth Avenue fashions and furs, the Bronx, subways, love and a smash-up. But atop of all this is the performance of Charles Murray as a taxicab driver who is assisted by a set of titles putting over the picture as a laugh hit.

Dorothy Mackall, first of the featured players, looks great and handles herself wonderfully well as the heroine, while Jack Mulhall is the stereotyped hero of the films as far as his role here is concerned. He wouldn't even have registered that well if the title writer hadn't slipped a sequence of three or four

titles that are repeated three or four times during the picture, making one remember that he is really in the cast.

From a box office angle the picture should get money if it is dressed up with an added attraction in the big houses. Right now those houses showing it might cop the spiral staircase scene, especially if they have a shallow stage and use it in conjunction with a fall fur fashion show, which would be sure fire.

Sadie Hermann is in the fur department at Sak's on 5th avenue, star saleswoman, of course, with an ambition to go to Paris. She lives in the Bronx with a room-mate, Ethel, who wants to be a good wife to some good guy. She kids Sadie's Paris complex by saying the chances are that she'll end up in the Bronx devoted to a better babies movement of her own.

The two travel to work via the sub each morn and there is a cork-

ing reproduction of the 149th street, Bronx, sub-station jam as the wage earners surge south to do their daily stunt.

Sadie and Ethel, jammed in the crush, are saved by Herb McCarthy, who dates Sadie up for the following Sunday and meets her in Central Park.

Then spring and romance, an engagement which is shattered by Sadie getting promoted to the post of Paris buyer of furs, a subway smash-up in which Herb is hurt and his telegram cause Sadie to miss her sailing only to find that Herb is the son of the owner of the subway, and if she marries him she can have a trip to Paris all her own.

Murray doesn't show in the picture until about the fourth reel, when he is the taxi driver called to take Sadie to the boat. But from the time he appears until the finish he just hogs every scene he is in.

There are laughs, and Murray

makes them, although titles allotted to Sadie also pull giggles.

Al Santell handled the direction almost perfectly, although there was a little too much footage to a couple of the mush scenes in the park. A couple of novelties in the "Silver Slipper" scene that might be used effectively anywhere, and on the whole the action moves at a tempo that will hold the attention of almost any audience. *Fred.*

POKER FACES

Universal Jewel production, featuring Laura La Plante and Edward Everett Horton. Directed and also adapted by Harry A. Pollard. At Keith-Albee Hippodrome, New York, week Sept. 12. Running time, usual.

A very good comedy of the farce variety that can go in any first-run house. Unless "Poker Faces" was adapted from a popular selling novel, it hardly seems likely the

title will mean any draw, but the picture may safely be played up in advance as a laugh-maker, for it is all of that.

The entire action takes place within 12 consecutive hours. That in itself for farce makes for speedy playing.

Here is a farce that reads as though from the French. It verges on the risque. Harry A. Pollard, the director, has skillfully jumped over all offensiveness without losing one whit of the suggestiveness. That's a trick. It is extremely clever directorial maneuvering Mr. Pollard has done in this picture, and often. It's so sexy that business should climb after opening, especially outside of the largest cities, through word-of-mouth advertising.

Captions frequently draw laughs as well. The titles are snappy and pithy. At one time a series in a row was of but one word each. That happened during a family

AND NOW ATLANTIC CITY GOES WILD OVER

VITAPHONE

BY ARRANGEMENT WITH

JOHN BAR

in "DON

with MARY ASTOR

"A NEW wonder of the world—Vitaphone! 'Don Juan' is dazzling! Mr. Barrymore is splendid."

ATLANTIC CITY PRESS

"VITAPHONE enthralled the audience which crammed every inch of space and listened spellbound. 'Don Juan' is played superbly! Vitaphone is a remarkable triumph."

ATLANTIC CITY EVE. UNION

"ONE of the most brilliant audiences ever assembled in Atlantic City marvelled at the Vitaphone last night."

ATLANTIC CITY TIMES

PRESENTED BY

PRODUCERS OF 26 WARNER

quarrel of the young couple, when Edward Everett Horton told his wife, Laura La Plante, she could not buy a new rug. The wife, remonstrating, said she would go back to work to obtain the things she wanted. Her husband forbade her.

Then the wife snuggles out immediately after he left, obtaining a position as secretary with the head of the firm her husband was working for.

Meanwhile the same boss informed the husband he was to pose for a week as the junior partner of the house, in order that he might entertain and secure a large contract from a visiting guest. After discovering his wife had fled, the husband received instructions to bring his wife with him to dinner that night, when they would meet the guest. The boss' idea was that as he had heard the wife was an attractive woman, she would be of decided aid. He had promised the husband \$2,000

for the week's extra work if the contract should be secured.

To obey the instructions and in the absence of his wife, the husband procured a substitute wife from a theatrical agent's office, with the actress also owning a prize-fighting husband who told her she would have to return home by 11 that night.

Then the situation developed at the boss' home that evening of the guest arriving after he had seen a young man annoy everyone at the station. The young man was the junior partner, desperately in search of his wife, whom he believed had come to the station to take a train. When the junior partner walked in the guest recognized him as "the depot Romeo" (caption), with but a short time following the wife entering as the boss' secretary. Introductions amidst the embarrassment, with the wife believing at first her husband a bigamist, while the husband had to stand to see the guest

make a play for his wife, the secretary.

This ran through an amazing maze of a farcical plot, finally winding up when the prize-fighter came around to learn something about his own wife, and finding the other husband with his wife in a locked bedroom, with the other husband in his underwear.

"Poker Faces" as the title comes from the husband gaining the rep for a dead pan.

The depot scenes are funnier than Harry Watson's phone skit when the phone skit was new.

Nicely cast, with Mr. Horton fitting the husband role in looks and action, while Miss La Plante probably has more opportunity for actual acting in this picture than falls to many a girl picture player in a dozen films. Miss La Plante is excellent, especially in the change of playing pace she often had to go through, while pantomimically the girl is a surprise.

The heavy or "menace" (Variety's New York reviewers are killed by that "menace" for the heavies that have come out from the coast), although here not strictly a menace, also did very well among a fine cast throughout.

A very good screen comedy for Universal or any other producer of pictures.

Perhaps it should be mentioned here as well as in the review of the Hip that those who may see this picture at the Hippodrome should not blame the photography. It is thought the projection is imperfect at the Hip.

Henry MacRae has put into production for U. an adaptation of "The Wrong Mr. Wright," George Broadhurst's stage play. Scott Sidney is directing, with Jean Hersholt starred. In the cast are Enid Bennett, Dorothy Levere, Edgar Kennedy and Mathilde Commette.

HER MAN O' WAR

C. Gardner Sullivan production released by P. D. C. From the story, "Black Marriage," by Fred Jackson, adapted by Charles Logue, directed by Frank Urson, supervised by C. Gardner Sullivan. At Proctor's 58th St., N. Y., Sept. 13-15. Running time, 61 minutes.

Jim Sanderson.....William Boyd
His Pal.....Jimmie Adams
French-German Girl.....Jetta Goudal
German General.....Robert Edeson
Secret Service Head.....Frank Reicher
Countess.....Grace D'Armond
Peter.....Junior Coghlan

One can't hand P. D. C. anything on this one. Being "just a war picture" and coming along at this time it doesn't click.

Up at Proctor's 58th Street, where the audience is one that usually revels in elemental melodrama, they handed this one the horse laugh. Even "the Yanks are coming," pulled in at the last minute to save the hero from execution as a spy at the hands of the Germans, failed to get 'em.

The story in brief is that of two volunteers from the American ranks who offer to pose as deserters, enter the German lines to find out about an underground passage to a castle so that the allied forces can tunnel their way to capture a big gun that has been holding up the advance. The men make the grade, are assigned to work on two farms, and the women fall in love with them. The farm that William Boyd is assigned to is that of a girl of mixed French and German parentage. She hates a deserter but still falls in love with this one. However, when the Countess, whose husband is commanding the sector, also falls for the American prisoner, she gets sore and tips off the General. The tipoff consists of delivering a shirt on which the directors of the tunnel under the castle's wine cellar are noted. There is an execution scheduled but at the last minute the little peasant girl relents and uses a wireless phone and the Yanks arrive just in time.

Boyd handles the hero as well as can be expected, but Jetta Goudal, who is starred, does not convince as the heroine. Jimmie Adams, in a comedy role, registers nicely, while Frank Reicher and Robert Edeson have little better than bits. Grace D'Armond as the flirting Countess, is a million dollar blonde flash.

A poor picture that rates about one half of a bill on double feature day.

NO MAN'S GOLD

William Fox Western production, featuring Tom Mix and directed by Lewis Seiler. Story from the novel, "Dead Man's Gold," by J. Allan Dunn, adapted by John Stone. In the cast: Frank Campeau, Eva Novak, Mickey Moore, Forrest Taylor, Harry Gripp. At the New York, Sept. 9, one day. Running time, 60 minutes.

A first-class cowboy melodrama, with all the merits that usually go into that class of picture, including scenic beauties and hard riding, and in addition a particularly interesting and tricky plot built up with much ingenuity.

The picture has a wealth of stunts which grow naturally out of the story instead of being dragged in, working up to a smashing climax when Mix, the dare devil cow puncher, takes a dizzy ride across a valley on the slender thread of a mine carrier in a suspended bucket that crashes through and demolishes the house where "bad men" are besieging the hero and heroine.

The locale of the action is in the high mountains, and the hero and his followers are beleaguered on a lofty peak, with the outlaws holding them at bay from a deep canyon. This situation provides a stunning pictorial background with camera shots of giddy altitudes and striking vistas. Also it makes possible the hero's feat of descending the sheer cliff by a rope, apparently lowered by Mix's horse, Tony, in an effective bit of tense melodrama.

The story gets under way promptly. At the very outset an outlaw shoots a miner from ambush in a plot to jump his rich gold claim. Dying the miner gives up the map, showing the location of his bonanza, but tears it into three parts, giving one part to the murderous outlaw, one part to a comedy character and the third, and vital, part to the hero. All three start for the mine, accompanied by the dead miner's orphaned son, Jimmy.

The outlaw's confederates scheme to follow at a distance and seize the mine when at length it has been found. The three have to keep together to that point, because none knows the other's section of the mapped route. They stop en route at a rodeo, which furnishes the excuse for some fine riding displays. It is here that Tom, the hero, meets and falls in love with the heroine before they go on their quest.

The girl learns of the plot to seize the mine, after the trio have departed, and, following to warn Tom, she is captured by the skulking outlaws. Thus is furnished the romantic interest of the siege, when Tom and his little band are held at bay defending their narrow mountain pass.

The accumulated melodrama from here to the end when the hero wins out is a never-ending series of thrills. The use of dynamite to block the attack, the scaling of towering cliffs and finally the hero's wild ride through the air on an in-

DON JUAN

THE VITAPHONE CORP.

JOHN BARRYMORE

STORY BY BESS MEREDYTH
DIRECTED BY ALAN CROSLAND

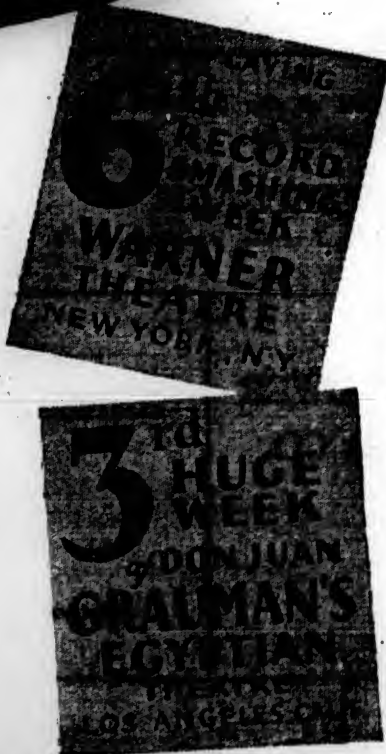
New York was right! VITAPHONE presented in conjunction with JOHN BARRYMORE in "DON JUAN" is the greatest, the most astounding show ever presented in the history of the motion picture theatre! Atlantic City, world famous resort, echoes the never-to-be-forgotten night of the world premiere in New York.

NEVER had Atlantic City experienced such an event! In direct competition with the hundreds of pleasure resorts, thousands were turned away from The Globe Theatre where the show opened on Sept. 6th. A distinguished audience of city and state officials and picturegoers from all over the world applauded it to the echo. Atlantic City had never witnessed such a scene of enthusiastic approval!

The Dawn of a New Era of Picture Entertainment Is Here!

WARNER BROS.

WINNERS FOR 1926 - 27



N.V.A. SUED FOR BOARD BILLS; TRIES TO EVADE LIABILITY

Chicago Hotel Man Wants \$2,000 From Albee's Actors' Club—N. V. A. Hides Behind Incorporation—Can't Sue in Illinois Is Claim

Chicago, Sept. 28.

Harry Rice, Chicago hotel man, has filed suit in municipal court here against the National Vaudeville Artists, Inc., for moneys on hotel accounts the N. V. A. is alleged to have guaranteed.

Rice asks for \$2,000, a portion of the amount alleged to be owed by charging vaudevillians. In its answer, according to Mr. Rice and his attorneys, the N. V. A. challenges the standing of a suit against the N. V. A. in Illinois, as the organization is incorporated in New York.

Rice's suit grows out of alleged happenings at the time James Webb was head of the N. V. A. in Chicago. According to Rice, who operates the Claridge and other hotels here, he (Rice) offered Webb 12 rooms in the Claridge free of charge for a period of one year, the rooms to be used by performers under N. V. A. care. Webb declined, the complainant states.

Following, and despite this, according to the charge, Webb sent numerous performers to the Claridge with letters. All were given room and board without payment other than the written and verbal guarantees by Webb and the N. V. A., according to Rice.

One Act Owed \$750

Performers who accepted and failed to pay are named by Rice. One was an imposter, posing as Johnny Burke, known in vaudeville. The Swan Family, Birdsaw and Mr. and Mrs. Billy Grant are alleged to be others.

The last named were indebted to the Claridge for \$750, it is charged. Grant had run up the bill at the hotel, while his wife was ill in a hospital. This until he signed a vaudeville contract at \$200 weekly for 14 weeks. Rice charged that Webb took several \$70 notes on Grant's contract, promising to settle with Rice on money received from the notes. The complaint charges that Webb failed to pay as promised. Other accounts are similar in the amounts.

Following failure to secure satisfaction at the N. V. A. club in Chicago, Rice wrote of the situation to Henry Chesterfield, secretary of the N. V. A. in New York. Rice charges that in an answer Chesterfield courteously praised him for his generosity to the profession, but denied any responsibility of the N. V. A.

"These People"

Rice says he then wrote to E. F. Albee, explaining the situation and asking for aid from the owner of the Keith-Albee circuit, knowing Albee's close connection with the N. V. A. Rice, in his letter to Albee, stressed the "honor of the N. V. A." Mr. Albee replied, Rice charges, to the effect that he (Albee) failed to see "N. V. A. honor," and also that Rice had been foolish to be kind to "these people." Mr. Albee referred to the persons named as "these people" and not as "members of the profession," as they had been represented by the N. V. A. in Chicago, Rice alleges.

Rice claims he is in possession of the letters involved. There are also cases, Rice states, where he accepted alleged actors on mere verbal reference, believing such an okay from an organization of the N. V. A.'s purported stability sufficient.

The suit was entered after nothing could be done through reported petitioning of those at the head of the organization in New York.

Parker & Elliott, of Chicago, are counsel for the complainant.

FAY'S ROUTE

Frank Fay will begin a Keith-Albee route Feb. 27, and at the conclusion of the K-A dates goes over the Orpheum Circuit. He will act as master of ceremonies in each house in addition to doing his own act.

This is the first time a "single" has been given a route for such purposes, the previous masters of ceremonies having been played here and there haphazardly.

What a Blow!

Max Gordon, general manager of the Orpheum circuit, stopped in at the Columbia, New York, Sunday night. The Columbia plays Keith-Albee vaudeville Sundays. Gordon wanted to see an act that was to play the Orpheum circuit later.

Introducing himself to William Garen, the new manager, Gordon explained his mission. He was informed he should have come in the afternoon, as the house was sold out for the night.

K-A's New 3,000 Seater To Congest Rochester

Rochester, N. Y., Sept. 28.

Keith-Albee officially recognized competition here this week with the announcement that they will build a new three-story theatre and office building at Clinton avenue north and Morton street, with stage entrance in Pleasant street. Inasmuch as Greater Rochester Properties, Inc., is erecting a \$4,000,000 vaude house seating 3,000 within a block of the present Keith-Albee Temple, and the new Madison theatre, vaudeville and pictures, nearly completed, in Genesee street, and another 1,800-seater is scheduled at Main street east and Lincoln avenue, the move hardly could be put off any longer.

Altogether it looks well for Rochester, long provided with too few amusement houses, to have too many before another year rolls round. With four vaudeville houses in a city giving real support to only two of its present three (Keith's, Fays and Victoria), and with some 10 neighborhood picture houses under way, an amusement "war" looks inevitable.

Fays and the Victoria, pop houses, have drawn heavily during the last two seasons, as has the Eastman (pictures), U. of R. owner and leading "draw" for the town.

Willie Cowan Leaves K-A

William Cowan has left the Keith-Albee booking staff to become affiliated with Albert Lewis, whom he will represent on the vaudeville booking floor.

Cowan had previously been assistant in the bookings of the Hippodrome and 81st St. theatre, New York.

2 PAN TOURS

Roscoe Ails, with Katie Pullman and band, opens Sept. 26 at Spokane, Wash., for a Pantages tour, booked by Fred W. Nevins and John Singer.

The same agency has placed Shean, Phillips and Anger for a Pan tour, Larry Shean being the son of Al Shean (Gallagher and Shean).

RETURN DATE WITH LOEW'S

McGrath and Deeds have been signed for a repeat tour of the Loew circuit, opening at Loew's, Washington, Oct. 10.

This is but one of many standard comedy turns that have bolted K-A for the Loew circuit.

Boosted By Radio

Charles Strickland and his orchestra return to vaudeville for Loew's, following a season at the Schenck Bros. Palsades Amusement Park.

The WHN broadcasting plugged Strickland's forthcoming return to vaudeville, the park, the station and Loew's being allied enterprises.

Orange House Adds Acts

The Royal, Orange, N. J., added vaudeville last week playing five acts Friday, Saturday and Sunday booked by Jack Linder.

Glorias' Publix Route

The Glorias have been routed for a tour of the Publix houses through the William Morris office.

'CUT'S' CURIOUS NOTION OVER ENGLEWOOD'S 4

House Starving Now with 3-a-Day—Acts Get 'Show' Money and Bull

Chicago, Sept. 28.

Sam ("Cut") Kahl has given birth to another idea.

"Cut" has achieved a hazy sort of fame during his career as booking manager for the Junior Orpheum houses by terming practically every theatre under his jurisdiction a "showing" house and paying acts the salaries that go hand in hand with such a designation. There are about no salaries left. Now "Cut" is turning the Englewood theatre into a four-a-day house starting Oct. 17.

The Englewood, located at 63rd and Halstead streets, and bucking more decent competition than a low-brow bootlegger, is famous among "showing" morgues as the last word in nothing.

When an act is notified it is sentenced to play this house there usually follows quite a scene, with the actor pleading that he'd rather do his stuff on the beach in December. The booker tries to console him because the ritual will last for only three or four days and "nobody you know will see you out there."

Cold Empty Seats

The act plays the date to a galaxy of cold and empty seats, while the Junior Orpheum, to satisfy its conscience, sends the office boy out to see if the act is good enough to play similar morgues on the north and west sides.

Acts may deem it wise to treat the office boy mean so that they won't have to play the other dates. With no customers and a four-a-day policy, the Englewood is now in line to be champion of something or other.

Murdock's New Office

An extension of the Keith-Albee offices to the seventh floor of the Bond building occurred this week. The accounting department and realty offices are being moved out of the Palace office building proper and those offices will be again rented to agents.

It is said the rent on the new quarters has been paid since last June, alterations only having been completed last week. A bridge from J. J. Murdock's office leads to the new quarters, where Murdock has also moved.

ILL AND INJURED

Sammy Stewart, colored orchestra leader, Chicago, is around on crutches. Stewart was injured in a taxi smash.

Victoria Blauvelt is recovering from an operation performed for appendicitis by Dr. J. Willis Amey at Dr. Amey's Sanatorium at 306 West 75th street. Miss Blauvelt is in charge of the George Choo's office.

Rose Valayda, in St. Mary's Hospital, Los Angeles, for operation performed upon an infected toe.

George Kotsonaros, film actor, was bitten about the head, hands and shoulders in a scene from "While London Sleeps," starring Rin-Tin-Tin at Warner Brothers studio, Hollywood, Cal.

Mrs. Gus Edmunson, traveling with her husband in a truck carrying their itinerant show equipment, was badly burned last week at Mason City, Ia., when gasoline in the tank ignited.

Daniel B. Clark, president, American Society of Cinematographers and chief cameraman for Tom Mix, is in Hollywood hospital where he underwent a minor operation.

Maude Ryan (Innes and Ryan) operated on yesterday in Dr. Amey's hospital, for appendicitis.

Mrs. Viola Dale McMurray is at the Research hospital, Topeka, Kans., recovering from a nervous breakdown. Mrs. McMurray is the mother and manager of Mlle. Rhea.

Dave Loew expects to sail shortly for Europe without his tonsils. Dave lost 'em last week. Called a minor operation by the knife workers.

KIMBERLY AND PAGE ON LOEW

Kimberly and Page, former standard Keith-Albee act, now in London, have been signed for a tour of the Loew Circuit, opening at the State, New York, Oct. 11.

Irving Cooper arranged the Loew bookings.

"Bone" Barring

Chicago, Sept. 28.

An example of insidiously making a molehill into a mountain is the barring, for no announced reason, of Roy Mack from the booking floor of the Association in Chicago. Mack, who operates a dance school and stages turns and revues for cafes and vaudeville, has often favored Association bookers with emergency acts at last moments and also with passes to cafes.

Mack's visits to the Association's office was in no way known to have been on business, but just to see the boys. The barring suggests he is formally recognized as an agent. It is an event in Mr. Mack's life.

K-A'S 5-10 POLICY NOT SO STRONG IN B'KLYN

Expected Overflow from Bushwick, Now 'Grind' House, Hasn't 'Shown'

The 5 and 10 cent policy for pictures at the Keith-Albee Monroe, Brooklyn, is not meeting expectation.

Since the relegation of the Bushwick, an adjacent house from "big time" to a grind policy, plus a revision of prices, the straight picture house has become a greater "elephant" than before.

In the original arrangement it was figured the Monroe would get adequate support from the overflow of the Bushwick. Two weeks' trial of the Bushwick's new policy has not provided a furor or capacity audiences in the district, much less an overflow.

Loew's Gates, a few blocks away, has been unaffected by the changed policy of the Bushwick. This house is sending in strong bills against the K-A house.

Aside from the Loew competition, perhaps the keenest for the Bushwick in this section, the K-A house is also sandwiched between two strong independents playing vaudeville and pictures. These are the De Kalb and Halsey theatres, recently acquired by the Small-Strassberg Circuit, and having good picture connections through the owners operating a circuit of 25 film theatres throughout the borough.

With the switching of these houses to the Small-Strassberg group, bookings also switched from John Robbins to Fally Markus.

Hockey & Green Dissolve

Milton Hockey and Howard Green have dissolved their vaude producing partnership after an association of 10 years. The dissolution was mutually arranged.

Hockey will continue as a vaude producer and Green will devote future activities as "gag" man for pictures.

Milt Hockey has announced five new production acts on his own for the forthcoming season. His first will be "The Campaigners," 12-people flash, in rehearsal.

REDUCING TAB FOR VAUDE

An expurgated tabloid edition of "Miss Manhattan," which in legit form stranded in its first week out of town, is being readied for vaudeville by Ben Boyar. The latter has secured the vaude rights from Walter Kenny, producer of the original.

The vaude version will be in five scenes and will have a cast of 12, headed by Bobby Jarvis and Janeal Johnson.

NEW ORPHEUMS, WEST

Seattle, Sept. 28.

The contract for the construction of the Orpheum circuit's house here has been let. Announced many months ago, the new theatre has been slow in getting under way.

Ground was recently broken for a new Orpheum at Vancouver, B. C.

Eddie Leonard's Newest

Eddie Leonard is framing a new minstrel turn for a tour of the Orpheum circuit. Leonard is set to open at the Palace, Chicago, Oct. 2.

The act will include three dancers and an eight piece band.

CAN'T MAKE ACT PLAY 3-DAILY WITHOUT 'TRICK'

Two Acts with Old Form Contracts Refuse to Play K-A. Hip's "3" Policy

Acts holding Keith-Albee two-a-day contracts signed before the new trick clause was inserted are rebelling against playing houses that have since switched to a three-a-day policy, without extra compensation.

Two acts refused to open at the Hippodrome as a result and failed to be persuaded by promises of repeat dates into two-a-day houses.

The acts holding the old form contract cannot be forced into playing the changed policy houses and if laid off as a result can collect on the pay or play contracts, in the opinion of experts on contracts.

ANOTHER WAY 'ROUND

Harold Leonard and his Brunswick recording orchestra will stay off the air while at Keith's Hippodrome next week (Oct. 4).

Leonard will otherwise double from the hotel, but the vaudeville executives' objection to radio resulted in Leonard acquiescing while he is engaged in stage appearances.

Marseilles Comb. Policy

Marseilles, Sept. 19.

The Grand Casino has reopened as the Capitol with a picture and vaudeville policy under direction of H. Rachette and R. Richebey.

The stage will be sufficiently large for equestrian acts, and the Pissutti family is on the opening program, accompanying the film "Paris in Five Days." The next bill includes "The Gold Rush" with the French singer, Mayol.

MARRIAGES

Virginia Bushman, screen actress, to Jack Conway, M-G-M director, in Los Angeles, Sept. 21. The bride is a daughter of Francis X. Bushman.

Ina Kuhn (Kuhn Sisters) to George Parks, non-professional, in New York City Sept. 22.

Harry A. Kuh ("Telegraph") to Marguerite Juliette DePass, of "Jolithe" cast, July 18, in New York City.

Milton C. Kluge, dancer, to Helen C. Miglin (non-professional) at Beverly Hills, Cal., Sept. 23.

Richard Spier, manager California theatre, San Francisco, to Marcella Dabovitch, non-professional, Sept. 21 at San Francisco.

Marie A. Hoffman to Bernard Roche, Chicago, Sept. 20. The groom was recently of the team, Roche and Sheehan.

Marguerite Murray, dancer, last with "The Cocoanuts," to Sammy Lee, Broadway producer, in Jersey City, Sept. 26.

Blanche Pauline Leoni, film actress and dancer, to Carl J. Wallace, secretary of the Ventura County (Cal) Fair, in Santa Barbara, Cal., Sept. 22.

BIRTHS

Mr. and Mrs. Bennie Krueger, Chicago, daughter, Sept. 1. Mr. Krueger is director of a stage band alternating at the Tivoli and Uptown theatres in that city.

H. & H. HOUSE OPENING

San Francisco, Sept. 21.

The first of the chain of new theatres Ackerman and Harris plan to build is open.

It is located at 24th and York streets, has 1,500 seats and has been named the Roosevelt. William Crosby, assistant manager at the Union Square (A. & H.), will manage this house.

Gersten in Amityville

Frank Gersten, formerly with the Shuberts, will handle a new picture house to be built in Amityville, Long Island. The house will face on the Merrick road and will seat 2,500. The proposition will represent an investment of \$400,000, according to a statement from Gersten.

ORPHEUM'S ATTEMPT TO PAY ACTS K-A EAST SALARY DISPLEASING

New Turns Seek Independent Theatres for 'Break-in'—Orpheum Considering Long Jumps and Loss of Time—Reversal of Old Custom

The practice of having the Keith-Albee bookers set one salary on an act for both the K-A and Orpheum Circuits is causing considerable annoyance to the Orpheum bookers, according to report.

The system was inaugurated when Max Gordon became general manager of Orpheum bookings. It is said to be due to the number of unit shows being sent out by the Orpheum.

Acts are offered the same salaries as set for the eastern houses, not allowing for railroad fares, excess baggage hauls, etc., and in addition a week is lost on the Orpheum route making jumps.

The Orpheum salaries for years always took into consideration jumps, etc., and were substantially higher than the K-A maximum.

As a result of the new system

new acts are shying away from K-A break-ins and showing in independent houses, preferring to show their acts to the Orpheum bookers outside of the K-A office where no salary can be set on them by K-A.

Revue With 28 for Pan

"Will Morrissey's Revue," featuring Morrissey and Midgie Miller, with a cast of 25, has been routed for a Pantages tour.

The act is an abbreviated edition of the legit revue Morrissey recently produced in California.

Vaude in Chateau

Chicago, Sept. 28. Trinz Chateau, the Aschers' stock house of last season and now operated under a picture policy by Lubliner & Trinz, goes into vaudeville beginning Oct. 3.

The house is located between the Diversey and Riviera. The Chateau should take business away from either house.

George Webster of the International Booking Office will book the Chateau.

HARD FOR KID ACTS

Slackening in demand for kid acts and juvenile frolics either by standard circuits or independents is sending that class of attraction over to amateur night agents, to keep the kid performers in trim if an occasional date shows up.

Under the new arrangement the kiddie acts are taking their place with novices for slight expense and prize money.

Because of conflict with state laws the kiddie acts although rated sure fire wherever booked have been a hard nut for the bookers to crack. Many managements refused to hazard a chance of police interference by playing them with others projecting them as midjet turns.

In stands where legal regulations would make the juvenile turns permissible managers are also shying at them, claiming their towns have been surfeited with this class of attraction during the past season.

PRESTON'S RISE

Louis Preston, resident manager of the Republic, Brooklyn, has been appointed general manager of the Kings County division of the Small-Strassberg Circuit, comprising 18 houses.

Preston's rapid rise with the S-S concern is unusual, as he is their most recent managerial acquisition. The entire Small-Strassberg Circuit numbers 39 houses.

PHILLIPS, VITA MANAGER

Chicago, Sept. 28. Nat Phillips has been placed as manager for Vitaphone when it opens in San Francisco in October.

L. J. FOUNTAIN RETURNS

Los Angeles, Sept. 28. Lester J. Fountain, after a year out of show business, is back again supervising the West Coast-Bernstein theatres.

Cook-Madison Team Again

James Cook and James Madison, the latter not to be confused with the vaudeville author, are reuniting as an act after a professional separation of many years.

Cook has since been a member of Smith and Cook.

Le Blanc with Nadel

Leo Le Blanc, who piloted the first Orpheum Circuit road unit, has arrived in New York to become associated with E. K. Nadel, the producer.

Le Blanc will produce vaudeville acts in association with Nadel.

JUDGMENTS

Garrett Cupp; Marc Klaw, Inc.; \$330.09.
Sigourney Thayer; Frank Gilmore; \$1,590.

Cinema Art Pub. Co., Inc.; Wilbur Photo Engraving Co., Inc.; \$1,797.80.
Physio Studios, Inc.; N. Y. Edition Co.; \$22.85.

Freed Scenery Studios, Inc.; J. H. Welsh; \$403.72.
Thos. J. Healy; W. J. Dolan; \$144.30.

Woodmansten Inn, Inc.; P. A. Godfrey et al.; \$73.95.

Van and Schenck for Publix Presentations

Van and Schenck have been booked for several months by Publix opening for a two week appearance at the Publix, St. Louis, Sept. 27. They play Balaban & Katz Chicago houses Oct. 18.

HOUSES OPENING

The Fairfax, Miami, will play Keith-Albee vaudeville with the new policy set for Oct. 3. It will play split week policy, with the bill switching from the Kettler, Palm Beach.

The Star, Lyndhurst, N. J., is adding vaude this week, playing three acts Wednesdays and Saturdays.

The Grand, Auburn, N. Y., dark for several months reopens Oct. 7 with a vaude and picture policy. It will play five acts in a split week booked by Jack Linder.

REJOIN FARNUM ACT

Miller and Peterson, male dancing duo, who bolted Frank Farnum last season to produce their own flash, are back with Farnum. They rejoined the latter on tour last week.

ENGAGEMENTS

Frank Otto, "Howdy King."
Frances Upton, "Twinkle, Twinkle."
Huron Blyden, "All the Way from Texas" (David Belasco).
Irwin Sisters, "Bubbling Over."

Guy Bros. Minstrel Line-Up

Principals with the Guy Brothers' minstrels, now touring New England and Canada, include Clay Hubbard, Sheridy, Ralph Adams, Funny Huff, Dan Welsh, George R. Guy, Doc Campbell, Al. Pinard, Jr., Heeney Knowles, Robert Rohan and H. Fitzgerald, director of minstrel band.

This is the 52nd season for the show.

Midgets' New Act

The midgets comprising the former "Alice in Toyland" turn are appearing in a new act, "The Midget Frolic," under management of Doc Steiner.

The midgets opened last week at an out-of-town, up-state K-A house.

TEAM SPLITTINGS HAVE IND. BOOKERS' 'GOAT'

Flood of Separations Jamming Up Acts and Time—Bookers Wary of Quarreling Pairs

The almost wholesale dissolutions of vaudeville partnerships this season, with most due to the explosion of temperaments, is proving a boomerang for most of the separated duos. Besides jamming themselves by agreeing to disagree, many have also jammed bookers who had booked the original teams into houses only to find that a substitute for the missing member had been slipped in. The bookers claim they were blamed for the hoax by disappointed clients instead of the perpetrators.

With so many of these dissolutions happening regularly, the bookers have been on the qui vive since. They are protecting themselves contractually by making both members of a team sign their contracts now instead of one as formerly. They are also keeping their ear to the ground on combinations that are continually quarrelling.

Sidney Booking Films in Loew's N. E. Theatres

Louis K. Sidney has taken on the additional New England houses added by Loew's for picture house bookings. The Garde, New London, and the Roger Sherman, New Haven, are the first two houses being handled by Sidney.

There will be seven weeks of New England time by spring, the next house at Derby, Conn., nearing completion.

Sidney has installed Raymond Fagan at the Garde where he is doing a Paul Ash.

Michigan Vaudeville Managers Association Ltd.

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233 John R St.
DETROIT, MICH.
Booking Acts Direct

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MIL O?

A SIREN SON OF MAN O' WAR IN A CLASS "BY HISSELF"

European Representative
MR. WILLIAM MORRIS

American Representative
MR. ARTHUR S. LYONS

FLA. THEATRES OPEN

(Continued from page 24)

swept by the Hurricane, with the exception of the two mentioned, was seriously damaged. Most of them were unroofed. Others lost side walls, and the interiors of all were wrecked by the heavy rain fall during the height of the blow. The more optimistic owners say they will have their places in operation again within the next five or six weeks.

Spiegel's Hope Gone
Max Spiegel's Miami Beach Strand, the first of a proposed cir-

cuit of Strand theatres in this section was a complete loss. It is the opinion of local theatre men that the storm wrote finish to Spiegel's plans here. He was having difficulty in financing his next house, the Miramar Strand. His biggest backer, the Moore Furniture Company, was one of the heaviest losers in the storm.

Every supper club in the storm area suffered heavy losses. The Coral Gables Country Club, where Jan Garber holds forth during the winter season, was a partial loss. The Hollywood County Club was razed. This section suffered most

severely. Arnold Johnston and his musicians, at the Hollywood hotel, played all through the storm, in an effort to cheer sufferers.

Hialeah, Miami's sporty suburb, the site of the Miami Jockey and Kennel clubs' racing ovals, and numerous cabarets, gambling houses and other amusement places suffered severely. Jimmy Hodges, the Tavern, Arabian Nights, the Music Box and the White Owl were all ruined. Many of the small "joints" were scattered all over the Everglades.

The Silver Slipper, where Larry Fay lost his bank roll last winter, and the Embassy Club, escaped with comparatively slight damages.

Picture Studios Damaged
The Tilford Studios and the studios at Hialeah and Coconut Grove were seriously damaged. It was planned to begin shooting in the Tilford studios this week. Local capital was behind the production venture. Newspaper advertisements,

for several days before the storm, called for extras.

All outdoor amusement projects were leveled. Especially hard hit in this class was Miami's "little Coney Island" at the south end of Miami Beach. Most of this section was washed out to sea, after it had been torn apart by the wind.

The wireless broadcasting stations at Miami Beach, the Fleetwood hotel (WMBF) and the Natulus, (WIOD) were destroyed. Also the stations at Fulford and that at Miami.

This winter playground has had a lot of hard knocks during the past year. But the "worse hurricane to ever strike America" hasn't rung the curtain down. It will pull through.

Miami may be down, but it's a long ways from being out.

West Palm Beach, Fla., Sept. 25.
The situation in Florida, as far as theatres are concerned, is not as serious as it appeared last week. Right now some of the houses in Miami controlled by Publix are ready to reopen. All that is necessary is for the power plants to give the theatres the juice for their lights and machines.

Miami is emerging from the wreck wrought by the hurricane with full determination to be a greater Miami than ever. It is amazing to see how all interests in the city are pulling together with the sole determination of making a greater, bigger city. It is to be a city of steel and concrete, for those are the structures that withstood the terrific storm.

A report from H. B. Franklin, vice-president of the Publix Theatres Corp., who passed through here on his way north after making a survey of his company's theatrical properties in the stricken area, shows that no one belonging to the organization was hurt. The Olympia theatre and building which that organization opened in Miami last January was practically untouched by the storm, proving that modern construction can withstand any storm.

The Fairfax theatre in Miami is ready to reopen. The Fotoshow theatre which is being built there by Publix was not damaged at all and the Coral Gables theatre will open in a day or two. At Miami Beach the Community theatre will be ready to open the first part of next week. The house at Little River which lost part of its roof will be repaired and reopen in a few weeks.

New roofs will be necessary for both the Paramount and the Hippodrome, Miami, and these will be in place in two to three weeks.

The complete report of the extent of the damage to the houses in Fort Lauderdale has not been made yet and it is generally believed that the situation there is not as favorable as in Miami. As soon as the complete report is received the work of reconstruction will be started.

Mobile, Ala., Sept. 28.
Outside of the Florida East coast, few theatres in the path of the tropical storm suffered material damage, except from the fact that film deliveries have been interrupted and exhibitors have been injured in the box office.

Sensational exaggeration has characterized published reports of

storm damage in Gulf cities from Mobile to New Orleans, both as to damage to property and as to the violence of the storm. There was a spasm of terror as the hurricane struck, but, that over, realization came that danger was past.

Pensacola theatres are intact, but Sanders' beach and Bayview park, amusement resorts, are wrecked. At Mobile scarcely a board was loosened on the fine Saenger theatre which is nearing completion. The Lyric, vaudeville house, stands a loss due to the non-arrival of the road show of "The Big Parade." When it will open now is problematical. A leaky roof has closed the Bijou, picture house operated by Mrs. Luckie while the King theatres are putting on re-runs and whatever reels they can dig up.

Other coast resort towns suffered no loss except interruption to business when the storm discouraged patronage.

St. Petersburg, Fla., Sept. 28.
The theatres here and in Tampa were not damaged by the hurricane of early last week, this territory being just outside the storm area. C. L. McIntee, assistant to R. E. Hall, Publix consulting engineer, spent the week end in St. Petersburg, coming from the storm torn section of Miami and Ft. Lauderdale.

He said the Olympia, Miami, (Publix), very slightly damaged, opened Monday evening. He described the Cloranda club at Ft. Lauderdale, opened two years ago as "the American Biarritz," as knocked flat, the administration building, supply building and club house being demolished.

Pensacola, Fla., Sept. 28.
Storm loss to this city will be between \$1,000,000 and \$1,500,000, but the section escaped loss of life and grave property damage. Reports from here have been greatly exaggerated. Transportation was interrupted. Vaudeville acts due to depart by train Wednesday night remained over, leaving by bus for Flomaton, Ala., on Thursday.

The Saenger theatre was out of commission Monday owing to damage to the electric plant, but a Delco motor was installed in time to put on the picture show Tuesday night.

The telegraph reports of a tidal wave were absurd. The wind is said to have reached a velocity of 128 miles, breaking glass and tearing off house decorations, and it was due to flying missiles that the injuries reported were inflicted.

NEW HOTEL ANNAPOLIS



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In the Heart of
Theatre District
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BITTIE CHAS.
CORBITT - RANKIN
Originators of the
CHAIN DANCE
now with
Orpheum Circuit Gerber's Galettes

ELFREDA CHILTON

in "OUR IDEALS"

BEAUTY ARTISTRY PERSONALITY

Appearing Loew's Eastern Circuit

MABELLE SHERMAN Presents



THE BLUE SLICKERS

with

MARIE WHITE
Effervescent Singing Comedienne
JACK HOWE
King of the Kazoo

FONCE VALENTINE and JACK STALEY
Expert Banjoists

CARL FISHER
The Personality Kid
JOE KRANE
Director-Violinist

Sept. 27-29—CAPITOL, UNION HILL, N. J.
Sept. 30-Oct. 3—KEITH'S PROSPECT, BROOKLYN
Oct. 4-6—MOSS' COLISEUM, NEW YORK
Oct. 7-10—COLUMBIA, FAR ROCKAWAY
Week Oct. 11—MOSS' BROADWAY, NEW YORK

Direction

East: ROSE & CURTIS

West: MAX RICHARDS, JESSE FREEMAN

JOE WILTON AND REX WEBER

HELD OVER SECOND WEEK AT LOEW'S STATE, CLEVELAND

Papers Proclaim Our Comedy Hit Stopped Show at Every Performance

Joe Wilton as Master of Ceremonies Proved Box Office Draw"

(Signed) THOMAS CARROLL, Manager

THANKS TO J. H. LUBIN FOR A LOEW ROUTE

Cliff Edwards 10 Weeks

Cliff (Ukelele Ike) Edwards has been routed for 10 weeks by the Acme Agency opening at the Metropolitan, Washington, week of Oct. 17.

The route includes dates at the Strand, New York; Strand, Brooklyn; the Stanley houses, Philadelphia, and the Fabian and Stern houses in New Jersey.

New Incorporations

Albany, N. Y., Sept. 28.
New York

Yorke Amusement Co., Inc., Manhattan; theatrical; 100 shares no par; Paul A. Zizelman, Nathan B. Gurock, Celia Pincus, P. A. Zizelman, 42 B'way, Manhattan.

Reco Realty Corp., Manhattan; operate stores, theatres, etc.; 100 shares no par; Fred L. Reis, Martin E. Cohn, Herbert A. Cone, Alexander Cohn & Sondhelm, 51 Chambers st., Manhattan.

Super Photoplays, Inc., Rochester; deal in motion pictures, stereopticon slides, etc.; 250 shares \$100 each, 1,000 common no par; Jacob Scull, William Merson, Alice J. Yount, Milton Noyes, 919 Commercial Bldg., Rochester.

The German-American Opera Corp., Manhattan; produce operas, plays, vaudeville, etc.; \$40,000; Marion Dickhut, Julius Jacobson, Archibald S. Gellis; A. S. Gellis, 276 5th ave., Manhattan.

Vera McCord Productions, Inc., Manhattan; motion pictures; 5,000 shares preferred stock \$100 each and 5,000 common no par; George V. Kelly, Raymond J. Gorman, Harry C. Hand, Walter A. Hall, 36 West 44th st., Manhattan.

Archie Gottler Foundation, Inc., Manhattan; school for training in music, drama and dance; \$10,000; Archie Gottler, Abraham Alexander, Samuel Newman, 15 Park Row, Manhattan.

McGuire-Baer, Inc., Manhattan; theatre proprietors; \$5,000; Jacob G. Miller, Edward Miller, Jacob Jacobs, Abraham L. Berman, 17 East 45th st., Manhattan.

Plastograph Film Laboratories, Inc., Manhattan; motion picture film laboratory; \$150,000; C. M. Flashnick, William Friedman, Emanuel Sustick, Flashnick & Sustick, 1440 B'way, Manhattan.

Forest Avenue Theatre & Apartments, Inc., Manhattan; real estate, theatres, motion picture theatres; 4,000 shares \$100 each and 3,000 common no par; Alfred T. Mannon, Albert D'Agostine, Irving Melikien, Edward Petigor, 233 West 42d st.

Kings County Theatre Corp., Manhattan; motion pictures; 2,000 shares \$100 preferred stock, 4,000 shares common no par; Charles Beckman, Harry I. Rosen, Sydelle R. Rosentock, Rosen & Rosen, 261 B'way, Manhattan.

Triangle Liquidation Corp., Manhattan; real estate, personal property, motion pictures; 100 common no par; Daniel D. Walton, Lemuel Bannister, William O. Hubbard, Walton, Bannister, Hubbard & Stitt, 40 West 40th st., Manhattan.

Surrender Authority
Vera McCord Production, Inc., Delaware.

Dissolution
Hamilton-White Comedies, Inc., Manhattan.

Designations
Robert Kane Enterprises, Inc., Dover, Del.; motion pictures; \$25,000; William Warner, secretary; New York office, 6 West 48th st., Manhattan.

National Theatre Supply Co., Wilmington, Del.; theatre furnishings; 40,000 shares preferred and 600,000 shares common stock, both no par value. J. W. Perkins, vice-president; New York office, 100 B'way, Manhattan.

INSIDE STUFF

ON VAUDEVILLE

Gene Tunney's presence, advertised and ballyhooed by the Keith-Albee Circuit, sold out the Hippodrome to a \$17,000 gross Saturday night for the Florida sufferers, although Tunney failed to appear.

Willard Mack saved the day with an explanation that Gene was confused in the dates and thought the affair was for Sunday night. Mack failed to explain, however, why George Morton at Keith's 81st Street Friday night announced to the audience that E. F. Albee had just received a telegram from Gene Tunney, promising to be on hand at the Hip Saturday night. Tunney was also featured in the Hip ads for the midnight show with the name of E. F. Albee also in the advertisements.

An interruption to the run of P. D. C. pictures at the Keith-Albee Hippodrome, New York, happened when a Universal "Poker Faces," went in. Last week another P. D. G. is at the Hip, although from reports K-A bought Fox's "3 Bad Men" for this week. The Fox feature may be played later.

Picture and vaudeville men along Broadway couldn't understand the P. D. C. interruption, especially as the first two P. D. C's. showed up quite poorly as any kind of a draw for the Hip. With their advent and departure the running start the Hip had secured at its new low 35-50 scale got quite a bump, with a noticeable decrease of business.

It is not known how many features P. D. C. has finished up, nor how long the Hip can depend upon their picture affiliated concern for first runs.

William Morris, from reliable account, is receiving but his regular office commission, 10 per cent, on the Trudy Ederle engagements. These are expected to realize for Miss Ederle at least \$7,500 weekly while she is appearing under the Morris management, whether playing on percentage or a flat salary. When percentage is played a guarantee accompanies. Miss Ederle's attorney, in charge of her affairs, is Dudley Field Malone. Mr. Malone is reported having an agreement with Miss Ederle which gives him one-sixth of her net income from the show business. This will exceed by very little the Morris percentage, as Mr. Malone takes one-sixth of the net, even after the Morris commission has been deducted. Miss Ederle will actually receive two-thirds of all she earns. Mr. Malone placed Miss Ederle for handling with the Morris office after Malone had turned down Morris' offer of \$100,000 for 20 weeks for the Channel swimmer.

With Mille Gade, Archie Selwyn has a 50-50 agreement of all net moneys earned by the mother conqueror, with the same division going into the receipts for use of the Gade name, commercially. Morris also has charge of the Ederle name for the same purposes and under the same commission terms.

"A story with a kick," is the description by one in the know of a "dirty deal" in the offering for the Keith western office. The supposed dirt has to do with the office's acceptance of luscious promises of one half of the profits from state fairs at Louisville, Indianapolis and Detroit (which is recognized Keith territory) and an okay for the use of the Keith name in the transaction.

The offer, which was accepted for the Keith office by C. S. "Tink" Humphrey, was broached by Earl Kurtz, general manager of the association's fair department. It is said that as early as April last, it was

agreed (previous to the offer made to Humphrey and the Keith office) that there would be no profits shown from fairs in the Louisville, Indianapolis and Detroit territory and that every conceivable expense would be taxed to obtain these dates in order to insure that no profit be derived from them.

An irksome expose in connection is of Kurtz' alleged connection with the Ku Klux Klan. Despite denials and alibis, Kurtz is said to have been identified as having marched in the 1925 Klan parade in Indianapolis, where he is believed, according to reports, to be high in the workings of the organization. Kurtz was a business associate of Bill Jones, former Kluxer, who is now doing a stretch at Leavenworth, and was also in on the deal with Harry Snodgrass, the convict pianist.

Joe Sheftell, who is in Australia with his colored "Southern Revue," says his show and people have been nicely received over there. His is the first colored American troupe in numbers to go to the Antipodes. No one of the company has been ill excepting Mrs. Sheftell (Minta Cato), but not seriously.

The thing that seemed to strike Mr. Sheftell the hardest was that his show could play one house over there, twice daily, for five weeks without the audience appearing to tire of it.

William J. Fallon, the attorney, is reported entirely recovered from the effects of lye thrown into his face some weeks ago by a woman at the Hotel Belleclaire, on upper Broadway. Some fear was expressed that Mr. Fallon would be scarred but he is said to have escaped it. Gertrude Vanderbilt was mentioned when the lye throwing was reported as a friend of Fallon's but Miss Vanderbilt denied her then present status as a friend, and also that she knew anything of the lye incident until seeing it in print. Gertie made her denial over the phone.

MILLE. ELSIE GELLI

WITH

PETE VISSER

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ORIGINAL SINGING DUCK

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NEVINS and SINGER

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LOOMIS TWINS
Playing STANLEY THEATRES
Two Consecutive Years of
Sam E. Collins Booking

The Ziegfeld of Cafe Bookers
Dancers, Singers, Sister Teams, Novelties

ACTS WANTED

VARIETY ACTS OF CLASS

Headiners and Standard Turns Especially for the
Smart Hotels, Night Clubs and Cafes

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RENDEZVOUS, NEW YORK
Three Consecutive Years of
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THE INCOMPARABLE
MARSHALL

MONTGOMERY

WORLD'S GREATEST VENTRILOQUIST

Assisted by LUCILLE DeHAVEN and "GEORGE"

NEW YORK "AMERICAN":

"Marshall Montgomery has made the most remarkable hit that any ventriloquist has ever made in his line. In him you will see the last word in ventriloquism and work done by the greatest ventriloquists in the world."

NEW YORK "WORLD":

"Ventriloquism is one of the oldest of the arts. Mr. Montgomery shows the art in its most advanced stage. In addition to being the world's foremost ventriloquist, Mr. Montgomery is a comedian of ability."

NEW YORK "TELEGRAM":

"To Marshall Montgomery may be handed, without any argument at all, the title of 'World's Champion Ventriloquist.' Assisted by Lucille DeHaven, Montgomery dines elegantly and leisurely, tossing his voice about with perfect ease. It is a wonderful performance."

HEARD DISTINCTLY IN EVERY CORNER OF

LOEW'S STATE, NEW YORK, THIS WEEK (Sept. 27)

Direction WALTER MEYERS

CHORINE GETS DECISION OVER MGRS. IN FINE CASE

Comm. Rules Deduction from
Salary Is Against Cal. Labor
Laws—\$5 Settlement

Los Angeles, Sept. 28.

Maudie Bates, chorister at Dalton's Burbank (burlesque) won a victory against the Dalton brothers, who operate the house, and a decision against the fine system in California theatres when Deputy State Labor Commissioner C. F. Lowy ruled that deducting fines and other penalties from the salaries of employees was contrary to the California labor law.

Miss Bates filed a complaint with Lowy stating that \$10 had been deducted from her salary by the Dalton's. Slips in her pay envelope informed that she was being "docked" for becoming intoxicated during performances and appearing late at rehearsals.

Miss Bates denied this to Lowy and wanted her money back, saying that she was willing to settle the claim for \$5. The Daltons sent a check for that amount.

Warburton Ordered Closed By Yonkers Fire Dept.

The Warburton, Yonkers, N. Y., was ordered closed Sunday by the Building Department for alleged violations. The house had played one week of Mutual shows with Stone and Pillard as the opening attraction.

Following the violations the Mutual shows may resume here after the prevailing violations are lifted making it a three day stand and splitting between here and Porchester, N. Y.

Marion's All White

Dave Marion's Own Show will finish the season as an all-white attraction. Marion has dropped Drake and Walker's colored revue, which constituted the last half of his burlesque attraction.

The colored artists received notice effective at the Columbia, New York, last Saturday.

"30 Pink Toes," vaudeville act, will join Marion's show this week in Brooklyn.

OVER-PRINCIPAL

An over-principaled condition has caused a shake-up in the ranks of Minsky's stock at the Apollo, Harlem, New York. Among those dropped were Mae Janese, Herbert Barris, Gussie White and Danny Murphy.

The deletions were made without replacements. This was due to the uptown having too many principals originally engaged for another Minsky enterprise which was held up because of controversy.

CRITERION'S STOCK

The Criterion, Brooklyn, changed from vaude and pictures to a stock burlesque policy last week. The newer policy is reported as clicking better than any the house has had.

Dave Hamill has taken over the theatre and is also managing the stock.

PAT WHITE'S ACT

Pat White, veteran burlesque comic, is breaking in a new turn for vaudeville, billed as Pat White and His Dog.

White operated a show over the Mutual Burlesque Circuit last season.

Hexter at Syracuse

Billy Hexter has been appointed manager of the Savoy, Syracuse, N. Y., which plays Mutual Circuit shows.

If You Don't Advertise in

VARIETY

Don't Advertise

BURLESQUE ROUTES

COLUMBIA

Oct. 4

Around the World—Gayety, Pittsburgh.
Big Sensation—Gayety, Rochester.
Bringing Up Father—Gayety, Washington.
Broadway Brevities—Olympic, Cincinnati.

Cat and Canary—Empire, Toledo.
Cooper, Jimmy—Hurtig & Seamon, New York.

Dancing Around—Empire, Brooklyn.
Derby Winners—Empire, Providence.

4-11-44—Miner's Bronx, New York.
Give and Take—Hyperion, New Haven.

Gorilla—Star and Garter, Chicago.
High Flyers—Gayety, Detroit.
Kosher Kitty Kelly—Gayety, Boston.

Let's Go—L O
Lucky Sambo—Casino, Boston.
Marion, Dave—Orpheum, Paterson.

Merry Whirl, The—Palace, Baltimore.
Mutt and Jeff Honeymoon—Columbia, New York.

My Girl—4-6, Van Curler, Schenectady; 7-9, Capitol, Albany.
New York to Paris—Plaza, Worcester.

Night Life—4-6, Temple, Syracuse; 7-9, Colonial, Utica.
Not Tonight, Josephine—4, Lyceum, New London; 5, Pol's, Meriden; 6, Stamford, Stamford; 7-9, Park, Bridgeport.

Powder Puff Frolic—Casino, Philadelphia.
Rarin' to Go—L O

Sporting Widows—Gayety, Buffalo.
Uncle Tom's Cabin—Gayety, Toronto.

Watermelons—Lyceum, Columbus.
Watson, Sliding Billy—Casino, Brooklyn.

White Cargo, Empire, Newark.
Williams, Mollie—Columbia, Cleveland.

Wine, Women and Song—Lyric, Dayton.

MUTUAL

Band Box Revue—Mutual-Express, Kansas City.
Bathing Beauties—4, Allentown; 5, Columbia; 6, Williamsport; 7, Sunbury; 8-9, Reading, Pa.

Bright Eyes—Warburton, Yonkers.
Cunningham & Gang—Mutual, Washington.

Dimpled Darlings—Gayety, Brooklyn.
Finnell, Carrie—Savoy, Syracuse.

Follies of Pleasure—Park, Erie.
French Models—Garrick, St. Louis.

Frivolities of 1927—Majestic, Paterson.
Ginger Girls—Gayety, Minneapolis.

Good Little Devils—Garden, Buffalo.
Happy Hours—Howard, Boston.

Hello Parée—Empress, Cincinnati.
Hollywood Scandals—Empire, Cleveland.

Jazz Time Revue—Gayety, Scranton.
Kandy Kids—Gayety, Louisville.

Kuddling Kuties—State, Springfield.
Laffin Thru—Garrick, Des Moines.

LaMont, Jack—Gayety, Montreal.
Land of Joy—Gayety, Wilkes-Barre.

Midnight Frolic—Trocadero, Philadelphia.
Moonlight Maids—Grand, Akron.

Naughty Nitties—Cadillac, Detroit.
Nite Life in Paris—Olympic, New York.

Over Here—Gayety, Omaha.
Parisian Flappers—Savoy, Atlantic City.

Round the Town—Corinthian, Rochester.
Sky Rockets—Gayety, Milwaukee.

Smiles and Kisses—Mutual, Indianapolis.
Speed Girls—4, York, Pa.; 5, Lancaster; 6, Altoona; 7, Cumberland, Md.; 8, Uniontown, Pa.; 9, Washington.

Step Along—Star, Brooklyn.
Step Lively Girls—Academy, Pittsburgh.

Stone and Pillard—Lyric, Newark.
Sugar Babies—Empress, Chicago.

Tempters—Hudson, Union Hill.
Vamps of 1927—Gayety, Baltimore.

Burlesque Changes

Mona Wynne has left "Not Tonight Josephine."

ENGAGEMENTS

Fay Tunis, ingenue prima; Peggy Carlson, soubrette, and Four Entertainers, signed for Bozo Snyder's new show preparing for the Columbia Circuit.

Marty and Nacy Trio, added to Cain and Davenport's "Dancin' Around" (Columbia). Joined show last week.

George Rehn, replacing Dan Diehl with "Pretty Babies" (Mutual).

The Pacific Four, male quartette, for "Mutt and Jeff" (Columbia).

Apollo's Performance as Clean as Downtown's

Several principals and choristers of the stock burlesque at the Apollo, Harlem, were absolved of charges of having participated in an indecent performance when Magistrate Brodsky dismissed the defendants.

After hearing testimony, the magistrate ruled that the uptown performance was no more indecent or offensive than downtown revues, also that the police had not made out a concrete case against the performers.

The Apollo stock was raided last season when charges were also dismissed.

Drunken Sailors Fined; Tried to See 2 Chorines

New London, Conn., Sept. 28.

Martin H. Collier, 21, and Charles J. Trenor, 20, two sailors stationed on the U. S. S. Camden at the navy yard here were fined \$10 and costs on a charge of running a souse party after they had created quite a commotion at the Lyceum theatre last week in their attempt to hug two chorus girls in the "Powder Puff Frolic," Columbia burlesque attraction.

In passing sentence on the two gobs who broke the stage door of the theatre in an attempt to reach the girls, Judge Prince first obtained the promise of the naval authorities that the two young men would be adequately punished aboard ship.

After witnessing the show from the front of the house the sailors, under the influence of "block and fall" liquor, went around to the stage door to meet two of the chorus girls, whom they said "looked good to them." When told to be on their way, they passed the door-keeper like the marines went through the German lines. Deputy Fire Chief Calvin Edmunds attempted to stop them and he recovered with a broken nose.

With the aid of several police officers the two were finally locked up.

KING'S, PORTLAND, ORE., OPEN

Portland, Ore., Sept. 28.

Announcement is made by Murray Pennock, northwest representative for Warner Bros., that his firm will take over the old Pantages theatre here Oct. 8, which they have under a two-year lease.

The house will reopen with Will King musical comedy revues. Present plans call for the presenting of royalty shows, now current in New York.

Hermie King, brother of Will, is here getting a 15-piece band in shape for the opening.

CINCY O K'S BARE LEGS

Cincinnati, Sept. 28.

Vaudeville, legit, burlesque and musicals may show bare legs here without local interference for the first time in three years. The original order emanated from Mayor Carroll's office, but this season City Manager Sherill, who was appointed by Carroll's successor, is not enforcing the rule on fleshings.

Up until the present administration took office Cincinnati ranked with Boston in regard to insistence upon fleshings to cover bare legs and undress.

Ramova Coming Back

Natacha Ramova, now in Europe, will return Oct. 15 to play vaudeville and picture house bookings.

The Alf Wilton office has been appointed her exclusive representatives.

Retter's 4 Weeks

Dezzo Retter, the one man wrestler, opened a four weeks' tour of the K-A houses at Keith's Boston, this week.

Following the vaude bookings he returns to the cast of "Gay Parée."

Pa. House Drops Vaudeville

The Hershey Park, Hershey, Pa., has discontinued vaude and may reopen with dramatic stock.

The house formerly played five acts on a split week booked by Fally Markus.

O'Connor-Watson Combo.

Johnny O'Connor, formerly O'Connor and Dixon, has formed a vaudeville partnership with Lillian Watson (Princeton and Watson).

GRAY MATTER

By MOLLIE GRAY
(TOMMY GRAY'S SISTER)

"Sparrows" Gloomy

Mary Pickford in "Sparrows" was a disappointment to many of her fan friends, not for herself but for the picture. She can usually be counted on to make people feel happy most of the time with just a few tears but in "Sparrows" the laughs supplied by the titles only emphasized the gloom of the story. The children are cute and well trained.

A Good, Clean Funny Show—Rare

"She Couldn't Say No," with Florence Moore at the Booth, New York, is that rare thing—a good, clean, funny show. Here's hoping Miss Moore is kept trying her case so long she'll be able to qualify as a real lawyer when through, although her previous association with Mr. Woods may make some people misjudge the kind of show it is.

Miss Moore doesn't get much opportunity to dress as the two first scenes call for severely tailored suits, but for the court room scene she wears a smart looking black velvet frock with long sleeves and a large black velvet hat which she removes after asking the spectators "Have you all seen this?"

Helen Spring is pretty in a green taffeta frock and Fay Courteney is attractive in spite of the comedy clothes she must wear.

Miss Moore does some real acting and makes the audience laugh with tears in their eyes when she does.

Bebe's Crawl Stroke

"The Campus Flirt," with Bebe Daniels, is enjoyable, with a good story, very funny titles and at least one unusual situation—Miss Daniels "walks home" from a boat ride by way of the crawl stroke.

When she appeared in the first of her stunning outfits—an exquisite fur coat—a woman remarked, "This is going to be a good picture." Patricia Mansfield goes to Colton, an American college, at the insistence of her father, to finish her education which had been obtained abroad. She is very much of a snob but after some mistakes sees the error of her ideas. She even condescends to join the track team and after much well sustained suspense, wins the meet for Colton.

Not only that but she wins the coach, played very well by James Hall. Miss Daniels wears some beautiful clothes but doesn't let them interfere with her acting.

Fannie Brice, Serious

Fannie Brice, at the Lyceum theatre in "Fanny," makes an occasional attempt at being serious and does fairly well. But the only time the audience is sure she means it is when she sings in the first act, and her other scenes with Jane Ellison, who is Miss Mendoza, Fannie's benefactress. Miss Ellison makes such a sweet old lady she'd inspire sentiment in anyone. Ruth Dayton, as a newspaper woman, is also very good.

The story is well told and the solution is not too obvious. Warren William, as Joe White, succeeds in hiding the hero under the supposed villain. A remarkable innovation—the detective is Jewish, not Irish.

Miss Brice wears two sport dresses of crepe de chine, becoming and appropriate. It is an enjoyable play and anyone thinking they can deal cards should see Miss Brice do it.

An Ermine Dream

"Almost a Lady" is an entertaining picture, not only because of Marie Prevost, who is cute as a model in a fashionable dress shop but also because of Trixie Friganza, who is an addition, a considerable addition, to any picture. The character of the girl's brother, played by George K. Arthurs, who is sure that every man who looks at his sister is a villain and he is always following her to be on hand to save her, is an uncommon one and gets some laughs.

The scenes in the dress shop are not very elaborate, showing only two models, but an ermine wrap is something to dream over.

At the Hip

Bert and Dolly Ryan, at the Hippodrome, are clever dancers. Miss Ryan wore a pretty frock of pink with velvet bodice and taffeta skirt, later changing to a white skating costume for the ski dance which was all right in the Hip but would probably deafen an audience in a smaller house.

"Memories of the Opera" achieves some very good results with its four principals and choir of six. Scenes from several of the popular operas are sung very well and a beautiful Strauss waltz is played by the orchestra. While the company were taking their bows the orchestra played "Valencia." It brought the first sign of life from a woman in the audience who sighed "I just love 'Valencia'." After all the really beautiful music!

The girl with the Harry Webb Entertainers is pretty in a white taffeta frock with a hem of black net and large black velvet bow at the waist line. The ballet also wore black and white costumes and hats of black patent leather.

At the Palace

Blossom Seeley made her entrance Monday matinee at the Palace in an ensemble of black velvet coat trimmed with fur and dress of flame color, with a hat the same shade. For another number she wore a beautiful black satin coat. A long scarf lined with white was used effectively. A frock of pale pink satin crepe, prettily beaded, with which Miss Seeley carried a fan of white ostrich, was very becoming as was everything she wore. Blossom Seeley can certainly put over her songs.

Anna Fitzlu, singing perfectly, has a charming personality. Her gown of black velvet and silver, with the long full skirt wired near the bottom, is very unusual.

Lulu McConnell and Co. have a funny sketch, a good characterization of the way some women argue.

Kathryn Yarba, Colored, May Do Concert Work

Kathryn Yarba, colored prima donna, as a result of her present studies abroad, may abandon the stage and appear in concert hereafter.

Miss Yarba is in Paris devoting 21 weeks to voice culture and will further study in Rome. She is the colored girl that Galli Curci heard sing and who said Miss Yarba would be in grand opera if white.

Rubinfoff in Demand

Washington, Sept. 28.

Rubinfoff, here at the Palace (Loew) as guest conductor and solo violinist, is to open the remodeled Century in Baltimore next week (Oct. 4).

VIC CURLEY'S "DECK"

Charged with possessing a "deck" of heroin, "Vic" Curley, 28, former pugilist, residing at 536 West 112th street, was arraigned in West Side Court before Magistrate Gus Dreyer. The former "pug" pleaded not guilty, waived examination and was held in \$500 bail for trial in the Court of Special Sessions.

Curley was arrested by Detective Morrison Sanders of the Narcotic Division at 65th street and Amsterdam avenue. The sleuth suspected Curley of being a drug addict and placed him under arrest. A "frisk," the copper stated, revealed the alleged drug.

The former "scrapper" was attired in knickers. He refused to comment on his arrest. He did admit, however, to reporters that he fought the late "Pepper" Martin and many other good boys.

10 ROUNDS—AND TUNNEY

By JACK PULASKI

The Manassa Mauler, the Killer, the "greatest heavyweight champion of all times," are but a few of the expressions that meant Jack Dempsey. Down in Philadelphia last Thursday night a soggy, gasping crowd—the largest in the history of sport in this country—packed the great stadium to see nothing in Dempsey's performance against Gene Tunney to warrant any such ratings. Dempsey lost the title which he had held for seven years, but he got himself another million of dollars.

And Tunney, the underrated, the "set-up," only drew 200 "grand." Here is the tip-off, if there is any. Gene flew to Philly in an airplane from his camp at Stroudsburg, Pa. If there were any frame-up on this, the most built-up of all boxing events, then why should Tunney take chances in a flying machine? It was a risk to such an extent that a poor landing might have caused a minor injury that would have made him a casualty, so far as fighting Dempsey was concerned.

1,000 Reasons

Tunney exhibited the same confidence in the aerial trip as he did in the ring against Jack the Terrible. As Dempsey told it later: "He beat me at my own game." Weeks before the match reports had it that the fight was "in the bag," that Tunney would be permitted to win and that Dempsey would get 25 per cent. of Gene's earnings thereafter. Put up frankly to a promoter and insider, the answer was: "There are 1,000 reasons why Dempsey would not attempt such a scheme." The same yarn went the rounds before the Delaney and Berlenbach event. Nobody believed the story after the fight.

Dempsey declared he just could not get going. What the answer would have been had the fight been longer, say 15 rounds, is something many who were at the ringside would like to know. The fact was that there was a fight of only 10 rounds for the world's boxing plum, and to a decision. That would have been inconceivable 10 years ago. No champion would have risked his crown over that distance. And then again no promoter could have guaranteed such purses at any distance. Dempsey has always been strictly for the coin. A money fighter. Why then would he toss away his title when in another year or two he could have had another great gate built up for him?

There are many questions along similar lines that cannot be answered, only by the actions of Tunney in the ring as a champion against future opponents.

Gamblers Took the Odds

It is perhaps suspicious that quite a number of gamblers took the Tunney end in the betting. Along Broadway the night of the fight the odds were five to one on Dempsey. Curiously enough, in Philly the odds were two to one. Some who are known to bet the "smart way" were on the Tunney end, at anything from two and one-half up to three to one. Wall Street was offering Tunney money at the latter price on Thursday, when the odds were set down as four to one.

Yet fight managers and other sporting gentry went down on Dempsey apently. Even Jack Kearns is reported having bet heavily on Dempsey. They said he lost \$50,000, and Kearns is the man whose legal stuff worried the champ and might have handicapped his morale in the fight.

Dempsey Said Five Rounds

Jack, the Giant Killer, figured he would put Tunney away within five rounds. He telegraphed that dope to his friends two weeks before the fight and advised them to bet that way. The New York newspapermen committed themselves to the ex-champ with three exceptions. The gamblers may have figured the price was too good to pass up.

Just one commentator on the fight mentioned the possibilities of what might happen if Dempsey were really hurt. It was Benny Leonard, retired lightweight champ, who stated that if Jack's rebuttal nose was damaged he would murder the offender. It did not look as if Jack's beak was damaged. Tunney may not have aimed at it, but he certainly socked the champ's face, and what is a nose between two

men fighting for the ransom of a couple of kings?

Dempsey, himself, is reputed to have said that he'd "kill" anyone who broke his nose again. Evidently his awnings was kept intact, and if it wasn't, from the way Tunney conducted himself, it wouldn't have made a bit of difference what Dempsey swore he'd do.

Miles of Aftermath

All of which is aftermath. Stories of the Tunney-Dempsey match will mount to miles of newspaper columns in the coming months. The scene of the battle is something never to be forgotten. Imagine over 130,000 people in one enclosure, masterfully handled and policed.

Perhaps 20 per cent. of the crowd were women. They voiced the general opinion that there was more excitement in the anticipation than the actual contest. There was no kick except the thrill to the short-enders when Gene was piling up points, socking the champ off balance, making him miss a mile, shoving him over the ropes and tying him up in the clinches. There wasn't a knock-down. The crowd never jumped to its feet. There wasn't a hearty cheer for either man upon entering the ring or when officially introduced.

The men climbed into the ring at 9:30. Tunney coming first encased in a classy bathrobe with the insignia of the Marine Corps across the back, a gift from his ex-service friends. Dempsey had a white towel over his shoulders. Two inspectors with the gloves attended the fighters and doled out the bandages. Each man carefully wound his own bandages and were at it when Griffo made the announcements, with neither paying any attention.

During the agonizing moments of the bandage process the rain began to fall. As the bell rang it came down in torrents. The laugh from the radio listeners could be heard in the stadium. The crowd, gathered from the four corners of the country, was stuck—and how. After the first round the fans had to stay. Amazed at Tunney's performance, they sat round after round in the downpour to see if Dempsey's famed wallop would turn a victory on points into a sudden knock-out. But the expected never happened and the mob, drenched to the skin, sat on and on.

All day the weather was threatening. It was sweltering and many with top-coats, checked them in the hotels or the railroad stations. Only the wise girls and their consorts escaped the downpour. It was a great night for the tailors and cleaners.

Capacity at 8 o'Clock

There were five bouts before the main event. The crowd was in the stadium and virtually seated before 8 o'clock. That Tex Rickard and the others did not stage the big deluge is to their discredit. One could feel the rain coming, but the money was in the bank. Had the match been put on a half hour earlier there would have been much less discomfort and dissatisfaction. That trip to the Penn station in Philly will never be forgotten by the men and women who had to fight their way to the special trains.

New York's Own

Tunney is the first New Yorker to hold the world's heavyweight title. Born in Greenwich Village, from whence he enlisted in the Marine Corps, his home is still in the big town, but now at Riverdale. Curious thing about the two men. Dempsey lost favor with the public by fighting the war in a shipyard, while Tunney learned much about boxing as a soldier in the A. E. F. Overseas he was groomed by Bill McCabe, former oarsman, and Billy Roche, one time prominent referee, who was also overseas taking care of fistic shows. The latter predicted that Gene would become the world's champion. That was after he copped the A. E. F. heavyweight title. The man who actually taught Tunney how to box was Jack Goodman, a crack lightweight in his day. What Gene learned from Goodman he has never forgotten.

Battle of the Sesqui

As the men came out of their corners there was a hush over the stadium. Dempsey led and got in several light blows. Suddenly Tunney shot a hard right to the champ's body. Jack kept boring in, but

(Continued on page 62)

Heard Fight at Sea

Incoming passengers on the "Leviathan," which docked Monday, report having heard the Tunney-Dempsey fight perfectly by radio on board ship. This was on the boat's second day out from Southampton, probably 2,000 miles from New York.

Practically the entire ship remained up to hear the ring battle, with the fight starting to come over the air about 12:15, ship time.

The voyagers say reception was perfect.

PLAN TO MERGE 5 AUTO RACE TRACKS

Meeting at Altoona Called by Schwab—Would Put Ass'n on Stock Market

A projected merging of the five companies operating the eastern board speedways into one large organization, for the purpose of better sponsoring speed events through the east, has created considerable discussion here.

Promoters of the merger hope to join the speedway organizations of Charlotte, N. C.; Atlantic City, N. J.; Salem, N. H.; Laurel, Md., and the local company. Representatives of four of the companies attended a meeting here called by Charles M. Schwab, organizer and heavy stockholder in the speedway at Amato, N. J.

It is hoped by the promoters to put the Speedway association on the New York stock market. Valuations of each of the tracks will be taken, percentages estimated and common stock issued, provided the project is successful.

An attempt will be made to join the Miami, Fla.; Fresno, Cal., and Los Angeles, Cal., tracks in the group if the organization is formed.

Fight's Official Gross, \$1,723,394—Pass Issue

Washington, Sept. 28.

When the Internal Revenue agents walked in on Tex Rickard in Philadelphia and requested 510 free pasteboards, the fight promoter made a rush for the telephone and endeavored to get Commissioner D. H. Blair on the wire. Rickard is reported to have had the hunch that Uncle Sam's agents were endeavoring to crash the gate.

Pending word from here, Rickard refused the passes, which it was stated were requested to admit the men to watch the various gates.

Rickard never did get the commissioner on the long distance phone, but hearing of his "wrath" word was sent to the Philadelphia office to handle the situation as they thought best.

The result was that the 150 agents got the ducats, but only to the stadium, Rickard giving them special pasteboards specifically denying them admittance to the arena.

Telegraphic reports to the bureau here, which are still subject to a check, give the paid admissions as 126,081, with the gross totaling \$1,723,394. Of this, the 10 per cent admission tax netted the Government \$172,339.40. In addition to this there will be the usual income tax for the Government from all those getting a part of that gross.

Salt Lake Races Booming in Third Week

Salt Lake City, Sept. 28.

The third week of racing began at the fair grounds this week with plenty of horses on the grounds and more horses en route. The worries of the first week have been dissipated and the races are filled almost to capacity daily. In all races except handicaps the entry list is limited to eight horses to avoid accident by overcrowding. The second week of racing proved that interest is mounting. Saturday was easily the largest day of the meeting to date, and throughout the second week the handle was considerably larger than first week. The betting on the eight races Saturday amounted to \$94,047, a record for the year.

PHILLY SIDELIGHTS

Along with Jack Dempsey turning over the heavyweight crown to Gene Tunney went one of the most daring schemes for an outdoor attraction ever promoted. Had Dempsey won the Dempsey-Wills match was "on" and Tex Rickard was going to give the fight fans a new thrill.

The Dempsey-Wills affair was to have been held in Bermuda, Rickard figuring that enough interest could be steamed up on this to interest 5,000 chumps to make the trip. The scale of prices for this one was to be from \$100 to \$500 per chair. Tex figured out various angles which had no boxing commission to annoy, he had the color line doled, and with a steamship line hooked-up to boost Bermuda, it would be O. K. At the high scale Rickard's idea was that with a small "nut" he only wanted 5,000 fans to attend to roll up from a million to a million and a half dollar gate.

It looked as if Dempsey hit Tunney with everything but his first cousin.

The gross of \$1,836,000 and a few paltry dollars and cents makes the picture business look like a piker.

The attendance of 132,000 included "One-Eyed" Connolly, who caused a sensation by purchasing a \$16.50 duck. Tammany Young missed his first fight in years, due to grief over the incident.

The Stanley Company pumped home the fact, via radio, that the fight pictures would be shown in all its theatres the next day.

It was announced through the stadium amplifiers that Tex had grabbed close to \$2,000,000, and that he would have announced this to the papers before the fight, but was afraid of a few more injunctions.

If any of the news reel boys grabbed snatches of the bout they should thank Bell & Howell. Leon Britton had the picture rights, but a number of the news men sat in the ringside and got by the gate with cameras through planting the small Bell & Howell cameras under their overcoats.

Variety's cub reporter wasn't there, despite the comment on his presence by the Philadelphia "Ledger" and New York "Times." Tom Mix stayed on the Coast.

Going to Philadelphia on the special fight trains was comparatively easy. A boy clocked the passengers as they came down the steps in the Penn station, just like a manager clocks a theatre crowd. When 1,000 were counted the gates were shut and the train got under way.

Coming back was a heart-breaker to all those who did not get the two early specials out of Broad Street station. Heavy wooden barriers, with sliding gates, barred the way to the train floor, halfway up the two-sided stairway. Sweltering New Yorkers jammed the station, the crowd pressure becoming greater by the minute with fans wet to the skin.

The policing of the big fight was splendid but the regulations in the station almost caused a riot. People unable to understand why they were held up, began shoving and yelling. Finally the gate gave away and the sweating, milling thousands fought their way upstairs, where the spacious platforms took care of everybody and the waiting trains were quickly filled.

It was estimated upward of 50,000 went back to New York after the fight, most of that number by train. Not a few returned in private Pullmans parked in the North Philly yards. But in the Broad Street station women fainted and were carried through a small space opened by the police and railroad coppers. Men who had had a tough day of it stood in sodden clothing and were thoroughly miserable.

The announcing of the fight by radio was one of the best bits of reporting of the event. J. Andrew White, WEA, was at his best.

The lobby the the Bellevue-Stratford was just a milling crowd throughout the afternoon. Tickets were offered at some reduction, out-of-towners having over-bought

themselves. At 7 o'clock ticket places along Broad street were hawking \$27.50 tickets for \$20—but what locations they must have been. The stadium looked packed, however, at eight.

"Racing Form" gave out miniature folders in the special trains, the first page a reproduction of the racing sheet. Inside, the opinions of various handicappers and bookies were given. It was about 50-50 on choice. One that was suggestive of Gene himself was: "Psychology gives Tunney every advantage."

At the Friars the day before the fight, one member showed a \$16.50 ticket to Frisco and asked him what location it was. Frisco replied: "I'd soo-soo-sooner have a broken radio."

Pathe, Fox and International shot the fight in its entirety. In the "shots" reaching New York a caption called attention to the Federal restriction on transporting fight films and nothing but before and after the rounds was shown.

Some of the boys were still externally very damp upon arriving back in the Penn station, New York, as late as 5 a. m. At the Stadium they had to sit on their overcoats to see, and didn't dare put on their hats because of the "squawks" from behind. And it was raining all the time.

It took many of the New York contingent an hour and a half to extract themselves from the stadium. This mob never saw a return train until one in the morning and felt themselves lucky if the rattler made the 90 miles in four hours.

The Penn station held many a laugh between 3 and 5 Friday morning. The guys who stayed home are still laughing.

The radio announcers kiddingly plugged the Royal typewriters previous to the main bout. The Royal concern bought the broadcasting privilege for \$20,000 and the other announcers had to slip the Royal name in every so often. They did, and were laughing at themselves while doing it.

BATAVIA MEET STARTS SOMETHING IN WEST N.Y.

1-Mile Track to Be Built—Other Fair Managements May Do 5-Day Meets

Batavia, N. Y., Sept. 28. Fred B. Parker, secretary of the Genesee County Fair Association, under whose auspices the 5-day running race meet which closed Saturday was staged, left Sunday for New York to apply for a permit from the New York Racing Commission to hold future race meets.

An option has been taken on a tract of land two miles west of Batavia and a one-mile track will be built, according to J. H. Beck, superintendent of the track at the meet just closed.

The Batavia "outlaw" meet went over big, with an attendance of over 4,000 the opening day. Already several other fair managements are reported looking for similar meets.

Kearns and Dempsey Settle Differences

Jack Kearns and Jack Dempsey have patched up their differences. Kearns will withdraw his suit for his share of the Dempsey-Wills fight which was never held, according to inside dope.

The same story has it that Kearns will become Dempsey's manager once again and that the Manassa Mauler will endeavor to regain his lost title as soon as Tex Rickard can stage a return bout with Gene Tunney.

According to friends of Kearns, Dempsey's miserable showing against Tunney was not the result of mental collapse, but poor training and the absence of Kearns from Dempsey's corner.

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Hale, Chester, Bal, Colony, N Y C
Hall, W V Academy, Newburg
Haley & Joyce Sis, Arcadia, Jacksonville
Haley, Frank, Convention, Atl City
Hall & Dexter, 4-6, Amer, N Y C
Hall & Willbur, Fan, Memphis
Hall, K, 7-8, Col K, 7-8, Wichita
Hall, Bob, Keith, Phila
Hall, Earle, Co, Pal, Hartford
Hall, F & E, 8-6, Cap, Windsor
Hall, Julian, 4-6, Amer, N Y C
Have, Kneeler Bd, Pal, Vic, Eng
Halperin, Nan, 3, Orp, L A
Hamilton & Hayes, Keith, Wash
Hamilton, Dixie, Prop, Newark
Hamilton, Frank, Maj, Mil
Hamilton, Ruth, Blue Horn, Atl City
Hamilton, S, Orch, Terrace, Chi
Hampton, Carl, Wash St, Bos
Hans Sis, Emp, Edinburgh, Scotland
Hanson, Bert, 2, O, Oakland
Hanlon Bros, 3-6, R Hipp, Cleve
Hanson P & T, 4, Pan, Kansas City
Harcourt, Frank, Co, Fay's, Prov
Harrders & Mills, Reg, Ind, Wash
Harris Hart, 7-8, Col K, 7-8, Wichita
Harlequina, The, 4, Maj, Galveston
Harmon, Joy, Shelburne, Bklyn
Harmonia, Orp, Wichita; Maj, Little Rock
Harrison, Frank, Maj, Louisville, Wash
Harrington & Green, 3, Orp, Kansas City
Harrington Sis, Ramona Pl, Gr Rapids;
4, Temple, Det
Harris & Claure, Maj, Dallas
Harris & Holley, Pal, N Y C; Gaiety,
Utica
Harris, Harry, Parody, Chi
Harris, Val, 3, Pal, Mil
Harrison & Dakin Co, 3-6, Maj, Bloomington
Harrison, Emp, 4, O, Kansas City
Harrison, Muriel, Renner, Atl City
Harrison, R, Bd, Warner's State, Pitts
Harrison's Circus, Pan, Frisco; 4, Pan,
Ind
Hart & Smith Co, Loew, Milwaukee
Hart, B, Blue Horn, Atl City
Hart, Harry, Friars' Inn, Chi
Hart, Smith Co, Rialto, Chi
Hart, Walter, Golden Inn, Atl City
Hatch & Paterson, King, Toledo
Hartsen, Burlesk, Apollo, Berlin, Germany
Harvard, Winnifred & B, Roanoke, Roanoke
Hautstru, Mile, Casino de Paris, Paris
Haus, Chuck, 7-9, Faurot, Lima
Hatch & Carpenter, Emp, Edinburgh, Scotland
Haunted, 3, Orp, St L
Have & M, B'woy, N Y C, 4, R'side,
N Y C
Haw, Holly, State, L A
Hawthorne & Cook, 7-10, Del St, N Y C
Hayes, Susken, San Francisco, Phila
Hayes, Marsh & H, 3, Orp, A
Haynes & Beck, Pros, Bklyn
Haynes & Tate, 3-6, R Hipp, Cleve
Haynes, Lehman & K, Col, Far Rockaway
Hayward, Mary, Abbee, B'klyn; 4, Fal, N
Y C
Hayworth, Vera, N Bos, Bos
Healey & Cross, State, Jersey C
Healy, Dan, Silver Slipper, N Y C
Heaven, Peggy, Beant Art, Atl City
Hector & Holbrook, Keith, Phila
Hector & Pais, 3-6, Orp, Madison
Hedberg, Mart, 5, Orp, Vancouver
Helder, 2, Olympia, Paris
Heldler, Tr, Emory, Paris
Heldgen, Mildred, Cotton, N Y C
Heller, Helene, Uptown, Chi
Hello, Good-bye, Cap, Hartford
Helen West Sings, 4 Hipp, N Y C
Hengler Bros, Pal, Leicester, Eng
Henning, Pat, Prec, Yorkers
Henry & Moore, 4-6, Pal, B'klyn; 7-10,
Greely Sq, N Y C
Heron & Cox, Cos., N Y C
Henshaw, Robby, 4-6, Del St, N Y C
Herbert Docs, 3, State Lake, Chi
Herbert, Harry, Pal, Leicester, Eng
Herbert, Joe, 7-10, Loew, Hoboken
Herbert, Myrt, Col, B'klyn, Portland
Herbert, Nealy, Keith, Ottawa
Herberts, The, Jefferson, N Y C
Herihly, Joe, Keith, Boston
Hessing Bros, 3-6, Hipp, Norfolk
Hewitt & Hall, Pal, Cleve
Hewitt, Bob, Proc, Pittsfield
Hiatt, Ernest, 7-9, Maj, Cel Rapids
Hickey Bros, 4-6, Pal, Akron
High Bros, Maj, Phila
High Jinks, Maj, Johnston
Higgle, Will, Poll, Worcester
Higgins, Helen, Earlie, Wash; 4, Keith,
Phila
Higgins, Mary, Beaux Arts, Atl City
Higgins, Pete, Co, Poll, Scranton
Hilben BJ, Maurie, Stratford, Chi
Himblber, Corrine, Vie Wheeling
Houlder, Les, Wis, Mil
Homestead, Mrs, O, Paris
Hollingsworth & Crawford, 3-6, Orp, Madis-
on
Hollywood Revue, Emory, Prov
Holman, Harris, 4, Keith, Phila
Holmes Harry, Gaiety, Frisco
Holst & Florence, Friars' I, Chi
Holtz & Getchett Co, 3-6, Maj, "ong
7-9, Emp, Decatur
Horn, Willie, Buelskill, B'kly
Howard, Henry & L, 3-6, Orp, Whitta
7-10, Orp, Tulsa

(Continued on page 37)

(Continued on page 37)

PRESENTATIONS—BILLS

THIS WEEK (September 27)
NEXT WEEK (October 4)

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.

LONDON

This Week (Sept. 27)
LONDON
Coliseum
Neil McKay
Annette Kellerman
Zena Bros
Norah Blaney
Billy Merson
Clara K Young
Mei'o & Nello
HACKNEY
Empire
"Are You There"
SHEPHERDS BUSH
Empire
Noni & Horace
Golden Ser
Kenna Bros
Harry Gunn
Chester Kingston
Victoria Tr
Keeley & Aldous
CHISWICK
Empire
Kate Carney
Little Tich
Novelli
Sandy Rowan

O'Neill Sis
Taylor & Hawks
Delane Dell
Gluck Dancers
Mark Fisher Bd
"Waning Sex"
Capitol (27)
Al Short Bd
Fulton & Mack
Van & Vernon
The Abbotts
"Poker Faces"
Central Pk. (26)
Sammy Kahn Bd
"Son of Sheik"
Chicago (27)
Gilda Gray Co
"Aloma"
Harding (27)
Rome & Dunn
Bert Tucker
Chamberlain & H
Ben Landsman

Imperial Choir
"Strong Man"
BOSTON
Metropolitan (26)
Hicks Bros
Helene Yorke
Klein Orch
"Ace of Cads"
BRIDGEPORT, CT.
Cameo (26)
Paris Apaches
"So This Is Paris"
BUFFALO, N. Y.
Buffalo (26)
Under V'tian Skies
Irmanette
"It Must Be Love"
Hippodrome (26)
Spanish Dreams
Bobby Vail Co
Eddie Nelson
C & M Dunbar

Robert Courier
Arnold Glaser
Almer Marquee
Kosloff's Flowers
Kosloff's Dancers
All's Parliamen
"Bardieys The M"
Egyptian (Indef)
S Grauman Prolog
A Venetian Festiva
Reeves & Lou
Holly Hawn
Sunkist Beauties
"Blarney"
Figueras (24)
S Santaella Bd
Laughlin's Bord'n
"3 Bad Men"
Forum (Indef)
Ted Henkel Orch
Secrets of the Sea
Lillian Powell
"Mare Nostrum"
Loew's State (24)
Rube Wolf Bd
Fanchon & M Idea
Armstrong & Phelps
Oscar Taylor
Reeves & Lou
Holly Hawn
Sunkist Beauties
"Blarney"

Alex Jackson's Or
Jubilee Singers
Johnny Hines
"Brown Derby"
Olympic (26)
Royal Welsh Co
"Belle of B'way"
Warner's State (26)
R Harrison Bd
"Across the Pacific"
PROVIDENCE, R. I.
Fay's (26)
J & B Page
P Harcourt Co
Roy Wayman Sis
Equill Bros
Bargain Days
"Strong Man"
SACRAMENTO, CAL.
Senator (2)
Fanchon & Marco
Roman Ideas
Frank Shannon
Stendler & Duffin
Leo Lean Molea
ST. LOUIS
Grand Central (26)
Isam Jones Bd
SAN FRANCISCO
Granada (2)
Crosby & Rinker
Bert Darrell
Dean Moore
Dolores & Eddy
"Ace of Cads"
Warfield (2)
Fanchon & Marco
Dancing Shoes
Wm Lemaire
Lewis & Kellogg
James Burroughs
Walt Roegner
"The Magician"

PROVINCIAL

MANCHESTER
Hippodrome
"On the Dole"
ARDWICK GREEN
Empire
Lilly Moore
Knight & Brady
Buckleys
Darty Pitr
Flotsam & Jetsam
Sonora Bd
LEICESTER
Palace
Lillian Burgess
Murray
Harry Herbert
Australian Boys
Kennedy & Coppin
Hengler Bros
BRISTOL
Hippodrome
"Pastimes"
CHATHAM
Empire
"Looking Around"
VICTORIA
Palace
Irene Franklin
Kneller Hall Bd
O'Gorman Bros
Dorothy Vick
Hermans Williams
Victoria Girls
Paule & Laacelles
J J Collins
FINSBURY PARK
Empire
"King Rags" Rev
"Blits & Pieces" Rev
NEW CROSS
Empire
"Blits & Pieces" Rev
STRATFORD
Empire
"Turned Up" Rev

PLAYING THIS WEEK
WESLEY BARRY
and
Hollywood Syncopators
Central, Jersey City
Lincoln, Union Hill
RAJAH RABOID
Union Hill & Jersey City
GIURAN and MARGUERITE
5 HARMONIACS
OWENS and KELLY REVUE
BURKE SISTERS
GUARINO and COOPER
CHAS. MARTIN
Boulevard Theatre
Jackson Heights, L. I.
DIRECTION
ALF T. WILTON
INC.
1560 Broadway—Bryant 2027-8

Metropolitan (24)
Eddie Peabody Bd
"Campus Flirt"
Million Dollar (23)
Bakalnikoff Bd
Paul Whiteman Bd
"Tin Gods"
Uptown (24-28)
Geo Stoberg Bd
Fanchon & M Spec
"Aloma of S Seas"
2d half (29-3)
Geo Stoberg Bd
Fanchon & M Spec
MILWAUKEE
Alhambra (26)
Doris Robbins
Joyner & Phillips
Lee Evans
"Town's Talking"
Strand (26)
Perry's Peppy Pals
Hal Gilles
"Hold That Lion"
Wisconsin (26)
Easter & Hazelton
Leo Hoadley
Sybil Fagin
"Duchess Buffalo"

Chicago (4)
Strobel & Mertens
Mardo & Wynn
Smith Hart Co
Moore & Mitchell
Miller Girls Rev
ATLANTA, GA.
Loew (4)
Ambler Bros
Heien Moretti
LaFoy Stzman Co
Winehill & Briscoe
Brett Thomas Rev
BAY RIDGE, N. Y.
Loew
1st half (4-6)
Kitamura Japs
Alice Lawlor Co
Jas Kennedy Co
Davis & Nelson
Frank D'Amore Co
2d half (7-10)
Johnny Clark Co
Criston & Shields
Burns & Wilson
Wilbur Swtman Co
(One to fill)
BIRMINGHAM
Bijou (4)
Chandon 3
Mary Danis
Savoy & Mann
LeVan & Boles
B Knight's Jays

Primrose 4
Speak E Z Rev
MONTREAL, CAN.
Loew (4)
Cooper & Rodello
Erly & Hallock
Stanley & Quinette
Brady & Mahoney
Walton & Brandt
Bob Larry's Ent
NEWARK, N. J.
Strite (4)
4 Gaertners
Bill Steinke
Cupid's Close-ups
WOODLAWN, L. I.
Willard
1st half (4-6)
McCune Grant 3
West, Gates & H
Toney Gray Co
Hawthorne & Cook
Continental Sextette
2d half (7-10)
Gordon, Girdle & G
Peronne & Oliver
Jack Janis Co
Chas Strickland
(One to fill)

PARIS

This Week (Sept. 25)
Empire
Toto
Martinet & Crew
Mlle Jasmine
Ryssa
Bill Cody
Perezoff Troupe
Holder Tr
Miss Elena
Walter Sayton
Moulin Rouge
Randall
Jose Padilla
Elitroff Tr
Drean
Spark's Vienna Bal
Deviltes & Colet D
Yvonne George
Garrick
Dandy
Marthe Berthy
Tom Tyth
Bakdini & Drouff
3 Lancashire Lads
Gayto & Thibert

Stratford (26)
Maurie Hilblom Bd
Wellington Sis
Ted Leary
Borne & Hanley
Felly Bean Johnson
Flo Jacobson
Margot & Frances
"Blue Eagle"
Tivoli (27)
Milady's Shawl
Ada Forman
"Stella Dallas"
Uptown (27)
Bennie Krueger Bd
Ruth Etting
Jack North
Geo Riley
Helene Heban Co
George Heban Co
"Loves of Ricardo"

Stratford (26)
Maurie Hilblom Bd
Wellington Sis
Ted Leary
Borne & Hanley
Felly Bean Johnson
Flo Jacobson
Margot & Frances
"Blue Eagle"
Tivoli (27)
Milady's Shawl
Ada Forman
"Stella Dallas"
Uptown (27)
Bennie Krueger Bd
Ruth Etting
Jack North
Geo Riley
Helene Heban Co
George Heban Co
"Loves of Ricardo"

Stratford (26)
Maurie Hilblom Bd
Wellington Sis
Ted Leary
Borne & Hanley
Felly Bean Johnson
Flo Jacobson
Margot & Frances
"Blue Eagle"
Tivoli (27)
Milady's Shawl
Ada Forman
"Stella Dallas"
Uptown (27)
Bennie Krueger Bd
Ruth Etting
Jack North
Geo Riley
Helene Heban Co
George Heban Co
"Loves of Ricardo"

Stratford (26)
Maurie Hilblom Bd
Wellington Sis
Ted Leary
Borne & Hanley
Felly Bean Johnson
Flo Jacobson
Margot & Frances
"Blue Eagle"
Tivoli (27)
Milady's Shawl
Ada Forman
"Stella Dallas"
Uptown (27)
Bennie Krueger Bd
Ruth Etting
Jack North
Geo Riley
Helene Heban Co
George Heban Co
"Loves of Ricardo"

25 8x10 PROFESSIONAL PHOTOS, \$7.00
PROOFS SUBMITTED
H. TARR, 1687 Broadway
Telephone Columbus 4727

LOEW CIRCUIT

NEW YORK CITY
Capitol (26)
Chester Hale Bal
"4 Horsemen"
Colony (26)
Paul Specht Orch
The Georgians
The Diplomats
Parisian Display
"K'her Kitty Kelly"
Rialto (Indef.)
Lenora Cori

Capitol (26)
Chester Hale Bal
"4 Horsemen"
Colony (26)
Paul Specht Orch
The Georgians
The Diplomats
Parisian Display
"K'her Kitty Kelly"
Rialto (Indef.)
Lenora Cori

Capitol (26)
Chester Hale Bal
"4 Horsemen"
Colony (26)
Paul Specht Orch
The Georgians
The Diplomats
Parisian Display
"K'her Kitty Kelly"
Rialto (Indef.)
Lenora Cori

Capitol (26)
Chester Hale Bal
"4 Horsemen"
Colony (26)
Paul Specht Orch
The Georgians
The Diplomats
Parisian Display
"K'her Kitty Kelly"
Rialto (Indef.)
Lenora Cori

Capitol (26)
Chester Hale Bal
"4 Horsemen"
Colony (26)
Paul Specht Orch
The Georgians
The Diplomats
Parisian Display
"K'her Kitty Kelly"
Rialto (Indef.)
Lenora Cori

BOOKED
THIS WEEK
LEW CAMERON, HOWARD and CO.
SAVOY and MANN
Direction MARK J. LEDDY
Greenwich Bank Bldg.
226 W. 47th St., Suite 901

San Francisco
Pantages (4)
Dancing Franks
Ted Leslie
Dainty Marie
Glad Savatelle
Folovis
Los Angeles
Pantages (4)
Emma Raymond
Douglas Girls
Elgas Rev
Nancy Fair
H Harrison's Cir
San Diego, Cal.
Pantages (4)
4 Cloverly Girls
Fein & Tennyson

SUITS FOR FALL AND WINTER
IN EXCLUSIVE MATERIALS
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

BOSTON
Orpheum (4)
Depford 3
Jessie Miller
Cooper & Herman
Clay Crouch Co
Amoros & Jean'te
Movie Masque
BUFFALO, N. Y.
State (4)
The Braminos
Dolly Dumplin
Isabel D'Arm'd Co
Burns & Kiscen
Delerio & Bd
TOLEDO, O.
Pantages (4)
3 Silvers
Just a Pal
Cardiff & Wales
A & L Wilson
Muriel & Fisher R

DALLAS, TEX.
Melba (4)
Ford & Price
C R 4
Berlin vs Lenz
Mason & Gwynne
The Worths
EV'SVILLE, IND.
Victory (4)
Belasul 3
3 Grotton
Casey & Warren
Norton & Brower
Town Topics

JAMAICA, L. I.
Hillside
1st half (4-6)
Dallas 3
Criston & Shields
Sid Lewis
Spatiny Hd
(One to fill)
2d half (7-10)
Frank Work Co
West, Gates & H
Angel & Fuller
Frank D'Amore Co
(One to fill)

San Francisco
Pantages (4)
Dancing Franks
Ted Leslie
Dainty Marie
Glad Savatelle
Folovis
Los Angeles
Pantages (4)
Emma Raymond
Douglas Girls
Elgas Rev
Nancy Fair
H Harrison's Cir
San Diego, Cal.
Pantages (4)
4 Cloverly Girls
Fein & Tennyson

OFFICIAL DENTIST TO THE N. Y. A.
DR. JULIAN SIEGEL
1500 Broadway, New York
Ret. 46th and 47th Sts.
This Week: Olive Briscoe, Olga Krolew

Joyce Lando Co
2d half (7-10)
Fulton & Mack
Ray Walzer 3
A. Van Allen Boys
MEMPHIS, TENN.
Loew (4)
Arnold & Florence
Wyoming 4
Harry Coleman Co
Meyers & Hanford
4 Rubini Sis
MILWAUKEE
Loew (4)
Louis Leo
Heasley 2
Will H Ward Co

JACK L. LIPSHUTZ
TAILOR
908 Walnut St.
MONDAY; FINISH SATURDAY

CHICAGO
Rialto (4)
Strobel & Mertens
Mardo & Wynn
Smith Hart Co
Moore & Mitchell
Miller Girls Rev
ATLANTA, GA.
Loew (4)
Ambler Bros
Heien Moretti
LaFoy Stzman Co
Winehill & Briscoe
Brett Thomas Rev
BAY RIDGE, N. Y.
Loew
1st half (4-6)
Kitamura Japs
Alice Lawlor Co
Jas Kennedy Co
Davis & Nelson
Frank D'Amore Co
2d half (7-10)
Johnny Clark Co
Criston & Shields
Burns & Wilson
Wilbur Swtman Co
(One to fill)

NEWARK, N. J.
Pantages (4)
Roberta & Deegan
Nee Wong
Louise Giambo
Perry & Wilbur
Clowning Around
TORONTO, CAN.
Pantages (4)
Oxford 3
Rinaldo
Rice & Werner
Swartz & Clifford
Rosemont Reveliers
HAMILTON, CAN.
Pantages (4-16)
1st half (4-6)
Blackstone
(Three to fill)

NIAGARA FALLS
Pantages
1st half (4-6)
Homer Romaine
Frolic 4
Golden Violin
Summers & Hunt
(One to fill)
2d half (7-10)
Lafel Bros & A
Rogers & Gable
Novelty Dance 5
Cameron & Davis
Kluting's Animals
DETROIT, MICH.
Regent (4)
Kate & Wiley
Aaron & Kelley
Johnnie's New Car
Pisano & Landerer
Pirate's Treasures

Miles (4)
Geraldine Miller Co
Dolly Dumplin
Isabel D'Arm'd Co
Burns & Kiscen
Delerio & Bd
TOLEDO, O.
Pantages (4)
3 Silvers
Just a Pal
Cardiff & Wales
A & L Wilson
Muriel & Fisher R

DALLAS, TEX.
Melba (4)
Ford & Price
C R 4
Berlin vs Lenz
Mason & Gwynne
The Worths
EV'SVILLE, IND.
Victory (4)
Belasul 3
3 Grotton
Casey & Warren
Norton & Brower
Town Topics

JAMAICA, L. I.
Hillside
1st half (4-6)
Dallas 3
Criston & Shields
Sid Lewis
Spatiny Hd
(One to fill)
2d half (7-10)
Frank Work Co
West, Gates & H
Angel & Fuller
Frank D'Amore Co
(One to fill)

Cosmopolitan Rev
Lottie Mayer
(One to fill)

LG. BEACH, CAL.
Hoyt (4)

Takeaway
Ford & Whitey
Jan Rubin
Burt & Lehman
Harry Girard

SALT LAKE CITY
Pantages (4)

Juggling McBanms
Potter & Gamble
Olga & Mishka
Rita Bros
Follies De Luxe
(One to fill)

OCEAN P.K. CAL.
Pantages (4)

Van Horn & Inez
Jimmie Reynolds
Spanish Follies
Henry Regal
Harry Carey
Lavon & Cross

OMAHA, NEB.
Pantages (4)

Mary Ann Wells

Banjo Flenda
Dolores Lopes
Jack DeSylvia
Mack & Stanton
Heras & Wallace

KANSAS CITY, MO.
Pantages (4)

Martin & Martin
Snow & Sigworth
P & P Hanson
Lane & Harper
Oxford 4

MEMPHIS, TENN.
Pantages (4)

Parisian 3
Barton & Young
Casson Bros & M
Montrose & Everett
Countess Sonia
Tut Mace

CLEVELAND, O.
Circle (4)

Johnson & Baker
Herscope
Gibbur & Caryl
Les Argentines
(One to fill)

Carr Lynn
Danny Dare Co
2d half (7-9)

Alexander & Santos
Harrison Dakin & H
Hooper Gatchett Co

PEORIA, ILL.
Palace

1st half (3-6)
Herbert Bolt 3
Myra Lee
Al Tucker Bd
Joe Darcey
Harlequin Rev
2d half (7-9)
Bronson & Gordon
The Ingenues
(Three to fill)

QUINCY, ILL.
Washington

1st half (3-6)
H & G Ellsworth
Pickard Synco
2d half (7-9)
Col Jack George

Fox 2 Co
Rosemont Trouba
Gordon & Groff
(Three to fill)

Orpheum (3)
Hal Nieman
Leon Death Ray
Count Berniveld Co
Hayes Marsh & H
Ruth Budd
Bert Lytell Co
Fisher & Gilmore
Nan Halperin

MILWAUKEE
Palace (3)

Kornm & Daniels
Dave Apollon Co
Ann Codee
Val Harris Co
Les Ohezis
Meehan's Dogs
(Two to fill)

MINNEAPOLIS
Orpheum (3)

Alleen Stanley
London Paris & NY
Roy Cummings
Kraft & Lamont
B & J Pearson
Ferry & Gloria

OAKLAND, CAL.
Orpheum (2)

Bert Hanlon
Allen & Canfield
Richard Vintour Co
Lottie Atherton
(Two to fill)

PORTLAND, ORE.
Orpheum (3)

Seymour & H Rev
Lahr & Mercedes
Frank Silver Bd
Jeannie
Cuby & Smith
The Seabacks
(One to fill)

ST. LOUIS
Orpheum (3)

Eddie Conrad Co

Marion Wilkins Co
Walter Walters Co
Roger Williams
Gordon's Dogs
(One to fill)

Orpheum (3)
Hal Nieman
Leon Death Ray
Count Berniveld Co
Hayes Marsh & H
Ruth Budd
Bert Lytell Co
Fisher & Gilmore
Nan Halperin

MILWAUKEE
Palace (3)

Kornm & Daniels
Dave Apollon Co
Ann Codee
Val Harris Co
Les Ohezis
Meehan's Dogs
(Two to fill)

MINNEAPOLIS
Orpheum (3)

Alleen Stanley
London Paris & NY
Roy Cummings
Kraft & Lamont
B & J Pearson
Ferry & Gloria

OAKLAND, CAL.
Orpheum (2)

Bert Hanlon
Allen & Canfield
Richard Vintour Co
Lottie Atherton
(Two to fill)

PORTLAND, ORE.
Orpheum (3)

Seymour & H Rev
Lahr & Mercedes
Frank Silver Bd
Jeannie
Cuby & Smith
The Seabacks
(One to fill)

ST. LOUIS
Orpheum (3)

Eddie Conrad Co

Rooney & Bent Rev
Haunted
Joe Mendl
Davis & Pella
Aunt Jeimma
(One to fill)

SAN FRANCISCO
Golden Gate (2)

Harry Burns Co
Pleasure Seekers
Harry Holmes Co
Galliarini & Sis
Geo Dormonde Co
(One to fill)

Orpheum (2)
T & A Waldman
The Brants
Temp't & Dickson
Coyne & French
Elsa Earl Co
(Three to fill)

SEATTLE
Orpheum (3)

Allan Rogers
Bill Robinson
Flo Irwin Co
Joe Marks Co
Arthur Corey Co
Dier
Schenck & Son

VANCOUVER, B.C.
Orpheum (5)

Hearty Bros
Harry Thurston
Pompadour Ballet
Margit Hegerud
Camillas Birds
Remos Midgerts
(One to fill)

WINNIPEG, CAN.
Orpheum (4)

Rhyme & Reason
Dora Maughan
Walter Fehl Orca
Dooley & Sales
Connor & Hart
(Two to fill)

Franklin
2d half (30-3)

Dancing McDonalds
Mary Cook Coward
Moor & Powell
Billy Shone
De Mont & Ham'tn
(One to fill)

Hamilton
1st half (30-3)

Joe Delier
Weber & Ridner
Weston & Hutchins
Alexander & Olsen
(Two to fill)

Hippodrome (27)
Little Jim
Ryan & Ryan
Kene & Green
Webb's Enter's
Memories of Opera
(One to fill)

4
Flying Hartwells
Brown & Whitaker
Jean Myra Co
Hemstreet & Singers
Hole Leonard Bd
Oscar Lorraine

Jefferson
2d half (30-3)

The Herberts
Thompson & Kemp
Roy Rogers
Art Franklin
Morgan & Lee
Juan Duval
Stepping Kn'wies
5 Avalons

125th St.
Royal Tr
Cirillo Bros
Bevan & Flint
Fay Elliott & K
Clifford Wayne

Palace (27)
4 Jansleys
Sydell & Spotty
Gracella & Th'dora
Harris & Holley
Blossom Seeley
Anna Fitzu
Lulu McConnell
Wh'p'ing J Smith

Red Pollies
Jack Smith
Mary Haynes
Bob Albright
Jean Acker Co
(Others to fill)

Regent
2d half (30-3)

Wright & Dale
Novahl
Mitchell & Dove
Hadders & Millis
Lillian Jordan
(One to fill)

Riverside (27)
Bender & Knapp
Frakson
Paul Decker
McLellan & Sarah
Odeli Carlin
Jim Thornton
Venita Gould
Alien & York
Shelvey & Adams
(4)

Los Galenos
A & M Havel
Patricia
Gehan & Garetson
Freda & Palace
Blossom Seeley
(Three to fill)

Royal
2d half (30-3)

M'ry M'N'ce & R
Buddy Walker
A & M Joy
(Three to fill)

CONEY ISLAND
Tilyou

2d half (30-3)
Rivers Bros
Castlet & Mack
Homer Lind
Lydia Barry
(One to fill)

RICHMOND, IND.
Murray

2d half (7-9)
Maurine Englin
Bardo & Mack
(One to fill)

2d half (7-9)
Kodak & Sis
Myers & Nolan
(Two to fill)

WINDSOR, CAN.
Capitol

1st half (3-6)
Toney & George
F & E Halls
Pinto Bennett & F
Sultan
(One to fill)

Hare & Hart
Reynolds & White
Lodger
Stars of Other Days
(One to fill)

Rivers
2d half (30-3)

Frances & Arms
Mitchell & Darling
Woodland Revue
(Two to fill)

AKRON, O.
Palace

2d half (30-3)
Bet'court & Girlie
Murdock & Mayo
Sully & Mack
Jean John & B Sis
Johnny Hyman
Sig Frisco

1st half (4-6)
Arnaut Bros
Gintaro
Amelia Allen
Lone Star 4
Hirkey Bros
(One to fill)

2d half (7-10)
Herb Williams
Nathano Bros
Morgan & Sheldon
(Three to fill)

ALBANY, N. Y.
Proctor's

2d half (30-3)
Joe K Watson
Bob Tip
Mason & Shaw
Which One?
(One to fill)

ALLENTOWN, PA.
Colonial

2d half (30-3)
Whitefield & Fred
D & R Ryan
Shura DeVries Rev
(Three to fill)

ALTOONA, PA.
Mischler

2d half (30-3)
Philbrook & Deveau
(Others to fill)

AMSTERDAM, N. Y.
Rialto

2d half (30-3)
Carl McCullough
(Others to fill)

ASHTABULA, O.
Palace

2d half (30-3)
Mary Zoller Co
(Others to fill)

AUBURN
Jefferson

2d half (30-3)
Bryson & Jones
Tom Allen
Patch's Victorians
Frank X Silk
(One to fill)

BALTIMORE, MD.
Hipp (27)

3 Vagrants
Indian Love Song
Odeli Carlin
3 Tasmanians
(One to fill)

Maryland (27)
Alex'der & Gaultier
Trado 3
Claudia Coleman
Daly & Nace
Harry Holman
Siamese 2
J C Flippin
Dwyer & Leo
(4)

Anna Fitzu
Jane & Whalen
The Kemmys
Thos E Shea
Bob Hall
(Three to fill)

BINGHAMTON
Binghamton

2d half (30-3)
Wisecrackers
Royal Pekin
3 Good Knights
(One to fill)

BIRMINGHAM
Majestic

2d half (30-3)
Donahue & LaSalle
Les Gellie
Hope Vernon
Chas Wilson Co
Billy Regay
(One to fill)

BROOKLYN
Albee (27)

3 Danubies
Stanley & Birnes
Arthur Prince
Mary Haynes
Mills Gade Corson
Sully & Thomas
Snow & Columbus
Kramer & Boyle
Franklyn & Royce
(4)

Craig Campbell
Warren O'Brien
Frank Fay
Lydia Barry
Ethel Barrymore
(Others to fill)

Bushwick
2d half (30-3)

Lerner Girls
Frank Rockless
Willie Hopke
(Three to fill)

Flatbush
2d half (30-3)

Thrillers
Knight & McGregor
Joyner & Foster
C'nsino Dobin & M
Joe Browning
Am't'r Nite in L'd'n

Greenpoint
2d half (30-3)

Ford & C'nsing'm
Browning & Br'kt
(Others to fill)

Orpheum
2d half (30-3)

Mitt-Bill-Sis
Nita Bernard
Miss Dumbell
Land of Melody
(One to fill)

Prospect
2d half (30-3)

Haynes & Beck
N'o Wat So & West
Blue Slickers
(Two to fill)

ELIZABETH, N. J.
Ritz

2d half (30-3)
Misses & Kiasas
Jones & Jones
Stuart Sis
O'Donnel & Day
(One to fill)

ELIE, N. Y.
Erie (27)

All Wrong
Esmunde & Grant
Morgan & Sheldon
Gordon's Kib's Bd
(One to fill)

FAIRMONT, W. VA.
Fairmont

2d half (30-3)
T-yland Follies
Jubette Lika
Roy Hyron Co
Delmar's Lions
(One to fill)

GRIMTOWN, PA.
Orpheum

2d half (30-3)
Lewis & Ames
Frankie Rice

GLENS FLS, N. Y.
Rialto

2d half (30-3)
Bee Carroll
Kranz & Walsh
Aerial DeGroffs
(Three to fill)

G. RAPIDS, MICH.
Ramona Park

3d half (30-3)
Harrington Sis
Shapiro & O'Malley
Harry Snodgrass
Parisian Art
(One to fill)

1st half (4-6)
W & J Mandell
Let's Dance
Esmunde & Grant
Johnny Hyman
Bartlin & Saxon
Mack & La Rue
2d half (7-10)
Frank & Townes
Willie W McGinty
Hilly Farrell Co
A & C Falls
Barry & Whittedge
(One to fill)

GREENSBORO, PA.
Strand

2d half (30-3)
Verdi Fields Co
Elkins Fay & E
Great Johnson
Senator Murphy
Ray & Akers

HARRISBURG
Majestic

2d half (30-3)
Doran & Soper
Langford & Myra
Eva & Shirley Bd
Koehler & Edith
(One to fill)

HARTFORD, CT.
Capital

2d half (30-3)
Hurst & Vogt
Hello Good Bye
Jean Bedini
Irene Ricardo
Digatano

Palace
2d half (30-3)

Tyrell & Kemp
Farrall & Jordam
Wigninville
Vartue Sis Rev
Earl Hall Co

HAZELTON
Foley's

2d half (30-3)
O'Brien Sext
Northline a Ward
(Others to fill)

HOIYOKE, MASS.
Victory

2d half (30-3)
Reed & Lucy
Southern 4
Tumbling Clowns
Fried & Cody
Ray Robins

HUNTINGTON
Orpheum

2d half (30-3)
Avon
Temple 4
Jack & Queens
Maud Allen
(One to fill)

INDIANAPOLIS
Keith's (27)

Perez & Marguerite
Jean Beysell
Medley & Dupree
Car Lynn
Eddie Leonard
Barry & Whittedge
Genaro Girls
(4)

Donald Sis
3 Nitos
Theo Roberts
Seed & Austin
Alexander & Pegg
Kola Sylvia
(One to fill)

JACKSONVILLE
Arcade (27)

Haley & Joyce Sis
Jackie Collier
Sherman & Rose
Moran & Warner
Stone & Olsen

JERSEY CITY
State

2d half (30-3)
Healy & Cross
Francis & Wally
(Others to fill)

JOHNSTON, PA.
Majestic

2d half (30-3)
Ed White Co
High Jinks
Ward & Raymond
Clayton & Clifton
Bert Hughes Co

LANCASTER, PA.
Colonial

2d half (30-3)
Bob Fisher

BILLY GLASON

Keith-Albee Circuit

Egan & Redheads
(Two to fill)

2d half (7-9)
F & D Rial
666 Sycamore
C & C Arren
Dance Flashes
(One to fill)

FREMONT, NEB.
Wall (8-9)

West & V Sicklin

GALENSBURG, ILL.
Orpheum

1st half (3-6)
Col Jack George
Cun'gham & B'nett
(One to fill)

2d half (7-9)
H & G Ellsworth
Fern & Maree
Pickard Synco

ST. LOUIS
Grand O. H. (3)

Vernon
Princeton & Yale
H Kessler Co
Boyle & Della
(Others to fill)

ST. PAUL
Palace

1st half (3-6)
Sam Bevo
Nell Roy Co
Lloyd & Brice
Hugbie Clark Bd
(One to fill)

2d half (7-9)
White & Tierney
Frank DeVoe Co
Mason & Dixon Co
(Two to fill)

SIoux CITY, IA.
Orpheum

1st half (3-6)
White & Tierney
Frank DeVoe Co
Mason & Dixon Co
(Two to fill)

2d half (7-9)
Del Orlos
Johnny Murphy
(Three to fill)

SO. BEND, IND.
Palace

1st half (3-6)
Tobey Wilson Co
2d half (7-9)
Marie Stoddard
(Others to fill)

SPRINGFIELD, ILL.
Majestic (3-6)

G & E Livingston
C & C Arren
Marie Stoddard
666 Sycamore
Coscia & Verdi
Danny Duggan Co
(One to fill)

2d half (7-9)
Tower & Darrell
Al Tucker Bd
(Others to fill)

SPRINGFIELD, MO.
Electric

1st half (3-6)
Pickard Seals
2d half (7-9)
F & O Walters

TOPEKA, KANS.
Novelty

2d half (7-9)
3 Larcenians
Hughes & Montie
Permaine & Shelley

We Are Making Audiences Scream Every
Show With Our Romeo and Juliet

HARRY CARDIFF and WALES
Direction-SAM LYONS

Cun'gham & B'nett
(One to fill)

ROCKFORD, ILL.
Palace

1st half (3-6)
The Youngers
4 Foyes
Chas Foy
Guy Harlick Co
(One to fill)

2d half (7-9)
3 Senators
Neillo Roy Co
Grant Gardner
(Two to fill)

ST. JOE, MO.
Electric

2d half (7-9)
Cath Sinclair Co
Waiman's Debs

ST. LOUIS
Grand O. H. (3)

Vernon
Princeton & Yale
H Kessler Co
Boyle & Della
(Others to fill)

ST. PAUL
Palace

1st half (3-6)
Sam Bevo
Nell Roy Co
Lloyd & Brice
Hugbie Clark Bd
(One to fill)

2d half (7-9)
White & Tierney
Frank DeVoe Co
Mason & Dixon Co
(Two to fill)

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MAX HART
Books Picture Houses
1560 Broadway New York

HERMINE SHONE
INCORPORATED
BOOKING EVERYWHERE
Picture Houses — Productions
1560 BROADWAY, NEW YORK
Suite 906 Bryant 2955

Chas Rogers Co
Chas Wilson Co
(One to fill)

2d half (7-10)
Burns Bros
Wiseman Sis
Picer & Douglas
Eddie & Ramsden
Les Gellie

NEW ORLEANS
Orpheum (4)

Rebellion
Burke & Durkin
Rebetta
Herman Timberg
(Two to fill)

H Waiman Debs
Liberal
Howard Harris & L
2d half (7-10)
3 Regals
Dor Greathouse Co
Al K Hall
Eddie Miller 2
Stateroom 19

WICHITA FALLS
Columbia (4)

T & V Potts
Lionel London
Rock & Blossom
Stan Stanley Co
Harry Carroll Co
(One to fill)

LaSalle Garden
1st half (3-6)

Kodak & Sis
Nada Norrine
La Fantale
2d half (7-9)
Joe Rankin
Number Please
Eileen Terry Co

FT. WAYNE, IND.
Palace

1st half (3-6)
Athlone Co
Parlennes
Bobby Randall
(One to fill)

2d half (7-9)
Thos J Ryan Co
(Three to fill)

INDIANAPOLIS
Palace

1st half (3-6)
Cavan 2
Markel & Gay
V & C Avery
Virginia Rucker Co
(One to fill)

2d half (7-9)
Sultan
Gold Edwards
Dainty June Co
Jerry O'Meara Co
Quigg Burnell Co

LEXINGTON, KY.
Ben Ali

1st half (3-6)
Quigg Burnell Co
Gene Green
(One to fill)

CHICAGO
American

Sunday (3) Only
Harrington & R Co
Saul Brilliant Co
(Three to fill)

1st half (4-6)
Canary Opera
Edwards & Lillian
Jim Fulton Co
Ray Sis Co
(One to fill)

2d half (7-9)
Bento Bros
Gordon & Delmar
Eldridge Plow & E
Lyndell & Fox
B'ne de Graves Co

Kedzie
1st half (3-6)

William Aubrey 3
Carmen & Rose
Romance
Williams & Young
Stars of Other Days
(Two to fill)

G & A Scheuler
Carlisle & LaMal
Trovato
(Two to fill)

Lincoln Hipp
1st half (3-6)

Creedon & Davis
National 6
Grant Gardner
Suzette Co
(One to fill)

Majestic (3)
Bush Bros
Jinks & Ann
Griffith & Young
Adams & Rash
Florenia
Sparling & Rose
(Others to fill)

AURORA, ILL.
Fox

2d half (7-9)
4 Girtin Girls
(Two to fill)

BLOOM'GTN, ILL.
Majestic

1st half (3-6)
Aldor & Santos
H'rison Dakin & H
Hooper Gatchett Co
2d half (7-9)
Kluting Animals
Carr Lynn
Danny Dare Co

CEDAR RAPIDS.
Majestic

1st half (3-6)
Mann Bros
Lapan & Bastedo
Lee Soc Singers
Carlisle & LaMal
Del Orlos

2d half (7-9)
Penman & Page
3 White Kuhns
Ernest Hiatt
Gertrude & Boys
(Two to fill)

CHAMPAIGN, ILL.
Orpheum

1st half (3-6)
Banjoand
(Two to fill)

2d half (7-9)
Nelson & Parish
Egan & Redheads
(One to fill)

DAVENTPORT
Columbia

1st half (3-6)
Purdy & Fain
(Others to fill)

2d half (7-9)
Ketch & Wilma
W & G Ahern
Coscia & Verdi
The Voyagers
(One to fill)

DENVER
Orpheum (2)

Robbins Baltes
Ella Shields
Nick Lucas
Gerber's Gaities

Hunter & Percival
Hugbie Clark Bd
(Three to fill)

MILWAUKEE
Majestic (3)

Tad Tieman Bd
Kirby & Duval
(Others to fill)

MINNEAPOLIS
7th St. (3)

Parker & Son

CHICAGO
State-Lake (3)

Shean & Carson
Sun Fung Lin Co
Ladova Co
Herbert Faye Co
Herbert's Dogs
Dufor Boys
(Three to fill)

LOS ANGELES
Hill St. (3)

Julian Ellings

Orpheum
1st half (3-6)

Permaine & Shelley
Waiman's Debs
Howard Harris & L
McRae & Clegg
Joe LeBonard
2d half (7-9)
3 Regals
State Room 19
Eddie Miller 2
Al K Hall Co
(One to fill)

HARRY DROEN
(One to fill)

KANSAS CITY, MO.
Orpheum (3)

Brown & Whit'ker
Wally Sharples Co
Paul Kirkland
Diehl Sis & McD
Harrington & Green
Rae Samuels
L Ballantine Co
(One to fill)

Alhambra
2d half (30-3)

Leipalg
Coogan & Casey
Thompson Enters
(Others to fill)

Broadway (27)
Maggie Clifton
El Cieve
A & M Havel
Raisley & Gunther
Tramp Tramp T'mp
Bert Gordon
Basil Lewis
O'Neill & Plunkett

Colliseum
2d half (30-3)

Sawyer & Eddy
Royce Smeeck
Teck Murdock
Eva Clark
(Two to fill)

81st St. (27)
Noel Lester
Johnson & Johnson
Herbert Warren

Maurine Englin
Bardo & Mack
(One to fill)

2d half (7-9)
Kodak & Sis
Myers & Nolan
(Two to fill)

RICHMOND, IND.
Murray

2d half (7-9)
Maurine Englin
Bardo & Mack
Klown Rev

TRE HAUTE, IND.
Indiana

1st half (3-6)
Ward & Dooley
Jerry O'Meara Co
Dance Flashes
Larry Comer
Leo Kendall Co
2d half (7-9)
Alders & Evelyn
Creedon & Davis
Joe Darcey
(Two to fill)

WINDSOR, CAN.
Capitol

1st half (3-6)
Toney & George
F & E Halls
Pinto Bennett & F
Sultan
(One to fill)

Hare & Hart
Reynolds & White
Lodger
Stars of Other Days
(One to fill)

Bobby Folsom
Dorothy Hyton

5th Ave.
2d half (30-3)

Skelly & Helt Rev
Glenn & Jenkins
Patricia
(Three to fill)

58th St.
2d half (30-3)

Lepalg
Oliver & Olsen
Cole Ward Co
Jules Black Co
Wilfred DuBois
Hush & Joy
Adele Jason Boys

Fordham
2d half (30-3)

Harriet Naurott
Yates & Lawley
Jack Janis
Reyes & Reyes
Murray & Charlotte
3 Little Maids

BOSTON
New Boston (27)

Fulton & Parker R
Jean Sothorn
Verna Haworth
Miles Oliver
Harry Downing
Roma Bros

Gordon's Olympia
Scolay Sq.
B & H Skatella
M'Devitt Kelly & Q
6 Rockets
Bernard & Keller
Bary Banko Bros
Klein Bros

Gordon's Olympia
Washington St. (27)

Jack LaVere
Carl Hampton
Rhoda & Broshell
B & E Gorman
Lee Mattison Co

Keith's (27)
Winnie & Dolly
Louise Wright
Joe Herlihy Co
Judson Cole
Jean Acker Co
Reed & Lovere
Alma Nelson
Frank Fay
Max & Gang

BRADFORD, PA.
Bradford

2d half (30-3)
Eddie Rogers
Hardell & McNally
Sunshine Boys
(Others to fill)

BRIDGEPORT, CT.
Palace

2d half (30-3)
Dance Lords
Bert Walton
(Three to fill)

EASTON, PA.
Able's O. H.

2d half (30-3)
Gold Medal 4
Cecil & Van
Haney Sis & F
Mel Klee
Delwood Livingston
(One to fill)

Price, Evelyn, Strand, N Y C
Prima, Rose, Four, 4, Loew, MI
Primrose Minstrels, 30-3, Pan, Niagara Falls
Prince, Arthur, Albany, Bklyn, 4, Hipp, Buf
Princeton & Yale, 3, Gr O H, St Louis
Purcell, Tommy, Lido, N Y C
Purdy & Fain, 3-6, Col, Davenport
Puri, Billy, Col, Lancaster
Putman, Levan & B, Earle, Phila

Q

Quinlan, John, Strand, N Y C
Quixano, Don, Chez Pierre, Chi

R

Racine & Ray, Polj, Worcester
Rae, Phyllis, Rendezvous, Chi
Raff, George, Playground, N Y C
Rahn, Paul, 4, Pal, Cincinnati
Raisley & Guther, Bway, N Y C
Rakor, Loren, Keith, Syracuse, 4, Temple, Detroit
Randall, Moulou Rouge, Paris
Randell, Bobby, 8-6, Pal, Ft Wayne
Raney, Dorothy, Playground, N Y C
Rankin, Billy, Friars, Chi
Rankin, Joe, 7-9, La, Gr Det
Rankin's Rev, Billy, Friars Inn, Chi
Ranson, Bienda, Martin's, Atl City
Rascha, Hal, Reg, Paterson
Rascals, 3, Alhambra, Lon, Eng
Rasso Co, Keith, Phil
Ray & Akers, Strand, Greensburg
Ray & Harrison, 7-10, Keith, Louisville
Ray, Houston, 4-6, Keith, Dayton
Rayan, Dick, Grand, Macoon
Raymond & Caverly, 4-6, Maj, N Y C
Raymond, Emma, Pan, Frisco, 4, Pan, L A
Rea's Calif Night Hawks, Emb, Balt
Reed, 4, Orp, New Orleans
Reed, Boys, Met, Wash
Reddington, 3, Cap, Shamokin
Red Folies, Polj, Scranton, 4, Pal, N Y C
Redford & Wallace, Crescent, New Orleans
Redmond & Wis, 4, Maj, Houston
Reed & La Vie, Keith, Boston
Reed & Ray, Strand, Shenandoah
Reeves & Lou, State, L A
Reeves, Birdie, Rivoli, New Brunswick
Regal, Henry, Pan, Salt Lake City, 4, Pan, Ocean Park
Regals, 3-7-9, Orp, Wichita
Regana, Alice, Apollo, Berlin, Germany
Regay, Rev, Billy, Maj, Birmingham, 7-10, Orp, Tulsa
Relly, Mary, Pan, Tacoma, 4, Pan, Portland
Relly, Robert, Pan, Ocean City
Relly, Tom, Rev, Maj, Port Worth
Remos Midgots, 6, Orp, Vancouver
Renard & West, 4, Crescent, New Orleans
Renault, Francis, Renault, Atl City
Renie & Cercas, 7th St, Minn
Rennes, 4, Apollo, Berlin, Germany
Reyes, J H, Albee, Providence
Reynolds, Jimmy, Pan, Salt Lake City, 4, Park, Ocean Park
Reynolds, 3-6, Faurot, Lima
Reynolds Orch, Strand, N Y C
Rhoads, 4, Pan, Spokane
Rhoda & Broshell, Wash St, Boston
Rhyme & Reason, 4, Orp, Winnipeg
Rial, F & D, 7-9, La, Gr Det
Rialto, Marie, Harris, Pitta
Ricardo, Irene, Cap, Hartford
Rice, Frankie, Orp, Germantown
Rice, Vivian, Town, Chi
Rich & Adair, 4-6, Lincoln Sq, N Y C, 7-10, Nat, N Y C
Rich & Cherie, Hill St, L A
Rich & Snyder, Frolia, Chi
Rich & Werner, 4, Pan, Toronto
Richardson, Frank, Academy, Newburg
Rickard, Earl, Rendezvous, Chi
Ricardo, Bros, Tilyou, Bklyn
Riley, Geo, Uptown, Orp, Minn
Rinalvo, 4, Pan, Toronto
Ritchie, Martha, Cotton, L A
Rita Bros, Hoyt, Long Beach, 4, Pan, Salt Lake City
Riva & Orr Co, 4-6, Nat, N Y C, 7-10, Bedford, Bklyn
Robbins, Baltos, 2, Orp, Denver
Robert & Vellie, Albee, Prov
Roberta & Deegan, 4, Pan, Newark
Roberts, Theo, Keith, Cincinnati, Indianapolis
Robins, Doris, Alhambra, MI
Robinson, Bill, 3, Orp, Seattle
Rochelle, Ed, Deas, Pal, Chi
Rock & Blossom, 4, Col, Wichita Falls
Rock, Maria, Bushwick, Bklyn
Rock, Maria, Le Roy, Portsmouth
Rockwell & Nuthall, Pal, Springfield
Roger & Gamble, 4-6, Loew, Lon, Eng
Rogers, Chas, 4-6, Maj, Little Rock
Rogers & Allen, 3, Orp, Seattle
Rogers & Donnelly, 4-6, Bedford, Bklyn, 7-10, Rivoli, N Y C
Rogers, Eddie, Brad, Bradford
Rogers, Roy, Jefferson, N Y C
Rolla, Oly, Paris
Rollins, Mims, Regent, Paterson
Rolly & Ogden, 4, Pan, Shamokin
Roma Bros, New Box, Bos
Romaine & Castle, 4, Maj, Dallas
Romano, Homer, 4-6, Loew, Lon, Eng
Romaine, Margaret, Orp, Minn
Romance, 3-6, Kedzie, Chi
Romantic Youth, Bway, Phila
Romas Tr, Earle, Phila
Rome & Gant, Proc, Mt Vernon
Rooney & Ilen, 3, Orp, St Louis
Rose & Moon Rev, 4, Yonge St, Toronto
Rose, Harry, 4, Crescent, New Orleans
Rosemont Revellers, 7th St, Minn, 4, Pan, Toronto
Ross & Edwards, 4-6, Prem, Bklyn
Ross & Hayes, Keith, Lowell
Ross, Alie, Connies, N Y C
Rothchild, L, L, Pan, Bklyn
Rowan, Sandy, Emp, Chiswick, Lon, Eng
Roy, Neil, 3-6, Pal, St Paul, 7-9, Pal, Rockford
Royal Pekin, Binghamton, Binghamton
Royal Troubadour, 4, Gr, Huntington
Royer & Maye, Hipp, Buffalo, 4-6, Keith, Lowell
Royer & Royes, Fordham, N Y C
Rozelas, 2, New, Balt
Rubas, 2, State, Newark
Rubas, 3, Federal, Salem
Rubin & Rosa, Proctor's, Schenectady
Rubini, 4, 8th, 4, Loew, Memphis
Rubini, Jan, Pan, San Diego, 4, Hoyt, Long Beach
Rubinoff, Pal, Wash
Rudolph, Alhambra, Lon, Eng
Rucker Co, Virginia, 3-6, Pal, Indianapolis
Rudolph, Alhambra, Lon, Eng
Rudolph, Sammy, Villa Roma, Wash
Rule & O'Brien, Hipp, Buffalo, 4-6, Keith, Lowell
Ryan & Lee, Pal, Clevel
Ryan & Leo, Temple, Det
Ryan & Ryan, Hipp, N Y C
Ryan, Dolly, Convention, Atl City
Ryan, J Co, 7-9, Pal, Ft Wayne
Ryan, J Co, Maj, San Antonio
Rysa, Emp, Paris

S

Sabini, F & T, Fays, Phila
Samaroff & Sunin, 4, Orp, N Y C, 7-10, Lincoln Sq, N Y C
Sampsel, Lenhart, 3-6, Faurot, Lima, 7-9, Ben All, Lex
Sampson & Douglas, Rajah, Reading
Samuels, Rae, Orp, Kansas City
Sanderson, Everett, Bellevue, Niagara Falls
San Gato, State, N Y C, 4-6, Vio, N Y C, 7-10, Kono, Bklyn
Santos, Enter, 2-10, Bldg, N Y C
Sargent & Lewis, Keith, Toledo
Savoy & Mann, 4, Bldg, Birmingham
Sawyer & Eddie, Col, N Y C
Sayton, Walter, Emp, Paris
Schenck & Sun, 3, Orp, Seattle
Schneider, G & A, 7-9, Kedzie, Chi
Schiller, Nora, Frolia, Chi
Schiffeld Girls, Lyric, Bridgeport
Schooler, Dave, Earle, Wash
Schreck, George, 7-10, Amer, N Y C
Secrets of 1926, Crescent, New Orleans
Seabacks, The, 3, Orp, Portland

Sealey, Blossom, 4, Riverside, N Y C
Seena & Dean, Albee, Prov
Seminary Scandals, Loew's, Wash
Senators, 7-9, Ed, Rockford
Senkanow, Oly, Paris
Seymour & Howard, 3, Orp, Portland
Sharples, Wally, 3, Orp, Kansas City
Shapiro & O'Malley, Ramona Pk, Grand Rapids, 4-6, Keith, Syracuse
Sharp, Billy, 4, Maj, Galveston
Shattuck & Ward, Keith, Syracuse
Shaw & Lee, Orp, Denver
Shen, Thos E, Earle, Wash
Shen, & Carson, State Lake, Chi
Sheftall, Virginia, Parody, Chi
Sheiks of Araby, Avon, Waterbury
Shelbey, Edna, Shelburne, Bklyn
Shelvey & Adams, Riverside, N Y C
Sheppard, Billy, Alhambra, N Y C
Sheppard, Dorothy, Beaux Arts, Atl City
Sheppard, Hazel, Alhambra, N Y C
Sherman & Rose, Arcadia, Jacksonville
Sherman & Ryan, 7-10, Del St, N Y C
Shields & Delaney, 4, Maj, Galveston
Shields, Ella, 2, Orp, Denver
Shields, Sammy, Emp, Edinburgh, Eng
Shone, Billy, Franklin, N Y C
Short, Bd, Al, Cap, Chi
Siamese Twins, Md, Balt, 4, Earle, Wash
Sidney, Frank J, 7-9, Elec, Kansas City
Silka, Frank, Jefferson, Auburn
Silvers, 3, 4, State, Clevel
Silvers, Frank, 3, Orp, Portland
Sima, Margaret, Connies, N Y C
Sincclair, Frank, 7-9, Elec, St Joe
Singer, 3, Post, St, Pan, Spring
Singer's Midgots, Scala, Berlin, Germany
Skelly & Helt Rev, 5th Ave, N Y C
Slick, Jimmy, Blue Horn, Atl City
Smith & Sawyer, 4-6, Bldg, N Y C
Smith, 3, Strong, Keith, Cincinnati
Smith, Ben, Pan, Memphis
Smith, Clark, Back Stage, Atl City
Smith, Jack, 4, Pal, N Y C
Smith, Whispier, N Y C
Smith, Willie, Col, Portchester
Smock, Royce, Col, N Y C
Snodgrass, Harry, Ramona Pk, Gr Rapids, 3, Gd Rivera, Detroit
Snow, Rev, 4, Maj, Bklyn
Snow & Sigworth, 4, Pan, Kansas City
Soeurs, June, Casino de Paris, Paris
Soeurs, Seger, Oly, Paris
Sonia, Countess, 4, Pan, Memphis
Sonora Bd, Emp, Ardwick Green, Eng
Sothern, Jean, N Bos, Boston
Spanish Dreams, Hipp, Buffalo
Spanish Folies, Salt Lake City, 4, Pan, Ocean Park
Sparado, Pal, Paris
Sparks, Biene, Bal, Moulou Rouge, Paris
Sparkings & Rose, 3, Maj, Chi
Speak Easy Rev, 4, Loew, Houston
Specht, Paul, Orch, Colony, N Y C
Specials M Orch, Rendezvous, Chi
Spencer & Williams, Keith, Portland
Spitalay, Bd, 4-6, Hillside, Jamaica
Spotlight Rev, 4, Gr, Springfield, Hal, Pal, Cincinnati
Stafford, Mary, Cotton, N Y C
Stamm, Mr & Mrs O, Pal, Manchester
Stamper, George, Alhambra, N Y C
Stanley & Burns, Albee, Bklyn
Stanley & Quintette, 4, Loew, Montreal
Stanley, Alleen, 3, Orp, Minn
Stanley, J B, Maj, Galveston, 4, Maj, San Antonio
Stanley, Stan, 4, Col, Wichita Falls
Stanton, V & E, Keith, Syracuse
Staples, Helen, Princess, Nashville
Starr, Jean, Alhambra, N Y C
Starr, Rev, State, N Y C
Stars of Other Days, 3-6, Ked, Chi
State Room, 19, 7-9, Orp, Wichita
Statzman, LaFoy Co, 4, Atlanta
Steadman, A & E, Keith, Cincinnati, 4-6, Keith, Louisville, 7-10, Keith, Dayton
Steinke, Bill, 4, State, Newark
Sterling & Dolly, Silver Slipper, N Y C
Steward, Billy, Proc, Troy
Stevens, Ruby, Beaux Arts, Atl City
Stieger, Jimmy, Light House, Bklyn
Stinette, Chapelle Co, 7-10, Meiba, Bklyn
Stoddard, Marie, 3-6, Maj, Springfield
Stone & Olsen, Arcadia, Jacksonville
Stribbling, Ruth, Proc, Troy
Strobel & Mertone, 4, Rialto, Chi
Stroud, 2, 4, Maj, Bir
Stuart & Lash, 4, Emery, Prov
Stuart, Rita, Elizabeth
Sturgis, Flo, Parody, Chi
Stutz & Bingham, Hipp, Toronto
Sully & Mack, Pal, Akron, 4, Pal, Cincinnati
Sully & Thomas, Albee, Bklyn
Sutton, 3-6, Cap, Windsor
Summer & Hunt, 4-6, Pan, Niagara Falls
Sun Fung Lin, 3, State Lake, Chi
Sunset, 4, 3-6, Orp, Madison
Sunshine Boys, Bradford, Bradford
Sutcliffe, Pan, La, Gr Det
Suter, Ann, Vic, Wheeling
Suzette Co, 3-6, Len Hipp, Chi
Swan, Koubu, Robbins, Warren
Swan, Lulu, Embassy, Atl City
Swartha & Clifford, 4, Pan, Toronto
Sweetman, Wilbur, 7-10, Loew, Bay Ridge
Swift & Gibson Rev, 3, Mainstreet, Kan City
Swifts, 3, Wintergarten, Berlin, Germany
Sydell, Spotty, Pal, N Y C
Sycamore, 3-6, Maj, Springfield
Sylvia, Kola, Co, Keith, Cincinnati, 4, Keith, Indianapolis

T

Takewas, Pan, San Diego, 4, Hoyt, Long Beach
Tamarakas Japs, Pan, Ind, 4, Pan, Chi
Tanna, 4, Apollo, Berlin, Germany
Tarella & Cline, Pan, Spring
Tasmaniana, Hipp, Balt
Tate, Harry Co, Emp, Edinburgh, Eng
Taylor, 3, Connies, N Y C
Taylor, Oscar, State, N Y C
Teaback & Dean, 4-6, Greeley Sq, N Y C, 7-10, Amer, N Y C
Telack & Dean, Fays, Phila
Tempest & Dickenson, 2, Orp, Frisco
Temple, 4, Orp, Huntington
Terry, Ethel Gray, Bellevue, Niagara Falls
Terry, Olliance, 7-9, LaS Gdn, Det
Test, The, Gr Riv, Det
Texana, Avon, Poughkeepsie
Thomas & Frederick, 3, Ramona Pk, Gr Rapids
Thomas, Eddie, Renault, Atl City
Thompson & Kemp, Jefferson, N Y C
Thompson, Ent, Alhambra, N Y C
Thornton & Cline, 7-10, Meiba, Bklyn
Thornton, Jim, Riverside, N Y C
Thos Dere Girls, Pal, Waterbury
Thos, 7, Glad, Davy, Pitts
Thrillers, 7, Glad, Davy, Pitts
Thurston, Harry, 5 Orp, Vancouver
Tich, Little, Emp, Chiswick, Lon, Eng
Tiemann, Id, Tad, 3, Maj, Mil
Tison, Paul, 4-6, Keith, Syracuse, 7-10, Temple, Rochester
Tilyou & Rogers, State, Newark
Timberg, Herman, 4, Orp, New Orleans
Toney & George, 3-6, Cap, Windsor
Tonics & Tod, Keith, Toledo, 4, Pal, Cincinnati
Torrence, Edna, Pal, Portchester
Torino, 4, Pan, Spokane
Toto, Emp, Paris
Tower & Dardell, 7-9, Maj, Springfield
Town Topics, 4, Vict, Evansville
Toyland Folies, Fairmont, Fairmont
Trado, 2, Maryland, Balt, 4, Earle, Wash
Trahan & Wallace, 4, State, Norfolk
Tramp, Tramp, Bway, N Y C
Travers, Lane, Rev, 4, Maj, Dallas
Travers, Roland, Co, 4-6, Meiba, Bklyn
Trini, Pal, Clevel, 4, Temple, Det
Trist, 4, George, Oly
Trixie, Emp, Swansea, Eng
Trovalto, 3-6, Orp, Madison
Tudra, Harry, 4-6, Ave B, N Y C, 7-10, Prom, Bklyn
Tucker, Bd, Al, Pal, Peoria
Tullip Time, Hipp, McKeesport
Tyler & St Claire, 4-6, Maj, Little Rock
Tyrell & Kemp, Pal, Hartford
Tyth, Tom, Moulou Rouge, Paris

U

Ulla & Clark, 4, State, Buffalo

Ulla & Preston, 4-6, Blvd, N Y C, 7-10, Greeley Sq, N Y C
Uder Venetian Skies, Buffalo, Buffalo
Usher, May, 7-10, Amer, N Y C
V
Vagrants, 3, Hipp, Balt
Vail, Bobby Co, Hipp, Buffalo
Vail & Zardo, Orp, St
Valerio, Don, 7-9, Libby, Lincoln
Van & Schenck, Nixon, Phila
Van & Vernon, Cap, Chi, 4, Pan, Indianapolis
Van Horn & Inez, Pan, Salt Lake, 4, Pan, Ocean Park
Van Allen, Alice, 7-10, Loew London
Van Horne, Bobby, 4, Yonge St, Toronto
Vartue, 3, Rev, Pal, Hartford
Vaudeville, Ltd, 4, State, Buffalo
Venetian Masq, 10th St, Clevel
Venuti, Joe, Bd, Tommy Guinan, N Y C
Verden, Harbo, Raimo, Chi
Verga, N G, 4-6, Del St, N Y C, 7-10, Lincoln Sq, N Y C
Verne, Adele, Orp, L A
Vernon, 3, Gr O H, St
Vernon, Hope, Maj, Birmingham
Vesty, C & I, Emp, Swansea
Viel, Berni, Co, 3, Orp, L A
Victor Artists, 3, Allen, Clevel
Vigal, John, Alhambra, N Y C
Villiani, Mario, Ritz-Carlton, Atl City
Vintor, Doris, Roger Sherman, New Haven
Vintour, Richard, 2, Orp, Oakland
Vio & Ardo, Pal, Manchester
Vio, Singers, Gates, Bklyn, 4, State, N Y C
Voyages, The, 3-6, Orp, Des Moines, 7-9, Col, Davenport

W

Walman Debutantes, 4-6, Orp, Wichita, 7-9, Elec, St Joe
Waldman, T & A, 2 Orp, Frisco
Walker, Rita, Alhambra, N Y C
Walker, Rev, 4, Gr, N Y C
Walker, Ruth, Alhambra, N Y C
Wallace & May, Revs, Bklyn
Walters, F & O, Elec, Springfield
Walters, Walter, Co, 3, Hill St, L A
Walton & Brandt, 4, Loew, Montreal
Walton, Ryt, Pal, Bridgeport
Walzer, Roy, 3, 7-10, Loew, Lon
Ward & Dooley, 3-6, Ind, Terre Haute
Ward & Raymond, Maj, Johnston
Ward, Cole, 8th St, N Y C
Ward Co, Will, 4, Loew, Mil
Waring, Penna, Cap, Detroit
Warren & O'Brien, Albee, Bklyn
Warren, Herbe, Bldg, N Y C
Washington, Freddie, Alhambra, N Y C
Watkins Circus, 4-6, Bedford, Bklyn, 7-10, Del St, N Y C
Watson, Jimmy, Convention, Atl City
Watson, Joe, K, Proc, Albany
Watson, 3, 4, Pan, Spokane
Wayburn, Ned, Rev, Proc, Newark
Wayman, Roy, 3, Fays, Prov
Wayne, 3, Ford, 3, 5th St, N Y C
Wenke, 3, Orp, Bklyn
Webb, Elida, Alhambra, N Y C
Webb's Enter, Hipp, N Y C
Weber & Rldhor, Hamilton, N Y C
Weber, Marion, 4-6, Greeley Sq, N Y C
Weeping Willows, Proc, Troy
Welder, 3, Cap, Steubenville
Wellington, Lisa, Stratford, Chi
Wells, Mary Ann, 4, Pan, Omaha
Wells, Royal Co, Pal, Albany
West & Van Slickin, 3-9, Wall, Fremont
West, Gates & H, 7-10, Hillside, Jamaica
West, Willie, 10th St, Clevel
Weston, Corla, Bldg, Det, 4, Pan, Toledo
Weston & Hutchinson, 4, Patton, N Y C
Weyburn, Ned, Rev, Proc, Newark
Wheeler & Wheeler, 3-9, Kerr, Hastings
Wheeler, B & B, 4, Maj, Bir
Whelan, 3, 4, 5, 6, 7, 8, 9, Meiba, Bklyn
Which One, Proc, Albany
Whirl of Sync, 4, Maj, Bir
Whirlwinds, 3, Pal, New Orleans
White & Co, Maj, Johnston
White & Scheerer, 4, Rev, New Haven
White & Tierney, 4-6, Orp, Sioux City
White, Francis, Pal, Wash
White, Jack, Golden, Atl City
White, Kahn, 3, Maj, Cedar Rapids
White, Marie, 4-6, Emp, N Y C
Whiteman, Paul, Million Dollar, L A
Whitfield, Phoebe, Co, 4-6, Ave B, N Y C
Whitman, F, Harris, Pitts
Whitman, 3, 4, 5, 6, 7, 8, 9, Meiba, Bklyn
Wigginsville, Pal, Hartford
Wilkena, Marion, 3, Hill Street, L A
Wilkena, Marion, Co, Golden Gate, Frisco
Williams & Young, 3-6, Kedzie, Chi
Williams, Albee, Alhambra, N Y C
Williams, Co, Herb, Keith, Dayton, 4-6, Hipp, Youngstown, 7-10, Pal, Akron
Williams, Hermanos, Pal, Vic, Eng
Williams, Lulu, Alhambra, N Y C
Williams, Rouser, 3, Hill St, L A
Willis, Bob, Pal, Waterbury
Wilson, A & L, 4, State, Clevel
Wilson Bros, Maj, Galveston, 4, Maj, S
Wilson, Chas, 4-6, Maj, Little Rock
Wilson, Jack, Metro, Bklyn, 4, State N Y C
Wilson, Tobey Co, 3-4, Pal, So Bend
Wilton & Weber, State, Clevel
Wilton, Robb, Emp, Swansea, Eng
Wilton Sisters, Orp, Minn
Winchell & Briscoe, State, Norfolk
Wine, Bill & Briscoe, 4, Loew, Atlanta
Wingfield, Jean, Pan, Seattle, 4, Pan, Vancouver
Winnie & Dolly, Keith, Bos
Wisconsin, 3, Pal, New Orleans
Wisconsin, 3, Binghamton
Wiseman Sisters, 7-10, Maj, Little Rock
Withers Chas, 3, Bridgeport
Wolfe, Rube, Bd, State, L A
Wong, Neg, Pal, Bklyn, 4, Pan, Newark
Wong, Prince, 10th St, Clevel
Wong, Prince, Co, 10th St, Clevel
Work, Frank Co, Del St, N Y C
Worths, The, 4, Meiba, Dallas
Wright, Billy, Convention, Atl City
Wright, Clint, Parody, Chi
Wright & Dale, Regent, N Y C
Wright, Louise, Keith, Bos, 4, Albee, Prov
Wyatt Co, Gr River, Det
Wynne, Jack Co, Emp, Chiswick, Lon, Eng

X

X Wives, Col, Portchester
Yacht Club, 4, Lido, N Y C
Yates & Carson, 4-6, Prem, Bklyn, 7-10, Bedford, Bklyn
Yates & Lawley, Fordham, N Y C
Yoeman & Lizzie, Hill St, L A
Yorke & King, Keith, Louisville, 4, Keith, Cincinnati
Yorke, Helene, Met, Boston
Young, Clara Kimball, Col, London, Eng
Youngers, The, 3-6, Pal, Rockford, 7-9, Orp, Madison
Yvonne, Eva, Friars' Inn, Chi

Z

Zeck & Randolph, 4, Maj, Btr
Zee, All, Rialto, Chi
Zee, 3, Pal, N Orleans
Zeiglers, The, Robin Gr, Clarksburg
Zonga Bros, Col, London, Eng
Zoeller & Bodwell, 4-6, Linc Sq, N Y C, 7-10, Bldg, N Y C
Zoeller, Max, Pal, Astabula

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

Lillian Powell, colored cabaret entertainer, 203 West 144th street, held on a charge of reckless driving when a car in which she was seated ran upon the sidewalk and injured nine persons in Harlem Aug. 31, was freed Sept. 13 by Magistrate Francis McQuade in Washington Heights Court.

The owner of the car was held in \$5,000 bail awaiting further action by the court.

The corner stone of the Public theatre, on Second avenue, will be laid Sunday, marking progress of the largest Jewish playhouse in the country. It will represent \$1,000,000 completed.

The marriage of Winfield Scott, Jr., and Eunice Lorraine Ginter, musical comedy actress, was annulled in California on the ground that when Scott obtained a divorce from his first wife in Yucatan he was a resident of Fort Worth, Tex.

Michael Mindlin, independent producer, has taken over the tiny Fifth Avenue Playhouse (near Twelfth street) and will use it for the presentation of novelty American and foreign pictures. The house holds 300.

Mrs. Emma Swift Hammerstein, widow of the late Oscar Hammerstein, and executrix under his will, brought an accounting suit against Arthur Hammerstein, son of Oscar, covering the administration of the Republic theatre by the defendant.

A contract to stage future Ziegfeld "Follies" marked the resumption of the old relations between Ziegfeld and Ned Wayburn. His duties begin immediately with preparations for the "1927 Follies," due to open around New Year's.

Theatre Guild's production of "Juarez and Maximilian" postponed a week from Oct. 4 to Oct. 11.

"May-Fair" is the title chosen for the next musical comedy to be done by Alex. A. Arons and Vinton Freedley. Gertrude Lawrence, Oscar Shaw and Victor Moore head the cast.

A musical comedy called "Love and Kisses" is to be produced by A. E. and R. E. Riskin, new managers, who have the current "She Couldn't Say No" at the Booth.

CHICAGO

O. J. Mullenbach, part owner of the Midnight Frolics' night club at 18 East 22d Street, saved \$6,000 in week-end receipts when he probably fatally wounded a bandit who attacked and attempted to rob him in the vestibule of his home, 1046 Balmoral avenue.

Mullenbach had returned home from the cafe Sunday night in possession of the receipts. Someone followed him into the hallway, Mullenbach said, but too late to reach him before he stepped into his apartment.

To be on guard, he took his revolver with him the following morning. As he stepped out of the doorway the bandit accosted him with "Stick 'em up." Mullenbach reached for his revolver and emptied it at the man, running and driving away in his automobile.

As he started the car a second bandit fired at him, one of the bullets piercing Mullenbach's coat. Police rushed to the scene and found a wounded man staggering in the street. He said he was John Harley, 23, of 841 Lawrence avenue. He was wounded over the right eye and in the right arm and hand.

Arthur Mackey, 28, was released in \$3,000 bond after pleading guilty of having operated a con game by Judge Hayes in Clark street court. Mackey is alleged to have posed as a picture actor in "crashing" in on the Gold Coast, Chicago's social section. Mackey denies the "actor" charge but admits defrauding a haberdasher of \$300 and obtaining \$500 from a loop bank under false pretenses.

Daniel Agoa, once a prohibition agent until sentenced for a year in Leavenworth for accepting bribes, was arrested last week on a statutory offense against a young Chicago girl. Agoa, when arrested, was in possession of a tear gas ejector, resembling a fountain pen, and was wearing a badge inscribed "City Prosecutor's Investigator."

Prosecutor Pincus said Agoa is in no way connected with his office.

"My Country" opened Sunday at

the LaSalle. "Alias the Deacon" and "The Jazz Singer," both New Yorkers, are slated to open here Oct. 4 at the Studebaker and Harris, respectively. "Treat 'Em Rough" and "The Great Gatsby" will leave Oct. 2. "Tip Toes" at the Illinois Oct. 10.

LOS ANGELES

Jeanette Hood, actress, is suing H. A. McKim for \$100,000, charging he attacked her and injured her so that she is unable to continue her career.

Tod Browning, film director, purchased a site for a \$50,000 residence in Beverly Hills.

Pete Edwards, colored picture actor, was arrested and sentenced to 10 days in jail for possession of liquor.

Fred Niblo will build a \$75,000 residence in Hollywood.

"T-Bone Riley," in private life Clyde Van Hoose and prominent cafe owner, was scheduled to appear before U. S. District Judge William P. James on possession of liquor charges growing out of the same raid through which he was fined \$1,000 for selling liquor. Riley's cafe was padlocked for a year at the time of his arrest.

Richard Barthelmess purchased a new home in Beverly Hills for \$100,000 and will spend an additional \$20,000 in improvements. The house, of Italian type, contains 15 rooms.

Donald Kortangen, 22, in ring circles K. O. Kelly, entered a plea of guilty to a manslaughter charge in the murder of C. L. Blackmore, who died when struck a blow by Kortangen last year. Blackmore had been given a ride in a car by a stranger who engaged in a traffic argument with Kortangen. The two cars drove away but Kortangen saw Blackmore on the street later, walked up, struck him and ran when the latter fell to the pavement, fracturing his skull.

Plans are being drawn for a 25-room house to be built at Brentwood Park, near here, for Milton Sils.

Floyd Pratt, studio employee, and Marian Butters, 15, high school girl, who ran away, were returned here, with the man charged with a statutory offense and the girl held as chief witness.

The home of William H. Simon, manager of the Club Alhambra, and his wife, Fanchon, of the producing firm of Fanchon & Marco, was entered by a burglar, who left a trail of burned matches through the house, but took nothing of value.

Irene Fenwick (Mrs. Lionel Barrymore) was the target of an income tax lien which charged her with overlooking the payment of \$52.20 income tax in 1922.

Corinne Plumber, 18, was scheduled to appear in Superior Court to answer charges of violating a court order that she stay away from the film colony. According to the charge, she sought the company of film people after she was released on probation.

Don Juan Ferre, South American screen star, from Bogota, Colombia, arrived here to work in American pictures.

A \$750,000 annex to the La Tosca Hotel will be constructed. It will be 12 stories high. The La Tosca is a theatrical hotel.

Juanita Montonaya was arrested and arraigned on petty larceny charges. She was a member of a house party at the home of Roland Edwards, playwright and director, and was taken into custody when some money disappeared.

Floyd F. Glatz, former chauffeur-husband of Mme. Margaret Matzenauer, opera singer, applied for a change of name. He said he was tired of being pointed out as Mme. Matzenauer's ex-husband, and petitioned for a change to Floyd F. Howard.

Robert M. Snyder, former employee of the Pantages and arrested Labor Day for attempting to blow up the theatre safe, was ordered held to answer in Superior Court, with bail set at \$5,000. He was also charged with assault.

Leatrice Joy purchased a site in Beverly Hills, where she will build a residence costing \$25,000.

BRIDGE GAME RAID BY COPS

Mrs. A. Raymond Charged Admission—In Hotel Suite

Accused of conducting an auction bridge game in the Alamac Hotel, where large stakes were played for by men and women, Mrs. Alexandra Raymond, 153 West 97th street, was arraigned before Magistrate August Dreyer in West Side court and held in \$500 bail for further examination on Oct. 6.

Inspector James Bolan received a complaint that the game was in progress in the hotel and that an admission fee was charged, with players wagering as much as three cents a point. He despatched Detectives Weppeler and Shelly to investigate. The officers went to the hotel and were directed to a room on the second floor.

When they entered, the sleuths said, they found about 18 persons, 13 men and 5 women, seated about tables playing with cards. The detectives said they met Mrs. Raymond and she admitted she was in charge of the place. It was run under the name of "The Raymond Club."

Cops Broke Up Game
She also told the cops that she charged members of the club 75 cents for the use of cards, tables, and paper and pencil. If a member brought a non-member she charged \$1, she said. The detectives went from table to table and questioned players. From one of these, they said, they were informed that he was playing for one-half cent a point. Mrs. Raymond was then arrested and the players told to depart.

In court Mrs. Raymond admitted to Judge Dreyer that she had charged members 75 cents and non-members \$1. She said the club had a charter and that so far as any members gambling was concerned she knew nothing about it.

Magistrate Dreyer adjourned the case to give the woman an opportunity to produce her records in court, showing she had a legitimate membership.

THREE ON DRUG CHARGE

Mr. and Mrs. Thos. Ryan, with Thelma Stanton, Arrested

Acting on a tip that narcotics could be found in an apartment at 477 Central Park West occupied by Thomas Ryan, 34, actor, and his wife, Evelyn, 30, actress, Detectives O'Brien and Monahan went to the address and arrested the couple.

In the place at the time visiting the Ryans was Thelma Stanton, 34, of Philadelphia, alleged vaudeville actress. The detectives met no resistance. After a search they said they found in a bureau drawer a pill box containing drugs. The trio were questioned by the sleuths and they admitted, the cops said, that they were addicts.

Ryan was charged with possessing drugs and his wife and the Stanton woman were charged with vagrancy. When arraigned before Magistrate August Dreyer in West Side Court, Ryan waived examination and was held for trial in Special Sessions. Mrs. Ryan and the Stanton woman pleaded guilty to the vagrancy.

The detectives explained they had arrested the women under a new act of the penal law which constituted them vagrants if they were known drug users and found in company with a person possessing contraband drugs. The women told the detectives they desired to be cured of the habit and pleaded guilty to the charge.

After fingerprinted, Magistrate Dreyer committed both women to the Workhouse for 100 days each and told them they could apply over there to be sent to a hospital.

Chester T. Barry, first assistant manager, Loew's State, New York, left that house last week, succeeded by Thomas Phillips.

Macy's New York store offers a daily "toy theatre" show for children.

'Broadway' and B'way

"Broadway is fetching a little 'panning' from a few of the ultra-loyal native sons who are jealous of the good name and fame of the Main Alley, on the theory the play maligns the true nature of the Great White Way."

At first thought, this premise packs a punch but, as Joe Lee, the erudite Oriental philosopher, interprets it, "Broadway" will make the hicks expect the worst and their reaction upon being disappointed and finding themselves unmolested and treated civilly, will prove a boost for the Main Stem.

Joe found that so when handling Houdini and panning the spiritualists. The latter's trade immediately perked up with each pan.

BAKER, EX-PUG, HELD ON SERIOUS CHARGE

Detroit Girl, 18, Says Baker Deceived Her—Heavy Bail Set

William Arbuthmet, pugilist, who fought under the name of "Billy Baker," 31, of 317 West 58th street, was held by Magistrate George W. Simpson in West Side Court for trial in the action of the Grand Jury on the charge of seduction. Arbuthmet was arrested by Detectives James Leach and Thomas Hannigan of the West 47th street police station.

The former fighter pleaded not guilty and waived examination. He was arrested on the complaint of Florence Dougherty, 18, of 317 West 58th street and whose home is at 6712 Vinewood avenue, Detroit. The latter is now in the Florence Crittenden home with Helen White, 20, of 7606 Ironwood avenue, Detroit.

Both girls, according to the detectives, came to the Catskill Mountains for their health. They spent some time there. On their way back home they stopped off at Blue Point, L. I., where they procured jobs as waitresses. There they met the ex-pug. According to the sleuths, Arbuthmet borrowed money off both girls.

Claimed Bachelorhood
He told the Dougherty girl, according to the police, that he was single. He is alleged to have promised to marry her. She is said to have pawned some of her few trinkets to advance money to the former fighter, the coppers said. Miss Dougherty wired home to her parents that she was married.

Her mother wired to Hannigan and Leach to begin an investigation and they located the girl in the 58th street address. There she admitted she was not married to the fighter but that he had promised to wed her. Leach and Hannigan stated that the former "glove artist" had a wife in England. The two girls were taken into custody and placed as wayward minors in the Florence Crittenden Home.

Arbuthmet fought in the bantam class. He met such good men as Midget Smith and Jimmy Wilde and other scroppers of not. He was unable to get the high ball fixed by the Court and "blackmailed" to the Tombs.

'Pinochle' Check for \$50 Came Bouncing Back

Jacob Schindler, 3671 Broadway, was brought before Magistrate Dreyer in West Side Court on a summons obtained against him by Isidore Goldberg, of Roth's restaurant, Broadway and 51st street.

Goldberg said Schindler cashed a check at the restaurant for \$50, drawn on the Longacre Bank and that it was returned for insufficient funds. Goldberg tried to get Schindler to make good but when unable to do so he obtained the summons.

Schindler said the check was given for a gambling debt, the result of a pinochle game played in the basement of Roth's restaurant on or about Jan. 11. After Magistrate Dreyer heard some of the facts he adjourned the case until Oct. 5. Meantime Schindler will try to reach agreement about paying check.

'ROUND THE SQUARE

Carnival Stuff in Fight Parties

Carnival stuff was interjected into the many groups traveling to the big fight and also in the Stadium. Three-card monte operators and card sharks worked the trains, while in the Stadium ticket sellers carrying shoulder strap bags were selling tickets for a "blow-off" show in Philly after the fights. One seller guaranteed the personal appearance of Jack Dempsey at his "party."

Three monte men carrying a colored card manipulator and two shills cleaned up \$4,500 on their train trips. The shills received \$25 each.

Who Knows Real Beer?

A Times Square restaurateur is burning up because his patrons don't know real beer. Not even his waiters or cops know it either, he says, from his experience.

The restaurant man reached a conclusion that he would put in the best beer he could buy and say nothing about it, calculating that the beer would exploit itself and added food business could recover his lost difference in profit. He had been paying \$17.50 a barrel for the ordinary beer, but bought a guaranteed beer for \$37.50 a barrel.

No one mentioned the improved beer, he claims, not even his waiters. During the four months the real beer was sold, but two persons commented upon it. One guest said to another, "Is this near beer? It tastes pretty good." His companion replied: "Yes, it does taste pretty good at that."

Two men, strangers, came into the place one day. They "smelled like cops," said the restaurant man, "so we were all wise." They asked the waiter for beer. He served them two glasses. "There was nothing to do but let them serve the real beer," said the proprietor, "for I didn't want to tip off the waiters." They asked for two more glasses and the waiter charged them 40c. One of the policemen said: "Haven't you any real good beer around here?" "That's all we serve," the waiter answered. After a moment, one of the cops remarked to his fellow: "Let's get out of here. There's nothing doing."

During the four months the restaurant charged but 10c a glass for the good beer, the owner willing to make no profit to promote the business. Other places in the same neighborhood were getting 25c and 30c a glass for near-beer.

After the fourth month the proprietor gave up his real beer idea as hopeless and went back to the \$17.50 brand.

The Olympic Club of San Francisco which puts a football team into the field each season, and frequently trims the big universities on the Pacific coast, has an indifferent line-up this season. In losing to the 8th Corps Area Army eleven by 12 to 0 the Olympic Clubmen found themselves outclassed.

Stanford, California, St. Mary's and Santa Clara are on the Olympic schedule this season with a final game in December at Honolulu. The success of the Olympic eleven in the past has been due to the procuring of players direct from the varsity teams of the coast. In 1912, when the University of California dropped rugby in favor of American football, the Olympic club was one of the few available opponents.

JOHN P. RUSSELL TELLS OF "PREVUE OF 1927"

Under Examination on Mary Schippel's Charge—Judge Dreyer Knows Show Biz

John P. Russell, who said he was a theatrical director, and a co-partner in the expected show, "The Prevue of 1927," which Ira Schwarz, theatrical photographer, is to produce, spent a hectic half hour on the witness stand in West Side Court before Magistrate August Dreyer. Russell was called as a witness for Schwarz who was summoned by Mary Schippel, 125 West 67th street. She is one of the "Court Ladies" in "The Vagabond King" at the Casino and claims that Schwarz is withholding \$200 of hers. Magistrate Dreyer adjourned the case until Oct. 7 when a continued hearing will be had in the Municipal Term Court in the Municipal Building.

Miss Schippel, tall and of the brunette type, hailing from Manhattan, Me., told on the witness stand how she turned over two checks for \$100 each. She was to play a principal part in the cast and was to get \$200 a week. After several weeks, if the show lived, she was to have her salary increased to \$350.

The actress admitted she signed a paper but never read the contents. She said that she waited and when there were no rehearsals she sought the return of her money. She testified she sent several registered letters to Schwarz but added that she never received her money.

Assistant District Attorney Charles White conducted the prosecution. Miss Schippel declared that she was informed the show was to cost \$50,000. She stated that she went to Mr. Schwarz after she was told of the new show by her friend, Frances Halliday, who is also in "The Vagabond King." Miss Halliday was also to become a member of the "Prevue of 1927." She denied that she knew she was to be a co-partner or was to receive any shares.

Judge Assisted

Magistrate Dreyer, for years a theatrical attorney before he became a Magistrate ably assisted Mr. White in the handling of the case. The Court informed Mr. Russell of his knowledge of the show business and Russell stated that he was pleased to hear of it. Russell stated that it was quite difficult for

the average layman to understand the intricate details of the theatrical business.

Russell explained on the witness stand that he was a director of shows. He admitted that he received Miss Schippel's checks and stated that she signed a contract he offered to the Court to read. He said that she was apprised of all the facts. That Mr. Schwarz was mostly present. He stated that she was to get \$200 a week and her salary was to be increased later on. He told of the skits he had written and how he went to theatre managers for a playhouse to open the show.

Russell told the Court that Enid Markey, Alice Lake, Hilda Ferguson and Lillian Walker were to be in the cast. The latter, he said, was to be the principal. Magistrate Dreyer asked if any of the above mentioned had paid in any money. Russell said that they had but corrected this to add that they had promised to pay in from \$500 to \$1,000.

Russell testified he went to the Shubert offices and interviewed a Jules Murray relative to procuring a playhouse. He mentioned several other persons he sought a theatre from. Magistrate Dreyer then halted the proceedings and adjourned the case. He stated that he would preside in the Municipal Term to hear the facts.

SHOW PEOPLE AT SIEGEL DINNER

Show people will attend the dinner to be given David P. Siegel, assistant U. S. district attorney, next Tuesday evening (Oct. 5) at the Commodore Hotel, New York.

Among those scheduled are George Price, Willie Collier, Irving O'Hay, Will Rogers, Belle Baker, Emil Boreo, Pearl N. O'Neill and possibly Al Jolson, besides principals from several musicals.

U. S. District Attorney Buckner will be toastmaster.

An imposing array of notables will be guests.

Mr. Siegel is in charge of the Criminal Division in the U. S. Federal prosecutor's office, with a distinguished record for his work there, especially as also the head of the Bureau of Criminal Frauds.

Samuel Graham, colored, is now managing the Howard, Washington, D. C., controlled by A. B. Lichtman.

THE AL SEXTONS IN HOTEL CADILLAC JAM

House "Dick" Appeared—All in Court—All Dismissed

Alfred E. Sexton, with Eddie Dowling in the "Honeymoon Express" at the Knickerbocker, and Mrs. Josephine E. Sexton, wife of the actor, were freed in West Side court by Magistrate Jean Norris when arrested early Sunday morning in the Cadillac Hotel on the charge of disorderly conduct. The Sextons gave their address as 147 West 79th street.

The actor and his wife caused the arrest of the hotel detective, Roy Bartholomew, 31, on the same charge. All defendants chorused in court that they were disinclined to press the complaints and the court permitted the withdrawal of the charges.

Too Much Noise

According to Bartholomew's story to reports he went to the suite occupied by Joseph Cannon, broker, on the fourth floor of the hotel. The Sextons paid the broker a visit in the wee hours. Guests phoned the desk that noises coming from the broker's suite kept them awake.

Bartholomew stated that he went to the apartment and requested that the noises cease. He averred the noises continued. He said he then went to Cannon's apartment and demanded that his guests, the Sextons, leave. When the actor reached the street he called upon Patrolman Patrick Curtin to arrest the hotel detective, alleging that the latter had struck his wife.

As they started for the West 47th street station Bartholomew demanded that the Sextons be charged with disorderly conduct. When they reached the station house counter complaints were made.

Mr. Cannon is said to have followed to the police station. There the broker and the actor dug up enough cash to furnish bail for Mrs. Sexton. Meantime the hotel management bailed out the hotel detective.

Just a Tempest

Bartholomew denied he struck Mrs. Sexton. He declared that the festivities in the room had awakened many of the guests. Sexton told reporters that one of the hotel employees pinioned his arms behind him while the hotel detective struck her.

Sexton said that he had finished his performance with Dowling and went to the Hippodrome, where he played for the benefit show to the Florida sufferers. He said they went to Cannon's apartment and had been there only six minutes when ejected.

In asking for the dismissal of the charges, Sexton's attorney told the court that the whole affair was just "A Tempest in a Teapot." All left the court together.

Frank Gish, Stunt Man, About to Leap—Pinched

Frank Gish, who told reporters in West Side Court he was known at "The Doug Fairbanks of Hungary," received a suspended sentence from Magistrate August Dreyer in West Side Court on the charge of disorderly conduct. He was arrested by Patrolman "Bill" Dewfall of the West 47th street station.

Gish is 22 and gave his address as 125 West 40th street. He was arrested at 50th street and 8th avenue, Dewfall saw a crowd of several persons. All had their eyes focused on young Gish who was on the roof of a 4-story tenement. He wore a white handkerchief around his forehead and his blond locks would not get into his eyes, a pair of "sneakers" and light summer trousers.

On nearby roofs were several camera men from motion picture firms. Gish was very active on the housetop. His idea was to leap across, he said, to a 4-story roof two doors away on 50th street. A one-story store intervened his proposed jump. The space he was to leap was estimated at over 30 feet.

Dewfall hastened to the roof and "bagged" Gish who was stunned. He told all who cared to listen that he was no faker. "I'm a real stunt man. Mine is not 'phony' studio stuff. I spent my last few nickels to notify the movie concerns so that they might see me do my stuff."

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15 YEARS AGO

(From "Clipper" and Variety)

The attempt of Henry B. Harris and Jesse Lasky to introduce the Paris restaurant-theatre idea to New York at the Folies Bergere proved a failure and the revue production was sent to the storehouse with the exception of an episode, "Hello, Paris," which was headed for vaudeville. Harris was said to have lost \$100,000 on the enterprise. (The Folies is now the Fulton Theatre. Harris had it on a fifteen-year lease.)

May Yohe (former Lady Hope) was reported engaged to Jack McAuliffe, former lightweight champion. Both were in vaudeville.

Variety began printing "Shows at the Box Office," quoting actual grosses only in some cases. The New York Hippodrome was among the leaders, playing to \$72,000 with "Around the World."

Laura Jean Libbey took out a dramatic company. It lasted five days. Highest gross was \$20. Laura Jean had been paid \$1,200 a week in vaudeville.

Lewis Waller arrived from England to play the lead in the Century Theatre production of "The Garden of Allah."

Bombardier Wells was matched to fight Jack Johnson in England. His share was said to be not less than \$10,000, win or lose.

The General Film Co. (combine of Edison and Biograph) had about cleaned up the film rental field in the East and Midwest, and now was reported to have taken charge of California by the purchase of the Novello and Turner & Danken business. In this, as in other cases, the "trust" sought to make it appear that it was actuated by a desire to "standardize" film exhibition.

The "small-time" division was growing so rapidly in all directions that the leaders in the field, Loew and Fox, talked of declaring all new ventures "opposition" to prevent over-development.

The death sentence of George I. Marion, condemned in Pennsylvania for the killing of his common-law wife who had deserted him, was commuted from hanging to life imprisonment. All show business had joined in a petition for mercy.

Columbia Circuit producers held a conference to decide whether the elaboration and cost of shows was not being overdone on the burlesque wheel.

50 YEARS AGO

(From "Clipper")

The leading sporting event of the week was the international long distance rifle match at Creedmore, L. I., lasting two days. The American team won, with the others trailing in this order, Irish, Scotch, Australian and Canadian. The event attracted such attention as is now accorded the National Tennis Tournament, or a big college football game. The winners were entertained like channel swimmers. The presentation of the trophy at Gilmore's Gardens was a civic ceremony.

Dramatically speaking the premiere of "Money" at Daly's theatre was the week's feature. In this performance there was listed "J. Drew," who turned out to be John Drew, of whom the reviewer says, "John Drew is too young to act a character like Captain Dudley Smooth, but he exerted himself to the best of his abilities." Maurice Barrymore and Charles F. Coghlan also were in the company.

Daly's had newly set up a telegraph office in the lobby, so that

And There You Are, Mr. Casey!

Pat, Pat Casey, listen! We're going to square you.

And there you are Mr. Casey! You've got to be squared at last!

Maybe not so important to you, Pat, dear, but it is to us. We don't want to have anyone thinking badly of you, Patsy, you chump.

Did you read about "The Batteries," Pat, a couple of weeks ago? It was in that. The stuff mentioned pickpockets around the batteries.

And what d'you think, dear? A couple of guys wanted to know what we meant—were we trying to send over that you or anybody in vaudeville ever did the pick sideline? And we said no, of course, Patsy.

There may be a few highblinders around, eh, dear, but no dips. Grifters are not dips, are they, Pat?

And say, you son-of-a-gun, here's a squawk. Whatd'yermean asking who's the nice girl in the Bronx that likes grey hair? What a bird you're getting to be! Lay off the Bronx, kid, will you?

You are too tough competition, Patsy, and your hair is the greyer. And don't rubber, dear. We'll have to hang up storm warnings against you, Pat, if you don't stick to your regular route.

Well, Pat, what else do you think has happened since we last called you a chump?

Patsy, are you going to keep on being a chump? Or are you coming over?

Please come over, dear.

Over there, Patsy, you can catch cold and everything else. Over here, dear, you just catch the cold if you catch anything at all.

Got to tell you more about the batteries, kid. One baby wrote in and said we had overlooked the high divers; another said we missed the balloon ascension.

But we didn't, dear, did we? Only wanted to speak about "the batteries."

That was a good stunt in its day though, Patsy, wasn't it, the high diver? While the people were looking up and being frisked they would say: "He must be nervous, he's taking so long."

And the diver, dear, on the engagement cheap because he was declared in for 25 per cent of the gross on the ground.

And "the boys" had to have enough time to clean 'em, Pat.

Pat, dear, we should have grabbed a corner on the batteries, high diving and ascensions. There may be more steady money in the show business but the other was sure coin with no investment.

Pat, have you been reading lately? You don't read, dear, much, excepting the kicks, do you?

You have stalled and you've been stalled, Patsy. And how you've been stalled, you chump. And still taking it. And apparently still liking it. And you so much onto everything! What a chump you are, dear!

There's a new book, Patsy, about the circus. It tells a lot of inside of the old days. But the old days were back again this summer, dear.

Many of the outdoor shows burned up plenty of good territory this summer, Pat. They had to, to move.

One circus south has left the Virginias safe for the indoor show business for years to come, Pat. But they must move, mustn't they, Patsy, so don't be too harsh when they go to the works.

That book tells about a grafter, dear. Tells about how he once had to hide in an acrobat's dressing room trunk to escape the sheriff.

It also says, Patsy, that now he is "a well known vaudeville man, reformed" and owning "a large income by honest vaudeville methods." "But once he was the King of Grifters," the story says, dear.

Pat, dear, please won't you come over?

And remember, Babe, the book said all of that. We didn't. A great bareback rider wrote the book, Pat. We are holding out on the title, dear, because we don't want too many people to know the story. Isn't that a cutie, Patsy?

So long, Pat. Don't forget about the Bronx. One flash at you, kid, by that Bronxite and we'll get ice.

And say, dear, get this planted in your bean—we haven't called you any names excepting a chump. And you are a chump, aren't you, Patsy?

Better come over.

Look, Pat, how we plead with you for your sake. If we used this time instead to make counterfeit money we might be wealthy in an unhealthy way. So you see, dearest, we do think of you. And what we think, Pat, is that you are a chump.

Coming over, Pat?

Nor have we tipped off one thing about you, Patsy. Just trying to make the world understand that, although you are a chump, we're not mad at you.

You are a chump, aren't you, dear?

Pat, you'd better come over.

patrons in Newark, Brooklyn, and maybe the distant Bronx, could look at the diagram, select and pay for their seats in advance.

Attention is called to the extraordinary number of visitors on Broadway, "due to Philadelphia Centennial visitors stopping over on the way home."

Another baseball scandal developed. It appeared that one Mr. Moore had umpired an amateur baseball game between the Tecumsehs of Guelph, Canada, and the Maple Leaf team of Toronto. The

latter aggregation lost by a score of 1 to 5 and the uproar came from that side when it was charged Umpire Moore had large wagers on the result. An inquiry was made when Moore declared he had bet only a box of cigars.

Trotting stallion "Ethan Allen" died in Kansas. He held the world's record for the mile, trotting teamed with Dexter in 2:15.

Billiard matches were apparently played according to the English system with four balls. Sexton and Slosson played a 1,000 point match

RIGHT OFF THE DESK

By NELLIE REVELL

It is no news to his readers that George Ade knows and tells interesting things. His talk sparkles, particularly when he is recalling his reporter days in Chicago and the friends he made then. One of his stories disclosed that while Frank Vanderlip's rise to financial fame was not a fake, it came about through fakes. But not Mr. Vanderlip's fakes.

At one time Finley Peter Dunne, Charles B. Dillingham, now the producer, and Frank Vanderlip were Chicago reporters, working for different papers but on the same beat—the hotels. News was coming slow so Dillingham and Dunne began to write highly interesting interviews with mythical personages, arranging first with Paul Gore, clerk at the old Grand Pacific to get the names of the imaginary visitors on the register and then tell all callers that "Mr. So-and-So has just checked out."

The trouble came from the neglect to let Mr. Vanderlip in on the method. And day after day he would be scooped on these fictional interviews.

"Listen, you," his city editor finally told him, "you're a rotten hotel reporter. Get off that and go down to the Stock Exchange and write financial stuff."

And it was on the latter assignment that Frank Vanderlip made the friends and contacts that raised him to the position of America's greatest banker.

Another one of Mr. Ade's stories on Mr. Dillingham concerned his penchant for never letting facts hamper him. A co-worker from Shelbyville, Ind., where lived the late Charles Major, author of "When Knighthood Was in Flower," learned Major was coming to Chicago. To show what he could do for his fellow-townsmen the native asked Dillingham to write a story about "Indiana's famous author." Dillingham did. And how!

The story, without a single rock of fact to build on, related that Charles Major had found a rope in his hotel room, bearing the card "Use this in case of fire." That he had tied it around his waist and jumped out of the window to test the thing. And had hung there unconscious until passersby cut him down.

The next day Major visited the newspaper office, breathing fire and threatening to kill the reporter who had written that story. But for a week Dillingham sent his copy in by messenger.

Some years later Dillingham was working for Charles Frohman and received a call to his chief's office.

"I want you to go down to Shelbyville, Ind., to get the dramatic rights of this book from the author," said Frohman.

"Sure," Dillingham assented. "What's his name?"

"Charles Major."

C. B. Dillingham doesn't claim to be without sin but he did cast the first Stone and then he put Stone's wife and daughter in the cast, too.

The Ade golf course seems to sprout caddies from every clump of bushes, but the best of them all in the opinion of the golfers thereabouts is "Orville." Which is his name, even though he is the image of the Wesley Barry of a few years back.

Recently, the president of the American Medical Society was a guest at the course and Mr. Ade turned him over to Orville, explaining what a distinguished visitor he had in his care. But the doctor was off his game. He sliced, topped, drove into bunkers and then took five and six strokes to get out.

"I'm playing terrible golf," he exploded after three holes of this.

Orville considered this judiciously.

"I'll say you are, Doc!" the kid affirmed.

This same Orville seemed to have ideas for nearly every contingency. He was standing on the curb one afternoon when Mr. Ade pulled up in front of a store with Amy Leslie and I in the back seat of his machine.

"Can I get anything for you?" asked Mr. Ade politely, turning to us.

"Yes," countered Miss Leslie. "Will you get me a pair of garters?"

"Oh, we have plenty of them out at the house," said Mr. Ade, somewhat embarrassed.

Then piped up Orville.

"Yeh, but you'll have to put bouquets on 'em."

After Amy Leslie had been dramatic critic of the Chicago "Daily News" for a number of years, she was so much the erudite, dignified, respected and feared reviewer that people forgot she had ever been anything else. Even her fellow workers on the paper were inclined to take her seriously. But George Ade has never been a respecter of personages or reputations when he scents a bit of fun and his implied advice to the world of "Be Yourself" is the reason that all who meet him are his friends. And particularly it was the start of the warm friendship that exists between Amy Leslie and him.

It happened shortly after Mr. Ade had come to the "News." Since he was a new man and not of great importance around the office Miss Leslie paid little attention to him. But he was observing the famous dramatic critic, not at all awed.

He, too, happened to be a devotee of the theatre. One day, rum-maging through the old-time theatrical prints of a Chicago photographer, he came across a picture of a girl in white tights. The caption said: "Little West, prima donna of the McCall Opera Company." He was versed enough in dramatic lore to know that the Little West of those days was none other than the Amy Leslie of the present.

So he bought the picture, labeled it "Amy Leslie, nee Little West," and propped it on his desk at the office, and in company with the rest of the boys in the city room awaited results.

They arrived per schedule. Miss Leslie saw it after it had been resting there a couple of days, snatched it up with a shriek of horror, boxed Mr. Ade's ears and swept out of the room with injured dignity. But before long she regained her sense of humor and inaugurated a camaraderie with Mr. Ade that has lasted until the present day.

Here, girls, is a tip for you. And just because I tell you where there's good hunting is no sign that I am going to hang up my own gun. But the Hotel Sherman in Chicago simply reeks with eligible bachelors. There's Frank Behring, the manager, and Ernie Ruel and Fiske and all the rest of the staff. And Ed Denihy, for many years at the Sherman and now manager of the Fort Dearborn, also classes with his former pals.

Frank's all fine looking, well to do—maybe hard to do—single men. Frank Behring is the only one who has any responsibility with his worst worry a string of polo ponies. Some months ago a Chicago newspaper devoted a whole page to the picture, names and addresses of this bachelors' society, and their mail became so heavy that the post office had to put on two extra carriers.

But—if anyone needs encouragement for their sporting blood—the whole kit and caboodle are still heartwhole and fancy free.

on a table 6 by 12 feet and with six pockets, playing four-ball caroms with twos and threes to count.

There was no inter-league rivalry and the baseball struggle was between the East and West in the National League. Chicago led the league with 49 wins against 13 lost games, St. Louis second, with 42

wins and 18 lost games. There were eight games left to play.

J. S. Levitt, English pedestrian and general sportsman, was drowned off the beach of Blackpool, while demonstrating his bathing safety device to a group of girls. One of the girls was drowning in the strong surf when he went to her aid.

ARCH SELWYN IN \$300,000 TICKET DEAL ON 'BLONDES' WITH BROTHER

Unusual Arrangement Guarantees Edgar Selwyn Capacity for 3 Months—Arch Gambling—Owns No Part of Show

An usual deal in tickets was made between Edgar and Arch Selwyn covering a period of the first 13 weeks for "Gentlemen Prefer Blondes" at the Times Square. Arch bought out the entire capacity of the house for that period, the sum involved being around \$300,000, most of which has been paid over by Arch and an associate.

It was explained that Arch Selwyn is gambling on total capacity for the first three months, and stated he bought the ticket rights at a small percentage under the box office prices.

Another angle involves the ticket agencies. The latter are expected to dispose of the whole lower floor and part of the balcony for an indefinite period.

Commissions from the agencies will represent the real profit to Arch. It is assumed, although he claims that as most of the tickets will be allotted the 50-cent premium offices, the agency revenue will not amount to a considerable amount.

Arch Selwyn has no interest in the "Blondes" production, Edgar having the show on his own. Through the extraordinary ticket scheme, however, it appears as though Arch had declared himself in, with Edgar satisfied to be guaranteed capacity business. The show is scaled at \$3.85 top and the capacity gross weekly will be about \$25,000.

Jack MacMahon Suing Elliott in Four Actions

James C. Elliott appears to be one of the most sued men on Broadway. Jack MacMahon, who resigned as general manager for the Elliott attractions, "Castles in the Air" and "The Gorilla," has started four legal actions against him. Donald Gallagher is associated with Elliott in the productions. Two others suits are pending and another couple are reported in process of settlement.

MacMahon in one action has applied for a temporary receiver for "Castles in the Air," seeking to protect his interests as a stockholder and alleging wasteful management. Another action applies for a receivership for "The Gorilla" corporation and also calls for an accounting. In all MacMahon claims there is \$50,000 owed between the two companies.

A third suit is designed to hold the directors of the "Castles" corporation personally liable and the fourth suit is against Elliott personally, asking judgment for \$12,000, a sum alleged by MacMahon to be a personal indebtedness. Arthur Driscoll and Richard Mackay of the O'Brien, Malevinsky & Driscoll office represent MacMahon.

Richard Krakauer, who has been interested in several productions as a backer, is also a claimant against the "Gorilla" company. Krakauer became concerned about a year ago when Will Morrissey flivvered with a revue in Brooklyn. He gave Morrissey \$5,000 to pay off the company. Morrissey in return assigned Krakauer his five per cent interest in "The Gorilla."

Last week Jack M. Welch, who booked "The Gorilla," started suit, claiming about \$5,000 due him for booking fees.

Guarantee Selwyn \$25,000 For 'Blondes' on Coast

Los Angeles, Sept. 28. Homer Curran is guaranteeing Edgar Selwyn \$25,000 profit for the western road company of "Gentlemen Prefer Blondes" in the territory west of Colorado Springs. The show opens at the New Belasco here Nov. 15.

It is the first time such a large amount has been guaranteed for a visiting company by coast theatre men.

MANICURING CHORUS BOYS

A Broadway musical producer has added to his weekly overhead by paying to have his male chorus manicured once weekly.

The same manager is also reported contemplating standing the expense of water waving his boys' hair as often.

GERTRUDE LANG FACES EQUITY SUSPENSION

Given Ten Days to Settle Shubert Award of \$600—Did Not Appear as Ordered

Gertrude Lang, currently appearing with "The Daring Duchess" at the Wilbur, Boston, has been notified by Equity that she must liquidate a \$600 claim held by the Shuberts or face suspension.

The controversy and claim involve two weeks' salary awarded the Shuberts in Equity arbitration when it was adjudged that Miss Lang unwarrantedly breached a contract with the producers.

The affair dates back to last season when Miss Lang was engaged as understudy for "The Student Prince." After rehearsing nine days, according to the testimony brought out at the arbitration, Miss Lang was ordered on in the prima donna role with the New York company, then at the Ambassador.

Miss Lang failed to appear for the performance and later displayed a doctor's certificate to substantiate illness as the reason. The arbitrators demanded presence of the doctor who had been treating the actress. When the latter failed to arrive they found for the Shuberts.

After granting of the award the Shuberts stated that they would wait a reasonable length of time for liquidation and even hinted they would engage Miss Lang this season. Instead she went into "The Daring Duchess," an operetta produced by Paul M. Trebitsch.

According to Equity's ultimatum Miss Lang will have to settle the claim within 10 days or will be automatically suspended from Equity.

FILM FINANCIERS GO INTO LEGIT PLAYS

Los Angeles, Sept. 28. Cinema Finance Corporation, financing picture productions through Maurice Barber, has obtained Western rights to "Bride of the Lamb" and presented it Monday night at the El Capitan in association with Edward D. Smith.

This constitutes the Barber organization's initial venture into legit show business.

"Pearl" at Century

"The Pearl of Great Price," which the Shuberts are producing in association with A. H. Woods, is due to open at the Century, New York, Oct. 25, following the opening week of Sir Harry Lauder's tour there. Woods has had the "Pearl" in production contemplation for the past seven years. Every season since he acquired the play, Woods has included it in his announced production program.

C. B.'S TRI-STAR COMBINE

Walter Catlett, Mary Hay and "Skeets" Gallagher have been placed under contract by Charles Dillingham for a new musical comedy. It is the Dillingham idea that the trio can be developed into a tri-star combination along the lines of Sanderson-Cawthorne-Brian.

The vehicle in which they are to appear is as yet unnamed.



GEORGE GIVOT
"ZIEGFELD FOLLIES"

Now, Colonial, Boston, after an auspicious opening at the Globe, New York.

The new comedian, dapper, dashing and youthful, who gained the approbation of the King himself—AL JOLSON—at the New York Winter Garden last Sunday (Sept. 26).

A protegee of Paul Ash, sponsored by Louis Bernstein, aided, by George Piantadosi.

SAYS MISS LILLIE WON SCREEN WRITER'S LOVE

Mrs. Tim Whelan Brings Two Suits Naming English Star—Whelan Did Script for Her

Los Angeles, Sept. 28. Beatrice Lillie (Lady Peele), a star of Charlie's Revue, but now in pictures, was named the "other woman" in two suits filed by Mrs. Priscilla Whelan. The latter charged that the English comedienne stole the love of her husband, Tim Whelan, scenario writer, who wrote the script of "Exit Smiling," the film starring Miss Lillie for Metro-Goldwyn-Mayer.

Mrs. Whelan asked for \$100,000 heart balm from Miss Lillie, asserting she had "wickedly gained the affections of her husband and induced him to leave his wife and go to another residence at 7985 Fareholm Drive."

Another suit, in which Mrs. Whelan asked for separate maintenance, named Miss Lillie as co-respondent, listing the community property as their home, two automobiles and about \$5,000 in the bank.

The wife said that when she went to Catalina Island for a vacation, at her husband's request, he entertained the co-respondent at their home and went about with her openly.

Mrs. Whelan, it is said, is effecting a reconciliation with her husband and is prepared to rejoin him at their home.

Whelan, in a statement to Variety, stated that his wife had been given the wrong information regarding his relationship with Miss Lillie and that it was done by maliciously inclined relatives. He declared he did not send his wife to Avalon in the Santa Catalina Islands, but that she had been ordered there by her physician. Whelan also declared that he never left his home as had been asserted in the complaint, but was living there on the day the action was filed in the Superior Court.

JOLSON QUIETED HOUSE

Al Jolson is credited with averting what might have developed into a near-panic at the Winter Garden, New York, Sunday night when ammonia fumes seeped into the house while Miller and Lyle were doing their act.

Jolson, seated in the orchestra, explained to the audience what had happened and assured them they were in no danger.

The accident was due to the blowing out of a bulkhead in the basement of one of the stores adjoining the theatre. The fire department was called out but the entertainment continued although a few nervous patrons left at the time.

Jolson later went into the show and did his specialty. The house was a capacity one, standing room sales having ceased at 8.30.

Disappointed Hotsy Tots

One of the dramatic critics on a New York daily called up the press department of a large Broadway circuit, saying:

"I have a couple of hotsy tots from the south on my hands. Can I see your show Wednesday night?"

Assured it would be a pleasure the reviewer hung up and left his newspaper office.

A companion scribe who is a fair mimic thereupon took up the phone, calling the same press office and person.

"Those hotsy tots I spoke to you about can't be there Wednesday night," he drawled. "Can you set those tickets aside for Friday night instead?"

Again accommodated, the newspaper office chuckled and waited.

Wednesday night late a wild eyed and halred young man bolted into the newspaper office, choking in his haste to unload his misery.

"And me, with those hotsy tots, humiliated and embarrassed the first time they ever saw me in New York. This is going to ruin me in the home town when the girls go back. They turned me down! They turned me down! he wailed.

Probably until this is read over none of those concerned will have been able to make or accept an explanation.

NEWARK, AGHAST, HAS "RED BLINDS" EDITED

Work of Lord Latham Abandoned as Too Ultra for London—Underworld Play

Newark, Sept. 28. "Red Blinds," the English play originally titled "Wet Paint," produced by the Shuberts and scheduled for a New York premiere at the Maxine Elliott theatre Oct. 6, was considered too raw for the authorities here and it was ordered toned down after its first presentation last night at the Broad Street theatre.

Director of Public Safety William J. Brennan was the censor and he notified the house management to change certain lines which he declared were objectionable.

"Red Blinds" was authored by "Edward Wilbraham," whose real identity is that of the Earl of Latham, heir to millions. It was produced one night in London under the ruling which permits an engagement of that length without the permission of the Lord Chamberlain, England's censor. Over there the play was admitted to contain suggestive lines, which resulted in its sponsors not attempting to continue it there.

In England "Red Blinds" has the same underworld meaning here as "red lights" in this country.

Kolb-Dill's 'Queen High'

San Francisco, Sept. 28. Kolb and Dill have obtained the coast rights to "Queen High." Max Dill left Sunday for New York to see the musical before staging it out here.

There is considerable bidding for any Broadway production considered likely for out here. Kolb and Dill recently were outbid by Henry Duffy for the coast rights to "Easy Come, Easy Go," current at the Alcazar.

TRAGEDIENNE'S TRIBUTE

Los Angeles, Sept. 28. A monument in memory of the late Mme. Helene Modjeska, Polish tragedienne, who with her husband, Count Charles Bozenta Chalapowski, made her home in Orange county for many years, is being projected in Anaheim, Orange and Santa Ana.

In addition, City Park, Anaheim, may be changed to Modjeska Park.

ALLAN K.
Foster's School of Dancing
344 West 72nd Street, New York
The Home of the Foster Girl

RADIO'S RATES FOR THEATRES

N. Y. Station's Advertising Rate Card

The following advertising rate card has been sent out to the managements of Broadway's legitimate theatres by WCMA, the Hotel McAlpin radio station.

A point besides the etherized advertising is a promise to send over the air after a premiere a "detailed review" of the performance. There is no guarantee included as to the review being favorable, although presumably it will be.

Service will be limited to twenty-five attractions.

Service will consist of a one hundred word announcement, to be prepared by the producer or his representative, and to be read by the station announcer once each night, between 7:30 and 11 p. m.

Subscribers will be entitled to a detailed review of their attractions on the Friday night following their premieres.

Subscribers will receive, without additional cost, the station's co-operation in the presentation of interesting features from their plays before or after regular theatre hours.

Cost: Single readings, \$10 per night.

Readings once each night for seven consecutive nights, \$50.

Afternoon announcements made between the hours of 1:30 and 5:30 p. m. will be at one-half the evening rates, or \$5 for single readings and \$25 for seven consecutive afternoons.

Copy for the announcements may be changed three times a week.

The station reserves the right to censor copy.

SEQUEL TO "ABIE" IN VERSE, BY PORCHE

"Sam Abramovich," Adapted, to Be Also Produced by Anne Nichols

An erudite sequel to "Abie's Irish Rose," written in blank verse and adapted from the original French authored in rhymed verse, is "Sam Abramovich," which Anne Nichols is to do shortly with Otto Kruger in the title role.

It is a frank Jewish theme, with no hybrid trimmings such as intermarriage, dealing with an idealistic Jew's reaction to his fellow-men.

The French original is the work of Francois Porche, a highbrow French poet and the husband of Mme. Simone (Porche) whom Miss Nichols brought to America last season. Porche was impressed by Miss Nichols' "Abie's Irish Rose" and moved to write his high-brow effusion which Charlton Andrews, a seasoned farceur, has adapted for the American stage.

T. Buchanan Divorced

Los Angeles, Sept. 28. A divorce has been awarded Mrs. Katharine Buchanan from Thompson Buchanan, playwright, here in Judge Harry A. Holzner's court. Mrs. Buchanan said that the author of "Civilian Clothes" had failed to provide for the support of their two children and herself.

Although the author was not present, his attorney agreed upon the terms, which gave the wife custody of the children and \$200 a month for their support.

Buchanan will be permitted to have the children during the summer vacations.

Dagmar Gadowsky Sails

Dagmar Gadowsky sailed last week for Europe to remain abroad about one year.

Miss Gadowsky may engage in picture work while on the other side.

OPPOSISH CUT-RATE AGENCY HAS OUTSIDE BALLYHOO

New Kay's Service Using Sidewalk in Front of New York Theatre—Claims Fast Increase—12 Shows Carded Against 25 at Joe Leblang's

An outside ballyhoo giving publicity to the new cut rate ticket office, Kay's, is in the form of a verbal notice to passers-by that tickets at cut rate may be bought inside. This occurs directly in front of the New York theatre, behind the lobby of which Kay's business counter is located.

Kay's, looked upon as opposition to the Leblang cut rate establishment, and the first of its nature Broadway show business has known in the 15 years or more of the established Leblang institution uptown, has been carrying about as many shows on its cut rate board, 12 or 13, as it has displayed since opening two weeks ago.

Another board holds about 10 titles of plays and pictures. These are the "regulars" or premium tickets, sold at the straightaway agency commission of 50c over the printed price.

Kaufman Secretive

Harry Kaufman, in charge of Kay's, claimed he is receiving offers from play managements of tickets for cut rate purposes, but would not go into details. Mr. Kaufman said he did not intend to give out confidential information and thought anyway that Variety hadn't given him any the best of it in a story last week about the cut raters. He also confessed he had not gotten the worst of it either.

"Our overhead is low and we have been on a profitable basis since the third day after opening," said Kaufman. Asked about how many cut rate tickets he is handling nightly at present, Kaufman said 400 (200 pairs). "That's more than enough to take care of our overhead," he added.

Leblang's Mum

It was claimed by Kaufman, in answer to a query that his list of discount ticket subscribers, at \$1 per, is increasing at the rate of from 35 to 50 daily. These are secured Mr. Kaufman stated from private lists procured by him and circulated.

At Leblang's neither Herb Levine nor Matty Zimmerman would discuss "the opposition."

Ticket men elsewhere thought that 400 tickets nightly handled at the new cut rate office meant big business for such a youthful enterprise. One ticket seller said if Kay's is selling 100 pairs daily it would still be big trade for a new cut rater.

Kaufman reassured that he would be in a position to procure all the "merchandise" required if he could build up the demand for cut rate tickets.

25 Shows in Leblang List

The list for the current week in the Public Service Theatre Ticket Agency (Joe Leblang's) named 25 attractions that could be secured at bargain rates Monday night.

The shows were:

"Henry—Behave" (Bayer), "Loose Ankles" (Blitmore), "Honest Liars" (Cohan), "The Little Spitfire" (Cort), "Sex" (Daly's), "The Ghost Train" (Eltinge), "A Night in Paris" (44th St.), "One Man's Woman" (48th St.), "The Blonde Sinner" (Frolie), "Garlick Gaities" (Garlick), "At Mrs. Beam's" (Guld), "Number 7" (Harris), "The Home Towners" (Hudson), "Scotch Mist" (Klaw), "2 Girls Wanted" (Little), "Sour Grapes" (Longacre), "If I Was Rich" (Mansfield), "The House of Usher" (Mayfair), "Just Life" (Miller), "Yellow" (National), "Kitty's Kisses" (Playhouse), "Potash and Perlmutter, Detectives" (Ritz), "The Girl Friend" (Vanderbilt), "Laff That Off" (Wallack's) and "The Great Temptations" (Winter Garden).

COAST "BLONDES" NOV. 1

Los Angeles, Sept. 28.

Doheny's new house, at 11th and Hill streets, which will be called the Belasco, is scheduled to open Nov. 1. At that time Homer Curran, said to have an interest in the house, will present for the initial attraction, "Gentlemen Prefer Blondes."

The house seats 1,800.

\$200,000 FOR AARONS-FREEDLEY FROM 'B'WAY'

May Run at Broadhurst for Year—Jed Harris "in" Double

"Broadway," booked into the Broadhurst, New York, for a six-week period, will remain there indefinitely. The house was taken under lease from the Shuberts by Aarons & Freedley for a five-year term, starting Labor Day. The latter firm contemplated spotting their forthcoming musical comedy known as "May-Fair" (but which will probably be called "Cherrie"), with Gertrude Lawrence and others.

The smash of "Broadway" caused a change in plans and another theatre will be secured from the Shuberts under straight sharing terms for the musical attraction. Aarons & Freedley are virtually assured of a profit of \$200,000 on the season at the Broadhurst with the expectation that "Broadway" will run a year. The show leaped to the leadership among the non-musicals its first week.

Jed Harris, who produced "Broadway" for the limited period at the Broadhurst, because of an unusual arrangement gets 25 per cent. of the house profits in addition to the attraction's share. The same conditions apply to the indefinite booking. Aarons & Freedley accepted the house profit-sharing idea as ordinarily the house would have been dark pending the presentation of the musical show. Harris figured he could move the show to another berth if it got over and on similar terms.

"Beau Strings" Judgment

Sigourney Thayer, who guaranteed the salaries to the cast of "Beau Strings," produced by Garth Productions, Inc., has confessed judgment for \$1,590 in favor of Frank Gillmore, as treasurer of the Actors' Equity Association.

Thayer closed his show after three weeks, owing the last week's salaries, which included a \$430 item to Estelle Winwood, \$250 to Lyonel Watts, \$200 each to C. Stafford Dickens and Joan Maclean, \$100 each to Stanley Howlett and Essex Dane, rounded out by a few minor claims.

Friedman's Successor

Nannette Kuttner will succeed Leon Friedman as press representative for George White and his "Scandals" this week, when Friedman departs to become general manager for Rufus Le Maire. The latter is now sponsoring "Le Maire's Affairs" and is shaping a new musical, "Thumbs Up," due for a hearing this winter.

LAURA WILCK'S FARCE

Laura D. Wilck, the play broker, is breaking into the production field. Her first offering will be "Get Me Into the Movies," a farce by Charlton Andrews, who co-authored "Ladies Night" and "Bluebeard's Eighth Wife."

Andrews has been away from Broadway for two years, and his first novel in 20 years, "The Lady of Gestures," is slated for McCauley & Co. publication shortly.

Dixon Co. Back

Ottumwa, Ia., Sept. 28.

After an absence of three years, Don and Mazie Dixon and company have returned with an entirely new program repertoire. The opening play here was "Hollywood and Hickville." The Dixon Co. will offer three shows weekly, changing Sunday, Monday and Thursday, with a special bargain matinee on Thursday afternoon.

George Abbott's Past

Buffalo, Sept. 28.

With the wisest guys along Broadway marveling over the wise-cracking lines of "Broadway," Broadway's newest and widely acclaimed dramatic sensation, it remained for the local home-town to point out that George Abbott, one of the co-authors of the hit, is a native of Hamburg, a town of about 1,000 inhabitants just outside of Buffalo. Abbott is the son of a Hamburg farmer, who also holds the office of supervisor, a sort of exalted justice of peace.

When the news floated back upstate about the so-called funniest line in the play where the hoover exults over a telegram from Mike Shea, wise ones in this vicinity recalled the time when Abbott as a boy frequented the gallery in Mike Shea's Court Street (straight vaudeville).

Of course, Shea never booked Pottsville, Pa., but only Shea and probably Abbott know that.

It might be remarked in passing, however, that Abbott is a graduate of Harvard, which, from a local point of view, takes the curse off Hamburg.

Guild in Two Houses; Klaw for Outside Shows

"Garlick Gaities" will close its New York run at the Garrick, New York, Oct. 9. "At Mrs. Beam's" will be transferred from the Guild theatre to the Garrick to make way for "Juarez and Maximilian" opening at the former Oct. 12.

"Garlick Gaities" has been taken over for the road show by Jack Yorke. The latter will retain all features of the current show, but will partially recast before taking it on tour.

With the Klaw booked for new but outside productions, the Guild will divide its repertory company between the Garrick and Guild theatres. It expects to put on "The Brothers Karamazoff" in December, alternating that show with "Juarez and Maximilian." The Garrick is due to get a revival of Shaw's "Pigmalion" after "Mrs. Beam's" run is over and later at the same house the Guild may do a new play called "The Silver Coin," by Sydney Howard. It also may alternate with "Pigmalion."

Members of the permanent repertory who may be divided between the two theatres are Alfred Lunt, Lynn Fontanne, Dudley Digges, Margola Gillmore, Helen Westley, Clare Eames, Henry Travers, Edward G. Robinson and Earle Larimore.

Guest players engaged for "Juarez" include Arnold Daly, Erskine Sanford, Philip Leigh and Edward Van Sloan.

'BUBBLING OVER' COMING IN

"Bubbling Over," produced in Philadelphia by local managers, will wind up its Boston engagement this week. Brooklyn and Newark are the next dates, with the following week tentatively set for Broadway. The house mentioned has already been assigned another musical comedy, reported not to be in good shape.

Cecil Lean and Cleo Mayfield are the features in "Bubbling Over" and last week Gloria Foy went into the cast, replacing Janet McDonald.

Dalmatoff in "Miracle"

When "The Miracle" opens in Philadelphia, Oct. 4, it will have the original cast with the single exception of Dalmatoff. He will play the role first assumed by Joseph Schildkraut.

FOR THE PRESIDENT

Washington, Sept. 28.

When a President of the United States goes to the theatre it invariably means considerable re-vamping. For the Four Marx Brothers at the National last week it meant the elimination of:

"That's my friend, he no speak."

"It isn't Coolidge, is it?"

\$28,000 Concert Course

One of the biggest concert courses booked is the Mollie Croucher booking. It is worth \$28,000 to the artists, on behalf of the Salaam Temple A. A. O. N. M. Shrine, the ambitious show being for the benefit of the Salaam Temple's Crippled Children and allied fund.

It is the most pretentious concert offering done in Newark, the artists being the Pavley Oukrainsky Ballet, Oct. 11; Oct. 11 (night) Tamaki Miura in "Madame Butterfly" with the Manhattan Opera Co.; Oct. 25, Mme. Jeritza; Nov. 11, Chalapin and company in "Barber of Seville"; Nov. 22, Walter Damrosch and the New York Symphony.

4 SHOWS OUT

One new show stopped suddenly last week, another will go off the list Saturday, at which time two other attractions which started early in the summer will depart.

"Scotch Mist," offered by the Dramatists Theatre, will close at the Klaw, playing but two weeks. The English play disappointed after a promising start in Montreal. Its first week's business was hardly over \$4,000.

"SCOTCH MIST"

Opened Sept. 20. Not well thought of by the dramatic boys other than Osborne ("Evening World").

"Kept," maiden effort by Chamberlain Brown, stopped at the Comedy Saturday, playing a week and two days. It got less than \$3,000 last week.

"KEPT"

Opened Sept. 17. Osborn ("Evening World") only critic to approve of this one. Generally played, with Winchell ("Graphic") stating, "hasn't a chance."

"Kitty's Kisses" will leave the Playhouse after an engagement of 22 weeks. W. A. Brady produced the intimate musical comedy. It averaged between \$8,000 and \$11,000 weekly, according to the weather. It made money on a summer basis.

"KITTY'S KISSES"

Opened May 6. Drew good notices with the exception of Anderson ("Post") and Gabriel ("Sun").

Variety (Ibex) thought low operating cost gave it "a good chance."

"One Man's Woman," independently produced, will leave the 48th Street after playing 19 weeks. The drama faltered along to small

"ONE MAN'S WOMAN"

Opened May 28. About every reviewer who "caught" it shook a negative pen. Variety (Abel) said, "no hope."

money, getting about \$4,000 weekly the first two months. When the weather turned cool, trade jumped to as high as \$9,000.

L. A.'s "Loving Ladies"

Los Angeles, Sept. 28.

T. Roy Barnes, Ellnor Jackson, Ernest Wood and Beatrice Prentice will head the cast of "Loving Ladies," the Margaret Mayo and Aubrey Kennedy play that has gone into rehearsal to follow "Know Your Onions," at the Orange Grove here. Arthur Freed is producing with Aubrey Kennedy, one of the authors, directing.

Freed, who has settled down to a policy of producing new plays, has also purchased "A Bedtime Story," comedy by Wellyn Totman, member of the scenario staff at Metro-Goldwyn-Mayer studios. He will produce it early this fall.

CAST CHANGES DELAY 'HAPPY'

Cast changes in "Happy Go Lucky" at Boston last week account for the premiere at the Liberty being set back until Thursday night. Taylor Holmes replaced Robert Emmet Keane, Lina Abarbanel took Madeline Baxter's role and Jack Squires replaced Walter Craig, Jr.

RICHMAN'S "GIFT" PLACED

The latest play by Arthur Richman is called "The Gift," highly regarded in script form.

It has been acquired by A. H. Woods.

CANADA BAD FOR ROAD SHOW

Little Time Left—F. P. Controlling

Winnipeg, Sept. 28.

Canada, from now on, will play little or no part in the road show business, except in as far as Toronto, Montreal, Vancouver and possibly Winnipeg are concerned.

Until this season, the Western Canada Theatres Association operated as a road show group in the west, but during the summer the bulk of their houses were taken over by Famous Players. C. P. Walker of Winnipeg, owning the Walker theatre there and one or two other houses, was the only hold-out.

F. P. now has a strangle hold on the Canadian legitimate business. Trans-Canada Bookings, Ltd., which books all of the time in the province of Ontario, except Toronto, now has control of western booking rights as well and it is controlled, like the theatres, by F. P.

No definite announcement of the firm's attitude toward road shows has yet been made, but pictures are the company's main business.

An unofficial report gave the number of shows which would be given Canadian time as eight per season. The number of touring companies on the road in Canada is certain to be small, this season at any rate.

One manager who wanted to tour a dramatic attraction was tentatively offered 50-50 terms over a route which included a good-sized lump of one-nighters. Any managers who have played Canadian territory before are pretty sure to have their percentages slashed if they get time again.

Those interested principally in the legitimate, as a whole, take a gloomy view of the future as far as Canada is concerned, but at least this new switch will keep the turks off the road and shows which do play are more likely to get business.

HARDER-HALL STOCK STILL IN THEATRE

The Harder-Hall Players will remain in possession of the Palace, Port Richmond, Staten Island, N. Y., despite an eviction notice until the courts unravel the tangle as to the legality of the dispossession.

Meanwhile, James Burke, lessee of the theatre, bids fair to hold the bag for two weeks' salary for members of a rival stock, engaged and scheduled to supplant Harder-Hall two weeks ago.

The court litigation will involve the leasing terms. Burke claims his agreement with Harder-Hall was for 10 weeks with a two weeks' notice either way, and that the notice was given according to the agreement. Harder-Hall, on the other hand, claim an optional clause which would permit their continuance for the remainder of the season if the 10-week period business warranted.

Burke denies the option making it a matter for the court to decide.

SHUMLIN, GEN. MGR.

Herman S. Shumlin has been promoted to post of general manager for Jed Harris. Shumlin previously was company manager of "Broadway," with the promotion as a reward for shrewd manipulation of the attraction on tour and prior to the opening at the Broadhurst, New York.

Shumlin, former trade paper journalist, joined Harris' forces last season and had been company manager for "Love 'Em and Leave 'Em."

Shumlin had been scheduled to accompany the latter attraction on tour but was recalled when Harris arranged to produce "Broadway." Shumlin piloted "Broadway" on its out-of-town break-in last spring, was retained as company manager when the piece opened and later promoted to his present post.

Walter Wilson Out of "Ghost"

Walter Wilson will leave "The Ghost Train," at the Eltinge, at the end of the week. James Garry, formerly stage manager for C. B. Dillingham, will replace him.

ART THEATRES

By Theodore Pratt

A few years ago the Little Theatre conception was just an idea spending the summer in Provincetown, Mass. It has been estimated that there are now thousands of them in the country, no one knows exactly how many. Such a rapid growth must of necessity be hectic, confused and chaotic.

One reason it has been this way is that there has never been an adequate central meeting place or clearing house for the Little Theatre. Walter Hartwig's New York Tournament and others like it, which followed in various sections of the country, now make a week's step each year in furnishing this, while there exist plans for an official Little Theatre Clearing House in New York, but as yet unsolidified.

Art and Business

The theatres still sometimes carry on their programs the line "Associated with the Little Theatre Movement of America." That means nothing at all except that they are associated with an idea, the idea that their theatre is first in art and then a business proposition to make it possible. With no headquarters, however, they have been forced to go ahead rather blindly, relying at best on the differing books and articles on the subject and crying aloud for some platform where they could rest their searching feet.

"Art Theatres" in this paper will endeavor to supply that platform in recording the activities and estimating the worth of organizations of the kind throughout the country. It will be more comprehensive and circulate more widely than any other writing on the subject, and for the first time pay critical attention to Little Theatre productions.

Beyond "Little Theatre"

The name "Little Theatre" has come to mean anathema to some of the best workers under the idea because there have been so many inept enthusiasts wearing the badge. Some of the Little Theatres of a few years ago have also put on their long trousers and hardly can be called the name now without an exchange of cards.

The New York Theatre Guild, for instance, springing from the Washington Square Players, cannot be squeezed into the title, yet must be made distinct from Broadway if only because it is an institutional theatre. The Neighborhood Playhouse, while essentially a little theatre, wears a crown that puts it a bit out of line. The Actors' Theatre, Eva Le Gallienne's new Civic Repertory Theatre, The Stagers, The Cleveland Playhouse under Frederic McConnell, and a few others, cannot be called little theatres without the blush.

As a group a more comprehensive term than Little Theatre must be fitted to them. "Art" is an uncomfortable word to use. It has been manhandled and beaten into such a pulp lately that its originator would never recognize it. It has been forced to act as a very leaky tent for everything from nude-pictures to the classic dancers of the Women's Club. Still, like most trite things, its spark of truth remains alive and exists as probably the best term to engulf the new offshoot.

About "The Road"

These theatres and all their little brothers and sisters of the hinterland, community, civic, school, and club theatres, have come, as a group, to make themselves felt in the pulse of the legitimate theatre. It is true that much more has been written about them than has been accomplished by them. It has, for instance, been held that they have caused the downfall of "the road," but it is more evident that pictures and the radio are responsible for that.

The greatest things they have accomplished, perhaps, are to give an opportunity for the expressive side of the various communities in which they have existed and therefore automatically build up an audience for a new type of play, and to form what may at this time be called an extreme branch of the theatre.

These things have not meant a guarantee of worth while theatrical productions, though, for investigation shows that there are not more than a dozen first-rate art theatres between the coasts. They are, however, evidences of turmoil in the

established regime and of a much larger active interest being taken in the stage than ever before.

Limitations

Just what it is going to mean yet remains to be seen. The whole thing is still in the effervescent state and the pie isn't cooked tastefully by any means. If the art theatres can in the next few years live up to their ideals it will be a highly integrating time in theatrical America.

One of the first things to be recognized by them in trying to do this is something they do not now usually acknowledge—that they have just as many limitations as their worldly uncle, the commercial theatre. It would be wise to use recognition of this fact as an asset, as a few of the organizations already do, instead of letting it remain a blind spot.

At any rate, "Art Theatres" is off and offers itself, perhaps in sacrifice, as thermometer and recorder to all institutional theatres, from the Theatre Guild to the most rickety barn where experimenters are just putting forth a tentative and none too sure foot with Susan Glaspell's old reliable, "Trifles."

Active in Summer

Two of the most actively producing theatres of the past summer were the Winston-Moore Players and The Wharf Players of Provincetown, Mass. The Winston-Moore Players, headed by Harold Winston, director, and Raymond Moore, business manager, both of whom were formerly with Stuart Walker, took over Frank Shay's house and Barn Theatre and during the course of the summer produced six full-length plays. Conspicuous among the players who were with them are Morgan Farley, who goes to the fishing village to paint, and Albert Perry.

The reporter of this department saw the last production of the year, "Beyond the Horizon," and must report that on the whole it was rather poor. It is said most of the other work was considerably better, but only a single member of the cast of this play, J. H. Greene as Capt. Dick Scott, seemed to create any illusion. The others were all forced and unreal, while direction was lacking. S. Ida Thompson executed the settings, very skillfully for the miniature stage.

Down at the Wharf Theatre, jutting out over the water, Mrs. Mary Bicknell's brood of players presented a last bill of one-act plays, Evrieno's "A Merry Death," "Riders to the Sea," by Synge, and "Joint Owners in Spain," by Alice Brown. This theatre, of which Robert Bell of the Anderson-Milton School is director, seats 232 and is nicely appointed. Cleon Throckmorton and Ray McCully, of the Boston Stage Society, planned the settings for productions. Neither of these groups function outside of the summer months.

The Lenox Hill Players of 52 East 78th street will produce four plays in their 10th season. Last year for the first time they established their own theatre at 248 West 14th street, playing "Tis a Pity" and "The Cenci."

This season they have announced "The Inspector General," by Gogol; revival of "John Ferguson," by St. John Ervine (which the Theatre Guild first produced in New York); production of "Hamlet" with a "no-star" cast, and "Earth Spirit," by Frank Wedekind. The latter is a German play, "Erdgeist," once produced in New York under the title "Loves of Lulu."

The group is attempting to put over a subscription list.

The Play Shop Players, Hollywood, Cal., will present "Kindling" as their first production, with Josef Swickard, Margaret Campbell, Lydia Knott, Mrs. Elgie Fischer, Karyl Marker, Marion King, Jane Heath, Henry Price, Vivian Caldwell, George Fortier, Georgia Hild, Charles Gillman, George M. Bodge, Ralph Herman, Virginia Henderson, Walter Farrell, Margaret Ford and Dr. Della Hubbard in the cast. Minna Ferry Redman is director.

"Dulcy," with Helen Jerome Eddy in the title role, will be the production following Cosmo Hamilton's "The New Poor," which will play Oct. 7-16 at Pasadena, Cal. Community Playhouse. Martha Allen in "The Farmer's Wife" and "Hyde Park" will also be produced this season.

The Kansas City Little Theatre has selected "Hell Bent for Election" to open its fifth season. This organization may arrange to run

SKIDDING

Los Angeles, Sept. 21.
A comedy in three acts, by Aurania Rouveyrol. Presented by the Pasadena Community Players at the Pasadena Community Playhouse, opening Sept. 9. Staged by Lenore Shanewise and Ralph Freud.
Anat. Milly.....Mrs. V. H. Thatcher
Andy.....Jerome Coray
Mrs. Hardy.....Mrs. A. H. Palmer
Judge Hardy.....Theodore H. Below
Grandpa Hardy.....James N. Hawks
Estelle Campbell.....Bernice Barnes
Marion Hardy.....Tabatha Goodman
Wayne Trenton III.....John Bell
Myra Wilcox.....Catherine Vidor
Mrs. Stubbins.....Ralph Freud

Each year the Pasadena Center of the Drama League offers a prize contest with the understanding the winning play, if of suitable theme, will be produced at the Pasadena Community Playhouse. "Skidding" won the prize this year, and although the Playhouse has been presenting O'Neill and G. B. Shaw for a long time, this American comedy was produced with the same earnestness and thoroughness as any of the "arty" dramas.

"Skidding" is a family play, inside and out. Its appeal is the naturalness to the average home. The plot is a combination of domestic-matrimonial-new woman theme, with a dash of politics thrown in. Locale is a small Idaho town, but no indication of it being a "rube" village. The father is a district judge coming up for re-election. He has been married for 30 years. There are four children, two married daughters, one living in the same town, the other in another state, one daughter that comes home from college in the first act, and an 18-year-old son. The youngest daughter returns, bringing with her the man to whom she is engaged. There is still a doubt in her mind whether to marry him or go into politics. He says she has to choose. The father is supposed to make a speech before a campaign mass meeting, but banks on a friend who does not show up. He is unable to spout off-hand, and the girl, Marion, despite her suitor's objections, leaves to deliver a stirring address. In the second act the two married sisters come home and announce that they are through with their husbands, one because he always wants to go out, the other because he never will take his wife out. The mother then says that if the girls will not return to their husbands she will leave home, and as the father sides with the daughters, she leaves. Things are not going so good with Dad's campaign, and Marion has been offered the state senate nomination, which causes a definite break with her lover.

The third act has the two married daughters tired of life at the family home and both return to their husbands, the judge getting the superior court nomination, the youngest daughter going into the senate, yet promising to marry young Wayne. One set is used, although production is up to the usual generous standard of this group. Direction is good except in strained spots, and the acting is on a par with professional casts.

Tabatha Goodman romped away with straight honors as Marion. Good voice and stage presence as well as charm. She has played in little theatre productions hereabouts and is a local favorite. Some producer will cast her in light comedy role one of these days and "discover" her. In the character parts, Mrs. A. H. Palmer as the mother took a majority of the laughs. Jerome Coray looks like a promising juvenile and played the typical boy with common sense.

Theodore H. Below and James N. Hawks, as father and grandfather, were well in character, the latter getting a big hand on his naturalness. Bernice Barnes and Catherine Vidor, the latter a sister of Florence Vidor, were well cast as the two married sisters. Madame Vislaire Thatcher, doing the old-maid aunt, also did some substantial work. Ralph Freud as the election campaign manager, had little to do. John Bell played opposite Miss Goodman as a wealthy New Yorker and was miscast.

The play has a chance on Broadway if indications in Pasadena, a "smart town," mean anything. A more logical ending for the love story would strengthen. For stock it should be ideal, having a five and five cast and one set.

Picture possibilities not strong, but a chance to make another "The Goose Hangs High" of it.

plays two weeks or longer, instead of the customary two and three nights. The theatre has a two-year lease on Conservatory Hall.

William J. Parker and Andree Baylee will play the leads in "He Who Gets Slapped," at the Garret Club, Los Angeles. Charles Moore and Margaret Ellicote are directing. Albert Nuetzel designed the sets and Josephine Wilde costumed the production.

Over 150 Indians from the Sherman, Cal. Institute, are rehearsing for the production of "Hiawatha," at the 14th Annual Southern California Fair at Riverside, Sept. 21 to 26.

Spreading the B. R.

A producing group lately organized to put on legit plays has apportioned it a producing bank roll to cover five new productions. Their scheme is that if they can go through with five, at least one of the plays should show something.

STOCK NOTES

The American Theatrical Agency announced recent stock engagements as follows: Frank H. Clarke, Joseph Remington, Maxine Miles, Joseph Kamaryt and Eileen Rey with the Irene Summerly Stock Co., at the Akdar, Tulsa, Okla.; Adelaide Melnotte, A. G. Riegler, Theo. Doucet, Nancy Harris, Fana Whitney, Thomas McKnight, Elton Hackett, Alney Alba and Mr. and Mrs. Frank Jacquet, with the Fred Beecher Stock, Orpheum, Sioux Falls, S. D.; Lucille Charles, Mr. and Mrs. Alber Moore with the Gross-Ross Stock; Ann Nielson, Robert Brewer, Roscoe Patch, V. A. Booth, Thos. Pawley, Patricia Dunphy, Chas. Coons, Betty Colter, Jessie Stewart, Agatha Karlen and Manard Brooks, with the Roberson-Gifford-Smith Stock companies; Violet LeCler, Fred Sherman and Leland Ward, with the Dorothy LaVern Stock, Pontiac, Mich.

The following people are with the Chas. Berkell Stocks, opening in Davenport and Waterloo, Iowa: Larry Sullivan, Isabelle Arnold, Joseph D. Reed, Russell McCoy, Marjorie Dow, Wm. Hancock, Ivy Mertens, J. C. Johnson and F. R. Stevens.

Myrtle Stringer and Jack Page with the Casey-Haydn Stock, Duluth, Minn. Eunice Richard with the McCall Bridge Stock, St. Paul, Minn. William Yule and Warren Duff, with the Al Jackson Stock, Madison, Wis., and Miss Lotta Ellis with the Rex Stock, Muncie, Ind.

The following engagements have been made by the Milton Schuster Agency, Chicago: Dave Edell and Georgia Clyne with Halton Powell's Show; Lucille Stone, Leola Loeb and Ruth Gary, with J. J. Musselwhite; Ada Meade, Lexington, stock; Jessalyn Fox, Hazel Chamberlain, Jean DeCosta, June Mallen, Babe O'Neal, Patricia Bates and Shawn Brox, with Bert Smith No. 3 company; Grace Purdie, with Max Golden company; Rita Pohl, with Harry Rogers-Billy House & Co.; Bordine and Carroll, with Harry Rogers-Jimmie Allard & Co.; Kenneth Keim, with Otto Shafter Vaudeville Attractions; Edwards and Edwards, with Jack Rumohr, Strand, Winnipeg, stock; J. W. Lorimer and wife, with Alex Saunders' "Some Show" company; Earl Miller, with Burns & Padden Attractions, Charleston, stock, and Frank Malone and wife, with the Eddie Collins show.

Three of Mrs. Milo Bennett's Chautauqua companies, "Apple-sauce," "Smilin' Thru," and "Believe Me Xantrippe," have closed.

Tom Dale's new stock company, began rehearsal this week in Fredonia, Kan., playing the Griffith-Bow Circuit in Oklahoma and Texas under Griffith-Bow management.

GALE PLAYERS IN 2 HOUSES

Chicago, Sept. 28.
The Arthur Gale players have returned to Elgin, Ill., and open at the Rialto (Great States) Thursday. The company is to rotate between the Fox Aurora, Ill., (also Great States) and the Rialto, on a split week basis. Arthur Gale and Peggy Albright head the cast.

Shows in Rehearsal

(AND WHERE)

"Bubbles" (C. B. Dillingham), Globe.

"The Unwritten Law" (Carl Reed), Greenwich Village.

"The Idler" (Kathleen Kirkwood), Triangle.

"The Noose" (Harris & Sampter), Hudson.

"The American Tragedy" (Horace Liveright), 52nd St.

"Gentle Grafters" (Sam H. Harris), Harris.

"Loose Ends" (Sam H. Harris), Music Box.

"Juarez and Maximilian" (Theatre Guild), Guild.

LIGHT BATTERY FOR HOLLYWOOD BOWL

Proscenium for 400 Ft. Stage
Too Costly—Lights Moderately Dazzle Audience

Los Angeles, Sept. 28.

A new substitution for a curtain is being used for the legit and opera presentations at Hollywood Bowl. This amphitheatre, seating 22,000, is built on the side of a hill with the stage at the bottom.

Settings and stage run clear across the bottom of the valley made by surrounding hills. To build a proscenium arch would cost thousands, as it would have to be permanent and the stage width is over 400 feet.

To change scenery without the audience seeing the transformation until someone hit on the idea of a battery of lights, spotted around the walk that divides the orchestra seats from the stage. These are directed right at the house and when a scene ends they are turned on and dazzle the audience so that they cannot look over the footlights.

The dazzling is not done forcibly enough to hurt the eyes, but lights up the entire house and gives the patrons a chance to look at their neighbors and the rest of the audience. With the Bowl filled to capacity, as it often is, the sight is unusual.

AHEAD AND BACK

Walter Messenger, ahead; Harry Stevenson, back, "The Student Prince" (southern). The show opens Sept. 17 at Burlington, Vt.

Frank Gunn, ahead; Charles Bryon, back; "What Price Glory?" (southern), opening this week.

Julia Chandler, publicity on "Little Spitfire" (Cort), Edgar Wallace, back.

Ben F. Holzman, publicity, "Some Grapes" (Longacre).

Aaron Fellman, back with "What's the Use?" (Princess).

Charles Bochert, publicity, "No, 7" (Times Square).

S. N. Behrman, publicity on "Broadway" (Broadhurst).

George Spink, publicity, "Scotch Mist" (Klaw).

E. W. Dunn, publicity, "Yellow" (National).

Campbell Casad, ahead of "Sweetheart Time" (on tour).

Charles McClintock, publicity on "Pay to Bearer" (Adelphi, Chicago).

George Henshall, publicity, "The Poor Nut" (Cort, Chicago).

Cepha Day, publicity on "The Captive" (Empire, N. Y., Sept. 29).

Milton Ralson is handling "Queen High" for Schwab & Mandel at Ambassador, New York.

Bob Mahan, publicity for Intimate Playhouse, succeeding Lewis Levenson.

Lynn Farnol, publicity on "Sandalwood" (Gaiety, New York).

Nick Holde, back with "Sandalwood."

Charles Maynard, for many years road show booker and associated with Al. Arons in the Erlanger offices, is now representing George Wintz and his attractions in New York.

Maynard's former Erlanger bookings are now handled by Earl Burgess, chief assistant to Vic Leighton, booking manager.

Whitace-Munro, ahead one "Tip Toes" (No. 1).

Lester Rees, for several years press agent for the Shubert stock, Minneapolis, has gone to Chicago to do press work in connection with the new Orpheum Circuit theatre.

Douglas E. Durton, newspaperman and former dramatic editor of the old "Daily News," has been engaged by Manager A. G. Bainbridge to do the Minneapolis Shubert press work.

Joe Flynn replacing Harold E. Murphy as agent, Chicago Co., "Castles in the Air."

AGT. IN 'GORILLA' TITLE ROLE

Before he took charge of publicity for the Windsor Players at the Windsor theatre, in the Bronx, Leslie Spiller was a casting agent. When Augustus Pitou, who directs the Windsor Players, selected Spiller as the gorilla in "The Gorilla," last week's offering, the press agent demurred. But Pitou was casting this time, so Spiller had to be a gorilla for a week, including a couple of hot days, attired in fur from top to bottom.

"WILD ROSE" PHILLY'S BEST AT \$23,000

Shows Wavering—'Abie'
Holds With \$16,500—
'Deep River,' \$14,000

Philadelphia, Sept. 28.

This town looks ripe for musicals, but has been sceptical about dramatic stuff so far this year. That situation, not surprising for the first opening, is becoming more sharply defined with every week. The only exception to the rule to date is "Abie," which, of course, can't be counted in that line of reasoning anyway.

"Abie," in its third week at the Adelphi, again crashed through with about \$16,500, easily leading the non-musical procession. A funny angle is that one seldom hears "Abie" mentioned along the street or in groups where the local shows are discussed. The programs of the Shubert houses emphasize a "limited engagement," but that, with "Abie," probably means a mere season.

Somewhat of a disappointment last week was "Young Woodley," at the Broad. George Tyler counts on Philly as one of his best stands. Press notices were glowing, but the week's gross, while not poor, was not on a par with Tyler's "Rivals" or "Close Quarters" or "School for Scandal." The Monday opening was tabbed at about \$1,300 (good), but Tuesday was off, and so was Wednesday matinee. The hot weather at the end of the week also hurt. The show is expected to climb in its final two weeks.

Another dramatic show that folded here, although very well liked, was "The Shelf," at the Lyric. Dramatic try-outs in the North Broad street houses are generally ill-fated, even when as good as "The Shelf." The Walnut, also housing a non-musical, suffered accordingly with "Laff That Off." The house hoped to keep this comedy for a month, but three weeks was too much, and the house is dark this week for painting and rug-laying. "A Lady's Virtue" opens here Monday.

Equally disastrous was the first week of "We Americans" at the Garrick. This break-in arrived quietly and drew third or fourth string critics in the rush of openings.

Of the three musical shows "Wild Rose," at the Forrest, easily led the way. This operetta, with Friml music, got the greatest breaks in the world. Even the management was surprised. Admittedly much in need of "fixing," and with cast changes reported and the critics only lukewarm, "Wild Rose" benefited by being the only show of its kind, and, of course, by the theatre which is as consistently a winner as any around the circuit. Except on the Monday opening, it led "Gay Paree" all the way, and was especially lucky the night of the fight, when it got almost as much as the town's other two musicals combined.

"Deep River," the Hopkins' jazz opera, which opened Tuesday night at the Shubert, had a capacity house, but it was deceiving, inasmuch as the Matinee Musical Club was responsible, with most of the sales of the "two-for-one" variety. Other clubs helped some, out in actual business "Deep River" went down steadily all week. On account of the benefits and "two-fors" it is hard to get a slant on business, but even with the opening night interest, it is doubtful if the jazz opera grossed \$14,000—small for this big theatre.

"Gay Paree" was a big winner Monday night, through the usual rush to see how nude the show was before the local censor had a chance to cut. Business was also lively at the Chestnut Wednesday night, the advance guard of fight fans picking this revue as their choice of entertainment.

Summing up, then, it may be said that "Abie" led the non-musicals, with "Young Woodley" good, if under expectations, while "The Wild Rose" headed the musicals, with "Gay Paree" runner-up. The other four attractions were disappointing.

This week sees a let-up in activity, with only "The Butter and Egg Man" to engage the Monday night attention of the critics. Next week will bring "The Miracle" to the Metropolitan Opera house for a five weeks' stay. The advance sale, while not tremendous, is good, and the papers have been coming across for Morris Gest probably more than they ever did for a theatrical entertainment in this city.

Other openings next Monday night include "Pigs" at the Garrick; "Katie, the Dancer," new Shubert

(Continued on page 49)

"COCOANUTS," \$30,000 AT \$3.50 TOP IN WASH.

"Abie" Did \$15,500 in 2 Wks.
on Return—President's
Comeback with Stock

Washington, Sept. 28.

A little thing like July weather in September failed to affect the gross at the National, where the Marx Brothers were holding forth in "Cocoanuts." In for but six nights, the show opened well, with the takings constantly mounting. Got \$30,000 at \$3.50 top.

"Abie's Irish Rose" finished out two weeks at the Belasco to a respectable figure, made all the more so due to a previous 15-week run. \$6,000 on second week, total of \$15,500 on the two weeks.

The President with its new stock company in "What Price Glory" also ran up a gross that comes under the general head of remarkable. The house has been closed for two years. When open it never did anything except with the 15 weeks of "Abie's Irish Rose." Now comes the stock at \$1 top to \$3.50.

This Week

Belasco, Fay Bainter in "First Love"; National, "Ben-Hur" (film); Pol's, Jack Hazzard in "The Good Fellow" (season opener); President, stock in "What Price Glory," 2d week.

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FRISCO'S LIGHT GROSSES

San Francisco, Sept. 28.

"Easy Come, Easy Go," did about \$8,500 at the Alcazar last week. "Love Em and Leave Em," in its 14th week, \$6,000 at the President. The final week of "Cradle Snatchers," at the Curran, around \$15,000. About \$29,000 for the total takings of the town due to other three legit houses being dark.

Entry of "Gentlemen Prefer Blondes" and "The Green Hat" this week adds a little class to the field.

L. A. TOTALS

Los Angeles, Sept. 28.

Final week of "Green Hat," at the El Capitan, \$13,600; third week, "Butter and Egg Man," at Mason, slipped to \$7,900; "Monkey Business," at Majestic, around \$8,000; fifth week, "You Know Your Onions," Orange Grove, \$5,900, and final week, "Dancing Mothers," Morosco, \$5,200.

\$21,000 FOR "RAIN"

Good Week in Milwaukee—Stock
Players, \$7,000—Gayety, \$4,200

Milwaukee, Sept. 28.

This city welcomed the opening of the regular legit season last week with a \$21,000 house at the Davidson for Jeanne Eagels in "Rain." While Milwaukee is primarily a musical comedy town, this gross is considered a corker. Top was \$3.30.

The Garrick reopened after being locked tight for months with Manfred Gross trying a comeback for stock at pop prices, top being 75 cents. The opening production, "Cat and Canary," seemed to click despite having been here several times before. The house hit near the \$7,000 mark and is holding the production over a week, to be followed by "Pigs."

The burlesque houses did well. The Empress, stock house, showed pictures of both Dempsey and Tunney on the screen during the continuous grind which is now the policy at the house, and got about \$3,600. The Gayety (Mutual) rang up around \$1,700.

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Cohan's 'Mother and Son'

George M. Cohan may sponsor "Mother and Son" as his next production. The piece is a Swedish drama written by Hans Alin and translated by Arvid Paulson, actor. The original production is said to have a record of a four year run in Sweden.

"Mother and Son" has previously been announced on production lists of Carl Reed and George MacFarlane but was never reached by either.

Its theme plays capital punishment as a crime deterrent.

Wilkes' Refund

Los Angeles, Sept. 28.

Through the sale of the Harris, New York, to the Shuberts, the Wilkes brothers, who held the lease on the house, have been refunded \$90,000, that they had up as security on their lease.

Flash Lighters in Dark

The Dunhill cigarette lighters may draw the attention of theatre firemen.

At a recent opening it was noticed that during "black outs" the audience made no bones about reading programs with the use of the lighters.

These small flames spurted forth from all sections of the house, making the theatre resemble old Madison Square Garden when smoking was permitted during the fights.

BUFFALO'S LITTLE THEA. IS ON MONEY ROCKS

3,000 Members and Own
Theatre—Received \$30,-
000 Yearly From Dues

Buffalo, Sept. 28.

The Buffalo Players, local community theatre group with over 3,000 members, appears to have gone on the rocks after three seasons of artistic success but apparent financial failure. The Playhouse lease has been turned over to picture interests.

The Players originally paid \$10,000 for the seven-year lease and have sold the remaining four years for \$7,000.

The organization is reported to have dropped between \$7,000 and \$8,000 a year for the three years of its existence, the deficit being carried by local banks on the guarantee of locally prominent backers.

Although drawing over \$30,000 each year from dues, the movement floundered through high overhead, mostly in connection with the upkeep of the Playhouse.

An effort will be made to keep the movement alive, with the idea of amassing enough capital to acquire a new theatre.

Oursler Has 2 More

Fulton Oursler, author of "Sandalwood," brought out at the Gaiety, New York, last week by Robert Milton, will shortly be represented by two additional attractions.

Milton has acquired the dramatic rights to "Stepchild of the Moon," with Oursler making his own dramatization. The other will be a dramatization of Oursler's novel, "Behold the Dreamer," dramatized by Aubrey Kennedy and produced by George C. Tyler.

"SHUCKS" IN NEW START

Sam H. Harris is reorganizing the cast of "Shucks," by Martin Flavin, for another try next month. The piece was tried out for two weeks this spring and withdrawn for revision.

"The Unwritten Law"

Formerly called "Crime and Punishment" but recaptioned "The Unwritten Law." The piece will be Carl Reed's initial production venture at the Greenwich Village, New York. Opening set for Oct. 11.

One-Night Squawks

Already from the land of one-night stands comes a squawk about the class of shows there bearing the brand of "direct from New York," etc.

Perhaps the show that is getting the most slams is the road outfit of "The Music Box Revue," which George Wintz sponsored. It is attributed to the lack of "names" or principals with ability. Wintz is said to have paid \$28,000 for the road rights to Sam H. Harris.

In several instances where Earl Carroll's "Vanities" (Joe Cook-Frank Tinney show) has played dates en route to Chicago, show owned by Carroll, the attraction was panned. On the other hand, "Vanities," operated by Joe DeMilt and George Nicolai, has done big business and received corking notices. The latter show has Bert Swor, Dave Chasen, Lou Power and Almee Archer in its featured list.

THREE MORE MUSICALS CLICK; OVERSHADOW DRAMATIC PIECES

"The Ramblers" Leads Newcomers of Week at
\$34,000—"Maritza" and "Honeymoon Lane"
Other Hits—"Blondes" Estimated at \$25,000—
Broadway Over Seat Capacity

Earlier indications that the new musical productions would overshadow the dramatic and comedy group among the September arrivals was borne out last week when three fresh musicals were given hit rating. There is little doubt that nearly all the new musicals are stickers and will outlast most of the straight plays of the new season to date.

"The Ramblers," at the Lyric, drew almost \$34,000, placing it among Broadway's three leading money getters. In the face of intense humidity the last three days of the week, that gross is to be considered remarkable, and this week the show should better \$37,000, which is the capacity gait. "Countess Maritza," which had its premiere at the Shubert the Saturday previous, drew a first week figure of \$32,000, also virtual capacity. "Honeymoon Lane," at the Knickerbocker approximated \$21,000, strong business at \$3.85 top, which permits about \$24,000 weekly capacity here.

Other Musical's Figures

Of the other new musical stand-outs, "Queen High" held up strongly at about \$24,000, with "Castles in the Air" rated around \$25,000. While the latter figure is somewhat under capacity, the Chicago hit is conceded to climb and remain for a run. "Naughty Riquette" is not well spotted but should go along through the fall. Last week about \$16,000. "Sunny" held the top place with over \$41,000, with "Scandals" almost as much, they being the only two shows to top "The Ramblers." "Vanities" rated at \$29,000, with "The Great Temptations" at \$25,000. "A Night in Paris" is slipping and was estimated under \$20,000; "The Vagabond King," about \$18,000; "Americana," \$12,500, but a strong figure for a small house.

Fight By Radio a Factor

In addition to the bad weather last week, the report of the Tunney-Dempsey fight via radio distinctly affected theatre trade. Not one house on Broadway was unaffected, while in the outlying theatres trade dropped off as much as \$1,000. As it came back Friday night the radio influence could not be doubted.

"Broadway" is the new smash of Broadway. For its first full week at the Broadhurst the gross was \$22,000, which means standee trade all performances. Next week the scale will be advanced to \$3.85 with the weekly capacity then going between \$27,000 and \$28,000. Two arrivals this week are counted in the big money division. "Gentlemen Prefer Blondes" should approximate \$25,000 weekly, and "The Woman Disputed" drew so well in the neighborhood theatres that it is regarded as in. The status of three dramas which arrived last week are not established. "Yellow" at the National is regarded quite favorably, but business started lightly. "Fanny" at the Lyceum got over \$10,000 in seven performances, closing the week to capacity against tepid notices. "Sandalwood" got over \$6,000 in five performances at the Gaiety, rating it between \$10,000 and \$11,000 weekly. "Scotch Mist" flopped at the Klaw and will stop this week.

"Lulu Belle" Second

"Lulu Belle" rides in second place, but, with nearly \$20,000 last week, is holding up to great trade; "Loose Ankles" claimed \$14,000; "The Donovan Affair" and "The Home Towners" both eased off to \$11,500, but reported better trade this week; "The Shanghai Gesture" likewise was affected, but was estimated bettering \$15,000; "She Couldn't Say No," \$9,000; "Cradle Snatchers," \$11,000; "Abie," \$9,000; "Potash and Perlmutter," \$8,000; "Sour Grapes," \$8,000; "Two Girls Wanted," \$6,500; "What Every Woman Knows," about \$8,000; despite the panning of "Just Life," business jumped to over \$10,000, and "The Cardboard Lover," listed

for the Miller, will find another berth.

In addition to "Scotch Mist," "Kitty's Kisses" will close at the Playhouse Saturday, to be followed by "The Good Fellow," and "One Man's Woman" will leave the 48th Street, which gets "The Jewel Tree"; "Kept" closed suddenly last Saturday at the Comedy, which will relight next week with "Black Boy"; "Deep River" opens the Imperial; "Red Blinds" ("Wet Paint") is due into the Elliott; "Treat 'Em Rough" goes into the Klaw; "Bye, Bye, Baby" (called "Pay to Bearer" in Chicago) enters the Princess; "Secret Bands" opens the Totten (also a little theatre), and "The Lion Tamer" opens in the Village at the Neighborhood Playhouse.

Two important premieres carded for the week of Oct. 12 are "Criss Cross" at the Globe and "An American Tragedy" at the Longacre.

"A Woman Disputed" stood out in the subway circuit, getting between \$14,000 and \$15,000; "The Patsy" bettered \$3,500 at the Majestic.

Five New Shows Are Buys

Six of the new attractions opening on Broadway this week are recipients of buys at the hands of the premium brokers. Two of the attractions received buys that numbered 400 seats a night for a period of four weeks, with a return of 25 per cent permitted. They are: "Happy Go Lucky," which opens at the Liberty tomorrow night, and "Gentlemen Prefer Blondes," opening at the Times Square last night. "The Captive," tonight's opening at the Empire, has 250 seats nightly with the brokers for four weeks on a 25 per cent return; "The Judge's Husband," at the 49th St., and "The Shelf," at the Morosco, both have buys for 200 a night four weeks and the 25 per cent return.

With the six new additions the complete list of attractions for which the agencies have bought now numbers 26. They are: "Queen High" (Ambassador), Geo. White's "Scandals" (Apollo), "Lulu Belle" (Belasco), "Americana" (Belmont), "She Couldn't Say No" (Booth); "Broadway" (Broadhurst); "Vanities" (Carroll), "Naughty Riquette" (Cosmopolitan), "The Ghost Train" (Eltling), "The Captive" (Empire), "The Woman Disputed" (Forrest), amount and length of buy not settled; "A Night in Paris" (4th St.), "The Judge's Husband" (49th St.), "The Donovan Affair" (Fulton), "The Home Towners" (Hudson), "Honeymoon Lane" (Knickerbocker), "Happy Go Lucky" (Liberty), "Fanny" (Lyceum), "The Ramblers" (Lyric), "The Shelf" (Morosco), "Sunny" (New Amsterdam), "Potash and Perlmutter, Detectives" (Ritz), "Castles in the Air" (Selwyn), "Countess Maritza" (Shubert), "Gentlemen Prefer Blondes" (Times Sq.) and "The Great Temptations" (Winter Garden).

Many Miss 'Broadway'

George M. Cohan was among the group of managers that displayed a "thumbs down" attitude towards "Broadway," the season's legit smash, when the piece hawked all over town last season before falling into the hands of Jed Harris, current producer.

Besides the Shuberts, who held the script on the shelf for nine months, William A. Brady also passed it up. The passed up version, however, was the original by Phillip Dunning.

Jed Harris eventually secured the script and called in George Abbott, who now figures as collaborator. His smart dialog and construction are conceded to have helped plenty in making the play the smash it is.

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 (228th week) (C-901-\$2.20). Business slackened distinctly last three days of last week; humid weather principal factor; "Abie" held to good trade withal, going well over \$9,000.

"Americana," Belmont (9th week) (R-515-\$5.50). Summer revival that figures to stick well into fall; always good agency ticket; last week somewhat under normal pace but gross credited with over \$12,000.

"A Night in Paris," 44th St. (35th week) (R-1,326-\$5.50). Question if this revue will last much longer, already has long run piled up; business estimated under \$20,000 last week.

"At Mrs. Beam's," Guild (23d week) (C-914-\$2.75). Will be moved to Garrick after another week here; engagement extended because of preparation for new production; rated at \$7,000 or over.

"Broadway," Broadhurst (3d week) (CD-1,118-\$3.30). New non-musical leader; last week, which was first full week, takings almost \$22,500; season's first real smash will reach higher figures, scale being pushed to \$3.85 top next week.

"Castles in the Air," Selwyn (4th week) (M-1,067-\$5.50). Not quite as good as last week, but last week's takings about \$25,000; at scale show could get over \$30,000; may pick up with better weather.

"Countess Maritza," Shubert (3d week) (O-1,395-\$5.50). Another musical hit; went to \$32,000 first week, trade close to capacity; should be in for season.

"Cradle Snatchers," Music Box (56th week) (C-1,000-\$3.30). Looks like another three or four weeks, with house getting "The Garden of Eden" probably in December; last week about \$11,500.

"Fanny," Lyceum (2d week) (C-957-\$3.30). New Belmont offering got in and out notices, with first week's trade fairly good; about \$10,000 in seven performances; better weather may give it higher rating.

"Garrick Gaieties," Garrick (21st week) (R-537-\$3.30). One week more to go; revue then goes on tour; \$6,000; "At Mrs. Beam's" moves here, house going into repertory thereafter.

"Gentlemen Prefer Blondes," Times Square (1st week) (C-1,057-\$3.85). Edgar Selwyn's smash that established great rep in Chicago; first night scaled at \$11 top; opened Tuesday.

"Happy Go Lucky," Liberty (1st week) (M-1,202-\$3.85). Out of town reports moderate; cast changes made last week in Boston; premiere here Thursday (tomorrow).

"Henry, Behave," Bayes (6th week) (C-860-\$3.30). Playing extra matinees, with cut rates supplying most of trade, as at night, reputed averaging \$5,000, which may be o. k. because of hookup.

"Honest Liars," Cohan's (11th week) (C-1,043-\$2.75). Must find another berth or go on tour, house going to Famous Players for picture exploitation after another week; show had been bettering \$7,000; last week, \$5,500.

"Honeymoon Lane," Knickerbocker (2d week) (M-1,042-\$3.85). Excellent notices with first week's business indicating run, gross about \$21,000, nearly capacity at scale.

"If I Was Rich," Mansfield (4th week) (C-1,097-\$3.30). Management confident despite little strength to date; approximately \$5,000; if business does not jump another attraction likely soon.

"Iolanthe," Plymouth (24th week) (O-1,043-\$3.30). Ending sixth month, claimed record for any Gilbert and Sullivan revival; last week rated around \$12,000.

"Just Life," Henry Miller's (3d week) (D-946-\$3.30). Picked up further and credited with bettering \$10,000; surprise in face of notices, strong matinee card.

"Kept," comedy (2d week) (D-862-\$3.30). Closed Saturday; around \$3,000 indicated; "Black Boy," which attracted comment out of town, next week.

"Kitty's Kisses," Playhouse (22d week) (M-879-\$3.30). Final week; might have lasted longer, but house will offer "The Good Fellow" as fall attraction next week; "Kitty" had been bettering \$10,000.

"Laff That Off," Wallack's (42th week) (C-770-\$3.30). Nearly year for comedy switched to another house and back again last season; averaging over \$5,000 and making money.

"Loose Ankles," Biltmore (7th week) (C-944-\$3.30). Like most of list, business affected last week; radia report of Tunney-Dempsey

fight Thursday distinctively felt; rated at \$14,000, however, and in for run.

"Lulu Belle," Belasco (34th week) (D-1,000-\$3.85). Holding up like thoroughbred against incoming productions; last week approximated \$20,000, with only "Broadway" topping that gross.

"Naughty Riquette," Cosmopolitan (3rd week) (M-1,500-\$4.40). First week claimed to have bettered \$18,000; last week's heat affected trade and gross about \$16,000, figure that should be satisfactory for this musical.

"Number 7," Sam H. Harris (4th week) (D-1,051-\$3.30). Moved here from Times Square, where it took a stop-gap booking for three weeks; mystery piece running behind other two ("Donovan Affair" and "Ghost Train"), with gross around \$7,000.

"One Man's Woman," 48th St. (19th week) (D-969-\$3.30). Final week; made money after week start; recent takings around \$8,000, though less last week; "The Jewel Tree" next week.

"Potash and Perlmutter, Detectives," Ritz (5th week) (C-945-\$3.30). Not what was expected of "P & P" comedy, and limited engagement here would not be surprising; perhaps \$8,000 last week.

"Queen High," Ambassador (4th week) (R-1,168-\$3.85). Off to strong start and figures to be in for real run; estimated pace about \$23,000 last week, almost capacity at scale.

"Sandalwood," Gaity (2nd week) (CD-808-\$3.30). Opened Wednesday and in five performances got well over \$6,000, indicating weekly pace of between \$10,000 and \$11,000 for normal weather; much better support than indicated from notices.

"Scandals," Apollo (16th week) (R-1,168-\$5.50). New musicals not expected to affect trade here, which continues to standee proportions; none of recent arrivals are revues; over \$40,000 weekly average.

"Scotch Mist," Klaw (2nd week) (CD-830-\$3.30). Going off Saturday; first week estimated around \$4,000, disappointment in face of promising indications out of town; "Treat 'Em Rough" next week.

"Sex," Daly's (23d week) (D-1,173-\$3.30). Management expectant of going well into new season with freaky drama; trade averaged around \$10,000 during cool spell; estimated at \$8,000 or better last week.

"She Couldn't Say No," Booth (5th week) (C-707-\$3.30). Must find another house after next week, "White Wings" arranged for house prior to current offering's premiere, which started like hit; last week eased off to about \$9,000.

"Sour Grapes," Longacre (4th week) (CD-1,019-\$3.30). Another potential success that must get another berth; "An American Tragedy" will open here Oct. 11; trade started at \$10,000 pace; weather beat it down to \$8,000 last week.

"Sunny," New Amsterdam (54th week) (M-1,702-\$5.50). Expected to last well into winter and maybe longer; with normal weather trade virtual capacity; last week gross bettered \$41,000.

"The Blonde Sinner," Frolie (12th week) (F-602-\$3.30). Moved twice; roof house under rental arrangement; first week in new spot gross dropped under \$5,000.

"The Captive," Empire (1st week) (D-1,099-\$3.30). Initial production of season from Charles Frohman office; drama from French expected to attract considerable attention; opens tonight (Wed.).

"The Donovan Affair," Fulton (5th week) (D-913-\$3.30). While not yet rated smash, cleverly presented mystery play among best money getters of new shows; last week somewhat under previous pace but rated around \$12,000.

"The Girl Friend," Vanderbilt (30th week) (M-771-\$3.85). Season outlined for musical attractions of this type so long as current show makes money it will stick; last week approximately \$12,000.

"The Ghost Train," Eltinge (6th week) (D-892-\$3.30). English mystery play getting fair trade but not exceptional; at \$10,000 weekly making money.

"The Great Temptations," Winter Garden (20th week) (R-1,498-\$5.50). While new edition of "Gay Paree" mentioned for Garden, it will remain out of town for time and may be spotted elsewhere; "Temptations" not exactly big but should pick up; estimated under \$25,000.

"The Home Towners," Hudson (6th week) (CD-1,094-\$2.75). One of

\$14,000 FOR BALTIMORE

"First Love" Does Nicely—First Run Film Theatres Hurting Legit

Baltimore, Sept. 28.

The regular legit season is now several weeks old. Both the Auditorium and Ford's are open for business—if any.

These two houses are all there is to it so far as legit is concerned in this town. In spite of the three-quarters of a million the census gives Baltimore, it is hardly more than a one-show town. And with the first run picture capacity of the town about to be increased by 3,000 or more, when the new Stanley-Crandall is completed, plus the new Valencia making a bid for limited but select patronage, the town's legit is in for keener competition.

Last week the pendulum of profit swung over the Auditorium where Fay Bainters new vehicle, "First Love," got a surprisingly good week for a break-in production. The critics were all favored and both Miss Bainters and Bruce McRae have large local followings. Ford's also drew a near try-out but little patronage. "Starweed" wilted and died calling it a season last Saturday night when it was routed to the storehouse.

This week Ford's draws "Cocoanuts," and naturally most of the legit trade.

Estimates for Last Week

Auditorium—"First Love." Go, the first string critics for the opening and drew good reviews; business built nicely and weathered humid weather last half; about \$14,000.

Ford's—"Starweed." Decided contrast to great intake for "Fanny," previous week; new show, indifferent notices, little draw.

This Week

Auditorium—"The Patsy"; Ford's, "Cocoanuts." (Copyright, 1926, by Variety, Inc.)

new laugh shows that should be getting more but making money with last week a bit off at \$11,000; figures to go higher.

"The Immortal Thief," Hampden's (1st week) (D-1,473-\$3.30). Hampden opens season Thursday night; switched away from older classics to produce new play by Tom Barry.

"The Judge's Husband," 49th Street (1st week) (CD-707-\$3.30). William Hodge starred in this comedy. Played out of town last season; opened Monday.

"The Little Spitfire," Cort (7th week) (CD-1,046-\$2.75). While not smash, making money both ways; climbed to \$9,000 and better with last week down to \$7,500.

"The Ramblers," Lyric (2d week) (M-1,406-\$5.50). Philip Goodman has real musical heavyweight with first week grossing nearly \$34,000; that rates it among Broadway's three biggest money shows; drew capacity late last week despite heat.

"The Shanghai Gesture," Chanlin's 46th Street (30th week) (D-1,413-\$3.85). Newer shows may affect trade of this drama, sensation last season; management expectant of running into winter period; last week about \$15,000.

"The Shelf," Morosco (1st week) (D-893-\$3.30). Frances Starr, star of new drama, rated among best of spring try-outs. Did very well out of town recently; opened Monday.

"The Vagabond King," Casino (54th week) (O-1,447-\$5.50). Though company has opened in Chicago, New York run expected to go until holidays or longer; last week estimated at \$18,000.

"The Woman Disputed," Forrest (1st week) (D-1,000-\$3.30). Came in Tuesday after promising indications, judging from business in outlying houses, where it was called "The Prisoner" and where gross was between \$14,000 and \$15,000; A. H. Woods production.

"Two Girls Wanted," Little (4th week) (C-530-\$3.30). Claimed to have picked up bit last week, with gross over \$6,000; some of John Golden's shows have started slowly and built into hits; same hoped for this one.

"Vanities," Earl Carroll (6th week) (R-998-\$6.60). Little question about Carroll revue being money show; while not actually capacity among leaders, rated last week at almost \$30,000.

"What Every Woman Knows," Bijou (25th week) (C-605-\$3.30). Unless sudden change of plans, Barrie revival will go through fall; last week about \$8,000, good, considering run.

"Yellow," National (2d week) (D-1,164-\$3.30). George M. Cohan's second offering, melodrama rated having chances, opened Sept. 21 with trade thereafter fairly good; \$10,000.

Outside Times Sq.—Little

"The House of Usher" making run of it at Mayfair; "Bare Facts," Triangle; "The French Model" closed last week. (Copyright, 1926, by Variety, Inc.)

ONLY THREE IN LOOP CASHING IN; REVUE, OPERETTA AND COMEDY

"Affairs," \$34,000; "Vagabond King," \$31,000, and "Poor Nut," \$13,000, the Leaders—'Blondes' Quits to \$8,000—"Flame" Around \$24,000

Chicago, Sept. 28.

Out of the 16 legit theatres only three are registering a real "kick" in the way of trade. The topnotchers are "Affairs," "Vagabond King" and "The Poor Nut." The rest are far from normal figures for this period of the season.

As a result of the low grosses changes in bookings will transpire. Usually Oct. 1 gives the managers a line on how the bookings will stack up for the Thanksgiving period, but this situation is impossible to figure outside of the three above-mentioned attractions. "Vagabond King" has taken up the popularity at the Great Northern where "The Student Prince" left off. It's a fine break for a house that was supposed to be down and out. At the present scale of prices \$31,000 weekly can be done at this theatre, and the present pace is close to capacity.

"Affairs" hasn't been slowed up by the handful of new musicals, only finding stiff competition from the "King." Since these two pace setters are entirely different in theme it is figured both will prosper. "Song of the Flame" falls to secure a footing, yet business is highly profitable, although with tendency toward spottiness.

Not one of the non-musicals is approaching the demand for "The Poor Nut" since "Gentlemen Prefer Blondes" went to pieces. "The Jazz Singer" is figured as a probable contender for "Nut's" supremacy.

Inviting theatregoing weather was on tap during the week, but other than scrambling for the three leaders the calendar evidently held no particular appeal to draw folks into the loop. Sharp figures claim the variation in the loop's legit trade will grow as the new theatres continue to pop up in the neighborhood localities.

Estimates for Last Week

"My Country" (La Salle, 1st week). Reopening Sunday and puts every theatre in operation.

"Kongo" (Princess, 4th week). Appeals to lovers of melodrama; strong enough to give average gross at present as \$8,000; practically capacity every Sunday night, figures approximately \$2,000.

"The Great Gatsby" (Studebaker, 9th and final week). At no time got important demand; yet held around \$11,000 average for first three weeks and then slipped to around \$8,000; "Allas the Deacon" follows.

"Black Velvet" (Playhouse, 13th week). Credited with moderate but profitable pace of \$7,000 gross; prospects of spotty trade, but inviting enough to make Thanksgiving date safe.

"Pay to Bearer" (Adelphi, 3d week). Failed to click, not varying much over initial week; won't last long at \$7,000 pace.

"Coal Oil Jennie" (Blackstone, 4th week). Absolutely no call, but will probably stick it out for a couple more weeks; hard to figure higher than \$6,500 to \$7,000.

"Sweetheart Time" (Garrick, 2d week). Opened to under \$1,000, but drew remarkable notices, causing management to make elaborate ad spreads; Saturday night helped approach \$11,000 on week.

"The Poor Nut" (Cort, 5th week). Establishing itself as high-money show among the non-musicals; big "flash" in theatre front for collegiate season; \$13,000.

"Treat 'Em Rough" (Harris, 5th and final week). Under \$9,000, making it doubtful if \$35,000 was registered on engagement; big advance sale for "Jazz Singer."

"The Menders" (Central, 2d week). Drawing typical clientele for this house, which means satisfactory total, or close to it at \$4,000; they keep going here regardless of size of gross.

"The Passing Show" (Four Cohans, 2d week). With "Vagabond King" practically sell out, Shubert connection with "specs" being hurled at this one, but apparently with no luck; stiff prices again made \$16,000 possible, regardless of small audiences and without a Saturday-Sunday climb.

"Gentlemen Prefer Blondes" (Selwyn, 22d and final week). Went as high as \$21,000 during first weeks, then went down to approximately \$16,000 average; original company left at 17th week; dropped from \$12,000 to \$7,000 upon change of cast; final week about \$8,000. "First Love" next.

"The Vagabond King" (Great Northern, 4th week). Contender for honors held by "Affairs"; charging \$4 top and \$5 on Saturdays, makes possible total of around \$31,000; (Copyright, 1926, by Variety, Inc.)

BOSTON DROPPING OFF: JOLSON TOP, \$35,000

Jessel Again at \$13,000—Town Getting Back to Normal After Big Start

Boston, Sept. 28.

The majority of the shows playing here recovered from the slump which hit them the week before last.

None of the shows now here will be in town at the end of next week.

Al Jolson has a couple of more weeks to run here at the Shubert. This show has been the big money maker the past two weeks and has been playing to practical capacity. It was the only show in town last week which was capacity, and the gross is figured in the neighborhood of \$35,000.

Houdini is also in his last week at the Majestic. The house has nothing scheduled until a week from Monday, when "The Student Prince" comes in. There is a possibility that "The Darling Duchess," at the Wilbur, may be switched across the street to fill in the week.

"Duchess" has done fairly since it opened. This week will make the fourth it has been at the Wilbur. "One of the Family" is booked into the house starting Monday. "Twelve Miles Out," with William Courtenay, remains at the Plymouth for the next two weeks unless something breaks. It got off to a rather poor start, but has done enough to warrant remaining. The new attraction at this house will be "The Enemy." This is the final week for "Bubbling Over" at the Tremont. This musical hasn't been a very strong entry, with the gross of last week \$13,000, about \$2,000 less than the week before.

George Jessel in "The Jazz Singer" did about \$13,000, the same as the preceding week. Jessel has another week at the house, and then Otis Skinner in "The Honor of the Family" comes in.

"Pigs" is on its last week at the Park. Last week the total went off about \$1,000. It was a clear indication that a change of attraction would be beneficial and "Craig's Wife" is due.

"Happy Go Lucky," in the final of its two weeks at the Colonial, did not show any indication of picking up.

The only new attraction in town this week was the opening of Ziegfeld's "No Foolin'," at the Colonial. Estimates for Last Week

"The Jazz Singer," iolins (last week). First show to open here and has shown surprising strength; last week, \$13,000.

Houdini, Majestic (last week). Fair business for this attraction; \$13,600.

"Bubbling Over," Tremont (last week). About \$13,000; off \$2,000 from week before.

"Pigs," Park (last week). Did about \$9,000; off \$1,000.

"The Darling Duchess," Wilbur (last week at this house). Jumped \$1,000 to \$12,000.

"Ziegfeld Follies," Colonial (1st week). Big opening Monday night to house hold out in advance.

"Twelve Miles Out," Plymouth (3d week). Just going along to fair business; \$9,000.

"Big Boy," Shubert (3d week). Doing the big business of town; \$35,000. (Copyright, 1926, by Variety, Inc.)

has averaged \$28,000 thus far; in for a good run.

"Song of the Flame" (Apollo, 4th week). Despite strong competition, holding own; figures \$23,000 to \$24,000 weekly to date.

"Dearest Enemy" (Illinois, 4th week). Quite a loss after the Boston success; has another week, with no prospects of the limited engagement helping; hasn't varied much from \$15,000 weekly average.

"Affairs" (Woods, 12th week). First in hotel demand and holding to remarkable gait considering new arrivals; every prospect of returning to full capacity with football season; \$34,000.

"Castles in the Air" (Olympic, 45th week). Looks as if departure in two weeks' time will just about exhaust demand; doesn't look better than \$15,000 at present. (Copyright, 1926, by Variety, Inc.)

PLAYS ON BROADWAY

YELLOW

Three-act melodrama in eight scenes by Margaret Vernon. Under the management of George M. Cohan, staged by John Meehan. Opened Sept. 21 at the National, New York.

Hotel Porter.....Joseph Guthrie
"Val" Parker.....Chester Morris
Hotel Walter.....Jose Rivas
"Polly".....Selena Royle
Jack Crompton.....Hale Hamilton
Jen Wilkes.....Marjorie Wood
Daisy Lingard.....Shirley Ward
Jimmy Wilkes.....Spencer Tracy
Thomas W. Sayre.....Frank Kingdon
Mrs. Sayre.....Jane Westley
Paul.....Richard Freeman
Donaldson.....Daniel Pennell
Carrie Williams.....Eva Cassanova
Welles.....Martin Malloy
Inspector Graney.....Harry C. Bannister
Louis.....H. Paul Doucet
Cigaret Girl.....Mary Meehan
Page Boy.....Lee Chaner
Check Girl.....Helen Mack
An Old House.....Frank Burbeck
Johnson.....Frederick Smith
Policeman.....Paul Hanson
Ben Selvin's Orchestra

The "dope" is that the Shuberts had this script but declared George M. Cohan "in" for purposes of prestige and Cohaneseque treatment. The deal (if the premise be true) shapes up satisfactorily all 'round.

"Yellow" is a modernized "Within the Law," highly melodramatic and gripping once a slow first scene is disposed of. Upon analysis, the merits of the Cohan touch in casting and direction are justified. It is becoming necessary to plant the intense love interest between the newlywed in what is more or less an over "mushy" scene. The casting of Selena Royle as the bride becomes the more impressive as the story unfolds and her architect-husband is switched into a "light-heavy."

The presentation offsets what might otherwise be an obvious piece of ten-twenty-third melodramatic trash. The story is conventional. Young architect marries heiress. His trusting amour who has been "maintained" in a hideaway under the impression of ultimate legality for their expectant child, turns to the oldest profession as a means to give her little girl the best in life, from \$50 per visit baby specialists to \$200 baby clothes. The usual crossing of paths and her attempted murder of the double-crossing boy friends finds her getting off free through his recovery. The wires are pulled by the influential friend of the family for the wife's sake to avoid scandal.

It switches at this point. Jack Crompton Hale (Hamilton) and his more than casual interest in the wronged wife (Miss Royle) is implied rather than stated. The married pair separate while Daisy Lingard, the hide-away girl (Shirley Ward), continues her trade.

The action covers a span of two years and concludes uncertainly in the lobby of a cafe. The sympathetic characters are celebrating a financial coup when Daisy staggers in with an old roue, her latest pick-up. The errant architect also happens on the scene. He attempts to accost his former paramour, who creates a scene, the diners emerging from the restaurant into the restaurant lobby. The friendly police inspector takes hold, ordering Daisy to stay "below the line" and the villain to stay out of New York under threat of prosecution. There is a delicate suggestion that Hamilton, who has a more or less tough assignment in the role of a "fair-haired" boy friend, will eventually make the architect's wife his own. That's the only hint at the "happy ending" stuff, lightly touched on, and a question is sufficient for mass appeal.

The casting has a few unusually good performances by Spencer Tracy, Hamilton, Miss Royle, Chester Morris and Harry C. Bannister. The house location is against it but a switch in theatres may help in time. If the current vogue for mellers is not just a passing fancy, "Yellow" should enjoy a successful run on Broadway. Abel.

FANNY

Melodramatic comedy in three acts, written by Willard Mack and David Belasco. Produced and staged by Mr. Belasco. Fannie Brice starred. Settings by Joseph Wickes. Opened at Lyceum, New York, Sept. 21, \$2.50 top.

Cow Punchers on the XY Ranch—
"Doggie" Davis.....Francis Pierlot
"Humpty" Riggs.....Spencer Charters
"Slim" Hawkins.....Louis Mason
Joe White.....Warren William
"Gyp" Grayyear, Foreman.....John Cromwell
High Low.....Samuel S. Lee
"Hollywood" Haswell.....George Sherwood
Nora Cassell.....Ruth Dayton
Miss Leah Mendoza.....Jane Ellwood
Fanny Flebaum.....Fannie Brice

Should "Fanny" remain at the Lyceum for four weeks, that may be of some comfort for David Belasco in the attempt to recover his not heavy investment in this vain attempt to initiate Fannie Brice as a tragedienne and a hit. And if it remains the four weeks it will be of no prestige value for Miss Brice.

A terrible dull first act with a terrible duller second act and a terrible duller final act is some building up. In the first act Miss Brice is a Yiddish girl with an accent in the ranch house way out west. But it doesn't look west, somehow; it's always on the Lyceum's stage.

Miss Brice is still Yiddish and

west in the other two acts, doing cross fire and conversational dialog of the 2-act sort without any especial brilliancy. It's linked into the story of Fanny caring for Leah, the forsaken, an elderly woman who apparently always travels with her Gideon in hand. When Leah isn't moaning over her Bible, Fanny is moaning over her. Everyone else plays "straight" to and for her.

In fact, after any of the wise cracks Fanny is full of, should anyone burst in with a mention of Leah, Fanny goes right into the sob routine, looks weepily at the floor or the ceiling and starts to tell what Leah has done for her.

In return Fanny is trying to locate \$60,000 that Leah's late brother left behind, with everyone apparently knowing about it excepting the two women. Sounded as though Willard Mack had grown economical, making it sixty. It's only a matter of ciphers with the unadded cipher "Fanny."

Fannie Brice here is unconsciously funny for nothing and her regular line is being funny for money. It's not a bad idea on or off the stage to stick with the money.

Fannie Brice is a comedienne with a dialect. Outfitted in such a comedy as may fit her accent she should make laughter, but "Fanny's" construction here is Fannie Brice and dialect for over two hours, an extension of the vaudeville time.

"Fanny" does not give Fannie the chance she wanted to bring out any spark she may possess; "Fanny" is a badly written and played play, unreal and unfunny. Samuel.

SANDALWOOD

Robert Milton production by arrangement with Hassard Short and Sam H. Harris. Stars Pauline Lord with William Harrigan featured. Based on Fulton Oursler's novel of the same name. Owen Davis dramatizing. Directed by Mr. Milton. Opened at the Gaiety, New York, Sept. 22. In three acts and six scenes.

Lucy Carpenter.....Pauline Lord
Dr. Clarke.....James Sealey
Joe Spindell.....Stanley Jessup
Eddie Carpenter.....William Harrigan
Mrs. Carpenter.....Marion Ballou
Dr. Carpenter.....Joseph Brennan
George Carpenter.....Robert Strange
Rev. Harold Carpenter.....Douglas Wood
Faith Waring.....Gilda Leary
Minnie Carpenter.....Mabel Montgomery
Belle Carpenter.....Eva Condon

"Sandalwood" clicked as a novel, especially among the older tried and sometimes true married set. That it will enjoy equal success as a play is extremely doubtful, despite Pauline Lord. The migration from the printed page to the stage has not been a happy portage, too much dog encumbering the trip.

Oursler's descriptive phrasing of suburban existence brought the book many readers. Besides which he had the twist of the other woman forced into the home of the husband to nurse and save his life, with the wife barred from the sick room. That's the punch of the story, although the finish has the head of the house sticking to his home through surrender to convention when offered a runaway career with the wealthy outside love.

And that's the part most of the book's male readers doted upon, each evidently and secretly constructing himself as under a bond of fellow martyrdom. But that masculine appeal is missing in the stage version. After two scenes of William Harrigan playing Eddie Carpenter, the husband, in bed plus an avalanche of monotonous conversation from the other characters, there's not much interest left in what becomes of Eddie, his wife or the lady that's known as Faith Waring (Gilda Leary).

In the novel the Waring woman commits suicide when Eddie refuses to take a boat journey with her, not so much because of Eddie as due to the collapse of her conception of love and disappointment over her Pan's disinclination to stray from home. Within the Gaiety, Eddie still favors the pre-ill apartment alliance and Faith passes the bid, but she doesn't destroy herself nor leave him \$10,000 in remembrance as Oursler wrote it. Faith ends the affair, walks out, and the climax has Lucy, the colorless wife (Miss Lord), talking her recuperative husband into another suburban home and in another suburb.

Eddie's complex is too much family and too much wife. So much so that when afflicted with sleeping sickness he simply resigns himself to die. Simulating unconsciousness over a period of two weeks he hears all the conversation around his bed and sums up the total as "Piffle." In fact life is very much all "Piffle." Eddie, the characters, including Eddie's parents, brothers and sisters-in-law, seem broadly drawn for genuine portrayal while the fussing, inadequate and wholly plain Lucy of Miss Lord is only made interesting through this actress' theatre-playing of the part.

Oursler in print unquestionably planted the idea of what a drag a supervising family and a meek wife can become on a man after 10 years of marriage and in the throes of an under cover romance. Davis has somewhere missed the author's essence in adapting it. Maybe it's be-

cause there is too much explaining to do.

The story opens with the doctor called in for Eddie, who is fast sinking. It takes the entire next scene and the following act to explain Eddie's cynicism, with Eddie meanwhile evoking little sympathy. The house becomes pretty well fed up on Ed and his viewpoints, which is a possible result of the manner in which Harrigan plays him.

The main interest centers on the wife, the woman and their scenes together. Miss Lord's subdued performance in an unsympathetic role has an abundance of power behind it and is ably foiled by Miss Leary (not so long ago in musical comedy). These two women are the show, give more than creditable performances but are helpless in respect to the boxoffice because of the mass of side issue conversation. Lesser parts are nicely taken care of, particularly the doctor (James Sealey).

This is a two-set show, the action being divided between the living room of the Carpenter home and Eddie's bedroom, the latter in "two." Not an exorbitant production outlay nor a big money cast, yet the show doesn't impress as being able to trail along for definite or profitable results.

Milton's direction has its points, but Eddie and his "piffle" can't hope for much of a run with the chances against even a moderate existence. Skig.

THE SHELF

William B. Friedlander presents a new comedy by Dorrance Davis, staged by the producer, at the Morocco theatre, Sept. 27.

Stanley Kladale.....Louis Kimball
Emma Smith.....Jessie Ralph
Mrs. Chetwold.....Leah Winslow
Mrs. Plummer.....Lotta Linthcum
Miss Batterton.....Thelma Ritter
John Wendham.....Frederick Truesdell
Caroline Wendham.....Lee Patrick
Stella Amaranth.....Frances Starr
Baldwin Custard.....Lawrence Leslie
Sen. Kladale.....Arthur Byron
Rev. Chetwold.....Donald Meek

An episode of no magnitudinous significance to the theatre attends the advent of William B. Friedlander as a producer in his own right and in the so-called "legitimate."

Not an unpleasant evening at all, nor a very nourishing one, either. Simply an inconsequential affair worthy of neither orchids nor rocks.

Frances Starr, recently and famously a Belasco luminary, carries the new Friedlander banner in its first parade past the glare of the footlights. Miss Starr as a light comedienne is a new adventure, and not entirely a felicitous one. In her direction she at moments reminded this reporter profanely of another debacle through which she suffered a few days back, when Dempsey, accustomed to the expert guidance of Kearns and now denied it, staggered about and was knocked under his crown. Miss Starr, alas, found Mr. Friedlander in her corner no Belasco.

The theme has to do with a woman at that stage of her sex career when she is about to go passe, to be pushed onto "the shelf." It is not a flattering selection for any feminine artiste, and to say she did it well might be a tribute or an affront. Since Miss Starr did not do it well, she is privileged to accept the verdict as an accomplishment.

It is the story of a woman in her Indian Summer or the Labor Day of her life, so to say it, proving dazzling to men, old and young. A trite old premise that, baked over and over in the ovens of the "parlor" comedies. In this case she soon disrupts a puppy-love engagement, sets a Kiwanis town about her ears and plays the smarty by saving a land investment through rewarmering an old amour with the Governor.

That is, she attempts it because she is challenged to prove she hasn't lost her sex appeal. She returns and in a tragic (but palpably phoney) scene makes it appear that she did the terrible deed, sinned the deadly sin; of course, they all then turn on her, though she saved them at their own suggestion.

Later it develops she merely outsmarted the Governor, and the gospel of the piece is that she would rather have the women think she was a successful strumpet than a romantic flop and a clever, decent female. She observes that all women will understand and sympathize with that view. This reviewer is no woman, but he begs to dispute it emphatically. And so, probably, will most people, even on broad-minded Broadway.

Miss Starr minces, gyrates, primps, grimaces and "acts up" all the way. She either jumped the directorial traces or had poor direction.

The dialog is verbose, usually bromidic and at times rattlingly tin-can, with here and there a fresh wheeze or a sensible observation. The construction is villainous, most of the instruments and subterfuges of story progress and suspense being shabby, synthetic and unclever. The curtains are all flat. The characters are without exception overdrawn and with few exceptions overdone.

Arthur Byron is the only natural actor of the lot, and Donald Meek is the most effective. Louis Kimball as a juvenile, though eccentric, clicks. The rest are all inclined to

the super-staccato of stock company technique.

The single set is in excellent taste, easy on the eye and quite versatile in its exits and effects for the uses of the action.

"The Shelf" may possibly strike a subconscious nerve in women. If it does, it is one that entirely eludes the male. A reasonable forecast is that it will enjoy no extended or distinguished tenancy of the principal theatres. Lat.

JUST LIFE

Drama in three acts by John Bowle, starring Marjorie Rameau. Produced by Jacob Oppenheimer at the Henry Miller theatre, Sept. 14. Staged by Oscar Eagle, with settings by Yellenti.

Meg Chase.....Vivian Tobin
Dick Fellows.....Norman Foster
Robert Henning.....Boyd Marshall
Drusinda.....Jane Burby
Gordon Chase.....Clyde Fillmore
Grace Norton.....Ethel Wilson
Florence Silsby.....Elaine Ivans
Philip Post.....Franklin Parker
Madame Bernice Chase.....Marjorie Rameau
Forbes.....James A. Boshell
Eileen Hiler.....Lee Penman
Miss Austen.....Mary Wall

According to the thesis of most play-writing persons, matrons who would sojourn abroad for a space should be careful to bring their families with them as a sort of social safety first. No sooner does the feminine head of a household return, and even before the maid has taken her coat, hat and gloves, than she is apprised son, daughter or hubby has strayed from the path of rectitude and her home is a scattered, shattered maelstrom, trembling on the brink. Sometimes the whole "caboodle" are "involved," which makes the untangling of the dramatic skein more intricate and "suspenseful."

"Just Life" is by a new author, John Bowle. It tells of a grand opera prima donna, still prim, who repairs to the other side to earth enough to keep her loved ones quite snug in their Park avenue apartment.

For purposes of upkeep, she even drags her art into foreign vaudeville.

Almost her very first vision upon returning to Park avenue is to see her husband in the arms of another woman. And before she has recovered from the initial shock, comes daughter to tearfully advise she has eloped to the caprices of callow urging.

But she doesn't rave or tear her hair. She's calm, composed, imperturbable, not just as a trusting, doting mother might be under the circumstances. She squares things. Jake Oppenheimer, programmed sponsor of all this, is no kildit in the script, he must have had good reason to rush in with this one, a very good reason.

There is a highly competent cast, headed by Marjorie Rameau, who earns new laurels, even in this tedious play. Considering the material at hand, she proceeds brilliantly and alone saves "Just Life" from becoming ludicrous at times.

Other members of the company rise to a high degree of proficiency, especially Clyde Fillmore and Lee Penman.

"Just Life" will last just a few weeks. Samuel.

SCOTCH MIST

Comedy-drama in three acts by Patrick Hastings. Produced by the Dramatists' Theatre, Inc., at the Klav Sept. 20. Philip Merivale and Rosalinde Fuller featured. Staged by Edward Childs Carpenter.

Freddie Lansing.....David Tearle
Mary Denvers.....Rosalinde Fuller
Betty.....Lorna Lawrence
Alice.....Audrey Ridgwell
Claude Montague.....Harold Webster
Jonathan Waterhouse.....Percy Moore
Sir Lawson Lenners.....Fred L. Tilden
Merton.....Billy Hedgess
David Campbell.....Philip Merivale
Elizabeth.....Carrie Glenn

A highly touted comedy from London, where 'tis said to have hurt a few folks' feelings and to have offended the morals of others. At its recent tryout in Canada some pious folk got heated up over its presentation of the familiar triangle theme. One critic made so bold as to say that it might fare better when dumped "into the sewer of Broadway."

Perhaps if that fellow knew more about plays as plays than about plays as "morality-destroyers," he would have kept still. Laying stress on the alleged "immorality" angle of the show is all wet, for it's a tame play, nicely played and nicely mounted, but certainly more than a little dull in those spots, where it tries to string airy conversation to the stretching point. True enough, there is plenty of elemental and conflicting drama in the second act, but there is but one second act to a play and unless it touches the very peaks of Olympus it can never hope to prove the savior of two mediocre sessions.

That's the case with "Scotch Mist."

Its idea is the very trite and well worn one about the continuous virgin who pretended she was wild as the deuce, but who actually kept herself spotless—probably a selfish gal. There had been one real man in her life and she had temporarily disgusted him, and after she married a respectable and not-so-dull M. P. But the real man came back and after sizing up the situation

and making sure that she neither loved her husband or that the husband didn't love her, pleaded his case. Hated her? Yes, he hated her as any man hates a woman he would love, but cannot. Possess her? Yes, he would do just that. She begged him not to do it. Not selfishly, but because she didn't want him to fall again.

It was probably the only decent thing she'd ever done (as all heroines make great capital of the "one decent thing" in their lives), but in a tempestuous scene which closed the second act, the one man swept the light from the table and got rough.

When that third act began it was a set-up that she would leave her husband and go to the other fellow. After much talk, persiflage, imitation Oscar Wilde dialog, etc., she did and it ended very Elsie Dinsmore, with the man and the woman looking toward a rising sun.

The show is well played and well directed. Moreover, its leading players are good players. Rosalinde Fuller, for instance, did finely in the second act, but the annoyingly staccato quality of the dialog allotted her and the rather monotonous delivery she gave it hurt the rest of her performance. Nevertheless, it is hard to imagine how anyone could struggle against some of the dialog. Philip Merivale as the One Man was powerful, reserved and forceful, just as the script described him, and in addition he did plenty to make the second act hit a high spot. Fred Tilden did his husband role well, and David (Noel) Tearle played a cad most amusingly. The laughs, few that there were, went to his lines and his delivery.

"Scotch Mist" was presented in London with Godfrey Tearle in the part played by Merivale here and with Tallulah Bankhead in the part Miss Fuller now handles. If run there has been called "fair," and if "Scotch Mist" goes here for more than two months (approximately) to any kind of business it will be a surprise.

Notwithstanding its reputation for being off color, it is one of the tamest exhibits on Broadway, and even in the days when Olga Nether-sole shocked the boys, this one would have been far down the list where dirt was concerned.

NAUGHTY RIQUETTE

Mitzi, starred by Lee and J. J. Shubert at the Cosmopolitan, Stanley Lupino featured. Opened Sept. 13. Score by Oscar Strauss. Book and lyrics by Harry B. Smith, adapted from the German of H. Schanzer and E. Wellsch. Dances staged by Seymour Felix.

Alphonse La Fleur.....George A. Schiller
Clarissa.....Audrey Maple
Gaston Riviere.....Alexander Gray
Simone.....Connie Emerald
Yvette.....Leonora Spiro
Theophile Michel.....Peter Hawley
Riquette Duval.....Stanley Lupino
Mitzi Liane De Soucy.....Mary Marlowe
Dupont.....Oliver Hagan
Maurel.....Edward Hagan
Abri-Dard.....Edward Hagan
Lord Dillington.....Oliver Hagan
Maitre d'Hotel.....Joseph Spree
Prof. DuBose.....Walter Armin
Dean.....Sylvan Lee
Julie.....Jane Moore
Col. Latour.....Oliver Hagan
Capt. Duroc.....Peter Hawley

When Mitzi passed from the management of Henry W. Savage last year the Shuberts starred her in "Naughty Riquette." The show opened out of town and was kept on tour all season, though several times reported coming to the Cosmopolitan. The reason for delaying the Broadway showing was based on the close similarity in plot between "Riquette" and "Naughty Cinderella," a farce in which Irene Bordoni appeared. The latter show was billed as coming from a French source and the Mitzi piece credited to German origin.

The "Riquette" cast appears to be the same as last season, Stanley Lupino being the featured member in support. "Naughty Riquette" has several good melodies, without a smash number, however. Its dances are exceptionally well arranged by Seymour Felix. In general pattern it is a familiar type of musical play, spotty in comedy. The second act is much better than the first, the finale of which is permitted to slow up.

The opening scene is that of a telephone exchange, the company's new director having a young wife inclined to play around with a wealthy young bachelor. She plans a trip to Monte Carlo, and, to cover up his presence at the resort, they scheme for him to be accompanied by a girl as a sort of "smoke screen" for his affair with the director's wife. At the resort, in the second act, it is the other girl who captures the youth's affections, and a wedding is in sight.

Mitzi is the pseudo sweetheart, who loses her job in the exchange and who agrees to the scheme in order to provide for her kid brother, ill and ordered to the seashore by the doctor.

Mitzi looked as fresh and wholesome as ever, her little mannerisms and stature going toward making her a real cutie. In most of the numbers led by her she has a background of chorus boys for dance evolutions and business, as being tossed in the air. "Naughty Riquette," one of the theme songs, was well worked up that way. She duetted prettily with Alexander Gray for "I May," and figured, too,

In the handling of "Someone," the score's stand-out melody.

Stanley Lupino had most of the comedy to himself, and he won the best number response with "What Great Men Cannot Do." For his opening number, "Me," there was new chorus business, the touch of novelty that usually accompanies Felix's staging. Lupino teamed with Mitzi for "Somehow I'd Rather Be Good," the real part of which was the pair's clown dramatics. Another laugh-making bit from the English comedian was his whistling talk when he is supposed to have lost a tooth. Lupino remarked to one of the feminine leads, "You'll finish up on the front page of the Graphic," but he worked in a Hearst plug during a comic fight scene by saying he was not prepared to die because he was "reading a serial story in the Cosmopolitan."

George A. Schiller, a spare man of elderly mien, did well with his few chances for comedy as the phone director. Alexander Gray as the young man who switched his affections in favor of the fair Mitzi seemed uncertain and awkward at times, but that may have been a matter of direction. He is a tall, good-looking chap. Audrey Maple played the philandering wife—not much of an assignment. Mary Marlowe, concerned in several bits with Lupino, looked well.

Sylvan Lee and Jane Moore, probably a team, were bellhop and maid, respectively, working duo as a specialty dance team. They, too, had the "Someone" song, and handled it with effect. There were several minor characters, among them one who did not seem to fit. His mugging as a telephone "official" and later as a waiter got nothing.

The highlight of the ensemble work had 20 out of the 24 chorus girls on their toes, entrancing down a flight of stairs. Some were specialists, all looked good and the toe number counted really as a feature of the show. So well did the girls work in it that they might all have come from a specialty school.

Mitzi is properly the cream of "Naughty Riquette." The show should be good until the holidays to fairly good business. Thereafter there is doubtless plenty of time on the road, where Mitzi is worth her weight in gold in any stand, for the balance of the season. *Ibee.*

"Turandot," listed for the opening attraction at the Provincetown Playhouse, New York, is in process of casting.

It will open at the downtown house early in November.

BLACK BOTTOM REV.

(Colored)

Earl Dancer, producer and manager. Ethel Waters starred. Principals: Taskiana Four, Hooten and Hooten, Marshall Rogers, White Bros., Geo. Stamper, Alexander Love Joy, Pearl Wright, Will Tyler's Band, Chorus. Week Sept. 29. Lafayette (Harlem), New York. 50c. top.

A "Black Bottom Revue," all colored, without a "black bottom" dance in it, might call for some sort of an explanation. If there is one, Earl Dancer, producer, failed to disclose it during the midnight performance of the Ethel Waters show Friday at the Lafayette in Harlem.

A logical surmise is that in the hasty preparation of this revised edition of the former Waters show, time was insufficient to coach the girls in the newest fast step. Instead the chorus did a "Messin' Round" dance, somewhat newer to the whites than the "Bottom" thing, also something alike to a cross between the Charleston and black bottom.

It was claimed at the Lafayette the house would do a gross of \$12,000 last week, gauging the business as a natural capacity for Saturday and Sunday. That meant 24 performances on the week, the show doing four each on the week-end days. At a 50c. top it meant huge business with another claim that last week the Waters show took the house record. Good business at the Lafayette is around \$8,000 and \$9,000 on a week.

Mr. Dancer, husband of Ethel Waters, stated that the show had been routed to the coast by the Erlanger office, and will play at \$2.50 on the road. This week it is in Philadelphia, with Abbie Mitchell added and featured.

There is a chance the show will be reshaped. It must be padded out for a road attraction. In Harlem the performance ran 95 minutes, without intermission and preceded by a moving picture. Up there it was readily seen that the show had been framed for a colored audience. At times it ran slowly for the whites but to the delight of the colored attendance. Again, for the whites, Miss Waters did not appear frequently enough. The negroes liked the spirituals as sung by a quartet, also the low comedy scenes, a revival (religious), and "Irish Justice." The performance runs on a bit and number routine.

It's noticeable to show people that in an all-colored performance there appears to be a scarcity of women principals of the singing or soubret type. Plenty of males, in leads for comedy, singing or dancing, but the

colored show business is woman-shy.

At present there are but four outstanding colored revue artistes. Two of these are at present in Europe. Besides Ethel Waters are Florence Mills and Josephine Baker, the former at present in London in a colored revue and Miss Baker now a large-sized hit in a Parisian revue. The other is Gertrude Saunders, although there are a few colored specialists, mostly in vaudeville or on the colored circuit, doing singles or in two-acts, like Alberta Hunter.

The colored show folks swear by Ethel Waters as their general favorite. Miss Waters is the highest salaried entertainer in the colored houses. Among the usual white attendance over here Miss Mills has been at the top for popularity, despite what is considered poor management for her personal prestige and advancement, although good commercial management for both herself and manager, Lew Leslie. Leslie has made money for Miss Mills and for himself through that girl. Other whites, but in a large minority, have liked Miss Baker, who is a performer on the Mills order, in work and dance.

Yet there are a few whites around Times Square who maintain that Gertrude Saunders is the star performer among the colored women. Miss Saunders somehow never seems to get set. Whether she is too independent or too hard to handle, or what it is, cannot be learned.

Mr. Dancer has the problem in his current show of deciding whether he can produce for the whites. No doubt he can produce for his own people. But it may require a white to stage a colored performance for whites. The midnight performance started at 1.40, ending at 3.15. The capacity attendance stuck until the end, and there was a turnaway at the box office.

Marshall Rogers and Gene Hooten, comedians with the show, are said to be new to the north, coming up from the south. Mr. Hooten pleased the house with his comic stuff as the cop, while Mr. Rogers made his score as the Elder in the revival. Miss Waters fronted the girls once and also did a double, besides her specialty (songs) next to closing.

The chances are that in the lengthened performance some numbers will be composed for the show, also Miss Mitchell, by Will Marion Cook, who may travel with it for a few weeks while the show is shaping up.

At the Lafayette it was a good colored revue for the Lafayette. *Sime.*

PLAYS OUT OF TOWN

We Americans

Philadelphia, Sept. 23.

"We Americans," the new play by Milton Herbert Gropper, co-author of "Ladies of the Evening," and Max Siegel, which play Sam Harris has at the Garrick, slipped in quietly last week, rather submerged in the inflated ranks of new shows. It was caught Monday by about the third string critics and none raved, but right now "We Americans" looks like a real bet for success, despite the pitiful attendance so far at the Garrick.

"We Americans" starts out as one of the "bread and butter" school of extreme realism. The first act is devoted to a picture of the domestic bickerings and commonplaces of the Levine family, somewhere on New York's east side. It plants the idea that the two grown children, Beth and Phil, have grown away from their parents because the latter have been unable, or refused, to acquire American customs, manners and modes of living, and have not even learned the English language, save in a sketchy fashion.

The daughter, Beth, particularly resents this, as she aspires to fame as an interior decorator and is very much of the type of advanced modern American flapper, who objects strongly to Papa Levine's lounging around on the sofa with his shoes and coat off.

This act well written as it is, and natural in the extreme, might have been dull had it not been for the superb acting of the cast. As a whole, however, the act gives no hint of the real entertainment value of "We Americans." At the end, Beth takes her bags and baggage and departs to share an apartment with a flapper friend. Mama Levine is shown advocating to Morris and their neighbors that they attend night school in order to be able to hold their families together better.

The first scene of the second act shows Beth in her new surroundings with her cocktail-lapping girl friend. Beth is engaged, and has invited papa and mama to come and meet the intended when he, arriving with indifference to meeting the folks, suggests that instead of getting married he and Beth live together without the formalities. The girl's

high hopes are blasted and she dismisses him hysterically.

The second scene of the act is laid in night school, and presents the Levines, the Goldbergs, the Albertinis, the O'Doughalls and the Horowitzs, all as patient and willing pupils. Mrs. Levine is really the prize pupil, and up in front of the class.

The last act is again in the Levine home, now all dolled up according to the family's new tastes and learning. Beth is missing, and Papa Levine has sworn she will never enter his house again.

Enter Beth's liquor-loving girl friend, Mama Levine and Mr. Goldberg proceed to ply her with five-year-old wine to learn of the daughter's whereabouts. When pretty well "lit" the girl gives the required information and the end brings Beth back in the home, Papa Levine forgiving and the faithful lover, who has hovered in the background, at last victorious.

"We Americans" has two corking theatrical high spots. One is the night school scene, good throughout and never dull. The other is the "jag" acquired by the slangy girl friend in the last act, splendidly played by Ruth Lee. This scene is packed with laughs.

As a whole, the play is a shrewd mixture of good theatrical "hokey" and honest realistic writing, with plenty of propaganda, but never enough to crowd out the sane and sound drama.

Clara Langhner and Muni Wisenfreund, the latter playing his first role in English after years of experience in Jewish plays, supply two great character studies as the elder Levines, neither ever overdoing the sentiment, relying on maudlin tactics or falling from pathos to bathos.

Allisa Lawson, a promising young actress, gets a lot out of the role of Beth Levine, and, as has been said, Miss Lee, in a wise-cracking role, scores nicely. Excellent comedy performances are given by Sam Gann (who plays the "jag" scene with Miss Lee) and by Morris Strassburg. Luther Adler is right in the picture as the son. A striking bit is the unworthy lover, as played by George Baxter.

Sam Forrest has staged the play carefully and effectively, the night school scene being especially striking.

In other words, though the in-



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telligentia may pooh-pooh "We Americans," it manages to be a downright sound and intelligent play, and, above all, a keen piece of "theatre." It should click. *Waters.*

BLACK BOY

Mamaroneck, N. Y., Sept. 16.

Horace Liveright presents Paul Robeson in "Black Boy," by Jim Tully and Frank Dasey. Staged by James Light. Settings by Yellenti.

Black Boy.....Paul Robeson
Irene.....Fredericka Washington
"Square Deal".....Harry D. Southard
"Mauler".....Charles Henderson
"Whitely".....Edward Gargan
"Shrimp".....Fuller Mellich, Jr.
"Eddie".....Andrew Molony
"Yellow".....Percy Verwayen
"Squint".....Robert Collier
Chauffeur.....G. O. Taylor
Radio Announcer.....Major J. Andrew White
Sparring partners, dancers, singers.

Horace Liveright broke in his first play of an ambitious season here tonight. It was "Black Boy," by Jim Tully and Frank Dasey. Paul Robeson, who made a striking impression in "The Emperor Jones" and with his Negro spiritual songs, is starred. There are about half a dozen other colored cast members. "Black Boy" is simply another triumph for Mr. Robeson, a fine, finished actor. It gives him an opportunity to exhibit his valuable wares not only in acting, but in singing. The play is straight whiskey, but

with a chaser that softens it. It is said to be a pretty accurate tale of Jack Johnson's life as a prize-fighter.

Into the training camp of Square Deal, a fight manager, and Mauler, his fighter, there drifts the hungry figure of a young, husky Negro, Irene, one of the girls who follow fight camps, gives him a half dollar and Square Deal throws him another to see how fast he can catch it.

In return he shines their shoes, and while he does, sings some old Negro songs. Mauler bursts in the midst of one calling for sparring partners. The black boy is pressed into service and proceeds to put the Mauler away. Square Deal pictures the glory of being champion of the world, and gets the black boy to agree to become a fighter.

A year or so later the black boy is champion of the world. He has an apartment in the Harlem district of New York with two grand pianos in it. Irene is his and he has many followers who follow to get what they can. One, however, is genuine, and this is the one-armed Shrimp.

Black Boy is booked to fight a roaring Irishman for his championship and Square Deal is seen to have double-crossed him. Knowing that Black Boy worships Irene and needs her at the ringside when he fights, he forces her, through his knowledge of her unfaithfulness to Black Boy, to get him drunk the night of the fight and then not go near the ring.

Irene doesn't want to do this; she does, and Black Boy loses the fight.

Before he gets back to his apartment, still drunk, his friends rifle his belongings and take about everything. He has bet everything else he had on himself. He faces Irene and is about to kill her for what she has done when Shrimp returns and reveals the fact that Irene has colored blood in her and is therefore a Negro.

Beaten now by everything he held dear, the dazed fighter lets Irene go, too. The sting of the crowd's calls still ring in his ears, but Shrimp gives him his mouth organ and tells him they'll both go to California where it's warm and where he won't have to fight.

Robeson carries the play from beginning to end. Black Boy is a fine role for him and the working in of his songs has been done well enough, so that it's in the picture naturally.

Fredericka Washington doesn't do as well by Irene. Miss Washington overdoes the dramatic moments and is somewhat grotesque in others. She registers best in the hot dancing scene.

"Black Boy" in many ways is a play with a good deal of merit. It has a lot to say about the race question and says it forcefully. One angle on it might very well be propaganda against a white man and a colored man fighting against each other as stirring up race hatred.

Some spots will have to be touched up while trying out. The fight as heard over the radio is carried up for three rounds, with the audience pretty excited, but it could be worked up to a higher pitch by making it go four or five rounds.

"Black Boy" goes to Stamford and several other New England houses before Broadway. It stands almost every right to click when it does reach New York.

be a "wow" if the "players" could hold on to the pig skin. This they couldn't do, even with Max Hoffmann, Jr., to "referee" and coach them. The flag drill is a corker. The high spot of their work, however, is in a "Morocco Drill," in which they have white cloaks, lined with red, and arrange many stunning color combinations by the simple expedient of faking and swinging their arms. It's a rich item splendidly done.

Another decided asset is "Chic" Sale, who stands head and shoulders above the rest of the alleged comedians. His first is a sketch, "Eagle-Eyed Elmer," where he plays a "faithful" watchman at a railroad crossing giving testimony at a trial for damages received in an accident. The sketch is pointless, but Sale is good. His next is one of his familiar monologues. This time he is the speaker at an affair in the town hall. Sale also appears in three characteristic make-ups as children taking part in the entertainment. It is not as smooth yet as Sale's stuff usually is, but it's going to be a peach for sure.

"Chic" has two other comedy sketches, and his last appearance is a surprise. In it he portrays a Civil War veteran, but the difference is that this bit is quite serious, with no trick comedy "tag." It is laid in front of a statue of Abraham Lincoln, and probably nobody else but Sale could make it continuously interesting and still never mawkish.

This "Gay Paree" show is well supplied in dancing specialties in addition to the Hoffmann Girls. Marga Waldron has a clever toe dance in the "College Days" number and scores again in one of those painful "Fan" things (Richard Bold singing) in which she portrays the Spanish girl. Helen Wehrle has a contortionistic dance in connection with a number called "The Gold Plaque" and Louise Taylor does an oriental wiggle with the "Kandahar Isle" number.

At that, dancing honors are not grabbed by a girl, but by young Chester Fredericks, late of "Vanities," who, in a couple of turns in "one," demonstrates he has even improved on his own former bag of tricks. As ever, Chester is better when he dances and doesn't talk. Benny Rubin has one dance, late in the evening, which is better than any of the unfunny fun he tries to dispense.

Richard Bold is the tenor, and has a lot more work to do than most juvenile soloists. He works in seven numbers. One corking novelty in which he scores is "The Prisoner's Song." The scene is in jail, where a half-dozen discontented prisoners are heard howling. The set is futuristic, two or three tiers of cells being shown. The warden and jailer are worried, trying to find some way of calming the convicts. They call on "Trusty" Joe. Joe (Bold) comes in and starts singing the ever-present "Prisoner's Song." The stage darkens and when the lights go up the cells have gone and all the prisoners are seen floating in the air with halos over their

heads and harps in their hands. It's a rattling good finish.

Winnie Lightner has two "single" turns during which she offers four or five numbers. She also sings "College Days," which is good, and takes part in four sketches. Her best bit is an impersonation of Lenore Ulric's "Lulu Belle" in a sketch that takes the censors fore and aft.

Most of the sketches and skits are so flat as to warrant immediate removal and substitution. But one, employing Winnie and Newton Alexander, is worth mention. Another that ought to be cut, pronto, uses Frank Gaby, Alice Boulden and Lorraine Welmer. Its sole excuse for alleged laughter lies in Gaby's kicking of Miss Welmer as the tag, and the kick is as vulgar a thing as any Shubert revue has ever boasted.

Gaby, by the way, is seldom funny, and the same goes for the other male fun-making principals, including Rubin, Jack Haley and Douglas Leavitt. The latter might be better with improved material.

Of the women principals, Mary Millburn has only a couple of numbers, singing very little, while Alice Boulden has several of her characteristically vociferous nature.

The show is well supplied with the gorgeous stuff, the first act finale being the most pretentious, and the "Gold River" and Kandahar Isle numbers are runners-up.

The Shuberts can well afford to drop the cheap and vulgar and pointless stuff because, without it, they have the makings of a good revue.

The Daring Duchess

Boston, Sept. 25.

Three-act operetta by Jacobson, Bodansky and Robert Stoltz. Americanized book, lyrics and music by J. J. Garren; dances and ensembles by Vaughn Godfrey; staged by Victor Morley. J. Garrity, manager; Joseph J. Garren, musical director. First performance at the Wilbur Theatre, Boston.

Marcel Japonet.....William Boynton
Duchess Colette Dupareil.....Gertrude Lang
Baron Pikador.....Roland Hogue
Janom Frigo.....Harney Ward
Rari.....Beatrice Kay
Captain Townes.....Glen Dale
George.....Wally Davis
Paul.....Calvin Kiralfy
Etika.....Sunny O'Dea
Marquis De Clun.....Stapleton Kent
Lola.....Verona Kiralfy
Mimi.....Hope Minor
Jean.....Albert Small
Marquet.....Tommy Healy

Paul M. Trebitsch is the importer and producer of "The Daring Duchess" and is working day and night to whip the show into shape for New York. Those close to him are more enthusiastic about the value of the property than the vitriolic Paul seems to be, and there is every indication that the few much-needed changes will be made within two weeks. Two changes in the cast have been made this week.

Trebitsch offers a lavish production and a big chorus, the payroll shaping up as though the show will need \$25,000 a week to cover. It is obvious that one planned policy will be quantity in the chorus, even the Boston billing talking of the big cast, 150 people, etc.

It's a singing production through-

NEW YORK THEATRES

New Amsterdam Thea., W. 43d St. Eves. 8:30
Mats. Wed. & Sat., 2:30
Bilgaw, Dillingham & Elfeld, M. Ds.
CHARLES DILLINGHAM presents
MARILYN MILLER
And her Star
Company in **"SUNNY"** Aristocrat
of Musical
Comedies

SEASON'S LAFF SENSATION
LOOSE ANKLES
BILTMORE 47 St. W. of B'y Eves. 8:40
Mats. Wed. & Sat. 2:40

SELWYN Thea., W. 43d St. Eves. 8:30
Mats. Wed. and Sat. 2:30
JAMES W. ELLIOTT'S GLORIOUS
CASTLES in the AIR
Wm Vivienne Segal, Bernard Granville
J. Harold Murray, Thais Lawton
THE MUSICAL SENSATION OF THIS
GENERATION

BELASCO Thea., W. 44 St. Eves. 8:30
Mats. Thur. & Sat., 2:30
DAVID BELASCO Presents
LENORE ULRIG
as **LULU BELLE**

VANDERBILT 48 St. E. of B'way Eves. 8:30
Mats. Wed. & Sat. 2:30
LEW FIELDS' NEW MUSICAL COMEDY HIT
"THE GIRL FRIEND"

HUDSON Thea., West 44th St. Phone Bryant 0886
Eves. 8:30. Mats. Wed. & Sat.
GEORGE M. COHAN PRESENTS
"THE HOME TOWNERS"

GEORGE WHITE'S APOLLO Eves. 8:15
POPULAR MATS. WED. & SAT., 2:15
George White's
NEW Scandals NEW
World's Greatest Show. World's Greatest Cast

PLYMOUTH Thea., W. 45 St. Eves. 8:30
Mats. Thurs-Sat., 2:30
WINTHROP AMES'
GILBERT & SULLIVAN OPERA CO.

IOLANTHE
ANOTHER McGUIRE HIT!

JOE LAURIE, JR. in IF I WAS RICH

MANSFIELD W. 47th St. Eves. 8:30
Mts. Wed. & Sat. 2:30

Knickerbocker B'y at 38 St. Eves. 8:30
Mats. Wed. & Sat., 2:30
An Indisputable Success!
A. L. ERLANGER presents
Eddie Dowling In the New
Musical
Comedy
Honeymoon Lane

Ambassador Th., 10th W. of B'y Eves. 8:30
Mats. Wed. & Sat., 2:30
Ace of
Musical
Comedies
QUEEN HIGH
with CHARLES RUGGLES, FRANK
MCINTYRE, LUELLA GEAR & 60 Others

NOW! A WOW! AND HOW!?!
2 GIRLS WANTED
LITTLE West 44th St. Eves. 8:30
Mats. Wed. & Sat. at 2:30

LYCEUM Thea., W. 45th St. Eves. 8:30
Mats. Wed. & Sat. at 2:30
FANNIE BRICE
as **"FANNY"**
A play written expressly for her
By Willard Mack and David Belasco
BROADWAY
BROADHURST, W. 44th St. Eves.
8:30. Matinees, Wed. & Sat., 2:30

"THE GHOST TRAIN"
ELTINGE Thea., W. 42d St. Eves. 8:35
Mats. Wed. & Sat., 2:35

MOROSCO Theatre, West 45th St.
Mats. Wed. & Sat., 2:30
WILLIAM B. FRIEDLANDER Presents
FRANCES STARR
in **"THE SHELF"**
A Comedy Drama by Dorrance Davis
with ARTHUR BYRON

EMPIRE Th., B'y & 40th St. Eves. 8:20
Mats. Wed. & Sat., at 2:20
THE CAPTIVE
("La Prisonniere")
By EDOUARD BOURDET — With
HELEN MENKEN, BASIL RATHBONE

GAY PAREE

(OF 1928)

Philadelphia, Sept. 23.

This new edition of the Messrs. Shuberts' "Gay Paree," headed for Broadway as soon as their "Great Temptations" shows signs of slackening, is in the process of being "fixed" at the Chestnut Street Opera House. From present appearances there should be enough material there to make a corking revue, after about three-quarters of an hour of total waste material is thrown overboard. This reviewer can't remember when he has seen a show that had such top-notch stuff right alongside of out-and-out drivel.

On the credit side of the sheet, "Gay Paree" has another batch of Hoffmann girls, and they're every bit as good as the crew that won such plaudits for their work in "Artists and Models." There are 16 of them, and they're kept working overtime from beginning to end. Their first appearance is in a football game and flag dance number sung by Winnie Lightner. The "football game" brings the girls on in gym suits, very revelatory, and would



THEODORE ADOLPHUS WISHES TO ANNOUNCE TO HIS FRIENDS AND FORMER MANAGERS THAT HE IS NOW THE DIRECTOR OF THE DE FONTENY ACADEMIE DE DANSE.

CLASSES WILL BE HELD UNDER HIS PERSONAL DIRECTION IN BALLET, TOE, PLASTIQUE, ADAGIO AND CHARACTER DANCING.

ARRANGEMENTS OF ROUTINES FOR ADAGIO, PAS DE DEUX, AND SOLO DANCES OF ALL DESCRIPTIONS MAY BE MADE BY APPOINTMENT. EACH ARRANGEMENT WILL BE INDIVIDUAL AND CREATED ESPECIALLY FOR THE PERSON DESIRING IT, AND FOR NO OTHER.

APPLICATIONS FOR ENROLLMENT MAY NOW BE MADE TO THE SECRETARY, FOR CLASSES BEGINNING OCTOBER 1ST.

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NEW YORK CITY
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FRANCES ZINMAN
(Secretary)

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out, and the 24 chorus men, although at present working only normal routine, can unquestionably be built up into some vocal work that will do much to break the monotony of too much female chorus support to the solos and duets. Fifteen distinct numbers are used, of which two are definitely shaping up both as the hits of the show and for sheet and disc popularity—"Dream of the Future" and "There's Just One for You," with "There Will Come a Time" running a close third.

The comedy is woefully weak. Roland Hogue and Barney Ward do fairly well with lean material. The effective comedy, where it exists, savors much of burlesque, but is censored until little is left. The apparent hope for laughs apparently lies in interpolation.

The story concerns a young duchess about to be wed who wanders into a Paris dance hall during Mardi Gras and is suddenly acclaimed queen by an infatuated student from the Latin Quarter. She plays the game, has a glorious night and suddenly vanishes, leaving her identity a mystery to the handsome captain of a liner. The entire cast, gypsy musician comic, the English comic who was the escort of the duchess, the gypsy's Budapest dancing sweetheart, the wandering chorus girl from New Jersey float into the home of the duchess on the eve of her impending wedding to the villain, who has had a love affair with the gypsy musician's sweetie. The dashing captain is a friend of the prospective groom and is at first baffled by the duchess' resemblance to the girl in the dance hall. He finally recognizes her, confesses his love and then leaves out of loyalty to his friend, the prospective groom. The third act is on a ship, with everybody on board but the groom, from whom the duchess has fled.

Old and thin stuff, but carefully knitted together into a far better story than the average operetta. It is clean as a whistle, plenty of dancing numbers, a fair range of costumes and great orchestrations. It has caught on locally to solid business that augurs well for the production when it is finally speeded up. The first act is now so fast that it makes the remaining two acts, which are not really slow, seem sluggish in comparison.

All in all, Trebitsch has the makings of a clean Continental musical which should be ready for New York within two or three weeks. *Libbey.*

THE MENDER

Chicago, Sept. 24.
William T. Gaskell presents this new play in three acts (one scene), by Edward E. Rose. Produced under the personal direction of the author. At the Minton Central, Chicago, Sept. 18.
Mary Bradley.....Miss Viola Frayne
Richard Arling.....Mr. Walter Regan
Mall Carrier.....Mr. John Brewster
Luther Bradley.....Mr. Albert Morrison
Liberty Ann Brown.....Miss Phyllis Mackay
Lucy Bradley.....Miss Betty Weston
Sam Giddings.....Mr. W. B. Patton

A small town story, not without its melodrama, that should appeal particularly to the religious element and reformers. Edward Rose, who has written stage versions of "Cappy Ricks," "Penrod," "David Harum," "The Rosary," "The Crises" and others, evidently had this in mind, when he wrote "The Mender."

The plot runs smoothly and is not so complicated that events cannot be foreseen. At times, it even has a tendency to drag, but finishes with a corking "meller" climax. It gently stabs at money-makers, to whom money spells power but not happiness, self satisfaction, but not ease of conscience.

PLAYERS IN LEGITIMATE

JOHN BYAM

MANAGEMENT
MAX HART
1566 Broadway, New York

FLORENCE MOORE

CLARENCE NORDSTROM

in "QUEEN HIGH"
AMBASSADOR, NEW YORK

MARIE SAXON

WITH
"RAMBLERS"
LYRIC THEATRE
New York City

PHIL TEAD

PLAYING LEAD IN

'Easy Come, Easy Go'

ALCAZAR, SAN FRANCISCO, Cal.

Luther Bradley, is the town's capitalist, who runs a general store and hotel. He is an exacting, merciless man, whose one soft spot is love for his invalid daughter, Lucy, confined to a wheel chair. Mary, his niece, an orphaned girl, is employed by Bradley to tend the store, while he goes off to the city for periodical and also questionable visits. The girl hates her uncle and consults with her sweetheart, Dick Arling, who keeps a garage, as to what can be done to rescue her from this slavery. The boy explains that he is in difficulties himself and can't do a thing for the time being. A quarrel follows.

At this time the "mender" puts in his appearance. Sam Giddings, a traveling tinker, who was once a dweller in this same town and who has come back to woo his old sweetheart, Liberty Ann Brown. Sam's philosophy of life is, "as you think, so you are." Everything with him is all a question of thinking right. And so he begins to practice his belief on all around him and particularly on Lucy, who has faith in him.

The "miracle" happens at last, during one of those devastating storms, that almost sweeps the whole town away. One of Bradley's creditors, whom he has been hounding, shoots himself while this is happening, and Bradley full of remorse, begins to pray to God. Lucy is overcome, when she hears about the suicide and with the storm raging and everyone gathered around, Sam urges them to pray hard and God will hear. A crash is heard and Lucy gets up and walks. The "mender" had once more proven his skill at mending. In the aftermath, old Bradley undergoes a change of heart, the creditor doesn't die, Lucy becomes well, Mary and the boy friend make up, Sam wins his bride and everything is rosy.

W. B. Patton as Sam, is sincere enough in his part as the mental healer. He reads his lines easily and never loses his character. He also puts whatever comedy there is in the play.

Betty Weston, the crippled Lucy, and Albert Morrison as Luther Bradley, play with sincerity although the latter is inclined to over do at times.

The Central, just around the corner from the Playhouse and the Studebaker, has been nicely furnished up by Harry Minton, who owns the house now. It is a comfortable little theatre. *Hal.*

THE GOOD FELLOW

Washington, Sept. 28.
Crosby Gage production of a new play by George S. Kaufman and Herman J. Mankiewicz, with John E. Hazzard featured. Staged by Howard Lindsay and Mr. Kaufman. Pol's, Washington, D. C.
Jim Helton.....John E. Hazzard
Mrs. Helton.....Frances Underwood
Dan Ripley.....Walter Baldwin, Jr.
Mrs. Kent.....Clara Blandick
Ethel Helton.....Ethel Taylor
Tom Drayton.....Lester Vail
Ed Mullins.....Stewart Masten
Harry Barker.....Earle Cradlock
Fred Busby.....W. W. Shuttleworth
Harry Brander.....Furze Zimmer
Frank Reynolds.....Morris Ankrum
Willie Curtis.....Lester Nelson
Bill Cutler.....Victor Kilian
Louis Fender.....Stanley Andrews
Charlie Arbuckle.....Robert Burlew
Saul Rabinowitz.....Jacob Kingsberry

There are any number of angles from which to find fault with this comedy, that is almost a monolog for Jack Hazzard. It commences woefully weak, is built up rather well to the conclusion of the second act (where it actually should end), and then, as there must be a third act to straighten out all entanglements, starts all over again.

All of the fault finding in the world cannot cover up the fact that it does amuse, that it often causes "right out loud" laughter, and that, though the Hazzard part is nothing more than the old familiar glib, know-it-all talker, it does bring out a character that has been rather neglected—the American who lives and breathes for nothing but his lodge.

The plot is thin. Jim Helton (Mr. Hazzard) lands the convention of his lodge for the home town. He pledges \$10,000 for expenses; cannot raise it, so borrows half on his insurance and taps the rich young man, sweet on his daughter, for the other \$5,000. He makes the grand announcement in a meeting of the afore-mentioned lodge, only to have the girl find out about the boy and the life insurance.

The "brothers" quit the lodge after mother-in-law spreads the word that Jim owes everybody but spends his dough for the coming convention. An offer from the rich young fellow to head the welfare department of his dad's coal company on the proviso that he gives up all lodges straightens everything out.

The gem of the evening is the meeting of the lodge brothers. Only about seven attend. There is every possibility that that same scene will put the piece across.

All of it has an audience appeal. Hazzard, when he is set, will click in the part, with a splendid cast supporting, particularly Frances Underwood as Mrs. Helton, the wife. There is still a lot of work to be done, in spite of the week it has been out, and though the shortcom-

ings are bound to be jumped upon, there is a good chance for it to get across. *Meakin.*

EASY COME, EASY GO

(Coast Production)

San Francisco, Sept. 24.
Owen Davis' comedy as presented by the Henry Duffy Players at the Alcazar, San Francisco, for a run. Staged by Edwin H. Curtis.
Dick Tain.....Phil Tead
Jim Bailey.....Thomas Mills
Mortimer Quale.....William Abram
Tom Nash.....Guy D'Ennery
Horace Winfield.....Robert Reid
Dr. Jumper.....Joseph De Stefani
Walcott Masters.....Charles Edler
Shadow Martin.....Cameron Prud'homme
Barbara Quale.....Gloria Joy
Molly Costigan.....Barbara Gurney
Alma Borden.....Helen Gilmore
Ada Ray.....Helen Keers
Porter.....Harry Hale

The appellation, "Henry Duffy Players," does not refer to a stock company, but to the corporate name under which Henry Duffy, the actor-manager, operates the Alcazar and President theatre in San Francisco and the President in Seattle. Neither in permanency of players, regularity of bill changes nor production standards are these houses "stock." The scale is \$1.25 top.

The Owen Davis hodge podge of hokum, which opened Sunday, Sept. 12, at the Alcazar, looks as if it ought to be able to tear off a good three months or more locally before being sent out on tour by Duffy. The piece has been well done by Stage Director Edwin H. Curtis, with the aid of a first-rate group of players. On the opening night it ran smoothly, barring a few brief moments when one of the men had a temporary attack of aphasia, with the prompter far away. It is the kind of laughing show San Francisco likes.

Duffy does not practice the penny-wise-pound-foolish policy of trying to do a show with actors of indifferent equipment. Despite the \$1.25 top, Duffy brings many of his people from New York. "Easy Come, Easy Go," with thirteen in the cast, is not cheap to operate. And the Alcazar must, by union rules and precedent, have a nine-piece orchestra. With

all this overhead plus cost of production (three sets in "Easy Come, Easy Go") it is easy to figure that the theatre must have a genuine and sustained popularity to squeeze a profit out of that \$1.25.

The gravy roles are the two crooks, played with unctious by Phil Tead and Thomas Mills. (The richness of the parts attracted Kolb and Dill, who tried unsuccessfully to get the coast rights for themselves.)

The entire job of casting was done with a practiced eye for the right type for the right part. The blustering, crusty old millionaire was well realized by William Abram. The spineless character of the blue-blooded youth with a "name" to exchange for the millionaire's daughter and millions was as goofy in the hands of Robert Reid as conventional hokum expects such types to be. The girl was properly ingenuit as interpreted by Gloria Joy. Joseph De Stefani got a good deal of the professional manner into the commercial-minded doctor. A nurse played by Barbara Gurney was given an Irish brogue.

"Easy Come, Easy Go," containing all the sure-fire ingredients and presented by the Henry Duffy Players, Inc., on the scale of a metropolitan production, should make money this side of the Rockies.

"WILD MAN" SET

"The Wild Man," comedy by Marc Connelly and Herman Mankiewicz, has been acquired for production by Horace Liveright. The piece is scheduled as next on that producer's production list and will follow "The American Tragedy," already in rehearsal and due for opening early next month.

SHOW'S THIRD TRY

Edward Massey has been called in to restage "I. O. U. One Woman" when the piece is again placed in rehearsal next week for a third try. It recently closed in Philadelphia. Gertrude Vanderbilt, formerly starred, will not return to the next try.

"WILD ROSE," \$23,000

(Continued from page 44)

operetta, at the Shubert, and "A Lady's Virtue," at the Walnut. Oct. 11 "Twinkle, Twinkle," will have its premiere at the Forrest; "Gentle Grafters," Owen Davis' latest play, comes into the Broad, and Rachel Crothers' musical version of "39 East," entitled "Spring Magic," opens at the Chestnut. Oct. 18 "Mayfair," the Aarons-Freedley musical with Gertrude Lawrence, comes to the Shubert.

Estimates for Last Week
"Young Woodley" (Broad, 2d week). Good business opening week, but hardly up to expectations, especially in view of glowing notices; got about \$11,000.

"Wild Rose" (Forrest, 2d week). Harris-Hammerstein musical got great breaks on house and opposition, despite fact show is far from ready; \$23,000, or near it; two weeks to go.

"We Americans" (Garrick, 2d week). This tryout came in quietly and was buried with the many other openings; doubtful if it grossed \$2,000, although well liked by many people.

"Deep River" (Shubert, 2d week). Opened Tuesday night; with help of two-for-ones and backing of musical organizations, filled the theatre; later in the week business dropped way off, and doubtful if in seven performances "jazz opera" got better than \$14,000.

"The Butter and Egg Man" (Lyrio 1st week). Opened Monday without opposition; "The Shelf" down around \$6,500 in second and last week.

"Abie's Irish Rose" (Adelphi, 4th week). Held up splendidly; about \$16,500 on week.

"Gay Paree" (Chestnut, 2d week). Rush for opening night seats not borne out by business later in week, except Wednesday; between \$18,000 and \$19,000.

Walnut is dark for week for repairs, reopening Monday with "A Lady's Virtue." "Laff That Off" under \$7,000 last week.

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Beautiful Shoes Deserve a Beautiful Setting!



AND it will not be very long before that beautiful setting is ready for them! For the NEW Showfolk's Shoeshop of I. Miller--combining the charm of old associations with the beauty of delightful decorations and with many new and interesting features--will soon invite you to attend its Opening!

I. MILLER
Showfolk's Shoeshop

1554 BROADWAY

OPEN UNTIL NINE P. M.

BROKENSHERE AS GUEST ANNOUNCER

**First Radio-Famed Talker to
Free-Lance—WFBH at New
Park Central**

The highest-priced hotel in the world, the new \$15,000,000 Park Central Hotel at 56th street and 7th avenue, New York, will house radio station WFBH, now in the Hotel Majestic, within 60 days, and possibly within a shorter period. Although the hostelry does not formally open until next winter or early spring, temporary studio accommodations for the radio station are being installed.

WFBH is the station which has encountered public complaint off and on because of the type of program broadcast therefrom. About a year ago, Copeland Townsend, the managing director of the Hotel Majestic cut off the station by disconnecting the means for broadcast communication because of the nature of this sort of complaint. Dr. Leonard Lincoln Landis' "House of Health" talks met with disapproval. Landis since went into bankruptcy.

Recently, George F. Sultzbach, a former tailor and clothier who, as "Georges" operated a popular priced clothing store, took over WFBH, selling out his other business to Moe Levy & Son. In the two months Sultzbach has been operating WFBH, he claims to have striven for an improved type of program, although that's open to question from the public viewpoint, but on top of that he is also understood to have lost \$30,000 on the venture thus far.

Sultzbach, alias "Georges," took to radio when he engaged "time" from WHN for his clothing establishment and noted radio's reaction on his clothing business in the form of increased sales which were ascribed directly to the radio advertising. He became smitten with the idea that radio was the greatest thing ever, and subsequently acquired WFBH, "the voice of Central Park" as it heralds itself.

Meantime, the station has engaged Norman Brokenshire, the famous ex-WJZ announcer, as a guest announcer for one hour per

night, as a special attraction. Brokenshire is one of the best known radio confederates on the ether, he quit WJZ this past week to free-lance as special travelling guest announcer at the various stations. He enjoys a radio "name" on a par with N. T. G., Graham McNamee, Major J. Andrew White, Phillips Carlin, Edward B. Husing, et al., and is the first to take the initiative of cashing in on this new vogue.

The demand for personal appearances of radio features has created a new business for Norman Brokenshire, now with the Arrow Amusement Co., as chief announcer and promoter. Brokenshire is taking out the Record Boys, Judge, Jr., and others on various stage appearances.

Judge, Jr., is better known in the show business as Ray Perkins, former songwriter.

Australian Rights Ass'n Accepts Cut Royalty

Washington, Sept. 23.

The Performing Rights Association of Australia has agreed to take a cut in royalties received from broadcasting, says a report from E. G. Babbitt in Sydney to the Department of Commerce.

Working under an agreement which netted the Society approximately 49 cents out of every \$6.70 paid as a license fee by the listeners-in, a conference was called which resulted in the cut.

Under the former agreement the \$6.70 license fee per set was split as follows: The Government, 61 cents; wireless companies for patent royalties, \$1.22; broadcasting companies, \$4.38 and the already mentioned 49 cents to the copyright holders.

The new rates as accepted will be 10 per cent on the first \$500,000 and 5 per cent thereafter, with the number of performances increased from the original 8,400 per year to 15,000 performances.

The entire reduction amounting to an approximate cut from 15 per cent to 10 per cent on the first 100,000 licenses, and from 15 per cent to 5 per cent on the second 100,000 licenses.

WHN CONSERVATIVE

Now that WHN, the Loew station, has built up quite a following, it seems to have curbed its exaggerated plugging qualities.

A more conservative note has crept into its announcing.

HERE AND THERE

Willard Robison with eight pieces will be the band at the Castilian on the Pelham road, replacing Jimmy Carr and band. The latter will open this Thursday at the Moulin Rouge, downtown. Roger Wolfe Kahn booked the Robison band.

Brick English and band, who have just concluded engagements at the Million Dollar and Uptown Theatres, Los Angeles, have opened for an indefinite stay at the Granada, Santa Barbara.

Lloyd Turner and orchestra, at the Villa Venice, Chicago, for two seasons, will open at the Hotel Addison, Detroit, Sept. 27, as an M. C. A. unit.

Henri Gendron and orchestra close - three months' stay at the Congress Hotel, Chicago, Nov. 1, and will embark on a tour of M. C. A. one-night stands before opening at the Hotel Brown, Louisville, Ky., for the season.

Gus C. Edwards, who has been at the Million-Dollar Pier, Atlantic City, this summer, is now recording for Victor. Mario Perry, who contributes accordion specialties in the Paul Whiteman dance recordings, is another new Victor soloist.

Hollywood Bowl's Profit

Los Angeles, Sept. 28.

The financial statement of Hollywood Bowl, 22,000-seat open-air amphitheatre, shows that during the current season receipts were \$110,188.79, expenses were \$109,090.82, making a profit of \$1,097.97. This amount will run to \$4,000 when outstanding bills receivable are paid.

The orchestra is the only symphony in the United States that is self-supporting.

MARTEL'S PUBLIX ROUTE

The new Publix house, the Stadium, Woonsocket, R. I., which opened Monday, has Martel as a special organist attraction for a few weeks. Martel is from New England, best known when at the Metropolitan, Boston. He will be routed as a guest feature for brief "runs" in the various Publix houses. Bert Williams, a road conductor, has been installed as the permanent orchestra maestro at the new house.

SILVERTOWN TOUR

The Silvertown Cord Orchestra under Joseph Knecht's direction will play the picture houses until Jan. 1, following which the Wolfsohn Musical Bureau takes charge for a concert tour. Arthur Spizzi is handling the Silvertowners for pictures, the itinerary being made possible through Knecht's special arrangement to remain off the air for eight months to facilitate a general tour.

SONGWRITERS FOR M. P.

Low Brown and Ray Henderson for the picture houses. Both are songwriters and the combination of their medley of hits probably exceeds any other two writers combined, both being exceedingly prolific and invariably clicking.

Arthur Klein represents the turn.

Lipschultz Boys Change

Portland, Ore., Sept. 28. Irving Lipschultz, formerly of the Paul Ash band in Chicago, has been appointed musical director of the Broadway theatre, succeeding his brother, George. The latter takes charge of the new Fifth Avenue Theatre, Seattle, which opens Sept. 24.

Present plans call for the brothers to rotate every six months between the two new houses.

Lentz Leaves Show
Al Lentz and orchestra closed Saturday with Hassard Short's "No Trespassing."
Lentz made his first two Columbia records this week.

RADIO RAMBLINGS

A crystal gazer is pulling the racket via the mike three times a week from station WHN and his act is a nifty. The radio fans have the privilege of writing the "gazer." Those who have written questions listen in and if they are lucky, for the Gazer announces that he has thousands of questions before him. The chumps write in some pippins wanting to know everything from what and how did Valentino die to information on the Hall-Mills murder?

The radio crystal gazer's spell is a good one, he claiming without the use of pads or "gimmick" simply by the power of concentration, he is able to answer nearly all questions. He puts in the plug during his talk, advising the listeners-in that he will appear in person, very shortly at one of the Broadway theatres.

It is presumed that the radio crystal gazer will appear in person at Loew's State theatre. Judging from the vast mail received he should be a draw.

This opens a new field for "gimmick" readers to frame up with a station, gratis, and for the gravy give the chumps a private take.

Graham McNamee, WEAf announcer and author of "You're on the Air," his new book, was given a nice puff by a contemporary station when Terese Rose Nagel, program director of WGBS, interviewed McNamee in connection with radio and his new volume.

The A. & P. Gypsies, artistically exploiting such organization as the Atlantic & Pacific Tea Co., are radio highlights with their tinkling string music. The outfit should go great as a picture house attraction although the radio hook-up probably prohibits. Harry Horlick is director of the Gypsies. John Barnes Wells was guest soloist with the instrumental outfit, his tenor contributions, one an aria and the other of a more popular nature, coming through nicely.

The Happiness Boys (Jones and Hare) are back. They started off their fall season in zippy style. Any time the boys want to come back to the picture houses, it's a cinch, judging from their summer returns, the touring being cut short by the radio contracts.

Jack Denny's orchestra is a newcomer to WJZ, broadcasting direct from the Frivolity Club. Denny features a marathon of syncopation. Among cafe dance music, the Strand Roof, Roseland ballroom (Phil Romano's outfit) and the Silver Slipper (Eddie Edwards) bands are regulars once again via WHN.

WOR broadcasts dignified syncopation from the interior of the Ritz-Carlton hotel. Armand Vecsey dispenses the music which is inspiring if sedate.

The Royal Typewriter orchestra from WJZ introduced a light operatic ensemble with "The Merry Widow" that was a refreshing touch amid the bedlam of present day fox-trottery.

Broadcasting from a studio with nothing but an inanimate "mike" for transmission purposes, is a pretty trying outlet for personality. But personality registers the more because of the abstractness of it all, and Vaughn de Leath, the pioneer radio girl, registers with a vengeance. The manner of her delivery impresses charmingly. And by the way, why not Miss de Leath for the picture houses? The cinema public falls for that sort of thing.

Major Bowes has a new member of his Capitol Family. Collin O'Moore, from concert, and well known on the records as a tenor, is an ingratiating warbler. He is a valuable addition.

"Cross Your Heart" and "The Two of Us" are getting an unusual radio play. One tunes out from one band into another to find the same number being played simultaneously. That coincidence not only happened one night but when one band was succeeded by another, it resumed with "Cross Your Heart" which had been the concluding rendition of the preceding broadcaster.

WNYC, the city station, still remains more or less of a radio bane because of its overdose of talking features and because of too long waiting spells between announcements. WNYC, being a municipal proposition and not commercial, cares nought about circulation evidently.

In place of Al Lentz's band, which walked out of the Hofbrau-Haus, some makeshift combination has been broadcasting. WEAf seemingly finding no substitute and being content to pick up the music from the new outfit as long as the wire is already in. However, it's a question how long this combo will be on the air. Their stuff is blah.

WMCA's assortment of advertising pluggers are the Roemer's Homers, Solow Soloists, a hair talk, Strais' Entertainers and Ernie Golden sturdily plugging the Hotel McAlpin. All satisfactory depending on how you like it, although Golden is of course a meritorious entry, sans any particularly offensive puff for the location, address and kindred sales talk.

Jack Albin, from the Hotel Bossert (Brooklyn), marine roof, heads a likely dance combination. He is on about once a week from WEAf and delivers handily. B. A. Rolfe, a more consistent broadcaster from the same station, clicks per always.

The standard "names" on the ether like Harry Reser's Eskimos, Joseph Knecht's Silvertown Cord orchestra, Frank Farrell's Greenwich Villagers, the colored dance band from the Savoy dance hall in Harlem, Clyde Doerr's Davis Saxophone Octet, et al., remain the old standbys of radio. Without them, many an evening would fall flat.

WFBH, the Hotel Majestic station, seems to exist for the meagre advertising contracts it holds, mostly night clubs after 10:30 or 11. Between dinner and that hour, it's a succession of so-so entertainment with song pluggers, indifferent violin virtuosos, talks, etc., filling the interim. It's a question if WFBH enjoys much of a "circulation" and no reason particularly why it should, when WEAf and WJZ are in the field. Almost anything from this couplet exceeds the average offerings from the rest of the lot around New York.

Abel.

THE NEW SEASON IS GETTING WELL UNDER WAY

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Musical Attractions Are All the Vogue
Hitch Your Wagon to Opportunity
EXPLOIT YOURSELF*

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Entertainers, Covering East and Middle*

West

UNDER MANAGEMENT

ARROW AMUSEMENT CORP.

1562 BROADWAY, NEW YORK CITY

2 "NAME" LEADERS IN MUSICAL SHOWS

Whiteman and Bernie Aimed for Stage Engagements Dur- ing Current Season

Two "name" maestros of syn-
coped may be starred co-inciden-
tally in their own legit productions
this winter from present indications.
Ferdie Grofe, Paul Whiteman's mu-
sical arranger, is to confer this week
with Irving Berlin on the new legit
starring vehicle Berlin has in mind
for Whiteman and his orchestra.
This is the same show to have been
done early this fall, were it not for
Berlin's honeymoon plans tying
him, the original intention being to
complete that show while on the
continent and confer with White-
man in London before both returned
to America.

Meantime Whiteman is essaying
an extensive Public tour under
William Morris' direction, necessi-
tating a postponement of the pro-
duction.

Ben Bernie is the other band
leader being primed for legit. Ber-
nie, like Whiteman, is film house
touring, but returns to his Hotel
Roosevelt, New York, berth Nov. 8,
which would permit metropolitan
rehearsals and production as a
"doubling" proposition. Bernie has
a natural advantage in his juvenile
personality and past proved show-
manship as an individual, even be-
fore he took a band unto himself.

George Gershwin will most likely
compose the Bernie score.

Bestor Advertising 'Hoke'

Chicago, Sept. 28.
Don Bestor's newly organized or-
chestra, given its initial test at the
Hotel Muehlbach, Kansas City, is
"over." The original contract called
for a four weeks' engagement, but
has been extended 14 weeks. The
new outfit is actually advertising it-
self as full of "hoke."

The Muehlbach has arranged to
use three M. C. A. bands a year,
each band playing four months.
Two of the bands have already been
selected, Ted Weems' and Don
Bestor's.

MILLER-CONFREY TOURS

Chicago, Sept. 28.
Ray Miller and his orchestra start
a tour of the M. C. A. circuit of
ballrooms Oct. 4, opening in John-
stown, Pa.

Zez Confrey opens at the Nixon
restaurant, Pittsburgh, for six
weeks and will follow with a tour
of "one-nighters" during the Christ-
mas-holidays booked out of the same
office.

HARMONICA BANDS

San Francisco, Sept. 28.
The northern division of West
Coast Theatres, Inc., has sponsored
the organization of harmonica bands
among school boys.

At the end of the season an elim-
ination contest picks the champion
band with a swing around the West
Coast circuit the prize.

Nick Turner of the California
theatre, Stockton, Cal., is credited
with the idea.

SPECHT WITH BRUNSWICK

Paul Specht, for many years a
feature Columbia record artist, has
been signed by Brunswick to "can"
exclusively. Specht is to do a
minimum of 36 numbers a year at
a reported figure per "side" parring
the Isham Jones scale.

Bacon & Day
SILVER BELL
BANJOS
New Catalog—Just Out
THE BACON BANJO CO., Inc
GROTON, CONN.

THE INTERNATIONAL WALTZ BALLAD HIT

MEXICALI ROSE
Words by Helen Stone. Music by Jack B. Tenney
On all leading Phonograph Records and
Player Piano Rolls
Full Orchestra, 50c. Full Band, 50c.
From Your Dealer or Direct
W. A. QUINCKE & COMPANY
430 SOUTH BROADWAY, LOS ANGELES, CALIF.

GOLDKETTE IN N. Y.

Guest Attraction at Roseland
Switching from Detroit

Jean Goldkette's Victor recording
orchestra opens Oct. 6 as a special
guest attraction at Roseland ball-
room, New York, concluding Oct.
17. The band then returns to the
Greystone ballroom, Detroit, which
Goldkette also operates personally.

The Goldkette band has been
playing one-nighters through New
England and Pennsylvania, also in
pictures, as additional exploitation
for their Victor records.

In their absence, Fletcher Hen-
derson's orchestra (colored) has
been substituting at the Detroit
dance hall, Henderson returning to
Roseland, New York, for the season
right after Goldkette gets through.

The Phil Romano orchestra, which
has been at Roseland this past sum-
mer, goes on a barnstorming tour
next week under Alf. T. Wilton's
direction. Romano is succeeded by
Jacques Green's orchestra which
plays during matinee dance sessions.

HUNT PHONE OPERATOR WITH BAND LEADER

Couple Flee Toledo, O., in Un- paid for Car—G. L. Duncan Deserts Wife and Baby

Chicago, Sept. 28.

Promise of a theatrical career ap-
parently induced Agnes Guyden,
telephone operator of Toledo, O., to
give up her job and set out for Chi-
cago in a new and unpaid for car
with G. L. Duncan, married band
leader of that city. Duncan desert-
ed a wife and baby. He is said to
have appeared in vaudeville for a
number of years as a dancer.

Mrs. H. C. Guyden, conducting a
search for her daughter, reported
the incident to the Chicago office of
Variety. She added that previous
to her daughter's meeting Duncan
she led a model existence, being
highly active in church work.

The car in which the pair came
here was secured by the girl
through making a small down pay-
ment to a Toledo agency. Duncan
is said to have sold his car for
funds.

The mother traced her daughter
here and found the couple regis-
tered in a theatrical hotel, Duncan
using his right name and the girl
identified on the register as "Agnes
Ayres." They had left the hotel
just a few hours previously.

OLSEN'S \$30,000 TOUR

Played Under Guarantee and Per-
centage for Two Weeks

The exploitation power of radio
and the Victor records manifested
itself during George Olsen's two
weeks' tour concluding Saturday
night. Ostensibly a vacation period,
offers for Olsen's services for per-
sonal dance engagements prompted
the orchestra to tour during their
two weeks off from the New York
hotel. A flat offer of \$2,000 nightly
insured a \$28,000 gross for the fort-
night.

Olsen topped that by insisting on
a percentage, getting as high as 75
per cent of the gross, the average
split being \$0-40, he hiring the
dance hall at from \$75 to \$125 per
night and getting as high as \$2,400
per night for his share. Olsen car-
ried a special publicity man with
him.

On top of that, to make every-
thing certain, the band went in for
rain insurance, getting good weather
breaks consistently, however.

JOE HILLER MARRIED

Joe Hiller, the traveling Henry
Waterson, Inc., (music publisher)
executive, committed matrimony in
Washington, D. C., Sept. 20 with a
non-professional.

Their honeymoon first stop was
in Philadelphia for the big flight as
a break-in for the rest of the jour-
ney. (That's Louis K. Sidney's
thought, Joe.)

INSIDE STUFF

On Music

Stringed Instrument With Sax Head

Orchestra leaders seeking the new in instrumentation can now look
over a combined stringed instrument with saxophone shaped sound
collecting head that has just been granted a patent.

For the technically inclined the following description is culled from
the Official Gazette of the Patent Office, additional information may be
secured by forwarding 10 cents and the serial number of the patent, 1,-
600,061, to the Commissioner of Patents, Washington, D. C.:

"A stringed musical instrument, comprising a body provided with a
tuning head, a conical sound collecting chamber, and a horn arranged
in line with the tuning head on the longitudinal center line of the in-
strument extending through the tuning head, finger board and the
center line of the conical chamber and connected to the smaller end of
the conical chamber; a sound box mounted on the body over the
large end of the conical chamber and provided with a diaphragm, a
bridge resting on the diaphragm, and a string strung over the bridge
between the tuning head and the horn, and attached to the latter."

Earl Pagett of Peru, Kans., is the inventor.

An unusual pop song plug was Henry B. Murtagh's "Vocal Exam"
organ specialty the past week at the Rivoli, New York, utilizing
50 song slides, all from the Feist, Inc., catalog. The idea was a novelty
and probably to the credit of L. Wolfe Gilbert, the Feist special material
expert, exploiting five different Feist publications. The average number
of slides in the picture houses in the past been around 32 with the 50
total setting a new high mark.

Paul Specht with his original orchestra is receiving an extraordinary
concession from the Colony, picture house, management, being permitted
to sidestep the supper show. Specht is only playing three times daily in
connection with the "Kosher Kitty Kelly" film concluding Sunday and
incidentally making Specht the last presentation feature for the house
preceding the Vitaphone policy to be inaugurated next week. Specht
had to overlook the supper session in view of his appearances at the
Twin Oaks restaurant. Instead, Specht's original orchestra splits up
for the intermediary show, The Diplomats, a sub-unit, playing for that
performance. The Diplomats are otherwise employed at the Club Mimic,
a night cafe.

CASA LOPEZ REOPENING

Lopez Returns and Will Resume
Broadcasting

Vincent Lopez opens his Casa
Lopez Oct. 8 for the new season.
With the reopening, Lopez returns
to the air via WEA, his first broad-
cast being Oct. 5.

The Casa Lopez last season was a
money-getter. With its financial
spurt, Eugene Geiger, Lopez's part-
ner in the cafe, bought out Herman
Lefkowitz, the original controller.
Lefkowitz essayed a Pleasure Bay
cafe, outside of Asbury Park, N. J.,
this summer and was forced into
financial bankruptcy, along with
Emil Coleman, his orchestra leader
at the Jersey shore roadhouse.

Lopez returns to New York after
an extended picture house tour,
clear of any bankruptcy complica-
tions, the Lopez, Inc., acquiescing
to an adjudication in involuntary
bankruptcy which automatically
terminates Lopez's 30 year contract
to the corporation which was to
compensate the leader at the rate of
\$25,000 annually and receive all of
Lopez's income in return for stock-
holding profit allotments.

WEEMS' BOOKINGS

Chicago, Sept. 28.
Changes in the bookings of Ted
Weems and his orchestra, M. C. A.
unit, provide for an opening Oct. 6
at Castle Farms, Cincinnati, for
three weeks, followed by a six
weeks' stand in the Hotel Baker,
Dallas, Tex., starting Nov. 1.
The boys will return to Kansas
City Dec. 9 for another stay at the
Muehlbach hotel.

STRAIGHT'S 1ST ONE-NIGHTER

Chicago, Sept. 28.
For the first time in five years
Charlie Straight will go on a one-
nighter tour for two weeks previous
to his opening in the Frolics cafe.
The tour is under direction of the
M. C. A.

Boisclair at Albany Ritz

Stephen E. Boisclair, organist at
Proctor's Harmanus Bleecker Hall,
Albany, N. Y., is now organist at
the Mark Ritz, Albany, also broad-
casting through an enlarged chain
of radio stations.

Boisclair's WGY radio hook-up
for two years boosted him into
popularity, resulting in the switch
to the Mark Ritz theatre.

Lyons Replaces Stolberg

San Diego, Cal., Sept. 23.
Al Lyons has replaced George
Stolberg as orchestra leader and
master of ceremonies at the Balboa
(pictures) here.
Stolberg goes to Los Angeles.

Florida Storm Lyricized

"The Miami Storm" is the title
of a new song by Carson J. Robi-
son, in keeping with the hill-billy
vogue of immortalizing news events
in lyric and song.

M. C. A. WILL MANAGE

MILWAUKEE BALLROOM

Install New Service Dept.—
Outcome of H. E. Wood's
Request

Chicago, Sept. 28.

H. E. Woods, owner of the Ar-
cadia ballroom in Milwaukee and
wealthy hotel proprietor, has sought
assistance from the Music Corpora-
tion of Chicago.

Woods' request for assistance
has induced the M. C. A. to ven-
ture into a new field, which, if pro-
ving popular, will cause them to en-
large their activities with a new
form of service for ballroom own-
ers.

They are installing an experi-
enced ballroom manager in the Ar-
cadia, besides supplying an adver-
tising department and publicity
service. They will also supply or-
chestra.

In return for this service Woods
guarantees the M. C. A. all expenses
and an unrevealed percentage of
profits. This protects the M. C. A.
from losing money on the venture,
Woods deciding to risk more losses
in an effort to make his ballroom
profitable.

The M. C. A. plans to open the
ballroom under its service with two
orchestras, the Texas Tommies and
the Egyptian Serenaders. It is be-
lieved that two bands will be fea-
tured at all times.

\$4,000 AT ERDMAN BENEFIT

Chicago, Sept. 28.

At a benefit dance held in Mar-
gold gardens for Ernie Erdman, in
the music business before incapacita-
tion through illness, \$4,000 was
contributed.

A representative array of talent
from Loop theatres donated their
services for the occasion.

ROSE & FISHER CONCERN

Billy Rose and Fred Fisher have
entered into a song writing combi-
nation. They will make a distribut-
ing connection for their songs.

Mr. Rose recently sold his inter-
est in the 5th avenue night club to
Charles Newman, who will rename
it the Cavanan. Newman is giv-
ing up his Cavanan cafe in Green-
wich Village.

"COFFEE DAN" EAST

George Sidney and his pal, Johnny
Davis, alias "Coffee Dan," came in
from the coast for the Dempsey-
Tunney fistfight, Sidney also to re-
main east for the "shooting" of "The
Auctioneer," Fox picture. Davis will
be with him throughout the period.

Both will also make the World's
Series another objective of their
eastern trip.

Ben Selvin Sides with Newman on Jazz Classics

With Ernest Newman's attack on
jazz in general, and Paul White-
man in particular, the majority of
the contemporary jazz leaders
flocked to Whiteman's support in
refutation of Newman's bitter criti-
cism. The first of the prominent
bandmen to side with Newman is
Ben Selvin, the Cafe de Paris or-
chestra leader.

Selvin's exclusive opinion to "Va-
riety" follows and speaks for itself:

"It has been my experience that
the folks who frequent cabarets,
cafes and dancehalls would prefer
hearing popular music of the day
to the symphonic classics. Although
I do not exactly feel that jazzing
classics in synonymous with pro-
fane the masterpieces of the
world's geniuses, I cannot help feel-
ing that classical effusions belong
to the symphony orchestra, the con-
cert, the recital stage and the opera.
Of course, one of the standard
classics suitably jazzed and effec-
tively interpreted makes good music,
but folks would much rather dance
to 'Farewell Blues,' 'Stack o' Lee
Blues,' or some such number.

"I feel that syncopated classics
do not give the public a greater
sense of appreciation of music. The
works of the old masters are beau-
tiful enough just as they were writ-
ten; it requires no modern man-
handling to popularize what is great
and immortal. A modern moron
that cannot appreciate 'Tales of
Hoffmann' as written, surely would
not be inspired by a syncopated
version.

"To summarize, I think it is sacri-
lege to jazz up the classics. If
orchestra leaders want to elevate
folks musically, let them play sym-
phonic compositions exactly as they
were conceived by those who wrote
them."

In defending Paul Whiteman and
Newman's criticism of jazz and the
maestro of symphonic syncopation,
Harry Yerkes, a pioneer bandman,
states that he, not Whiteman, should
be blamed for jazzing the classics,
pointing out that the Yerkes or-
chestras were the first to "can"
dance versions of "Peer Gynt,"
"Samson and Delilah," "Lucia di
Lammermoor," "Aida," "Faust,"
"Carmen," "Il Trovatore," "Pina-
fore," "The Mikado" and other light
and dramatic operatic numbers, long
before Whiteman came into the
field. Yerkes concedes that White-
man, because of his treatment, as-
serted himself more in that direc-
tion than his own orchestras.

"These syncopated arrangements
of the classics in dance tempo
brought about a real appreciation of
good music for the first time," states
Yerkes, "by those of the American
public who formerly had shown an
interest only in the popular songs
of the day. Now, our large picture
houses and concert halls are
crowded with these music-loving
masses, eager to hear the great
works of the masters, presented in
their original form.

"Mr. Newman belittles the intelli-
gence of jazz players and com-
posers. I have found, during my
many years of experience, that jazz
musicians are, as a rule, very tal-
ented, but lacking real musical
training.

"Jazz is no one-day sensation. It
is here to stay. Newman is all
wrong in his opinion that American
jazz composers are brainless and
lacking in real musical ability. We
have many brilliant writers here
who are just as talented as Johann
Strauss, but America is traveling
far too fast musically to give them
their just due."

Tom Waring Convalescent

Tom Waring, pianist of Waring's
Pennsylvanians, has sufficiently re-
covered from an operation for ap-
pendicitis, to leave for the Waring
home in Tyrone, Pa., where he will
rest.

MIKE SPECIALE

who is the dance sensation at the
Rendezvous Cafe, Chicago, is a New
Yorker who is showing "hot" dance
music is like Mike is also an Edison re-
cording artist and a great guy. That
goes regardless; not just because he's
incidentally one of our best boosters.

"HUGS & KISSES" (Vanities)
"CLIMBING THE LADDER OF
LOVE" (Vanities)
"ONLY YOU & LONELY ME"
"TRAIL OF DREAMS"
"ALABAMMY STOMP"
(Vanities)

Published by
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790 Seventh Ave., New York City

CABARET REVIEWS

CLUB BARNEY
(NEW YORK)

New York, Sept. 24.

Tastefully refurbished and redecorated, the Club Barney, the gallant reliable in Greenwich Village, reopened last Tuesday.

It is a "class" place among the Village night clubs, the only one of its kind, and is not the sort of humpty-dumpty the collegiates can laugh their way through. Everything is uptownish in scale from covert to waters, and the show is in keeping with the atmosphere.

Leni Stengel, a distinctive type of songstress, contributes continental songs. Miss Stengel, the wife of Hans Stengel, the caricaturist, has been around, and fits in well with the smart Barney surroundings.

George Murphy and Juliette Johnson are a nice-appearing dance team. Floyd Graham, Diana Hunt (cute Black Bottomer), Josephine Duval, Ethel Rule and Arthur Livingston round out the show, each contributing adequately if not sensationally. Barney himself does the master of ceremonies things.

The compelling Hale ("Pee Wee") Byers' dance orchestra is back again, their dancsation being very much to the point. Theirs is bright music, the personalities behind the syncopation also counting heavily. The sextet looks "the class" (in the parlance), and are a handsome group upstage-center on the platform.

Abel.

TOWN CLUB
(CHICAGO)

Chicago, Sept. 28.

The second edition of "Town Club Topics" is so much better than the first that comparison would be futile. All through the summer season the Town Club was doing poor business. Somehow it couldn't get the crowd, in spite of the fact that the place is probably the most comfortable cafe in Chicago.

All through this bad period Tearney couldn't figure out why his place shouldn't do better. He was willing to spend if someone could deliver for him, but one show after another followed, and none was worth while. It finally got to a point where Tearney began to take stock and find out for himself where the trouble was. His present floor show looks great. Not satisfied with that alone, he has engaged as an added attraction a remarkable personality, who came here from the east.

Kitty White is her name; and, though her name is "white," she does a mean Black Bottom. Miss White is the first to be seen in this locality who really knows how to do it. Not alone that, but her showmanship takes a new angle for local cafes.

The opening night Miss White positively stopped everything, and anything else would have had a hard time going on after her. She took encore after encore, and then she did a Charleston that also was different. There appears to be no doubt that Kitty White will draw for the Town Club. She would anywhere, and Al Tearney proved himself a smart showman when he signed her.

Outside of Miss White, the regu-

lar show measures up great. Eight girls in the chorus do well-regulated and snappy routines, and both individually and collectively are good to look upon.

Buddy Whelan, who has worked nearly every cafe in town in the past several years and for Tearney particularly a great number of times, is the master of ceremonies. Buddy is one of the best liked boys in the business here in town. In charge of the proceedings, he gives everyone a big send off in a legitimate way. In his own specialty Buddy sings pop songs that go over very well. Josephine Taylor, the prima donna, is one of the class things in the show. Vale and Stewart, two young boys that certainly can hoof, stop the show. They do taps, buck and acrobatic. They were with "Betty Dear" at one time. Betty Moore, soubret, accomplishes a good deal with what she does. A lot of pep in this girl, with a good knowledge of the business. Most of the numbers are led by her.

Jess Mendelson, who came here from Tearney's Garden of Allah, does himself proud in his work. A very clean-cut, gentlemanly young fellow who can sing a song and do dance routines. He goes over very well.

The Blossom Heath Entertainers, who also came here from the Garden of Allah, fit in nicely in their new environment. The music they dispense is of the better grade, with a special knack in them. Very entertaining bunch of boys, that sing, dance and play. Should find a regular home here.

Max.

Redmond's Rendezvous
(NEW YORK)

New York, Sept. 24.

Jim Redmond, from the Parody Club, has loaned his name to the Rendezvous, in the building controlled by Jack Kennedy, who has the Piccadilly restaurant downstairs. Redmond operating the cafe, a former Gil Boag proposition. Redmond has stepped out of the Parody, selling his holdings, to concentrate on the Rendezvous, which started off briskly with a class opening and a class show.

It's worth the \$3 covert to get a load of that Marion Harris gal crooning a "blues." How that diva of syncopation can "sell" an indigo number. Miss Harris is in here only for a limited engagement of four weeks, owing to London contracts at the Kit-Cat, getting a percentage split on the coverts. She more than earns her end of it and could hold over indef.

A revelation (to this reviewer at least), is Ed Lowry, a Chicago whirlwind who has been night-clubbing and picture-housing it around the Windy City, this marking his metropolitan debut in cafes. Lowry is a "find" as a floor show master of ceremonies, his type of conferencer being a rare avis in night clubs and much in demand as a result. He possesses a facile sense of humor, gags engagingly, dances snappily, and jacks up the works in general with fitting nifties of surprisingly fresh vintage. Lowry is a vaudevil-

lan (Lowry and Prince) and his

showmanship in sensing his way and pacing his stuff asserted itself before a cosmopolitan first night crowd.

Anita Pam is a cute trick, featuring a Black Bottom in "cute" fashion which nullifies the general effect. Her personality registers but it is offset by the necessary "low-down" qualities of the Black Bottom, a "hotsy-tosy" exhibition and not a "cute" dance. That wiggle movement cannot be qualified by any amount of personal charm.

The O'Brien Sisters, alleged twins and possibly so, are from the Everglades, where seen last season. Also cute tricks, their energetic Charleston and tap stepping registered sensationally, the combination of talent and adolescence going with the covert charges for the works.

Theima Edwards, with a quartet of assisting coochers, has dressed up her hula business for fancy presentation, but rates as just as another cooch entry. Having seen one, the rest are merely patterns, and no amount of vocal embellishment and artistic simulations in the art of wiggling can offset the basic reaction.

Before returning to Miss Harris and Mr. Lowry, the Egyptian dance duo are mentioned for purposes of record, their interlude being out of place and not likely for retention. Jim Morgan's dance band, the leader being of Jim and Betty Morgan (vaudeville), is the dance purveyor and satisfactory is not extraordinary.

Miss Harris opened with a charming special lyric introductory, going into "Wonder What's Become of Joe," that glorifies this pop rag into a rhapsody in indigo vocalizing. "Talking to the Moon," the Milton Well Chicago sensation, incited a few of the muddled or maudlin femmes to tears, but regardless, the accomplishment of such public reaction amid a scene of after-theatre gaiety, is a sufficient bouquet to Miss Harris' talents. "What a Man," with Griffin, her accompanist at the piano contributing the "do-do-de-do" stuff, was topped off by an unusual "Five Foot of Mama Plus Six Foot of Papa Spells Eleven, That's Heaven to Me" number, that tells the tale in the title.

With Miss Harris and the affable Lowry pacing the proceedings, Redmond has a night club winner at his Rendezvous.

Abel.

TWIN OAKS
(NEW YORK)

Thomas J. Furer, formerly manager at Delmonico's, is at the helm of the new Twin Oaks, which is now being operated by the owners of the 1560 Broadway building (Bethlehem).

The new management is introducing a new idea in cafes on Broadway, a western style of restaurant catering, featuring good food and good music. Paul Specht is the sole attraction on the musical end, insuring the merit of the dance purveying; and the cuisine bears out their intention of exploiting delectable dishes.

With Specht and his original orchestra, including the "hot" Georgians sub-unit within the augmented 11-piece band, as the only attraction, the bandsman has rounded out the general entertainment with specialties from his own organiza-

tion. They run mostly to instrumental solos, vocal interludes, etc., in addition to which the dance sessions are compelling.

The character of the room with its low ceiling makes the question of acoustics somewhat of a problem, but this has been overcome.

It's a tough assignment for any band to hold up a cafe or restaurant on its own, but Specht manages handily. Specht is currently also the featured presentation at the Colony.

Specht has one of the best bands of his career and one of the best musical organizations on Broadway today.

Abel

TOLL HOUSE TAVERN
(WASHINGTON, D. C.)

Washington, Sept. 21.

Here is a delightful place. Originally launched as a tea room on the Collesville Pike, additions and improvements have constantly been made until now it is a contender for the best of the night trade, and more than getting its share.

Chock full of the "ye old tavern" atmosphere, there is behind this spot in Washington's night life something more important than orchestras and entertainers—something that makes itself felt throughout the entire surroundings. That "something" is a delightful southern girl—Julia Walker.

The tavern has a capacity of about 200 with \$1 cover charge, and is within five miles of the district line, or about a half hour drive from the center of town.

Maurice Harmon and his orchestra supply the music, and well, too. But the real feature, other than the behind-the-scenes Miss Walker, is Phil Hayden. This boy can put a number across, and is not only popular at the tavern, but also over the radio.

The Toll House is worth an evening of anybody's time.

Meakin.

CLUB KENTUCKY
(NEW YORK)

New York, Sept. 25.

The energetic Bert Lewis is back at the reopened Club Kentucky, on West 49th street, playing his second year at this celiarette cafe, the consecutive booking being temporarily interrupted by the persistent Mr. Buckner. Back on its good behavior, the Kentucky has likewise reformed its interior scheme, but, with none of its coziness lost, the compactness of this 250-capacity room being always a feature and an asset.

There is something about its layout that makes a handful of cover charges look as imposing as a capacity crowd, although it is rarely that the room isn't taxed for space. It is one of those happy-go-lucky atmospheres where all cares are spontaneously abandoned and joy becomes unconfined, which, too, is quite an asset for any cafe. It insures genuine enjoyment consistently. Not much fol-de-rol to everything, the average customer is soon swept away by the briskness of the general proceedings. That's one reason why the Kentucky has enjoyed a following all its own that comes back again and again and again.

The scale for everything from food to water is reasonable, and the covert averages "four bits" below the usual night club par.

Bert Lewis, the master of every-

thing from entertainment to general Boniface in accommodating his friends—and they seem to be everybody in that room—possesses an uncanny faculty of pacing the proceedings properly. He senses the public reaction, and his *sotto voce* instructions to his show and to that torrid colored band, whether to accelerate the tempo, wax forte or "give out sweetly," is an indication of his consummate cafe showmanship.

Lewis himself sings pop ditties energetically, this season having Jack Carroll at the piano, the latter being formerly one of Sophie Tucker's keyboard barrage. But above all Lewis scintillates as the master of ceremonies.

Chief in support of the show is Julia Gerity, a statuesque Tuckeresque indigo warbler who croons and coon-shouts them distinctively. Miss Gerity is from Chicago, and that Chicago style of warbling seems to be heartily acclaimed by the natives.

A cute black bottomer was Ann Allison, who has progressed with the times, elaborating an already difficult step by elevating herself on her toes. It's a novelty as the first to so essay it, and Miss Allison may bring herself into a temporary vogue as did Bee Jackson when the Charleston was at its height of popular favor. Of course, a Charleston now, compared to the black bottom, is almost as antiquated as the minuet.

Following Miss Allison, the Hanley Sisters performed cutely with pop ditties. Then Miss Gerity, followed by Bigelow and Lee, night club veterans, doing novelty numbers in novelty fashion. They sell themselves lyrically and have wisely edited their routine to introduce brand new lyric songs, the appeal of which lies only in their nuance. At one time Bigelow and Lee, who have been seen around apienty, featured a catalog of overly familiar entries, but seemingly they have given that end of it more than passing attention.

Eva Dowling is the prima donna, yet not too prim with her soprano vocal effusions, not being averse to pepping up a fox-trot ballad with a little hip acceleration, all done in accepted and acceptable cabaret fashion. Miss Dowling's lusty "pipes" are right at home in the Kentucky.

Olive Vernalle is also "in the show," she appearing but unable to dance because of limited floor space, cut down through extra tables on the floor.

Duke Ellington's beaucoup "hot" Washingtonians are the same peppy, dance-compelling sextet, and as staple for this room as the marquee.

Abel.

Zippers Replace Silvertown Band
The Goodrich Zippers will be the unit broadcasting on the "time" formerly held by the Silvertown Cord Orchestra, which under Joseph Knecht's direction goes on tour.

Henry Burr, the record singer, will be in charge of the Zippers.

Confrey in Pitt

After closing at the Roseland ballroom, San Francisco, Oct. 28, Zee Confrey and his orchestra will open in the Nixon Restaurant, Pittsburgh, Nov. 1.

The band will linger there for a six weeks' engagement.

JEAN GOLDKETTE'S ORCHESTRA

VICTOR ARTISTS

ARE COMING BACK TO BROADWAY

Special Limited Engagement

ROSELAND BALLROOM, NEW YORK

FRIARS INN PADLOCK VERDICT HANGS FIRE

Chicago, Sept. 28. Fighting for two days to keep his place from being closed by the federal government, Mike Fritzel, proprietor of Friars Inn, went on trial last week in padlock proceedings. Much testimony was heard on both sides. Judge Adam C. Cliffe, who but a week before had heard the Moulin Rouge case and reserved decision, presided.

Motion after motion by Attorney Edwin L. Wiesel for the defense, to strike out various parts of the evidence, was over-ruled. Prohibition agents testified they had seen evidence of drunkenness on several different occasions. Bottles were flaunted in the open, they said, while Fritzel and his employees were present and made no effort to remove the offenders.

On direct examination Fritzel testified that he had an investment of \$75,000 in Friars Inn and that he has owned the place for the last five years. He swore he sold about \$15,000 worth of food a month during the winter season, half that in summer, and employed a crew of 15 in the kitchen. Table cards were placed on each table, warning his guests not to bring intoxicants past his door. Walters and other employees were warned by him about violations and upon detection offenders were immediately discharged. Questioned by the judge as to his antecedents, Fritzel stated he owned the Arsonia on Madison street for 14 years.

Character witnesses, all business men of the city, testified that they were frequent visitors at Friars Inn and had never seen any disturbances or violations of the liquor law there. An argument came up to the correct number of Friars Inn. In the bill of the case, the Friars address is given at 343 South Wabash avenue. Both Fritzel and the management of the building, part of the Marshall Field estate, denied that there was an entrance at that number.

Judge Cliffe again, as in the Mou-

lin Rouge case, reserved decision, while holding the matter under advisement.

The Town Club, last of the trio to be tried by the government, will be heard today (Tuesday). All indications tend to show that there will be no ruling on either one of the pending cases until the Town Club is disposed of.

Northwest Unpadlocked

Milwaukee, Sept. 28.

Padlocks snapped off the majority of the Milwaukee county roadhouses the past week and preparations are being made to open them. The roadhouses were closed in a sweeping dry wave last fall when the larger places were locked up because they permitted hip totting and not because booze was sold.

The former Sam Pick's, more recently known as Gerolds, will reopen in a few weeks as the Hof-Brau, it was announced. Joseph Budar announced that his "Golden Pheasant," which was padlocked about two months after opening, has been leased to Al Fanne for five years. The Pheasant and Hof-Brau are across the street from each other.

The Green Grill and Garden cabarets, both in the downtown district, also padlocked and due to have the lock lifted in a few weeks, will not reopen, but the premises leased for other business. The Midway Inn and Red Mill, two famous country road places, will probably be running as of yore in a few weeks.

Revue at College Inn

Chicago, Sept. 28.

The formal opening of the new revue at the College Inn will take place Thursday (Sept. 30). Principals will be the McCune Sisters, Frank Lischeron and partner, Sylvia Joyce, Myrtle Lansing and Buster Brown. Twelve girls in the chorus.

Jack Fine will produce the show and Billy Rankin will stage it.

Dead-Heading for Plug

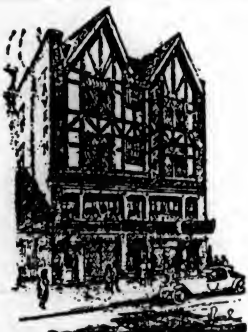
San Francisco, Sept. 28.

For one week the Apollo cafe offered to dead-head the cover charge for any married man driving to the place in a "drive-yourself" rented car.

Salt Lake Cabarets Okay

Salt Lake, Sept. 28.

The local cabaret season is in full swing. The Louvre is open and is attracting good-sized crowds. Shay's cabaret opens Sept. 29. The Yall Club is going well, and also the Coon Chicken Inn.



TAVERN

A CHOP HOUSE
OF EXCEPTIONAL MERIT

156-8 WEST 48TH STREET
East of Broadway

\$1,000 for Wine

An opening of a night club was attended by a small group of friends of the proprietor.

Not knowing how to run up a large check in a short while and wishing to express their friendship for the owner, a bottle of wine was ordered.

When the waiter presented the check he was paid with a \$1,000 bill and instructed to bring no change.

Chi Club Owner Adept At Gunman Stuff Himself

Chicago, Sept. 28.

The two gunmen that attempted to hold up Ollie Mullenbach, part owner of the Frolics, last week, will think twice before pulling another one like this.

Mullenbach, who lives at 1046 Balmoral avenue, was carrying home \$6,000, the night's receipts of the Frolics, when the two bandits waiting for him in the vestibule, called out, "Stick 'em up." Ollie, having had past experiences with a gat himself, wasn't phased a bit.

Clicking the trigger of his own gun, he succeeded in wounding one and putting the other to flight. The two "would be" stick-up guys were later caught and identified as John Harley, 23, and James Kelly.

Footballers in Night Club

Billy Hillpot, Rutgers alumus and football man, also a lawyer, thinks more of show business than Blackstone. With "Scrappy" Lambert, his confrere on the Rutgers eleven, they are booked as a singing duo to open at the 54th Street Club.

Herman Bernie has also booked in the Dave Bernie band, with Dillon Ober featured.

Lambert and Hillpot are Ben Bernie's "finds," originally introduced by him at the Berkeley-Carteret, Atlantic City.

Cabaret Girl, 19, Elopes With Wealthy Heir, 16

Seattle, Sept. 28.

Jerry Adair, 19, cabaret singer and dancer, created quite a local sensation when she eloped with Johnny McMaster, 16, son of a wealthy lumberman.

The young couple went to California but have been brought back here, the parents of young McMaster declaring they will obtain annulment of the marriage.

MORE PADLOCKS

Among the list of padlockees, the Club Arthur, 200 West 49th street, Carlisle Club and the Steam Club, the latter Greenwich Village resorts, are the newest defendants in Federal Court proceedings.

'Poison' to Cabarets

Toronto, Sept. 28.

Among the flops of the season can now be listed Sunnyside Pavilion, a cabaret dance hall conducted by the Toronto Harbor Commissioners. Although the hall has not closed it showed a deficit of \$16,000 which is the way with all cabarets in Toronto.

To offset this the city fathers are told of \$32,000 made out of hot dogs and cold drinks during the same period by the same board. There must be money besides other things in hot dogs because the \$32,000 profit is only the commissioner's share.

COAST GIRL BAND SUES

Los Angeles, Sept. 28.

Dorothy Conant and her Sunshine Girls, female orchestra of six, entered a complaint with the state labor commissioner against Mrs. Elvina Young, owner of The Stable, Ventura boulevard cabaret. Miss Conant asks \$145 in back wages.

The girls worked four days, but when informed that no money was forthcoming quit the job.

Jed Flanagan's Opening

Jed Flanagan will have a formal opening of his night club at 49 West 53d street tomorrow (Thursday) night.

New interests are reported in the Flanagan restaurant.

Kitty White Booked

Chicago, Sept. 28.

Kitty White, "Black Bottom" dancer and recently from New York, opened at Tearney's Town Club, local loop cabaret, Sept. 21.

Miss White is being featured and appears but twice nightly, at 7:45 and midnight.

Meroff Is President

Chicago, Sept. 28.

Benny Meroff was elected president of the International Jazz Association at the Congress current in this city. Meroff, who is at the new Granada theatre, succeeds Paul Ash in the office.

NIGHT CLUB BIZ HURT ON NIGHT OF BIG FIGHT

Night clubs around Times Square groaned last Thursday night, for people and gross. It looked as if all of the night life denizens had gone to Philly.

Friday evening brought with it gay trade for many clubs. Numbers of the fight attendants from other cities came over to New York to see the sights.

In one night club a combination group from Detroit and Buffalo ran up a check of \$5,000, giving that same club a gross for last week of \$16,000.

SAMMY HOWARD BOOKING

Sammy Howard has temporarily quit vaudeville to take charge of cabaret books in the William Morris Agency.

LEADING ORCHESTRAS

IRVING AARONSON

And HIS COMMANDERS
Doubling Ambassadeurs and
Champs Elysees, Paris, France
Represented Back Home By
Irving Aaronson's Crusaders
Direction—FRANK B. CORNWELL

JO ASTORIA

and his

CORAL GABLES COUNTRY CLUB
Coral Gables, Fla.

ACE BRIGADE

and His 14 Virginians
CAPITOL, TORONTO
Four Weeks

Personal Management: JOE FRIEDMAN

ROGER WOLFE KAHN

and HIS ORCHESTRA

Victor Records — Buescher Instruments
Booking Office: 1607 Broadway, New York
GEO. D. LOTTMAN, Gen. Mgr.

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
Exclusive Brunswick Artist
Touring the Picture Houses
Direction WM. MORRIS

GRAHAM PRINCE

AND HIS ORCHESTRA

19th Consecutive Week
at Briggs' Restaurant
Detroit, Michigan

B. A. ROLFE

AND HIS PALAIS D'OR ORCHESTRA

WEAF Radio Star
Featured Edison Artist
Rolfe's Office: 1600 Broadway, N. Y. C.

CHARLEY STRAIGHT

and His Orchestra

BRUNSWICK RECORDS
Opens Frolics, Sept. 27

V A N

and His ORCHESTRA

Back in New York
After a Summer at
PAUL SMITH'S

DON BESTOR

And His Orchestra
Victor Records

Management:
Music Corp. of America
Chicago, Ill.

WALT EASTON

AND HIS

Japanese Gardens Orchestra
OPEN FOR WINTER ENGAGEMENTS
October 10th
3333 East 93rd Street, Cleveland, Ohio
Direction WM. MORRIS

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The Southerners Orchestra
EDDIE EDWARDS
Formerly Original Dixieland Jazz Band
"SILVER SLIPPER," NEW YORK
Rep.—BOBBY FELDMANN
711 Loew State Bldg., N. Y.

DETROIT

JEAN GOLDKETTE

Orchestras
VICTOR RECORDS

MAL HALLETT

America's Greatest Modern Dance Leader
AND HIS ORCHESTRA
Featured for 5 Consecutive Seasons
on Broadway
PERMANENT ADDRESS: Lawrence,
Mass.
Mgt.: CHARLES SHRIDMAN

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MELODY SEXTET

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AL SCHEMBECK

and His
SOCIETY NOVELTY
ORCHESTRA
Can use Accordionist doubling Sax
or Violin
CLUB MIRADOR, NEW YORK
Spanish and American Dance Music

THE SEVEN ACES

"All Ten of 'Em"

Columbia Recording Artists
52nd Week at
HOTEL PEABODY
The South's Finest
MEMPHIS, TENN.

PAUL WHITEMAN

FOR FOUR WEEKS
MILLION DOLLAR THEATRE
LOS ANGELES
Direction: WILLIAM MORRIS

Rates for Cards

HALF INCH				
13 times	-	-	-	\$27
20 times	-	-	-	\$2
32 times	-	-	-	\$0
ONE INCH				
13 times	-	-	-	\$51
20 times	-	-	-	\$10
32 times	-	-	-	\$75

**No "Show"
But A
Revelation!**

The new TWIN OAKS Restaurant boasts no "show" but it does offer a positive revelation in a superlative Cuisine and a matchless Dance Orchestra conducted personally by PAUL SPECHT. If you want to enjoy excellent food, prepared properly and served with grace and distinction, come to the TWIN OAKS today — for Luncheon or Dinner.

Dinner prix fixe, \$2.
Blue Plate Lunches in the Grill Room, 85c

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THOS. J. FURER, Mgr.
Formerly at DELMONICO'S
Dancing from 6 to 2

**PAUL SPECHT
and ORCHESTRA**
The New **Twin Oaks**
46th St. at Broadway
Cover \$1.00 after 10 P. M.
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Your Stay While in **THE LA MARGUERITA CAFE**
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Italian and American Cooking
Regular Dinner, 85c., a la Carte Service
Special Attention Given Those of the Theatrical Profession
Visit the Bar? ? ?

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145 WEST 45TH ST., NEW YORK
RENOWNED FOR ITS FRENCH CUISINE AND PASTRY
PIROLLE'S SPECIAL TABLE D'HOTE DINNER \$1.25
SUNDAY FROM 12 M. to 9 P. M.

LUNCHEONS DAILY SPECIAL DISHES POPULAR PRICES

HARRY PEARL

THEATRICAL AGENCY
1607 Broadway Phone Lac 1715
TALENT WANTED FOR
PRODUCTIONS PICTURE HOUSES
CAFES CLUBS

ALAMEDA CLOSED TO TENT SHOWS BY FILMS

San Francisco, Sept. 28. The California campaign against tented shows extended to Alameda last week with the passing of an ordinance in that town prohibiting circuses, carnivals and dramatic reps under canvas from appearing. The ordinance was explained as a "necessary health precaution," but the hand of the powerful movie interests is seen behind the move.

REMEMBERING THE DEAD

Des Moines, Ia., Sept. 28. When the Ringling-Barnum Circus reached here a beautiful custom was observed by members of the big band with that show, of keeping the memory of Arthur Cox, for many years a clarinet player with the leading circuses. He now rests in Laurel Hill cemetery. He was known to every circus musician as Coby. Although never a member of the Ringling-Barnum circus band, the members knew him. Under the direction of Merle Evans, band leader with R-B, a wreath was placed on the grave. In the cemetery at Jefferson, Greene county, is the grave of a member of the band that played with the original Yankee Robinson Circus. Every time a circus passes that way the band makes a journey to the cemetery and renders a solemn requiem over the last resting place of the departed musician.

Protecting Neighborhood

Chicago, Sept. 28. The North Avenue Business Men's Association is sponsoring the Outdoor Fair, to be Sept. 29 to Oct. 5. Dr. Nathan Greenberg is president of the association. Allan Summers of the Bert Levy office is putting on the show, to consist mainly of circus acts, minus wheels, games of chance, etc. Summers has lived in that neighborhood for the past 35 years.

Jack Perry's Luck

Altoona, Pa., Sept. 28. Losing control of their light touring car while descending the Cresson mountain near here, Mr. and Mrs. Jack Perry of Michigan and proprietors of a Punch and Judy show, narrowly escaped serious injury when their car left the road, struck a telegraph pole and ran down a 10-foot embankment. The couple were en route to Birmingham, N. Y., for their next stand. Mrs. Perry suffered numerous small lacerations and also suffered from the shock of the accident. The machine was badly wrecked in the accident.

Jack King's Rodeo

Rockford, Ill., Sept. 28. Tebala Shrine, Rockford, has contracted for the presentation of a Rodeo at a special arena at Harrison avenue and Ninth street, Oct. 7-10. Col. Jack King of the IXL ranch, Henrietta, Texas, is presenting the show with 100 head of horses and cattle and 50 cowboys and cowgirls. The Shrine has announced that 10 per cent of its proceeds will go to the Welfare Federation.

TIGHTS

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QUALITY the BEST and
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Gold and Silver Brocades, Theatrical Jewelry, Spangles, etc. Gold and Silver Trimmings, Wigs, Beards and all Goods Theatrical. Samples upon request.

J. J. WYLE & BROS., Inc.
(Successors to Siegman & Weil)
18-20 East 27th Street New York

SCENERY and DRAPERIES

SCHILL SCENIC STUDIO, Columbus, O.

Mgr. Breached Contract With Founder's Widow

Los Angeles, Sept. 28. Mrs. Winifred H. Kinney, widow of Abbott Kinney, founder of Venice, beach city near here, won the decision in superior court here when Judge Hanby ordered two notes for \$12,500 made by her to Victor C. Emden, cancelled. Mrs. Kinney sued for cancellation of the notes on the contention that Emden, who was to act as her business manager, violated the terms of his agreement. He is said to have entered into a contract to receive a commission on a board, which was contrary to the terms of his employment. Emden was allowed \$6,250 as compensation for the three months he handled Mrs. Kinney's affairs. He was formerly business manager for Theresa M. Mors, for whose death "Kild" McCoy is serving a sentence at San Quentin.

CARNIVALS

(For current week (Sept. 27) when not otherwise indicated)
Alabama Am Co, Dickson, Tenn.; Oct. 4, Lawrenceburg.
Alamo Expo, Beloit, Kans.
Anderson-Strader, Sidney, Neb.
Barkoot Bros, Macon, Ga.
Barlow's Big City, Winchester, Ind.
Bernardi Greater, Trenton, N. J.
Bernardi Expo, American Falls, Idaho.
Brown-Dyer, Hanover, Pa.
Bruce Greater, Littleton, N. C.
S. W. Brundage, Tuscola, Ill.
Coe Bros, Tuskegee, Ala.
Conklin-Garrett, Trail, B. C., Can.
J. L. Cronin, Tampa, Fla.
A. F. Crouse, Cobbleskill, N. Y.
C. H. Cudney, Bonham, Tex.
Dalton-Anderson, Mansfield, Mo.
Delmar Quality, McGehee, Ark.
Dixieland Expo, Pocatongas, Ark.
Dodson's World's Fair, Beaver Dam, Wis.
Expo Shows, Waverly, Va.
Mad Cody Fleming, Eldorado, Ill.
Florida Expo, West Palm Beach, Fla.
Florida Am Co, North Wilkesboro, N. C.
Florida Tip Top, 4, Dublin, Ga.
Foley-Burke, Fresno, Calif.
Galler's Expo, Aragon, Ga.; 4, Chibley; 11, Tifton.
Golden Bell, Bedford City, Va.
Kelle Grady, Red Bay, Ala.; 4, Lawrenceburg, Tenn.; 11, Haleyville, Ala.
Roy Gray No. 1, Floresville, Tex.; 4, Austin.
Roy Gray No. 2, Kaufman, Tex.; 4, Linden.
Great Western, Hooversville, Pa.
Greenburg Am Co, Lordsburg, N. M.
Bill H. Hames, Lubbock, Tex.
L. J. Heth, Scottsboro, Ala.
Isler Greater, Fayetteville, Ark.
Johnny J. Jones, Chattanooga, Tenn.
Joyland Expo, Stephenville, Tex.
Joyland Am Co, Roscoe, N. Y.
K. F. Ketchum's-Wallace, Parsons, W. Va.
Abner K. Kilne, Redding, Calif.
Krause Greater, Carrollton, Ga.
J. L. Landes, Braymer, Mo.
M. J. Lapp, Rochester, N. H.
C. R. Leggett, Hope, Ark.
George J. Loos, Tyler, Tex.
Mau's Greater, Collinsville, Ala.
Michael Bros, Huntsville, Ala.
Miller Bros, Alexandria, Va.; 4, Rocky Mount, N. C.
Miller Bros. (Southern), Lexington, N. C.
Miller's Midway, Rayville, La.; 3, Donaldsonville.
Morris-Castle, Oklahoma City, Okla.
D. D. Murphy, Laurel, Miss.; 4, Tupelo.
C. W. Naill, Camden, Ark.
C. E. Pearson, Mt. Olive, Ill.
Peerless Expo, 3, Darlington, S. C.
Quality Novelty, Ashland, Va.
Reigle-Mack, Hickory, Tenn.
Nat Reiss, Shelby, N. C.
Rice Bros, Brownsville, Tenn.; 4, Wynne, Ark.
Rice Dorman, Hillboro, Tex.
M. J. Riley, Baltimore, Md.
Rock City, Cumberland, Ky.
Royal American, Cape Girardeau, Mo.; 4, Kennett.
Rubin-Cherry, Memphis, Tenn.
Otis L. Smith, Leighton, Pa.
Smith's Southern, Calhoun City, Miss.
Smith's Greater United, Oakland, Md.
Strayer Am Co, Providence, Ky.
T. J. Tidwell, San Angelo, Tex.
Via-Ken Am Co, Ahsokie, N. C.
Western Am Co, Knoxville, Tenn.
West's World's Wonder, Lynchburg, Va.
S. B. Williams, Mt. Vernon, Tex.; 4, Commerce.
David A. Wise, Madison, Ga.
Wolf, Albert Lea, Minn.
Wortham Shows, Wichita Falls, Tex.
Zeldman-Pollie, Savannah, Ga.; 4, Atlanta.
C. F. Zeiger, Redmond, Ore.
Dorothy Brenner (vaudeville), has purchased the Elliot estate of 70 acres at Norwalk, Conn., for a reported price of \$65,000.

J. M. WALSH DIES

Sioux City, Ia., Sept. 28. J. M. Walsh, 50, of Casper, Wyo., formerly a ticket seller for the Morris-Castle shows at the Interstate Fair, died after being taken to the emergency hospital on the fair grounds. Death was caused by heart disease. Walsh was taken to the hospital in a choking condition and seriously ill. He was found by employees in the bunk house at the carnival grounds. Walsh was apparently in good health, employees said. Walsh joined the Morris-Castle show at Des Moines Aug. 20, records of the carnival company show, and was a ticket seller for the water circus. Employees said that Walsh had a wife and a child at Casper, Wyo., a daughter at Kansas City, a son who is in the army and a brother who is an American League pitcher. He had followed the carnivals most of his life, employees said.

Dodson Picks Cedar Rapids

Cedar Rapids, Ia., Sept. 28. The Dodson World Fair shows, one of the six largest carnivals on the road this season, will winter here, it was announced this week, and may make this city its permanent headquarters. The Dodson shows go into quarters after the close of the Cedar Rapids fair early next month. The shows for the last six years have wintered at Tampa, Fla., but sought location here inasmuch as their routes are principally in this territory. The Dodson show is listed as a 30-car show. Quarters will be established at Frontier park.

CIRCUSES

Christy Bros.
Sept. 29, Andalusia, Ala.; 30, Evergreen; Oct. 1, Greenville; 2, Bioton; 4, Bessemer; 5, Cullman; 6, Decatur; 7, Pulaski, Tenn.; 8, Franklin; 9, Lewisburg; 11, Fayetteville; 12, Greenville; 13, McMinnville; 14, Shelbyville; 15, Murfreesboro; 16, Dickson; 18, Lexington; 19, Jackson.
Robbins Bros.
Sept. 29, Ft. Smith, Ark.; 30, Wagoner, Okla.; Oct. 1, Claremore.
Sells Floto
Sept. 29, Richmond, Cal.; 30, Burlingame; Oct. 1, Palo Alto; 2, Watsonville; 3, San Luis Obispo; 4, Ventura; 5, Long Beach; 6, Venice; 7, Whittier; 8, Santa Ana; 9-10, San Diego; 11, El Centro.
Hagenbeck-Wallace
Sept. 29, Batesville, Ark.; 30, Walnut Ridge; Oct. 1, Jonesboro; 2, Blytheville; 4, Clarksdale, Miss.; 5, Greenville; 6, Vicksburg; 7, Yazoo City; 8, Kosciusko; 9, Greenwood.
John Robinson's
Sept. 29, Augusta, Ga.; 30, Columbia, S. C.; Oct. 1, Cheraw; 2, Monroe, N. C.; 4, Charlotte; 5, Shelby; 6, Statesville; 7, Greensboro; 8, Burlington; 9, Durham; 11, Raleigh.
Downie Bros.
Sept. 29, Berlin, Md.; 30, Laurel, Del.; Oct. 1, Federalsburg, Md.; 2, Easton.
Gentry Bros.
Sept. 29, Sanford, N. C.; 30, Aberdeen; Oct. 1, Laurinburg; 2, Wadesboro.

DEATHS ABROAD

Paris, Sept. 24. Luis Sabucetti, composer, died at Montevideo.
Louis Morpeau, 31, Haitian poet. Fedor Dostoevsky, son of the Russian novelist, died at Moscow in destitute circumstances.
The infant son (aged 4) of M. Sartori-Tullio, manager of the Claridge (Paris), and Negresco (Nice), restaurants, died in Paris.
Otto Weil, formerly associate manager of the Metropolitan Opera, New York, died in Vienna, Austria, where he had been living for the past few months.
Madame Monika, French vaudeville performer (Mo-Ni-Ka duet), at Avignon, France.
Francois Maurice Morpin (known as Frank Mauris), former manager of the Palais de Crystal, Marseilles.
CHARLES KECK
Charles Keck died in Syracuse Sept. 25. He formerly had been stage manager at the local Weiting and Empire theatres, but at the time of his demise was president of the Bonded Winery Co. of Syracuse. In his earlier days he had traveled as a stage mechanic. A widow, daughter and mother survive.

OBITUARY

JOSEPH J. HOLLAND

Joseph Jefferson Holland, 67, prominent legitimate actor, died Sept. 25 in the Murray Hill Sanitarium, New York city, of bronchial pneumonia and paralysis. The veteran actor had been an invalid for the past 20 years. Mr. Holland was a brother of E. M. Holland, another well known actor, who died some years ago. The deceased had long been prominent in legitimate productions and his earliest success was with the Chas. Frohman comedies between 1890 and 1902. Among some of the shows in which he was best identified were "Wilkinson's Widows," "The Cuckoo Bird," and "The Social Highwayman." George Holland, J. J.'s father, was one of the principal members of the old Lester Wallace and Augustin Daly companies. It is recalled that when George Holland died, a church on Fifth Avenue refused to conduct the funeral of an actor. Joseph Jef-

Indies, co-featured with Aimee Manyard, dancer and his wife, when stricken, but continued until three months ago, when he was brought back to Los Angeles. Two blood transfusions and an operation failed.

Mr. Margolis was well known in China, Japan, Australia and New Zealand, having spent 10 years in the latter country. Two years ago he returned to the Pacific coast and appeared in "The Merry Widow" film directed by Von Stroheim. He is survived by his wife and two brothers.

BERT ROYCE

Bert Royce, 50, veteran comedian and of the vaudeville team of Bert and Marion Royce, died of tumor on the brain, Sept. 6, in Minneapolis. When Mr. Royce became too sick to work any longer his wife took him home and nursed him. Several times his life was despaired of, but

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erson, who made the church inquiry, was told that a "little church around the corner," the Church of the Transfiguration by name, would hold the obsequies.

Joseph Holland was one of the oldest members of the Lambs' Club, having been affiliated since 1883. He never married.

The Holland funeral was held yesterday morning (Tuesday) from "The Little Church Around the Corner," with the honorary pallbearers including John Drew, Otis Skinner, Jules Guran, Russ Whytal, Daniel Frohman, Sam A. Scribner, Cyril Scott, Fritz Williams, Tom Wise and Henry E. Dixey.

TOM THUMB

Tom Thumb, the 84-year-old circus midget known as Darius Adner Alden in private life, died at the Hollenbeck Home, Los Angeles, Sept. 24, following an internal hemorrhage which capped three years of illness.

The deceased traveled with circuses as a sideshow attraction and as a glass blower for over 50 years. He quit the circus ten years ago and had lived in Corona, Cal., for six years.

Tom is survived by his widow, Emily Alden, 82, 42 inches in height,

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JOHNNY and MARGIE RYAN

also an inmate at the Hollenbeck Home, where her sister, Flora E. Moore, former actress, resides.

The funeral services were held yesterday from the Hollenbeck Chapel.

ARTHUR T. HIGGINS

(Ed. Kelly)
Arthur T. Higgins (73), known professionally as Ed Kelly, died in Kansas City, Sept. 19. Mr. Higgins had been on the professional stage for almost half a century. He was of the team Kelly and Bertha. For 51 years Higgins maintained a home in Kansas City.

Mr. Higgins retired from the stage in 1918 and took a position as doorkeeper at the old Century, American burlesque, which he retained until the house was rebuilt and taken over by the Shuberts. His wife (Ida Bertha) was one of the first toe dancers to play the vaudeville houses, and is his sole survivor.

CHARLES MARGOLIS

Charles ("Doc") Margolis, 52, veteran showman and manager of American show companies in the Orient and Australia, died Sept. 22 at the Seventh Day Adventist sanitarium, Glendale, Cal., after an eight months illness due to a tropical ailment.

Margolis was taking a Hawaiian company through the Dutch East

the nursing of Mrs. Royce caused him to rally. However, as an operation was impossible, his death followed an eight months' illness. Mr. Royce was buried in Oak Grove cemetery, LaCrosse, Wis.

JAMES MORRIS

James Morris, 62, in grand opera choruses for many years, died in Kings County Hospital Sept. 23 of pernicious anemia.

Mr. Morris after his opera days became a wardrobe man, serving with different companies. Among several companies in which he sang were the Metropolitan, Aborn Opera and the San Carlo Co.

The funeral was conducted under the joint auspices of the Actors' Fund and the Catholic Actors' Guild of America, with interment in the C. A. G. plot, Calvary cemetery, Sept. 27.

WILLIAM H. CLOUDMAN

William H. ("Billy") Cloudman, concert manager, died at his home, 52 W. 47th street, New York, Sept. 25, after a short illness. Funeral services were held from the residence Sunday and the body was sent to his birthplace, Elgin, Ill., for burial. A wife survives.

JULIA ARCAD

Julia Arcand, 22, wife of Mattie Flenner, of Bert Smith's Ragtime Players, died in a Philadelphia hospital following an illness not believed serious until a short time before her death. She had intended to join the company in Denver within a few days. It lately appeared at the Orpheum, Altoona, Pa.

J. M. Walsh, 50, an employee of the Morris-Castle shows, died of heart disease in Sioux City, Ia., Sept. 21.

The mother, 89, of W. A. Quinke, Los Angeles music publisher, died in Cologne, Germany, Aug. 26.

Eugene M. Daley, former manager New Theatre, Baltimore, died at the Sabillville Sanatorium, Maryland, last week, of tuberculosis. Mr. Daley at one time was connected with the Lyman Howe touring pictures.

John Gertrude, colored actor, of "Dixie Flyer" fame, died in Pensacola, Fla., Sept. 7, where he was playing a date at the Belmont theatre.

James (Chick) August, colored band leader, with Cullen's Minstrels, playing Southern time, died suddenly Sept. 1 while en route. The body was shipped to La Place, La., for interment.

Charles J. Cullinan, musician, auditor for Odenbach Co., Rochester, N. Y., cabaret and resort operator, died Sept. 21 in that city.

Barney's will open a Chicago branch footwear store around Oct. 1 in the Stevens building, 17 North State street. It will also cater, as does the New York Barney's to the show people.

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A dressed house started "farewell week" at the Palace. In the program and on the screen announcement was made of the newer and larger theatre which will house Chicago's big-time vaudeville on and

difficult hand balancing, starting the program off with an enthusiasm which waned as the afternoon wore on. Paul Kirkland, doing his ladder dance and balancing a paper cone on his face, as he has done

day. That value was slight was seen in the dead way the audience responded. Just one turn called for an encore with not another receiving enough for two bows.

A short film announcing the New Palace opened the show, followed by Pathe News, Topics and Fables. The Pathe reel was cut down to three short subjects.

Gus Thaler and Gang, animal turn, started the vaudeville portion, getting away fairly. A pony, monkey, skunk, and four dogs. Skunk got the laughs with the dogs refusing to go near it.

Dunn and Hall, small time comics, slowed up, on second. The National Sextette, four men and two women, hit with opening songs, but with the much used "jazzical opera" bit for the finish, got little.

Brisko and Delorte, fourth, took the encore. A bad start with comedy talk is offset by the careless fiddling of the comic. Jazz is introduced of course, with the straight playing a guitar and the comic the fiddle, handling it as a cello.

Hibbitt and Hartman, mixed comedy team, got over plenty of laughs but for some unknown reason, failed to score. The girl is stout, blond, neat and uses a likeable "cute" delivery, getting enough on every line to warrant a hit. The man, good-

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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after next Monday. It will have 2,500 seats—and the Palace was unable to fill its 1,600 for the farewell program.

The only legitimate headliner on this bill, Ducl de Kerekjarto, may be definitely said to have drawn ten persons into the theatre for himself—as that number walked out immediately after he had taken his last bow and given his little curtain speech about himself and his fiddle.

The rest of the show was more or less of a bust; sufficient quality in it, but none of that spirit which is peculiar to the two-a-day acts when they are in two-a-day theatres.

Les Ghezzi, equilibrist, opened the bill with some excellent and

year after year, was in the deuce spot and got over well enough.

A company of Singer's Midgits took up a too lengthy time allotment with a program called "Midget Follies of 1926." Scenery and costumes were present in abundance, and a mile routine of song and dance was gone through. Compartment would give this act the punch it lacks, although it can carry along without the punch on its novelty angle.

Hamtree Harrington, blacked blacker, and the blues singing Cora Green brought the first portion of real laughs into the bill with their repertoire of wise-cracks. Harrington's pantomime travesty on a poker game sewed him up with the house early in the act.

The Deno and Rochelle production, carrying the featured dance team, a string quartet, and Pepino and Dilworth for some good ball-room interpolations, were among the featured. The act is focused on the wicked Apache number enthusiastically worked by the duo.

Dave Seed and Ralph Austin in the sixth spot. Comedy was fast and furious, but the house was thinning and the crowd seemed lukewarm. The act got over, but not with the bang which was its due.

Joe Morris and Flo Campbell have an act written by Lewis and Young, built around Morris' ability to work snappy-cracky from the audience. The team now carries Katherine Malley and Phil Silvers for a light skit about henpecked married life before Morris goes into the audience.

Sankus and Sylvers went on late and the crowd wanted to go home. Half of it did, which was not the team's fault. Acrobatics in the pair's routine would have held earlier.

Business a pain. Max.

Very little entertainment in the eight-act show at the Majestic Sun-

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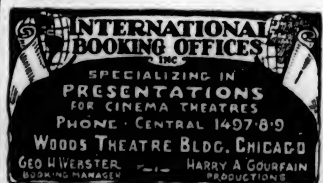
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looking, does straight, and does it well.

Guy Rarick and Co. caught several weeks ago as a new act in a break-in house, and does not seem to have improved much. His turn, holding possibilities, still needs plenty of trimming. The five girls are all pretty, the straight very good and Rarick is a nice comedian.

Saul Brilliant and Company did only pretty well next to last, being followed by the Garden of Roses (New Acts), which closed.

Ten acts billed outside but only eight apparent from the partially filled mezzanine. Loop.

The Diversey the last half had two singles follow each other on a five-act bill. The house was half empty before the show started and finished the same way. This is one house that looked like a pipe for business when it opened. It is owned jointly by B & K and the Orpheum, with Aaron Jones holding the original lease.

There were hundreds on the street in front of radio stores listening to the fight returns, with the theatre suffering in attendance.

The show opened with Santucci, accordionist, who has played everything in town, big and small, on every circuit. He plays real music without much showmanship. Ath-one, a single girl, followed with pop songs. She has played local cafes and small vaude dates. A nice looker. In immediate need of new material. She just got over.

Marguerite and Gill, assisted by Joie Ray, followed in "one," with a lot of meaningless gab, finished with three dances in full stage. The act isn't what it used to be. Arnaut Bros., next to closing with their familiar routine, were the hit of the show. The Pompadour Ballet closed and was well received. A Rasch act prettily staged of the type overdone for the past two years. Picture, "You'd Be Surprised." Max.

A clashing contrast seen in the Belmont and Lincoln Hippodrome, both at the same cross-section and both caught the same evening. The Lincoln is a W. V. M. A. break-in vaudeville place, the Belmont a new L. & T. picture-presentation theatre.

Orpheum circuit, which runs the Lincoln, to profit, refused to take the Belmont prior to its opening two weeks ago. The refusal was reported in Variety as a move to continue with the Lincoln and protect Mrs. Katherine Kohl, who owns the Victoria, small picture house nearby the Belmont and Lincoln theatres. Mrs. Kohl is the largest individual stockholder in the Orpheum circuit.

In passing up the Belmont the Orpheum made a sorry mistake. The

Belmont, opening since, played to capacity, while the Lincoln, with small-time vaudeville and small-time pictures, has done poorly and caused "headaches" on the comparison with the Belmont. The Belmont, reviewed first, held an excellent stage show and picture, with capacity at the beginning of the last show. The Lincoln, when viewed, was showing only fair vaudeville and a cheap film to a half-filled house.

The Musical Geraldine, around for years, opened the show and pleased with their banjo work. Drisko and Earl, mixed comedy team, deuced and scored. Miss Earl seems young as ever and does neatly in straight. Mr. Drisko and Miss Earl used several old wheezes. Mason-Dixon, dancers (New Acts), six people stepping turn, on third, were followed by Frank Walsley, whose "New Act" ate up the fourth and fifth spots, saving the house expense of a fifth. Walsley opens in "one" with a girl, as in the Walsley and Keating days. A navy recruiting tent is on the set, with Frank going in to be measured. Next scene, about one and a half, on a battleship with Walsley doing comedy gob for the admiral, doing straight. Next scene with straight, Walsley, the original girl, a girl who later does a statue, and character in a Chink street. Talk about the luck statue which if touched will break into pieces; a gag aged and whiskered from constant use through the last half century in burlesque. Walsley does the statue breaking, with the live model falling through a trap. Broken pieces of a statue being thrown up on the floor to give a realistic effect following prop explosion. Walsley's turn is too ancient for the big time, but still effective in the "small time" nicely acted. Walsley, two girls and two men take up 36 minutes.

A birthday party and platinum cigaret case tendered to Elliott Nugent by the "Poor Nut" Co. last week.

Mrs. James Shesgreen, wife of Shesgreen of Shesgreen and Vroom, producers, and son, stopped off in Chicago en route to the coast.

The Riviera, Orpheum Circuit house playing a full week of vaudeville, went into ballyhoo last week with a "Carolina" dance contest. It lasted the entire week. A series of preliminaries took up all but the final night, when the winner was selected.

Opinions among theatre managers agree that a house attempting to drag in repeat customers through a trick contest of this sort without a

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change of program isn't helping its neighborhood standing any.

The new producing firm formed by Lou Bolton, Floyd Dupont and Bernie Fink, are getting quite a bit of results in the short time they have been organized. They are booking the Southmoor Cafe, a show at the Granada Cafe, and are in rehearsal for a new show to open at Kenwood Village Cafe in two weeks. Last week's show at the Rialto was also booked by them.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—First half, "Music Box Revue"; last half, Mantell, repertory. Next week, "Rose-Marie," 3d visit.

Temple—First half (Columbia), "Let's Go"; last half, six acts and films.

Savoy—All week (Mutual), "Pretty Babies."

Strand—"Stella Dallas."

Empire—"Across Pacific."

Eckel—"Born to West" and "Fighting Marine."

Rivoli—"Gentle Cyclone."

Harvard—"Midnight Sun."

Regent—"Her Sister from Paris."

Palace—"You Never Know Women."

Swan—"Road to Mandalay."

Frank Tinney won't forget his Syracuse appearance in "Vanities" for some time to come. When Tinney left New York last week to start his tour with Carroll's road attraction, he kissed his ex-wife good-bye at the depot, but he didn't hand her a check for \$1,400 back alimony.

Coincident with Tinney's arrival in this city on Thursday came word that a warrant for the comedian's arrest for contempt of court in failing to make the alimony payment

had been issued in New York and was en route to Syracuse.

Frank spent Thursday, Friday and part of Saturday very much in seclusion to avoid service of any legal papers.

Friday night Tinney arranged for the forwarding of the needed coin to New York. Saturday morning the expected warrant was received in this city, but it was preceded by a telegram from Mrs. Tinney's counsel requesting that it be returned unserved. The sheriff's office complied, but this cost Tinney \$47 more in fees.

Tinney, however seriously he may have taken the matter off stage (and he did) found plenty of comedy material in it for stage use. And with all local papers playing the story for three days, Tinney's wisecracks had little difficulty in getting over.

That Tinney was uneasy, however, was amply evidenced when "The Journal" (Hearst) asked the comedian to pose with a local judge for a news photo. Frank made a bee-line out of the newspaper office without saying good-bye. Later, however, Tinney faced the camera with Judge Leo J. Yehle, of this city. Frank evidently first figured it was a trick.

Maurice Penfold, New York theatrical promoter, has dropped his plans to install a stock company in Elmira for the very good reason that he found no theatre suitable for repertoire was available. The Lyceum, heretofore used for stock, was sold last spring for non-theatrical purposes.

With but a single negative ballot, the Ogdensburg Common Council adopted a resolution calling for a Sunday movie referendum at the November general election. The resolution, sponsored by Alderman Frank McPhail, provides that the referendum shall be by separate ballot.

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SHE'S THE BLONDE THAT MEN PREFER
**"SHE KNOWS
HER
ONIONS"**

Lyric by JACK YELLEN
Music by MILTON AGER and LEW POLLACK

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IN CAROLINA"**

IT'S BEEN YEARS SINCE YOU'VE
HEARD A SONG LIKE THIS ONE
WONDERFUL PATTERN
Lyric by JACK YELLEN Music by MILTON AGER

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'HARD-TO-GET GERTIE'

Lyric by JACK YELLEN

Music by MILTON AGER

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 WATCH FOR FURTHER ANNOUNCEMENTS—
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MILWAUKEE

By **HERB ISRAEL**

Davidson—"Old English" (George Arliss).
 Garrick—"Cat and Canary" (Gross Players, 2d week).
 Pabst—"German Stock."
 Empress—"Kampus Kutups" (stock).
 Gayety—"Sugar Babies."
 Palace—Vaudeville.
 Majestic—Vaudeville.
 Miller—Vaudeville.
 Alhambra—"Whole Town's Talking."
 Garden—"The Yankee Senor."
 Merrill—"Black Pirate" (2d week).
 Strand—"Hold That Lion."
 Wisconsin—"Duchess of Buffalo."

Elsie Lohr, soubrette, with a tab in Wausau, Wis., and last season chorus producer at the Empress here, arrived this week seeking talent. An all-winter run is anticipated by the tab.

The Schroeder Hotel Co. will build a \$5,600,000 hotel, twenty-three

stories, at Sixth and Grand, in the heart of the theatre rialto. The hotel will be ready in May, 1928.

Ethel Ray, Fox & Krause chorus girl, has been called from the Jack LaMont show by the accidental death of her father in Burlington, Iowa.

The Arcadia ball room, biggest downtown competitors to Saxe's Roof, opened Saturday with two orchestras and a Mardi Gras celebration.

Every downtown picture house, burlesque and vaudeville house ran round-by-round returns on the Tunney-Dempsey fight to packed houses.

The fourth annual Milwaukee Radio exposition opened Sept. 26 at the Auditorium, running seven days.

Isabelle Ulric is announced to wed Bartlette Carr, a picture man in Hollywood. Miss Ulric is a sister of Lenore and Florence Ulric.

PORTLAND, ORE.

By **SAM H. COHEN**

Hermin (Helmie) Kenin and Multnomah Hotel orchestra, after an extended picture house and hotel engagement in the Pacific Northwest, have returned to the hotel.

Murray Lafayette, "driverless driver" for Johnny Hines in the exploitation of his First National productions, created excitement when he drove through the lobbies of the Liberty and Rivoli theatres.

E. J. Wood, Detroit, has arrived to manage Universal's Columbia, succeeding Marshall Taylor, who has been promoted by U to manage 12 houses in and around Milwaukee. R. Felkner is assistant manager.

A crowd of over 40,000 attended the Pendleton Round-Up, Pendleton, Ore.

Joseph Luntz has been assigned the management of the Dyckman Theatre, New York.

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By **HARDIE MEAKIN**

Belasco—Fay Bainter in "First Love"; next, Claiborne Foster in "The Patsy."

National—"Ben-Hur" (film, run).
 Poli's—"The Good Fellow"; next, Laurette Taylor in "Her Cardboard Lover."

President—"What Price Glory"; next, "Kiss in Taxi" (stock).
 Earle—Vaude-pictures ("Night in China").

Strand—Loew Vaude.
 Wardman Park—Films.
 Gayety—Around World Revue (Columbia).

Mutual—"Speed Girls" (Mutual).

Columbia—"Son of the Sheik" (3d week); next, "La Boheme."

Metropolitan—"It Must Be Love"; next, "Three Bad Men."

Palace—"Hold That Lion"; next, "Four Horsemen."

Rialto—"Broken Hearts of Hollywood"; next, "Her Big Night."

The local critics are all writing special "pieces" about Washington's Kate Smith, who, after playing everything playable here is now a hit with Eddie Dowling's new "Honeymoon Lane" in New York.

A much belated start now finds Poli's under way for the new season.

Though experiencing summer weather the picture houses are getting the winter hangings out. The Palace, though, has kept the new cooling plant going at full pressure, at least that was true of last week.

Norman Pyle, dispensing publicity for Loew's Palace and Columbia, has hooked up with WRC for a regular Palace night. Pyle will do his own announcing.

Washington's new swimming pool, built following the refusal of Congress to appropriate funds for such, went into the hands of a receiver last week. The builders claimed an unpaid balance of \$15,000 for construction work.

W. Spencer Tupman is out as musical director for the new Mayflower. Sidney Seidenman, for many years at the Shorcham, now has the

assignment for this largest of Washington's hotels.

The Motion Picture Guild, that backed and put over the Wardman Park, was organized by Nathan Machat, an old-time exhibitor, now also operating the Park on 14th street.

The Palace last week had the perfect blond-auburn-brunet all rolled into one, beauty, Peggy Bosza, of Pittsburgh, as a one-night feature.

Pete Borrás, operating the Spanish Village, is to have opposition from his own brother, Joseph, formerly associated with him. Joseph is opening a night club to be known as the Seville just around the corner from brother Pete.

Rodney H. Collier has been made manager of Crandall's residential Savoy, succeeding Ashley Abend-schein, moved up to the new Colony. Crandall's new managers all reach the assignment via the promotion route, the greater majority being trained from the ranks of the ushers.

Meyer Davis's Club Chantecler got started for the new season Friday. Paul Fidelman is back directing the orchestra for this late hour supper club. Davis' Le Paradis also started the new season, moving activities down from the roof. Here Jack Golden continues to direct the orchestra from the piano.

ALBANY, N. Y.

By **HENRY RETONDA**

Capitol—Robert B. Mantell Gene-vieve Hamper Shakespearean Co. (1st half); "Lucky Sambo" (2d half).

Leland—"The Wise Guy."
 Strand—"Padlocked."
 Mark Ritz—"Diplomacy."
 Clinton Square—"Mismates."
 Grand—Vaude-pictures.

Max Michaels and his wife of 13 weeks and members of the "Lucky Sambo" company laid off in Schen-

ectady last week before opening at the Van Culer there Monday.

Assessors of the village of White-hall were served with papers last week to show cause why the levy on the Capitol theatre should not be reduced. The theatre has been levied \$35,000 this year as compared to \$18,000 for last year.

A new theatre is to be built in Fulton by Clare Wadsworth.

Jack Redmond, trick golfer with Earl Carroll's "Vanities," which played Albany last week, failed in his attempt to drive a golf ball across the Hudson river from the Delaware & Hudson Co. building, a distance of about one-third of a mile.

Proctor's, Schenectady, is putting on amateur shows each Thursday night in addition to its regular bills.

The Eagle theatre (pictures), Albany's newest house, is expected to be shown Oct. 1.

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LOS ANGELES

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Three acts at the Orpheum were hold overs. The Orpheum apparently figures if the worst comes it can build a circuit out of Los Angeles and play their bills at this house for two weeks.

Elsie Janis, in her second week, walked off with top plaudits. Harry Fox's act ran a close second for prize money, just edging Allen and Canfield, another hold-over, for runner-up honors. Alfred Mirovitch provided the classic touch to the program, and substantial opening and closing acts represented the dumb branch of vaudeville.

Zoe Delphine Co., wire walking act, sported an eyepleasing set. Opened with couple at dinner on a balcony. When curtain masking wire was flown to flies the pair went into dance and kick step work on the steel string. Combination was man and two women, one of the girls doing toe work on the ground. Well taken by the early comers.

Allen and Canfield, in their second week, pepped things up, Miss Canfield doing a nifty comic. Same material as first week. Wilfred Clarke's skit, "Now What?" followed. Lots of dashing about to build up domestic comedy situations. Everything fed to Clarke by Eloise Murray, Hugh Wright and Ione Bright. Laughs all of the nut variety, slowing down the tempo of the program to receive the concert pianist, Alfred Mirovitch, who got a surprisingly cordial reception with four classic numbers. The Russian did not unbend to his audience, either personally or in his selections, yet the patrons realized they were getting concert stuff and acted accordingly.

This left a nice hole for Harry Fox to fill and he filled it. Fox, with his easy, smiling style, acted like butter on a piece of hot toast. He spread his stuff, aided capably by Beatrice Curtis.

Following intermission, Miss Janis repeated her impersonations of the week before and added on a Eddie Foy-George Cohan-Sam Bernard ensemble, singing a sentimental ballad and the Will Rogers gum-and-wise cracking take-off.

Bert Hanlon, in his repeat week, was in a tough spot and just managed to get across. Bud Snyder and Co. closed with two clowns, man and woman, in mute work and bike rider hopping up flight of steps along with other wheel tricks. Held audience; as a comedy closing turn was unusual.

Oscar Taylor, of Rube Wolf's band, Loew's State, was placed under a year's contract by Fanchon and Marco to be featured with the band.

Alvin Evans, new organist at the Figueroa, is giving daily concerts before the regular performance begins. This is the first time an organist has been featured at this house.

The New York Hip Disappearing Water Ballet was the star attraction at Pantages last week. Handling this as a vaudeville had its drawbacks, as it could not be staged in the spectacular manner that a giant house affords, but, in spite of the difficulties, the act was favorably received.

In "one" appeared the Four Cloverly Girls, English jugglers. Opened with tennis racquet twirling, and went right into their club work. New routine was pleasing, the girls working in cross-throwing and juggling in pairs. Short costumes and bobbed hair looked nice.

Phil Fein and Florence Tennyson had a patter and song turn, with some tap work by the man. Radio theme, with loud speaker introducing Fein. Special drop with three cut-outs varied the scene. Davey Jamieson, single, got some old gags off his chest and plugged a popular make of car, even to the name of the local distributor and the worth of various models. He offered to dance any dance the audience requested, and scored best with this.

Cosmopolitan Revue was spotted right for a "flash" number, and gave the four-piece instrumental combination a chance. Piano, violin, accordion and guitar assortment harmonized well. Girl singer has good voice and did well with her two numbers. Dance team had eccentric waltz of nice proportions.

Mack and Correll, a man and woman "nut" team, specialized in the male's heel slide. Just crazy enough to make patrons laugh. Man had well-routined tap dance that covered a lot of territory, being fast and flashy.

Lottie Mayer does the presenting of the tank act. This was the only full-stage turn on bill. Eight girls in Roman costumes marched on stage, went up steps to top of tank and walked straight down into water, disappearing below. This could be seen from front of house through two mirrors, angled to catch the surface of the water. They appeared in less than a minute in white diving costumes for series of leaps into water from springboards on either side of tank. Miss Mayer came on for several dives while girls again went below water. Lots of splashing in Miss Mayer's entrances into the water, with waves falling out beyond rubber floor cloth and wetting Billie Small, musical director, who could have used an umbrella better than his violin.

The eight reappeared again, this time in Nile costumes, and built up rather well for a hand. Miss Mayer also returned from the deep in a change of costume, was hoisted to the flies on a trapeze bar and did the final dive from about 20 feet. Entire act lasted 10 minutes.

Picture, "Broken Hearts of Hollywood" (Warner Brothers).

The Hippodrome (Main street) is the oldest house retaining a vaudeville policy, and up to a month ago

played five acts and a picture. Bert Levey, who has been booking the house, took over the lease and added two acts each week. Business then increased, with the 20c. night and dime day top bringing in the laboring and unemployed trade.

Bill opens with advertising trailer showing the home of the candy company making the prize packages sold in the house. This is synchronized by the head barker in songs without much pep. The nine other butchers join the chorus, shouting their candy and ice cream. Two to an aisle, they are costumed in white coats and accompanied by the jingle of dimes as they travel up to the back of the house. Not enough snap or high-pressure work, as the coaxing takes too long.

The vaudeville proper opened with Massey and Stuart dancing. Man and woman, using song recitation opening, also handing out tap, waltz, adagio and Russian work. Used full stage. Spotted wrong, as this turn would have done better in fourth position, shifting Mark Nelson, juggler, who holds that spot, to the opening position. Eileen Flory, singer of nut and comic songs, gave 'em what they wanted. Good pair pipes. Her burlesque type of delivery goes in this house. Wound up with Bowery song and hard-shoe hoofing. A slightly new angle on the A. K.-young girl skit was presented by Marvel and Lawrence, with the man playing the old rube with a movie studio. The ability of the ancient to do his stuff as a sheik was done with several blue notes. He played a fair violin and guitar, while the girl sang and danced well. Act got across.

Mark Nelson, juggler, occupied full stage and too much time in displaying a lot of gag props. No routine with intervals while he fixed his table of equipment. Cut this one down to half, eliminate the rubber cigars, etc., and snap up the presentation of his tricks and a nice opening act will result. Finaled well with top hat juggling. Early and Leight, old favorites in this house, were a middle-aged couple handing out a nice, fast line of insults. A song anent the loss of pre-Prohibition drinks, mentioning all of them, hit the fans where they liked it best. Ended with a bit where the temperance wife got tanked up. Well done by a pair of good vets. Serg. Chess Davis, whistler, did not use his wartime uniform to get a hand, but gave the audience some neat whistling. Nice appearance counted a lot.

In closing position, "A Little Revue" consisted of woman at piano, who later filled the house with an operatic melody, two boys and a girl. Full stage, with neat cyc displaying set to advantage. Violin solo by one kid and dancing by the other, plus song by the girl as well as some fair hoofing by the three, were liked. Musical numbers were over year old, did not help.

House gives one hour and a half of vaudeville and the same amount of movies. Donald MacDonald and his five-piece orchestra handed out an overture, and Ira Ray Sawyer did some nice work at the organ.

The last of the old Nat Goodwin Cafe, famous in the early history of Los Angeles, passed on when a wrecking crew removed the old structure which had stood for 25 years.

I. B. Cornblum and Grant Clark are writing the music of Carter De Haven's "Hollywood Music Box Revue," to open early in October.

Mrs. Mabel Luther, mother of Irene Rich, screen actress, has sailed for China to meet her son, Richard Luther, and accompany him on a trip through the Orient and around the world.

In honor of the second anniversary of the founding of Muller's Coffee Shop, operated by Carl and Lillian Muller (Hoop Rolling Mullers), a celebration was held Sept. 20. Al Prince was master of ceremonies.

Moon Kwan, Chinese author, returned to this country after an absence of seven years to produce and direct his own one-act play, "The Giant's Sword," presented in conjunction with "Pieces of China," travelog film, at the Philharmonic. Liu, eight and a half foot giant, was in the cast of the prolog.

James Yoeman is the new director at Dalton's Burbank, local stock burlesque house.

Mrs. Henry King, wife of Henry King, director, is en route to New York to close up their residence there and return here, where the Kings will make their permanent home.

Victor Fisher, E. H. Shoutwell, Maurice Chapman, Joseph Handley, Lucille La Pointe, Dorothy Evans, Ruth Palmer, Bradford Shaw, Barbara Stratt, Olive Gentry, H. Ellis Reed, Jackson F. Durlin, Eugene

LeClerc, William C. Dodson, Harry Coryell and Isaac L. Corbello composed the cast of "A Midsummer Night's Dream," presented at the Greek Bowl, Occidental College, Sept. 24-25. Maud Allen, dancer, also appeared.

George G. Beltzhoover, former theatrical ticket agent for the Pennsylvania railroad and now vice-president of the Cooper-Carlton Hotel, Chicago, is here on a vacation and celebrating his 70th birthday.

Helen Bolton, Florence Auer, Grace Travers, Phillips Smalley, Charles Coleman, Gordon De Main, Arthur Rankin, Norman Peck, William Eugene, Dorothy Dehn, Margaret Cullen Landis, June Lawrence and Miriam Byron are in "Cradle Snatchers" at a local theatre.

Construction on the new Pantages theatre and office building at Fresno, Cal., will start Nov. 15. Pantages obtained a 99-year lease with purchase options on a 225 by 150-foot site in the central business district.

Shakespeare's "A Midsummer Night's Dream" and interpretive dancing by Maud Allen was presented on a double bill of the Los Angeles Shakespeare Club at the Eagle Rock Roman Bowl, Occidental college, Sept. 24-25. H. Ellis Reed, Jackson F. Durlin, Eugene Le Clerc, William C. Dodson and Harry Coryell headed the cast. Reginald Pole, assisted by Elizabeth Cloud Miller and Edith Yorke, staged the production.

Following "Monkey Business" at the Majestic, Michael Corper produces a colored revue in conjunction with Arthur Hockwald. The show, called "Struttin' Sam from Alabama," opens around Oct. 10.

Lighting effects and scenery valued at \$54,000 are being installed at the Shrine Auditorium in preparation for the opening of the Los Angeles Grand Opera Association's season. Giovanni Grandi, supervising the work, designed and painted the sets. Desire DeFrere, stage manager, is in charge of lighting arrangements.

OKLAHOMA CITY

By GEORGE NOBLE

Robb & Rowley are constructing a new theatre at Hillsboro, Tex., opening Nov. 1. Morris and A. Schullman have purchased the Bryan theatre, at Bryan, Tex., from W. R. Fairman. James P. Kerr and associates are erecting a new \$350,000 theatre at Amarillo, Tex., while Florida theatre men have purchased a site for another \$350,000 theatre at Amarillo to be built soon. Dent & Mussellmen are competing their fourth house at Amarillo. Oscar Korn will erect a new house at Best, Tex. The Royal, Houston, is installing a new Wurlitzer pipe organ. Jesse H. Jones has let contract for a new 18-story hotel and theatre at Fort Worth, Tex., costing \$2,000,000. The theatre will be operated by the Publix Theatres. The new Ritz, at Duncan, Okla., has opened. A new \$10,000 pipe organ has been installed in the Rialto, Clinton, Okla. The new Rialto, seating 900, opens at Tonkawa, Okla., in near future.

BRONX, N. Y. C.

Charles Goldreyer has added to his chain with a new theatre being built at Ford and Webster avenues. The house, seating 800, opens in about another month with pictures.

Louis Melz has succeeded S. B. Loventhal as manager of the Melrose. Loventhal goes to the Alhambra, Brooklyn, both houses in the Julius Joelson circuit.

For the first time since Augustus Pitou and Sam Taylor installed stock at the Windsor there is a guest artist with the group. She is Ruth Hall, who played the leading role in "White Cargo" in the Chicago production two seasons ago.

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OAKLAND, CAL.

By WOOD SOANES

Eugene L. Perry is at the State here handling the promotion of the "Miss Personality Contest," a stunt worked in connection with the Max Graf studios in San Mateo.

The State has varied its policy slightly, returning to the old system of pictures and vaudeville. No regular circuit is installed, the acts being mostly pick-up. This gives Oakland three vaudeville units of five and six acts with pictures.

George Ebey, manager Fulton, plans to run his dramatic stock shows for one week only instead of two, unless the demand is sufficiently heavy in advance to warrant the run. The company is now headed by Norman Field and Miami Campbell and includes John Ivan, Audie Due, John G. Fee, Leo Linhard and Stewart Wilson as regulars. George P. Webster is the director, Irving Kennedy assistant.

The Menard Tent Players, under canvas on the circus lot, are doing a consistently good business.

The next attraction at the University of California Little Theatre will be Andreyev's "The Sabine Woman" next Friday, following Noel Coward's "The Young Idea." At the Berkeley Playhouse, founded by Irving Pichel, but now directed by Everett Glass, "Are't We All?" the opening bill, will be followed by Richman's "Ambush."

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To-Night You Belong To Me

Words by
BILLY ROSE

Music by
LEE DAVID

Valse moderato

Voice

Once more we meet, You look so sweet, Dear can't you
Out of my arms, Still in my heart, You're al-ways

see how I feel. I love you still,
near me it seems. Don't let your pride,

I al-ways will, You have the same old ap-peal.
Hide what's in-side, Don't close the door on your dreams.

Chorus

Though you be-long to some-bod-y else, To-night you be-
long to me. Though we're a-part, You're

part of my heart, To-night you be-long to me!

Down by the stream, how sweet it will seem, Once more to dream in the
moon-light. Though with the dawn, I know you'll be gone, To-

night you be-long to me! me!

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BUFFALO

By SIDNEY BURTON

Shubert-Teck—"Stylish Stouts";
 Next, "The Noose."
 Majestic—McGarry Players,
 "White Cargo."
 Buffalo—"It Must Be Love."
 Hip—"Paris."
 Lafayette—"Black Pirate."
 Loew's—"The Midnights."
 Gayety (Columbia)—"Big Sensa-
 tion."
 Garden (Mutual).

Frances White, at Shea's Buffalo last week, was out of several performances in the middle of the week by reason of illness. The Meyakos, current on the Shea's Court Street bill, substituted.

The Buffalo Tabloid Corp., with a capital of \$275,000, was formed here last week to publish a tabloid daily. The corporation calls for common and preferred stock in about 50,000 shares, indicating stock in the venture may be sold to the public. Charles A. Finnegan, formerly manager of the Buffalo "Commercial" and Buffalo "Post," is a director, with Frank W. Balch, formerly with the defunct tabloid, Buffalo "Star," also mentioned.

The Magicians' Club of Buffalo held its first meeting of the year at the Hotel Lafayette Saturday. Over 1000 members were in attendance. The organization meets monthly to demonstrate and discuss magical problems. The first meeting was conducted by Prof. E. C. Kam of Rochester and William Russell of Batavia.

The Meyakos—Esther, Florence and George—on Shea's Court Street bill last week, are former residents of Buffalo. Their father, Y. A. Kudara, formerly resided here and married Irene Pabst, a Buffalo girl. Last year the Meyakos purchased a 100-acre fruit farm at Hamburg, near here, and have established a permanent home.

One of the most noticeable changes of the present season along the local Rialto is the new policy in the treatment at the box office at the Shubert-Teck. Under the new resident manager, George Lighton, the handling of the patronage, both at the window and over the phone, has been so greatly improved it is commented upon. The phone service particularly is marked by a new type of precision and courtesy, and the establishment of over a half dozen auxiliary box offices at prominent points throughout the town has added materially to a feeling of good-will toward the theatre this

season which has been noticeably lacking in the past.

Will Rogers and the De Reszke Singers are booked for the night of Oct. 11 at the Elmwood Music Hall under the auspices of the Buffalo Players. The Players will also present Elsie Janis and her company at the Statler ballroom Oct. 23.

PITTSBURGH

By JACK A. SIMONS

Nixon—"Ben-Hur" (4th week).
 Alvin—"The Vagabond King."
 Pitt—"Able's Irish Rose" (return).
 Aldine—"The Son of the Sheik."
 Grand—"The Brown Derby."
 Davis—"Hold That Lion," vaudeville.
 Gayety—"Mollie Williams' Revue" (Columbia).
 Academy—"Moonlight Maids" (Mutual).
 Olympic—"The Belle of Broadway."
 Regent—"Hold That Lion."
 Cameo—"The Midnight Sun."
 State—"Across the Pacific."
 Sheridan Square—"Across the Pacific," vaudeville.
 Harris—"The Texas Streak," vaudeville.

Johnny Hines is appearing in person this week at the Grand in connection with the showing of "The Brown Derby."

James Sullivan was here last week ahead of "Able's Irish Rose," which came back to the Pitt after a record run of 29 weeks last season, when it played to \$290,000, according to Manager John B. Reynolds.

Theatrical men's day was observed by the Pittsburgh Kiwanis Club last Thursday with a luncheon and entertainment at the Fort Pitt Hotel. The committee of showmen included Eugene L. Connelly, chairman; Walter Caldwell, Harry Brown, John B. Reynolds and Al Kochendoerfer.

Joe Hiller, general representative here for Waterson, Berlin & Snyder, was married in Washington, D. C., last week.

The Colonial, Turtle Creek, and Oakland, here (movie houses), changed hands, the former acquired by I. Golden and the latter by Frank Donnelly.

The Casino, Star and Moon theatres in Vandergrift have been sold by Wister M. Elliott to the Indiana Theatre Corporation of Indiana and Blairsville. The company now owns seven houses. John O'Hare is the president.

Dave Lewis of the Nat Lewis stores, has left for Europe on an extended buying tour. Mr. Lewis will visit England, France, Switzerland, Italy, Germany and other countries. With the opening of the new Lewis store at 50 W. 46th street it will give the Lewis chain five stores in New York.

SAN FRANCISCO

On request of Rodney Pantages that matters be brought to a head, Mayor Rolph last week gave the City Engineers 30 days to submit final plans relative to the finishing of the side and rear of the new Pantages Theatre. On account of a city ordinance requiring all buildings facing the Civic Center to be finished to conform with one general architectural scheme, the Pantages Theatre, although open many months, has never been finished. Mayor Rolph's ultimatum to the City Engineers means the work will be speedily finished; \$40,000 will be spent by the Pantages building fund to finish the facades.

Sidney Miller, recent house manager Wilkes Theatre, has been appointed company manager of MacLoon's "Cradle Snatchers."

Jean Barrios, who sailed for Australia last week, is the first female impersonator booked by J. C. Williamson, Ltd. in seven years. Barrios expects to appear in New Zealand, South Africa and England before returning to the United States.

Barbara Gurney has been advanced to the lead in "Easy Come, Easy Go" at the Alcazar. In private life Miss Gurney is the wife of Tom Baily of the dramatic desk of the Chronicle. Dorothy LaMar takes the part formerly played by Miss Gurney.

Hal Neides, publicity director, National Theatres Syndicate, quit to handle press for West Coast Theatres in Los Angeles, probably being assigned to the new West-Lake Theatre.

The first of the Music Corporation of America units to appear locally is Zev Confrey and orchestra, opening last week at the Roseland Ballroom.

The fourth annual "season" (two weeks) of the San Francisco Opera Co. opened last Tuesday, Sept. 21, with "Martha." The following artists participated: Louise Homer, Florence MacBeth, Paul Althouse, Richard Bonelli, Charles Marshall, Desire Deffe, Vigilio Lazzari, Luella Melius, Kathryn Meisle, Claudia Muzia, Elinor Marlo, Myrtle Claire Donnelly, Tito Schipa, Antonio Cortis, Marcel Journet and Victor Vogel. The ballet is under the direction of Theodore Kosloff. Gaetano Merola and Pietro Cimmini conducted.

TORONTO

By GORDON SINCLAIR

Royal Alexandra—"Queen High."
 Victoria—"Dancing Mothers," Glas-
 ser stock.
 Pantages—"Devil Horse" and
 vaude.
 Loew's—"You Never Know Women"
 and vaude.
 Princess—"Ben-Hur," 3d week.
 Regent—"Mare Nostrum," 3d
 week.
 Uptown—"It Must Be Love," also
 Dempsey-Tunney fight.
 Tivoli—"Diplomacy" and Luigi
 Romanelli band.
 Bloor—"Tin Gods."
 Gayety—"Sporting Widows" (Co-
 lumbia).
 Exhibition—Stampede and Rodeo.
 Massey Hall—Rosa Ponselle (first
 time in Canada).

Originally in for five weeks at the Regent, "Mare Nostrum" will give way to "Beau Geste" Saturday after three weeks of fair business. Cash customers didn't seem to like the fairy tale stuff mixed in with spies.

Ace Brigade and his band open their third week at the Uptown (Pic) this week, although only originally booked for one. Since moving two miles north from their old stand this leading Famous Players house in all Canada has found the going tougher. Parking space is difficult to get near the house and away from the shopping district they miss afternoon crowds. To bolster things up this week they offer the band their own orchestra under Jack Arthur, "It Must Be Love," with Colleen Moore, two-reel comedy, news review, Dempsey-Tunney fight pictures, Arlo Creven, dancing violinist and Fred Emney, resident English humorist. Not bad for 60c. top.

Matheson Lang comes to the Royal Alexandra next week in "The Wandering Jew" and "Carnival." This will be his first Canadian tour.

TUNNEY WINS

(Continued from page 31)

Gene danced away. Suddenly the marine stood his ground and let go with both hands. Dempsey was surprised, so was the crowd, and as Jack hesitated, Tunney let go both hands again. The first round was easily his.

Fight rooters who figured on Dempsey smashing his way through Tunney's defense sat back and waited. But nothing came of the Dempsey campaign in the second round either. Tunney was out in front and he stayed there. There is no question but that Dempsey did most of the forcing for the first

seven rounds, but he failed to connect. His once deadly left hooks were going wild. That was the very thing that several ring experts figured on. They said that if Tunney evaded the hooks he would have a strong chance to win on points. That's just about the way the fight turned out.

But Tunney did not only counter. He was coming in and slamming with the one-two punch, and hurting the champ, too. Dempsey's left eye was cut from right smashes and his right eye was injured as well. In close he attempted body punishing, but Gene tied him up with ease. In the fourth round Dempsey landed, sending Gene over the ropes. That didn't faze the marine, who came back strongly and had the champ covering up at the bell. Fans thought the fifth round would find Dempsey tearing in to kill, but he made little headway and thousands of bets that Gene would not answer the bell in the sixth were decided.

For the balance of the journey there was little change in the battle. Tunney looked tired in the eighth, but a determined expression indicated he had Dempsey's number. Rain fell steadily and the humanity present became a sodden mass, puzzled and stunned. Jack was fast tiring, his legs being leaden. They afterwards said he was worried about a report of an attempt on his wife's life out west, also that the legal mess attendant to the various attempts to tie up his end of the coin had worn down his morale. All of which goes for the water boy. The bearcat from the west just was not there. Being socked so much by Tunney should have made him forget all the outside annoyances.

Tunney's Record

Gene's ability was underestimated by the vast majority. They asked whom he ever beat. The facts are that Gene has 30 knockouts to his credit in a total of 61 fights. Many of the victims were perhaps set-ups, but he did beat some pretty good men. His Tom Gibbons fight was a revelation. But that was all, the boys saying Tom was passing out of the picture anyway. Gibbons did quit the ring after the Tunney match, but he need not feel ashamed about it now. Also Tunney's defeat of Dempsey pretty nearly set a right the Dempsey-Gibbons match at Shelby, when Tom went the 15-round distance.

This is the year of sporting upsets. Titles have passed in nearly every division in the fighting game, also in tennis, golf and oarsmanship. It only took Tunney to beat Dempsey and complete the list of favorites who have lost. The fight was not sensational, but it was a shocking surprise and an eye-opener to those who could not figure that Tunney had a chance.

B'WAY'S CARNIVAL

(Continued from page 1)

Paramount theatre. The greatest of the activities in connection with the event which will likewise mark the 15th anniversary of the formation of the Broadway Association and the ter-centenary of the founding of New York, 1626-1926, are to be centered in the Times Square section.

All the business organizations, theatrical enterprises and amusement palaces in the district are to take part in the jubilee.

Governor Al Smith is honorary chairman of the celebration committee; Mayor James J. Walker is honorary chairman of the celebration committee followed by Police Commissioner McLaughlin and others connected with the state and city government. The theatrical committee of vice-chairmen is headed by Adolph Zukor, Sam Katz, David Belasco, E. F. Albee, Lee Shubert, Gilbert Miller, Charles Dillingham and others.

B'way Decorated

The entire street from 34th to 72d street will be decorated by uni-

form designs from the electrical light posts. All of the big shops along the street will carry special decorations and several parades are figured in the program of events, which at present is laid out as follows:

First Day

Open house on Broadway, dress up, decorate store fronts and office buildings. Keep open at night. Stores will give special souvenirs to visitors during that day. Special electrical displays.

Second Day

Aerial circus over Times Square will drop roses on the Paramount building. Miss Broadway will carry this through in the first plane, followed by other planes in which are photographers taking stills and motion pictures.

Formal dedication of the Paramount Theatre by the Broadway Association. Paramount Theatre inaugural with gigantic program. Four thousand guests will be present in theatre.

All business houses will cater to the crowds with novelties arranged on their own initiative.

Third Day

Magnificent parade, depicting the "Spirit of Progress." The parade will be made up of floats, all of which must pass a preliminary inspection, and which must picture the progress of firms on Broadway or in Manhattan.

Reviewing stand, for mayor and officials erected in Times Square. Placques will be awarded the three best floats by judges.

Three gold cups will be awarded to the three most outstanding and picturesque bands.

Three silver cups will be awarded to the most beautifully decorated automobile entered by the auto industry. (Private cars are barred.)

Evening

Carnival night at Times Square and Columbus Circle. Special music. Dancing on the street, for which special platforms will be erected. The spirit of the carnival will prevail—masks, confetti, colored lights, etc.

The central headquarters for the celebration have been opened in the Hotel Astor from which all personal contracts will be handled. Russell B. Moon, who handled the publicity for the Paramount Theatre and building, has been appointed chairman of the publicity committee for the celebration.

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NEWARK, N. J.

By C. R. AUSTIN
Proctor's—Vaude—"Risky Business."
Loew's State—Vaude—"The Gay Decelerator."
Newark—Vaude—"One Minute to Play."
Mosque—"Tin Gods"—Vaude.
Rialto—"For Heaven's Sake," (2d week).
Brantford—"Amateur Gentleman"—vaude.
Fox Terminal—"Flying Horseman"—"Belle of Broadway."
Goodwin—"Men of Steel."
Capitol—"It Must Be Love."
Miner's Empire—"Black and White Revue" (Columbia).
Lyric—"The Tempters" (Mutual).
Orpheum—"The Joy Makers."

An unusual incident occurred Wednesday when the Newark pulled out its picture, "Lost at Sea," and put in Rin-Tin-Tin in "The Hero of the Big Snows," originally billed for this week. Business at the Newark Monday and Tuesday was terrible, although it was not necessarily the picture that caused the trouble. It may possibly be that the Newark can't draw any more in face of the fierce competition here except when it has a big picture. Proctor's continuous policy—and it is very near the Newark—must hurt a great deal, and there is no evidence yet that the city can support three houses playing this policy. In justice to "Lost at Sea" it should be said that it would take more than the first two days to kill the attendance here even if a picture were poor, and Monday night, before even a criticism had appeared, the house was more than half empty.

"For Heaven's Sake" fell off after the first few days at the Rialto, and it is a question whether it will be held for a third week.

R. J. Deuser has left the management of the Fox Terminal to go with the Stanley-Fabian chain. He has been succeeded by George A. McDermitt, who managed theatres here some 17 years ago.

The Drama Guild of the Oranges holds a play tournament this season, at which any local group may compete. Mrs. Wilson Farrand is president and Agnes Pike in charge of direction.

The Brantford has replaced its girl ushers with boys.

Proctor's has gone so far as a picture house that, while using the same space, it advertises now only the headliner and the feature picture, and still gives the 50c. top equal prominence. The four bits price has been the most striking thing in every ad published since the house changed

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policy last spring. The only exception has been when extra space was taken for Mille Gade Corson.

BALTIMORE

By BRAWBROOK
Auditorium—"The Patsy."
Ford's—"Cocoanuts."
John Elmer, advertising manager, News, under the Munsey and Hearst regimes, has been appointed publisher of the Baltimore American under the general supervision of John C. Cullen. Mr. Elmer has recently been in the advertising agency business.

The Garden Roof, atop the Garden theatre, a combination house, got off to the biggest start in years. Fred Robbins has the orchestra. Mr. Tobin has been succeeded by Mr. Kemp as manager of the roof.

Howard R. Burman, dramatic reviewer, Baltimore Jewish Times, and former stage manager for "Blossom Time," has been appointed editor of the weekly published in Philadelphia in the interest of the Meyer Davis enterprises.

The Auditorium has been dressed up for the new season. A marquee now protects the sidewalk and the old three-sheet boardings have given way to glazed one-sheet frames. The facade of Ford's has been painted and orchestra chairs from the late Academy installed in the upper floors.

SEATTLE

By DAVE TREPP
President—"Just Married" (Stock).
Orpheum—Vaudeville.
Pantages—"People vs. Nancy Preston," vaude.
Liberty—"Men of Steel."
Columbia—"The Midnight Sun."
Coliseum—"Duchess of Buffalo."
Blue Mouse—"Her Man o' War."
Strand—"The Sheik."

A feature at the new 5th Theatre, opening this week, will be girl ushers garbed as Chinese mandarins. Vilna Banky, Hungarian film star, designed the costumes, which harmonize with the entire scheme of decorations of Chinese temple type.

The latest John Danz theatre, (seating 1,000) to open here, the Embassy, got a y to a good start with "The Show Off," and also featured music and stage presentations. Seated to 25 cents. Location, central, across from postoffice, at Union and Third avenue.

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ROCHESTER, N. Y.

By H. D. SANDERSON
Lyceum—"What Price Glory" (1st half).
Gayety—"Night Life" (Columbia).
Corinthian—Carrie Flnnell (Mutual).
Fay's—Pop. vaude.
Victoria—Pop. vaude.
Eastman—"Variety" (film).
Regent—"Dutchess of Buffalo."
Piccadilly—"Men of Steel."

A miniature musical comedy with musical numbers from "The Pink Lady," current with "Variety" at the Eastman, is Ben Webster's first presentation offering since he became manager of stage presentations recently. Principals in the presentation include Martha Atwell, Mark Daniels, Brownie Peebles, Phillip Reep, Thelma Blafecree, Harold Singleton, Winifred Goldsboro and Rose Quigley.

The Riviera, at Lake avenue and Flower City Park, and the Culver, at Culver avenue and Main street east, two new neighborhood picture houses, opened during the week. The Riviera, owned by Joseph Jorolow, with William Wittneben, manager, seats 1,525. They are the vanguard of some 20 neighborhood houses under construction or projected. Reginald Webb, of Martha Washington theatre, Detroit, formerly of Broadway Strand, played the opening overture, "On the Riviera."

Crouse Carnival is booked for Corning, N. Y., Oct. 4-16, under auspices of A. J. Carleton Post, American Legion.

Engagement of Albert J. Moss, widely known speakers' representative, as manager of the Speakers' Bureau of Ross & Sanderson Enterprises, of Rochester, was announced this week. Moss will represent Lee Keedick's Lecture Bureau, New York; James B. Pond Bureau, New York; Albert Lecturer's Bureau, Cleveland, O., and Leigh's Bureau, New York, in Western New York.

Fred Medart Manufacturing Co., St. Louis, was given a summary judgment for \$13,100 against the Charter Construction Co., New York, for balance due on the construction of the Natatorium at Sea Breeze Park in Supreme Court here.

Charter has been granted to Super Photoplays, Inc., of Rochester, to deal in pictures and stereopticon slides. The directors are: Charles Lowe, New York; Max C. Howard, Rochester; Jacob Scull, William Merson and Alice J. Mount, all Rochester.

Byrne & Byrne Musical Comedy Co., organized in Corning, N. Y., has taken to the road, opening in Dan-

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ville, Ill., for a tour of the Gus Sun circuit. Later the company plays the Spiegelberg circuit in the south. Charles and William B. Byrne, Corning, own the outfit.

Louis Gelsler, 30 years ago familiar in vaudeville circles when he was world's champion bag-puncher, is working out daily at the Temple in an attempt to return to vaudeville.

Merrill House Co., Canandaigua, has the Playhouse there Oct. 25, 26 and 27, for their annual minstrel show. Harry Miller Co., with Perrin G. Somers directing, produces the revue. The Frederick Thompson Memorial Hospital get the profits.

KANSAS CITY

By WILL R. HUGHES
Shubert—"Best People" (National Players).
Orpheum—Vaudeville.
Pantages—Vaudeville-pictures.
Globe—Lole Bridge stock-pictures.
Mainstreet—"Gigolo"—vaudeville.
Liberty—"Conquering Power."
Newman—"Waning Sex"—"Seashore Frolics" (revue).
Royal—"Stella Dallas."

The Shubert opens its regular season Oct. 17 instead of the 24th, as announced. The opener is "Gentlemen Prefer Blondes," which will come direct from Chicago.

Sam Carver, recent manager of the Liberty (Universal), has joined a newly organized corporation to build and operate picture houses. He has been succeeded by A. S. Rittenberg.

Alexander Keese, Dallas, engaged to direct Newman's New Idea orchestra, arrived this week and given a great welcome. He was escorted to the City Hall and presented with a huge floral key by the City Manager. The welcoming party paraded the streets in autos and huge buses.

"Dancing Mothers," at the Shubert this week, is the first play given by the National Players not been seen here before.

Thanks to the Palace audiences for their wonderful support!

Thanks to the Palace staff, the stage crew and the orchestra for their kind assistance.

Thanks to Mr. Eddie Darling for his faith in me.

Thanks to Miss Jenie Jacobs for her untiring efforts on my behalf.

Thanks to all of you—a million times—you have been wonderful to me.

Jack Smith

("The Whispering Baritone.")

P. S.—I have been asked to remain over at the Palace, New York, for a second week and I am happy to stay two weeks with such a happy family.

J. S.

Personal Manager,

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