

# VARIETY

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## \$100 A MINUTE ON RADIO

### HAMMOND GETS PERFECT SCORE; 'VARIETY' RATES 7TH CRITICALLY

First Critics' Box Score of Season—Gabriel ("Sun")  
2d So Far—68 New Plays With 27 of Them Failures—First Daily Critic to Hit 1,000

With the season three months old a total of 68 plays have opened on Broadway. Of this number 27 have departed as failures.

It is upon these failures up to last Saturday that the first critics' box score of the '26-'27 season is based.

Hammond ("Herald-Tribune") is the leader, having a perfect percentage, although Gabriel ("Sun"), with but one wrong out of 15 reviews, has .910.

A year ago 73 plays had bowed in at this time. Comparison between the first box score of last year and this one cannot be made inasmuch as that summary was published Oct. 7, 1925, while this one is almost a month later. However, the statistics reveal that the number of openings remain about the same over a similar period, beginning August 3, both years.

The fact of Hammond having only "caught" nine of the failures is explained through his not starting to officially attend first nights until Sept. 7, due to illness. Gabriel and Vreeland ("Telegram") also got retarded starts, neither getting underway in print before late August.

The remainder of the first string men generally started with the drop of the hat ("No More Women") with Coleman ("Mirror") turning in opinions on more shows, 22, than any of the others.

According to the shows reviewed (Continued on page 63)

### COUNTRY STORE NIGHTS ILLEGAL IN WASHINGTON

Supreme Court Rules Against Theatre Practice—Owners Expected to Fight Ruling

Seattle, Wash., Nov. 2. "Country store" performances, at which prizes are given away to holders of lucky numbers issued with tickets of admission to theaters, are illegal, according to a Supreme Court decision handed down in King County.

The decision read that the so-called "country stores" were a gamble.

It is expected that the theatre owners will raise a fund in order to carry on the fight for a final decision to the United States Supreme Court.

### All English Cast for Eng. Comedy Secured Here

"This Woman Business," English comedy by Ben W. Levey, produced by Dr. Louis Sunshine, will bow in at the Wilbur, Boston, Nov. 15.

The piece has an all-English cast recruited over here.

### EDDIE CANTOR IS PAID \$1,500 FOR 15 MINUTES

Star Interjected Without Counter Claim 2-Minute "Plug" for His Picture—"Kid Boots"—New National Broadcasting Co. Starts Epochal Ether Entertainment Nov. 15—Ultra Program from Professional Ranks—4-Hour Air Show—Radio's Milestone of Progression

### ERA OF BIG PAY

Eddie Cantor was reimbursed at the rate of \$100 a minute for his broadcasting last night (Tuesday) with the Everready Hour over WEAF, the agreement calling for a minimum of 15 minutes and a likelihood of 20 minutes. Since Eddie also sang in a plug for his picture, "Kid Boots," and not only got a couple of hundred dollars paid

(Continued on page 63)

### BOOZE SCARCE IN NEW YORK

For the first time since prohibition started on its joke parade, New York is threatened with a shortened supply of liquor from across seas.

Boatload after boatload has been seized in recent weeks, until the rum runners allege that they have been "tipped off." One boat seized the other day outside of New York harbor had been okayed by a visiting battalion, with another following shortly after making a seizure of 1,500 cases of Scotch on board.

A couple of landing spots on the New England coast, previously wide open, have been closed to the bootleggers, with the only open landing place at present on the Atlantic coast above the Carolinas said to be on the Jersey line.

Must Come From Canada Unless the approaching scarcity of liquor is filled in by truck loads from Canada, bootleggers say that imported whiskey and wines will (Continued on page 41)

### PROJECTION ROOM FOR ALBEE IN NEW OFFICES ATOP BUILDING

12 Years Late in "Picking Pictures"—Final Admission of Straight Vaudeville Head on Importance of Pictures—Albee Seldom Sees Vaude Show

### A 'Variety' Rep

A Variety reporter accepted a second invitation for a home-cooked meal. After it he received some inside information from his hostess in the presence of her husband, also a newspaper man.

The wife explained that upon the first occasion she had not used her best linen and silver, being in some doubt as to a Variety man's table manners. Especially skeptical had she been about his use of a fork.

In the new offices of E. F. Albee being readied atop the "Little Palace" building, next door to the Palace, New York, a long shedlike structure is said to be the skeleton of a projection room in which the head of the Keith-Albee circuit can get a first run on the P. D. C. picture product in which K-A is now financially interested.

The final surrender of straight vaudeville to vaudeville and pictures is a matter of common gossip in the show business, with the building of a projection room in the K-A headquarters believed to be the final admission.

Fifteen years ago Marcus Loew had a projection room in his office and one at his home. Every important picture ever played in a Loew house was seen first in either one of the rooms by Mr. Loew before booked.

That the head of the K-A circuit has gotten around to the same thing 15 years later is one of the most significant examples of the changes in the variety end of the show business during the past decade.

It is no secret that E. F. Albee, except for sporadic short visits to the Palace, New York, on his way in or out of the building, hasn't seen a complete vaudeville show in New York in years.

### Pres. Coolidge and His Home Town Orchestra

Washington, Nov. 2. The Palace (Loew pictures) is to play the "Old Time Dance Orchestra," consisting of relatives of President Coolidge, with all hailing from Plymouth, Vt., the home of the chief executive of the nation, week Nov. 7.

Already the White House scribes are laying odds of 10 to 1 that the "Official Spokesman" is not particularly pleased with this and will have something to say on it.

If comment is not forthcoming the boys are set to shoot a lot of questions at the next regular weekly conference.

### SOUSA AS FILM HOUSE PROSPECT—BIG SALARY

Band's Weekly Overhead Alone, \$10,000—May Ask \$15,000 Guarantee

Sousa and his band as a picture house stage attraction is the objective of William Morris, who is in negotiations with Harry Askin, general manager for Sousa.

The Sousa concert season as (Continued on page 41)

### Breaks for Bootleggers; Fines on Installments

Chicago, Nov. 2. Bootlegging is commencing to be looked upon in these parts as a substantial industry with permanently located citizens evidently indulging.

At Rock Island the installment plan system of paying fines imposed on 'leggers has been instituted. When Edward Simmons was fined \$2,000 for peddling liquor, he made a cash down payment of \$100 on account to the R. I. court, promising to duly take care of the balance.

Before Federal Judge Carpenter here a fine of \$5 was set against Truman Warren for violation of the Volstead Act. No costs. Warren pleaded he had no money to pay fines.

Whereupon a sympathetic or sympathetic court attendant paid it for him.

### CRITICS' BOX SCORE

The key to the abbreviations is: SR (shows reviewed); R (right); W (wrong); O (no opinion expressed); Pct. (percentage).

#### SCORE OF OCTOBER 30

	SR	R	W	O	Pct.
HAMMOND ("Herald Tribune").....	9	9			1.000
GABRIEL ("Sun").....	15	14	1		.910
ANDERSON ("Post").....	18	14	3	1	.778
ATKINSON ("Times").....	18	14	4		.778
WINCHELL ("Graphic").....	13	10	3		.769
WOOLLCOTT ("World").....	17	13	3	1	.765
VREELAND ("Telegram").....	12	9	3		.750
COLEMAN ("Mirror").....	22	14	8		.636
DALE ("American").....	21	13	5	3	.619
MANTLE ("News").....	21	12	9		.571
OSBORN ("Evening World").....	19	7	11	1	.368

#### VARIETY'S OWN SCORE:

	SR	R	W	O	Pct.
VARIETY (Combined).....	26	18	8		.692

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## AUSTRALIA

Sydney, Sept. 28.  
"Rose-Marie" is in its 18th week and still doing turnaway business. It looks as though this musical will run well into the hot months. Williamson-Tait are handling the attraction.

"The Best People" will vacate the Opera House soon, making way for "The Sentimental Bloke," an Australian comedy done here a few years ago. "Best People" did but fairly here, the theatre being too large for a play of this type.

"The Sport of Kings" leaves the Palace shortly after doing but fair business.

The Sydney public would have none of "The Mask and the Face" as presented by Renee Kelly and company at the Criterion. After one week business dropped and the production was withdrawn. "Brown Sugar," by the same company, opened last week for a run of three weeks. The latter piece should do well for the length of its run. George Parker staged the play for Williamson-Tait.

Business is absolute capacity at the Tivoli, where Henry Santrey and his band, together with Harry and Anna Seymour, are the headliners. Harry and Anna Seymour opened second after interval and tied up proceedings. Miss Seymour is one of the finest artists in her line seen here for many a moon. Santrey and his band played for a solid hour and stopped the show cold. The act, or acts, can play anywhere in Australia and clean up. "Aesop's Fables," on the same bill, gained many giggles. Christo and Strand gave a nice exhibition of dancing. Bluet and Mo pleased with comedy talk and songs. Salerno closed intermission with neat juggling routine. This act would be a good bet for America.

Business is a little off at matinees at Fuller's, where the "Midnight Frolics" are in vogue. Night business is fairly good. The "Frolics" take up the whole show and present songs and sketches along English beach show lines.

### MELBOURNE

"Tell Me More" is a real hit at His Majesty's. The play is under Williamson-Tait management. "Able's Irish Rose" is in its ninth week at the Princess and still going strongly. Fuller-Ward attraction.

Leon Gordon is finishing a long run with "White Cargo" at the Royal. The attraction will tour New Zealand. Williamson-Tait management.

"Katja" opened at the Royal Sept. 13 with Marie Burke and Claude Flemming featured. "Our Liz" is still at the Palace. Acts playing the Tivoli include Southern Revue, Frankie Heath, Arthur Pond, Sadie McDonald, Baggett and Sheldon, Arthur and Darling, Prince Sisters. Bijou has Jim Gerald and his revue, Thecala and Hunting, Dingles, Halma, Lesley Elliott and Storey and Brookes.

Harry Green will open at the Athenaeum Sept. 18 in "Nothing But Lies." Production under management of E. J. Carroll.

Douglas Fairbanks in "The Black Pirate" is the main attraction at the Capitol. Featured also is Eddie Horton at the organ. A special prolog precedes the picture.

Majestic is playing "Rose of the World" and "The Mystic." Rene Maxwell is the featured act. Business is reported very good.

News from All States  
Henry Santrey and his band gave

a special midnight performance at the Tivoli last week. Miss Seymour acted as hostess. Acts playing on the bill also assisted. The performance went along until 3 a. m.

Such business is being done at the Tivoli with the Santrey act that special after-theatre performances may be given at another theatre.

"Lady Be Good" had its premiere at Newcastle last week. The same company playing "Nanette" in Sydney this year presented the American musical for Fuller-Ward. After its break-in the show will go to Melbourne for a run.

"White Cargo" will be presented in Sydney for the third time after its New Zealand tour. The show has cleaned up for Williamson-Tait.

Sir Victor Wilson has been appointed president of the Motion Picture Distributors' Association of Australia for a period of three years.

Lee White and Clay Smith are touring the north for E. J. Carroll with their revues. Their claim against Wilfred Cotton has not yet been settled.

E. J. Tait, of Williamson-Tait, has booked many attractions for his firm. Maurice Moscovitch will open in "The Fake" very shortly, and "Is Zat So?" is due in Melbourne. "Is That So?" is due in Melbourne.

Concert artists engaged include Jascha Heifetz and singers from Milan. Another season of grand opera will be presented during 1927.

"White Cargo," after a successful season in Melbourne and Sydney, has gone on tour. Leon Gordon is the featured player. Williamson-Tait.

"For the Term of His Natural Life" (film) is rapidly nearing completion. Eva Novak and George Fischer are showing scenes in Hobart, Tasmania, under Norman Dawn's direction. A recent report in Variety stated the picture would be prohibited being shown abroad. Union Theatres, backing the project, have stated that the film will in no way cast a slur on Australia; that the picture is made for entertainment value and could be shown in any theatre and in any country.

Williamson-Tait will commence a vaudeville season in Adelaide for a few weeks, playing star acts that have appeared in Melbourne. They are also sending a road show to New Zealand next week, headed by American and English acts.

Another theatre will open in Sydney next year. It is to be called the Empire and is situated opposite the Central depot. American revue and legitimate attractions will be featured.

An American producer is being imported for the new venture, which is under the management of Rufe Naylor.

Union Theatres, in conjunction with Sir Thomas Coombe, are to erect a mammoth playhouse in the theatre center of Sydney.

The Carrolls are now invading Sydney with attractions. "The Best People" played at the Opera House for a season and will be followed by "The Sentimental Bloke."

E. J. Carroll has also secured "The Ghost Train" for playing in Australia.

### Wanted Miss Guilbert to Sing Only; Lawsuit

Paris, Oct. 25.

Yvette Guilbert and her former manager, Alphonse Franck, are at loggerheads and the local courts have a problem to decide.

Engaged to play the lead in the musical "Amants Legitimes" in 1924, Yvette caught cold after the premiere and for several days was unable to sing. She therefore hummed or recited her part, which the public did not appreciate. At least so contends Franck. He blames the former divette for the short run and he claims 30,000 frs. damages, declaring he engaged the star to sing and not to recite.

Mme. Guilbert has brought an opposing suit for breach of contract, claiming 75,000 frs. damages.

Yvette Guilbert won the case when the court stated the actress showed devotion in continuing playing when suffering from a bad cold, and should have been praised by her director rather than sued.



### WEE GEORGIE WOOD

Oct. 26, Her Majesty's Theatre, Aberdeen. Nov. 1, Empire Theatre, Newcastle-on-Tyne.

No, the above is not me; it is Arthur Conquest as "Daphne the Ape" in Maurice Cowan's Musical Show, "King Rags," a perfect impersonation. Arthur played "Humpty Dumpty" at the New Amsterdam, New York, 20 years ago. I play it this coming season for Julian Wylie at the Palace Theatre, Manchester, England.

Address: BM/JIM, London, W.C.2

### Balcony Tuxedos

Paris, Oct. 23.

Those purchasing box or orchestra seats for the opera on subscription nights must have full dress (awallow tails) among their wardrobe and be willing to climb into same. It's a compulsory edict.

Tuxedos are for the balcony, and any other seats that may be around. If you aren't in black and white you can't even get on the same block.

## 25 YEARS AS TAXABLE LIFE OF THEATRE

### Board of Tax Appeals So Decides in Matter of Auditorium, Los Angeles

Washington, Nov. 2.

The Board of Tax Appeals has set 25 years as the life of a theatre building and in so doing granted the Auditorium Company, of Los Angeles, operating the theatre of that name at the corner of Fifth and Olive streets in that city, the right to deduct four per cent. of the original cost of the building for each year.

This decision overruled the Commissioner of Internal Revenue, who had assessed the company an additional \$732.02 for tax for the years 1919, 1920 and 1921.

In handing down its decision the board states that the theatre was built in 1917 at a cost of \$354,692. Facing Pershing Square, with values constantly mounting in that district, the land is reported to be valued at \$170,000.

The net return from the theatre property, which includes stores, etc., in the same building, reached \$15,968.62 for 1919, \$19,152.11 for 1920 and \$24,697.95 for 1921.

The commissioner, in reviewing the case, granted but two and one-half per cent. as the rate of depreciation, while the board, in raising this rate to four per cent., took into consideration the difficulties in remodeling made necessary to house the theatre proper.

### BRITISH VISA FEE STANDS

Washington, Nov. 2.

Though 20-odd other nations have cut the \$10 visa fee on passports, it appears that Great Britain is going to make no such concession. The countries already listed have cut this fee in the majority of instances to \$2.

British officials, in holding out, blame the U. S. Government, according to dispatches reaching here, due to the fact that this country will not extend the lowered fee to British immigrants.

Gaby Montbreuse in N. Y. Cabarets

Paris, Oct. 23.

Gaby Montbreuse, local divette, is booked for New York cabaret appearances in January.

## LONDON AS IT LOOKS

By HANNEN SWAFFER

London, Oct. 22.

### Challenge to Arthur Pollock

Fame is a strange thing. Some months ago, with a view of showing some of New York's most noted columnists how to write a theatrical column, I started writing for "Variety."

Now I read that, in the Brooklyn "Daily Eagle," a man called Arthur Pollock, quoting some of my remarks, says, "It is quite bright for an Englishman."

I don't know which Mr. Pollock this one is. Channing is the best space hound I know. Our own William Pollock, a London columnist, is a dull specimen. In order to test the Brooklyn specimen, I challenge him, when I reach New York, as I hope to do in a few weeks, to debate any theatrical subject with me, on any platform he chooses to name. Or I will write against him, or argue against him, just to give him an idea that Englishmen are really not nearly as stupid as Mr. Pollock thinks they are. Heaven help this Pollock if I ever meet him in debate!

### More Talk About the Theatre

Sir Oliver Lodge and G. K. Chesterton pretended to debate, yesterday, the subject of "Berkeley Square," written by J. C. Squire and a young American journalist, John L. Balderston.

Chesterton hadn't seen the play, however, and was windy and verbose. Sir Oliver Lodge talked metaphysics and was very dreary. Then the usual bores stood up and talked bunk.

These debates on plays are now an unpopular feature of London's middlebrow dreariness.

In spite of it, "Berkeley Square" has been improved since the production until it possesses, in some parts, at least, real brilliance. Most of it is distinguished. The Drama-League should certainly look into the matter.

### Why the Whole Town is Talking

The way in which the Rothermere press is still boosting "The Whole Town's Talking" has caused wholesale talk among rival managers. The Motor Show opens this week, and the only reference in the "Evening News" to it consisted merely of a boost for the Anita Loos farce, "Daily Mail" joined in next day, with another boost. Then, a day later, in a story about the Shakespeare celebration at Drury Lane, John Deverell, the Anita Loos comedian, was the only one starred in the "Evening News."

When Lord Northcliffe, in his later days, ordered a wholesale boosting of "The Man in Dress Clothes," not even the united circus tricks of all his newspapers could compel people to go and see Seymour Hicks act unless they wanted to.

In the case of the Anita Loos farce, boosted by Northcliffe's brother, the same thing will happen.

### When the Prince Goes to a Party

The best story going the rounds concerns a supper party, said to have been given, not many nights ago, by a famous comedian.

Another famous comedian, who arrived very late—and late-ish—is reported to have said, "Who's your friend sitting by the piano with a drum, and trying to look like the Prince of Wales?"

It was. The Prince's interest in cheaper entertainment is proved by the fact that, last week, when he went to Andre Charlott's show, he asked for the name of the publishers of "Friendly Ghosts," one of the songs.

"I want it played over at a party tonight," he said. They nearly gave him the whole band.

### From Acrobat to Manager

Billy Merson becomes an actor-manager in a few weeks. Not many years ago he was an acrobat in a circus. Now he is a rich man, and a comedian with sufficient confidence in his own popularity to back "Riquette," now to be called "My Son John."

"Riquette" and "Yvonne" were sent on tour by the Daly's management, so that the better one could come to Daly's. "Yvonne" was chosen. "If 'Riquette' is as great a success as 'Yvonne' was a failure—and Merson has offered to bet William Gaunt \$2,500 it runs 10 months—it will be the joke of the year."

### Not So "Sunny" As June

"Sunny," although it must be a success, because of its advance booking, is much criticized in expert circles.

Americans, who have seen it say it does not compare with the New York production. Changes have been made. Alfredo's band now plays "Who" with variations—the way the Chinese would play it, etc., and so forth—this, although it was already songplugged 28 times, according to the reckoning of an expert accountant.

Binnie Hale is not a Marilyn Miller. June, originally cast for the part, would be more suited. Jack Hobbes cannot sing. And there are other criticisms.

### Guilbert Coming Over; Is in 'Faust' Film

Yvette Guilbert, who has been doing considerable screen work abroad, is returning to America. The French specialist has not been in the states in some time. Her visit later this month will combine business with pleasure.

Mlle. Guilbert may make a "personal appearance" here with "Faust," the UFA production. In it she plays Aunt Martha.

### Vaudeville Openings

London, Nov. 2.

Delfy, French pianist, made his London debut at the Holborn Empire (vaudeville) last night and pleased.

At the Victoria Palace (vaudeville) Buddy Doyle, with Al Siegel at the piano, got over nicely. This is Doyle's first English vaudeville appearance. H. Siegel came over here with Bee Palmer, they opening at the Kit Cat.

### CONVERTING RONACHER'S

London, Oct. 24.

Ronacher's, at one time a leading European music hall, will probably be turned into a dance pavilion after the model of the Berlin Palais de Danse.

### SAILINGS

Nov. 13 (New York to London) Charles Gulliver and party (Leviathan).

Nov. 3 (London to New York) Mr. and Mrs. Syd Moorhouse (Olympic).

Nov. 3 (London to New York), Mr. and Mrs. Gene Austin (Paris).

Nov. 2 (London to New York), Fred Adams, Mr. and Mrs. Schulman, Baby Doris Nirdlinger (Leviathan).

Nov. 2 (London to New York), Irving Aaronson and orchestra, Christine Aaronson (Leviathan).

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# 5,685 AMUSEMENT CORPS. IN U. S. IN 1924—OVER HALF BILLION ASSE

**Income Tax Statistics—Legit Net Income, \$13,000,000; Pictures, \$33,000,000; All Other Amusements, \$24,700,000—50% of Corps. Show Profits**

Washington, Nov. 2. There was a total of 5,685 amusement corporations in existence in 1924, according to the annual report of the Commissioner of Internal Revenue covering statistics on net income for that year, which has just been made public.

Of these corporations more than 50 per cent, or 3,378, made a profit on the year, the net income as reported having reached \$71,414,964, or an individual net income of approximately \$21,128 for each of the enterprises composing the 3,378 corporations operated at a profit.

Amusement corporations with their "main business not precisely defined," as reported by the commissioner, lead as to number of such enterprises as well as to the amount of net income. Under this classification is placed 1,793 of those showing a profit, with same totaling \$24,726,341.

Those operating picture theatres constituted 1,656 of the total number of amusement corporations for the year. Of these 1,175 operated to a net profit of \$16,051,798, while 481 operated to a deficit of more than \$2,187,000 as a group.

Corporations engaged in the production of pictures numbered 295, with 113 reporting a net income of \$16,998,931, thus giving the production end of the picture industry the greater return. However, the majority of producing corporations operated to a loss, the report disclosing 182 such as having reported a combined deficit of \$4,525,459.

The commissioner has combined the legitimate end of the business under the general heading of "Theatres or theatrical organizations, etc." Here is reported 483 corpora-

tions; 292 with net income of \$13,637,894 and 190 a total deficit of \$3,703,040.

For comparative purposes the commissioner's report of last year, covering statistics for 1923, has a total of 5,446 amusement corporations reporting, as against 5,685 in 1924.

## Assets and Liabilities

In addition to the data on income the commissioner sets forth the assets and liabilities of the various corporations reporting such.

Of 246 picture producing corporations it is disclosed that the assets of this combined group at the end of 1924 were \$5,400,000 in cash, \$23,740,000 in accounts receivable, \$2,066,000 as notes receivable, with combined inventories of \$44,541,000. Fixed property investments in real estate, buildings and equipment reached another \$20,338,000.

Other amusements enterprises reported as 4,809 in number gave their assets as follows: Cash, \$30,316,000; accounts receivable, \$44,664,000; notes receivable, \$8,288,000; inventory, \$11,702,000, and the fixed assets, \$470,000,000.

The report thus discloses the entire amusement industry as having in excess of \$500,000,000 invested in fixed assets.

Against its assets the picture producing corporations reported liabilities as \$26,000,000 in accounts payable; \$18,960,000 in notes payable; \$262,000 as their bonded debt, and another \$2,120,000 in mortgages.

The other phases of amusements as combined reported liabilities as \$67,500,000 in accounts payable; \$68,000,000 in notes payable; \$35,000,000 as bonded debt, and \$89,000,000 in mortgages.

The following table will indicate the comparison between the two years:

	1923.	1924.
Legit. producing and theatre owning .....	283	482
Motion picture theatres .....	1,195	1,175
Motion picture producers .....	105	113
All other amusements .....	3,001	1,798
	\$11,239,831	\$13,637,894
	16,208,944	16,051,798
	10,058,562	16,998,931
	19,152,214	24,726,341

## MAY LEGALIZE ALIENS OVER HERE ILLEGALLY

**Commissioner Expresses His Desire—Wants Bill Through Congress**

Washington, Nov. 2. The government, if the Commissioner General of Immigration Harry E. Hull has his way, will do a right about face in handling the alien professionals who have overstayed their allotted time in this country.

Commissioner Hull states he is to go before Congress at the coming session and urge the passage of a bill to legalize the status of aliens, illegally here at present.

Several extensive "drives" have been made to deport such aliens, with one investigation carried on throughout the studios in Hollywood. The results of this investigation were never made public.

Those criticizing the commissioner's idea of solving the situation state that, as court decisions have held that after five years in this country an alien cannot be deported, Mr. Hull is simply making a gift of citizenship to those who have dodged the immigration laws for that period of time.

## PEGGY O'NEIL'S SHOW MOVES

London, Nov. 2. Peggy O'Neil in "Love's a Terrible Thing" at the Savoy, will not close but move to another house.

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PAGE THREE PAGE 3

## WILL MAHONEY

The "Milwaukee Journal" said: "Will Mahoney saved the show Monday night. No doubt he will save it every night, for he is a performer who alone unaided and all by himself, can save most any show, no matter how bad it is before he arrives on the stage with his 1,000 candlelight smile and his 1,000 dancing legs. Mahoney is the best comedian in vaudeville."

Direction:  
RALPH G. FARNUM  
(Edw. S. Keller Office)

## GERMAN COMEDY FAIR AT SCALA IN PARIS

Paris, Nov. 2.

Cora Laparcerie inaugurated her management of the Scala last week with the three-act farce-comedy "Vive l'Empereur" ("Long Live the Emperor") by Yves Mirande, Mackiels and Jacques Richepin. The reception of the piece, which is really an adaptation of a German original by Rodolph Lothars, was fair.

The action takes place in Elba during the sojourn there of Napoleon. General Combronne schemes an amorous adventure for the emperor with the wife of a grocer. Combronne takes his leader's place at the rendezvous, while Napoleon makes his escape from captivity. Ragidin, well known screen actor, plays the role of the grocer.

The new revue at the Porte St. Martin had a favorable premiere last week, being favorably received. It is an artistic production, but is aimed principally for highbrows who like to exercise their French.

## DANCERS IN EUROPE

Paris, Oct. 23.

Bradford and Hamilton are booked for the opening of the Apollo theatre next month. Sam Wooding's Alabama Club band is also scheduled to inaugurate this house for Mario Lombard.

Sebastian and Miss Nord are dancing at the Florida cabaret, which is part of the Apollo.

Moss and Fontana are sailing for New York on Dec. 15 at the latest. Ray Goetz is handling this couple.

June Roper and Jack Kinney are held over another month for the Tuschinski theatres in Holland. They are at present working in Amsterdam.

Billy Arnold has signed a two-year contract for his band with Andre, to play at Cannes and Deauville.

Josephine Earle, American entertainer, appearing at the Imperial Cabaret, Paris, which is under the direction of Paul Farrel (American).

Dora Duby, playing in revue at the Stadt theatre, Vienna, Austria.

Nell McKay, arranging a number for the Empire, Paris, to open Nov. 19. Hal Sherman is unable to come here at that date.

Nervo and Knox will be at the Empire, Paris, commencing Jan. 14.

From South America to Australia Paris, Oct. 25.

Grock and partner, musical clown, now in South America, are booked for Australia and will sail direct from Buenos Aires without passing through Europe.

## "March Songs," Punches, N. Y.-London Controversy

London, Nov. 2.

A controversy has arisen over the march song in "Princess Charming," which resembles the punch melody of "The Vagabond King."

No definite action has been taken as yet despite Russell Janney, producer of "King," frantically cabling demands for injunction proceedings against the current Clayton and Waller operetta at the Palace. Waller is now in New York.

While both of the "march" melodies are more or less alike, the similarity is no more flagrant than in many other cases of such nature.

## NEW PRODUCING UNIT

Collins and Lewis Will Do Musical Titled "Little Miss Danger"

London, Oct. 25.

A new play-producing company under the name of "Productions, Ltd.," has just been registered, with Ernest Collins and H. Lewis as directors. Their first venture will be a musical, "Little Miss Danger," by Alan Hillgarth and Marcel Godfrey, with lyrics by Roland Leigh and music by Dick Addinsell. J. W. Jackson will be responsible for the dances. The show, which is of a nautical character, will have a provincial tour, and come to the West End later.

The company includes Ann Penn, Adele Dixon, Anthony Buchell, Paddy Dupres, Ivo Dawson, Horace Lane. Miss Penn's name is really Pennington, but she has no desire to conflict with Ann.

## Copyright Protection

Washington, Nov. 2.

A copyright protection bureau is shortly to be opened in Paris to assist foreign authors in securing full protection for their works, particularly those adaptable to motion pictures, under the United States copyright law, reports George R. Cauty, motion picture trade commissioner to the Department of Commerce.

A warning has been sent out to the French writers that unless all formalities of the American copyright laws are fulfilled "no work is protected in the United States."

## "Beau Geste" Is Warmly Accepted in London

London, Nov. 2.

"Beau Geste," Famous Players-Lasky special picture, opened at the Plaza (pictures), drawing a cordial reception from public and press.

## Aaronsons Returning

London, Nov. 2.

Irving Aaronson and his Commanders sail today on the Leviathan for New York, having completed their four weeks' run at the Plaza. The lack of the necessary labor permits for the Kilt-Cat Club prevented their contracted Christmas night cafe opening.

The Commanders have been all summer at the Ambassadeurs, Paris.

## De Bear's New Revue

London, Nov. 2.

Archie de Bear will withdraw "R. S. V. P." (revue) from the vaudeville this Saturday (Nov. 6).

He will follow it with another of the same type called "Vaudeville Vanities."

## Charlot's Hit Must Move

London, Nov. 2.

Andre Charlot is seeking another theatre for his revue. It is doing capacity at the Prince of Wales, and is this producer's biggest hit in years.

The Wales is under lease for "Happy Go Lucky," the Harry Foster musical, which will open on Boxing Day next month.

## Leo Bill Retiring

London, Oct. 23.

Leo Bill, French ventriloquist recently in the States, has decided to retire from the stage. He will leave when completing a current 12 weeks' contract.

The reason is that Bill has purchased a hotel in Brussels.

## 'LASH' GOOD FOR N. Y.; 'ROMANCE' REVIVAL, BIG

**Doris Keane and Owen Nares Responsible for Much Enthusiasm in London**

London, Nov. 2.

"The Lash," following "Children of the Moon" into the Royalty after that play had weakened in less than two weeks, looks like a success. It is a strong melodrama that holds a promise for New York presentation.

A father severely thrashes his dissipated son before the latter's mistress, then drags him home, resulting in the boy's regeneration and a happy ending. The piece was splendidly played by the male contingent.

Cyril Campion is the author. Another play that seems to be "in" is the revival of "Romance" at the Playhouse. The premier of this veteran was wildly acclaimed despite its tempo impressing as slow compared to the modern drama.

Doris Keane and Owen Nares are in their original roles and, of course, responsible for the enthusiasm.

A third melodrama was "Habit," which replaced "The Lash" at the "Q" (little theatre). The script isn't sufficiently strong to make a full play, although it is a good character study.

## Gaiety Turned Back; Dutch Millionaire Quits

London, Nov. 2.

William Gaunt and the Shuberts have taken back the Gaiety, sublet to Venri Taunay, the young Dutch millionaire who had two production failures before quitting.

Taunay had the house under a five-year lease.

## 'Trelawney's' 4th Revival

London, Nov. 2.

Anthony Prinsep will shortly sponsor the fourth revival of Pinner's "Trelawney of the Wells."

This piece is due at the Globe with Margaret Bannerman and Leon Quartermain in the lead.

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



# GOV'T. DISCUSSION ON TRADE

## P. D. C.-PATHE-K-A MERGER HINGES UPON MURDOCK'S DECLARATION

Keith-Albee Must Control Board of Directors Is J. J. Murdock's Position—Long Conference Monday Brought No Positive Result

The two most interested factions in the P. D. C.-Pathe merger are still battling over the question as to who shall be boss of the works if the two corporations are finally brought together under one banner.

Early this week there was a meeting that lasted all day and into the night. Little headway was made.

The meetings are continuing, with the reports that J. J. Murdock, of the Keith-Albee interests, remains firm in his insistence that the Keith-Pathe faction shall have control of the board, with the possibility that Murdock is to be chairman, if the merger is completed.

That is a provision in the contract under which the Keith organization stepped into P. D. C., that they should have 50 per cent. representation on the board.

On the other hand, the Pathe interests are quite certain they will ride to control through the banking interests and are shaping their attack in that direction. Insiders believe that when the final showdown comes along Jeremiah Millbank, the largest stockholder in the Chase National, for whom Blair & Co. are supposed to be acting, will continue to support those that he has had in charge of P. D. C.

The Chicago faction active in the matter is the Illinois Trust. In reality it is acting for former Senator Reynolds, the Chicago banker whose organization is holding \$1,500,000 worth of Roxy theatre stock that it doesn't want to let go of until it is sure that the Roxy is going to get film product, according to report. At present B. B. Hampton is representing the Chicago crowd.

### Keith's Funny Angle

Funny angle to the whole affair as far as the Keith side is controlled. They first managed to get into the Pathe organization through making a deal with Kinograms for that organization's news films. Then the Pathe organization to get back into the Keith houses gave that circuit 20 per cent. of the stock in the news and in return accepted 20 per cent. of Aesop's Fables and Topics of the Day and took over the distribution of the latter, a Keith office inside product. Now the Keith organization is virtually in the position of fighting itself.

The deal with P. D. C. was another one of those in which there was no money involved as far as the K-A coterie were concerned. P. D. C. needed the Keith houses, the Keith houses were ready to open up their screens and to act as film salesmen to their franchise holders in the vaudeville booking office for P. D. C. if they could be "declared in" without putting up money.

K-A got into P. D. C. right and now they want to get a bigger chunk of Pathe without putting up any money in the present case. They have been getting something for nothing for so long it has become a K-A habit and they can't realize the picture business is different, especially with bankers in.

After the Monday meeting it looked as though J. J. Murdock would possibly win out in the stand that he has taken for control, although he did not manage to put it over at the conferences that day.

### Julian Making "Silk"

Los Angeles, Nov. 2. C. B. DeMille was to have made a production entitled "Silk" to have been a special, released by Producers Distributing Corporation.

As "King of Kings" will require DeMille's personal attention for another three or four months, he has decided to assign this picture to Rupert Julian, who will put it into production immediately, with the possibility of starring Julie Faye and Rod La Rocque.

## F. P.-L. MAY RELEASE THOMPSON'S WESTERNS

Kennedy, F. B. O. Head, Coming East and May Finance Films Himself

Los Angeles, Nov. 2.

Joseph P. Kennedy, president of F.B.O., is enroute to New York, where he will decide whether that firm is to continue making Fred Thompson pictures or whether he will finance the Thompson productions for release through Famous Players-Lasky.

Thompson is said to be asking \$100,000 a picture for his services, with a minimum of four a year. If F.B.O. can continue using him at this figure to a profit, the contract which expires in March, 1927, will be renewed. If not, it is understood that Kennedy will finance the making of the Thompson pictures and that F.P. has agreed to release them.

These pictures, it is said, would cost around \$225,000, which would include the salary that Thompson is asking per picture.

## INDIA FAILS IN NATIVE MADE FILMS

Washington, Nov. 2.

Though the makers of films in India are sending out reports that the industry is becoming firmly established in that country, the native press is not convinced, says a report to the Motion Picture Section of the Department of Commerce.

Quoting a report published in Bombay it is shown that obsolete apparatus is being used by all but two companies, while the maximum salary of first-class players is about \$200 a month. Lesser players are receiving as low as \$5 for the same period.

One of the contributing factors to the slow development of the industry, particularly in the making of films for home consumption, is the constant danger of offending one or other of the innumerable sects and religions found throughout India.

Still another handicap has been the finding of suitable plots applicable to Eastern settings and capable of adaptation to the Western idea.

The only hope for the India companies, it is stated, is to develop a native producer to specialize in comedies with the more serious productions a secondary consideration.

### Loew Starts for Coast

Today (Wednesday) Marcus Loew with Mrs. Loew is due to start for the Pacific Slope. He will be accompanied by R. H. Gillespie, the directing manager of Moss Empires, England.

It is possible William R. Hearst will leave with the Loew party or join them at Chicago for the remainder of the journey.

The Loews will be on the West Coast for about a month.

### Chaney's "Mr. Wu"

Los Angeles, Nov. 2.

Lon Chaney's next starring vehicle for M-G-M will be a picture of "Mr. Wu," adapted from the dramatic stage play of the same name.

William Nigh directing.

## "BLOCK BOOKING" MOST IMPORTANT; HAYS TO DECIDE

Counsel for Federal Trade Commission Take New Angle in Famous Players-Lasky Investigation—Now Admit Producer-Ownership of Theatres Not Violation Anti-Trust Law—Propose Entire Film Industry Be Represented at General Meeting Called in Washington

### COMM.'S RADICAL SHIFT

Washington, Nov. 2.

Government counsel in the Famous Players-Lasky case before the Federal Trade Commission have switched their line of attack from the contention of their former chief counsel, W. H. Fuller, and have now made the statement that producer-ownership of theatres per se is not in violation of the anti-trust laws and, hence, is not an issue in the case.

This repudiation of the Fuller contention, so stressed by that attorney during the supposed final hearings of over a year ago, by Bayard T. Hainer, now chief counsel, with the support of Martin Morrison and Gaylord R. Hawkins, the two supporting government attorneys, was greeted here with considerable surprise.

After the strenuous fight on the part of Mr. Fuller to "convict" F. P. on this phase it is not doubted here but that the statement of Messrs. Hainer, Morrison and Hawkins.

(Continued on page 63)

## ADVERTISING REGULATED BY CENSORSHIP

Australia Takes Full Authority—"Bootleg" Press Books Responsible

Washington, Nov. 2.

New picture censorship regulations but recently issued in Australia gives this board practically unlimited power to control not only the pictures themselves but all advertising thereto.

Trade Commissioner Babbitt, in reporting to the Department of Commerce, points out the great latitude allowed the board in the additional provision prohibiting the export of any film the exhibition of which is undesirable in the public

(Continued on page 55)

## MURTAGH IN CHICAGO AS GUEST ORGANIST

Henry B. Murtagh ended a 23-week stay at the Rivoli, New York, yesterday (Tuesday), leaving for Chicago immediately, where he will play the Public houses there as a guest organist attraction.

Murtagh built up a sizeable following personally in New York, his unusual showmanship impressing generally.

## HARRIS, PUBLIX'S ASST. STAGER, BALKED IN CONTRACT FOR KIDS

Whiteman Offered Equitable Contract and Got Youngsters—Mort Harris After 10% Commission for 3 Years with Boys Under Age

Los Angeles, Nov. 2.

### B'KLYN MGR. CANCELS FOR PLAYING 'OPPOSIH'

Other Theatre in Same City but 5 Miles Away—"Opposition" Charged Less

Edward Hyman, manager of the Mark Strand, Brooklyn, N. Y., picture and presentation house, sprang a new one on the definition of "opposition."

To run with the Red Grange picture Hyman had booked an appropriate act of collegians. Having a week open before its Mark Strand date, the act filled in with three days at the Mayfair, vaude and picture house, also in Brooklyn.

The Mayfair is near Coney Island, five miles from the Mark Strand. Hyman declared the house "opposition" and cancelled the act.

It is not believed that the Mark Strand manager experienced a change of feeling and decided that the collegians were not so good, as he had had all his advertising copy in the newspapers and saw that the dailies carried quite a bit of publicity on the boys. Hyman was obliged to substitute with another band at the very last minute.

The house manager stated that he thought it was unfair for the act to play at another theatre a week before going to his house. He claimed that he had understood the act had no bookings in Brooklyn and would not play anywhere in that section before the Strand.

Mr. Hyman added that the Mayfair charged a lower admission price than the Strand, as another business reason.

## POLA NEGRI ATTACHED FOR \$11,000 ADVANCED

G. M. B. H. Margraf & Co., German finance corporation, has filed a \$11,000.00 attachment suit against Pola Negri based on three notes totalling \$11,000 dated April 1, June 1 and Aug. 1, 1926, maturing a month apart from respective dates. When abroad last spring the screen star drew the drafts, but not having paid them back, the foreign company has started suit.

### U After Coast Houses

Los Angeles, Nov. 2.

Manny Feldstein has arrived here to open headquarters as West Coast representative of Universal pictures circuit theatre chain.

Universal, it is understood, has set out to acquire holdings in the Southern California territory. It is not likely it will take over any first-run houses but will line up several of the smaller neighborhood theatres in and around Los Angeles.

### Sennett Rumors

Mack Sennett is still in New York, holding almost daily confabs with local film men.

His plans for 1927 are somewhat unsettled at present although there are many rumors along the street as to his return to his first love, Famous Players-Lasky.

### CRUZE ON "LOUIS XIV"

Los Angeles, Nov. 2.

James Cruze will direct "Louis XIV," with Wallace Beery, as his next story for Famous Players.

Mort Harris, assistant to Jack Partington, who stages the presentations for Publix in Los Angeles and San Francisco, tried to put over a fast one on a couple of minor boys and when tripped up hollered "copper."

Harris, a former music plugger in San Francisco, has been aiding Partington in staging the shows at the Metropolitan here. A couple of chaps, Crosby and Rinker, who work in the "Van and Schenck" fashion, were engaged for a Metropolitan show and clicked on "all cylinders."

Harris, who is under obligations to Publix through drawing the weekly pay envelope, decided that he would do a little fast working on his own part. He got hold of the youngsters and told them he was going to put them under contract for three years. The "kids," who have not reached their majority as yet thought that was great, figuring he was talking "Publix would put them under contract."

Harris came along with a contract which read that the youths would be under contract to "Mort Harris of San Francisco for three years" and that during that time he would be entitled to 10 percent of their earnings and royalties whether it be from any stage engagement, phonograph records or other sources of income the youths might find. It was an open and shut proposition for Harris, as the contract did not provide for any specified term of employment. The boys took the contract home to their parents to give it a discerning glance.

### Whiteman Got Boys

Then some one called to the attention of Paul Whiteman that these boys were a good bet. Whiteman had the kids looked over and a chap named Leonard Goldstein, employed by an agent in Los Angeles brought the father of one of the boys around to Whiteman. Business was discussed. The father told Whiteman that the boys were under contract to Publix for eight weeks, but after that they would be free to talk business. He then stated that he could not see what benefit the Harris contract was to the lads and that if Whiteman had a definite salary offer he would be glad to talk. Whiteman quoted a salary starting at a certain figure and increasing for a three-year period. This proposition looked safer to the father than did the "Sure Thing" Harris offered, and it was signed by the father.

Word got to San Francisco where Harris and Partington were holding forth that the youths had been signed by Whiteman. Wires are said to have been sent to Goldstein asking him what right he had to interfere in their business and also a request that the youth be barred from the stages of all Publix houses. Then a wire was sent to Whiteman. It is said, asking why he had signed the boys when they were under contract to Publix. Whiteman in turn replied that the boys told him that they had an eight-week contract with Publix only and that he would not begin his contract with them until they concluded the job with Publix. He also stated that the Harris contract offered the boys was one between Harris and Crosby and Rinker and not with Publix, for whom Harris was working. Whiteman said that his proposition to the youngsters was an entirely equitable one while Harris was trying to take 10 percent of all the boys made for three years by slipping them a \$10 bill. This 'e did not think fair, and therefore consummated negotiations with the youngsters, who will join him when he plays Chicago for Publix and will then go into the Dillingham show with him.



# 4 BIG FILM LINE-UPS IN SIGHT

## P. D. C. SENDS REP. TO EUROPE TO STRENGTHEN AT HOME PROGRAM

**William Vogel Sails—Offer Made to Film Editor to Pass Upon Vogel's Selections—Want to Bolster Up P. D. C. Present Release List**

Producers Distributing Corporation feels that it will have to bolster up its present program of releases, and to that end has sent William Vogel, handling the exporting of the P. D. C. product, into the foreign market to see if he can pick up any "big" pictures that might serve the purpose of the releasing organization.

Vogel sailed for the other side a few days ago. Prior to his leaving, several offers were made to a noted film editor and one who has also had writing and titling experience with several of the big companies, to go abroad and pass on whether or not certain pictures that Vogel might select would be suitable for adaption through editing and titling for the American market.

In the trade, when it became known that this was the plan of P. D. C., it was remarked it was a rather singular confession of weakness on the part of an American producing and distributing organization that it must go into the foreign market to seek material for release to strengthen their own home-made product.

## YIDDISH FILMS; SIX YEARLY

**E. A. Relkin Forming Co.—500 Theatres**

With 500 neighborhood picture houses in Jewish localities in the United States, there is a field for Yiddish-produced motion pictures. To fill the demand, Edwin A. Relkin, pioneer Jewish theatrical magnate, has organized a new company which may be identified as the Jewish Famous Players, Inc., if corporate details permits, (otherwise a new title will be sought).

With Relkin, Jacob Rovenger, Yiddish theatrical business executive, and Ivan Abramson will be associated, the latter to take charge of the production end.

Ludwig Satz will be the star of the first production, "The Wild Man," Yiddish theatre classic by Jacob M. Gordon, one of the most popular Yiddish playwrights who died some years ago.

Relkin, because of his association with every theatrical management in the Yiddish show business, has access to the choicest of Yiddish stage successes and will produce about six pictures a year. Dual sets of prints will have English and Yiddish titles and captions.

### 'Slums,' German-Made

Chicago, Nov. 2.

Imported Pictures Corporation's first release, "Slums of Berlin," German made, is slated for next week at the Randolph.

The film importing company was recently organized by Walter W. Kofeldt, formerly with Pathe and P. D. C. as director of distribution in central Europe.

### NEW CHI ASS'N HEADS

Chicago, Nov. 2.

Aaron Jones was elected president of the Theatre Managers Association, replacing Harry Ridings, who resigned. Other officers are John Garrity, vice-president; Bill Roach, treasurer, and Dave Kahane, secretary.

## PUBLIX AND SAENGER IN ON NEW N. O. HOUSE

**De Luxe Theatre of 3,600—Publix Buys in—Saenger Also in on Loew's**

Publix Theatres will invade New Orleans through an arrangement with the Saenger Amusement Company, when the new Saenger-house opens in February.

An arrangement has been made with the Publix by E. V. Richards (Saenger) whereby the Famous Players theatre operating corporation will purchase an interest in the new theatre and the house will play the Publix unit shows.

The new Saenger is on Canal street, almost directly across from the Loew house. It will be named the Saenger and have capacity of about 3,600. It will practically be the first house given over to de luxe presentation of films in the entire south, outside of the Publix-operated houses in Atlanta and Florida points.

At present in New Orleans Saenger has three principal theatres, Strand, Liberty and Trianon, with the choice as to the classification of the houses about in that order, and in addition about 25 neighborhood houses. It is also interested in Loew's, which opened last year.

Loew's is playing a mixed policy of vaude, and pictures. It's the same policy as at the Orpheum and Palace (both Orpheum circuit).

The hook up between Publix and Saenger for the New Orleans house will give Publix a natural break in the jump between Texas points and Atlanta for the Publix unit shows.

At the same time it will give New Orleans its first taste of the metropolitan idea of motion picture presentation with added stage entertainment and may possibly start something in that portion of the south.

## NAVY'S STUNT PICTURE

Washington, Nov. 2.

The Navy has gone in for taking stunt motion pictures. Friday last James Clark jumped from an aeroplane 4,000 feet in the air to land via the parachute route. He had attached to his chest an automatic motion picture camera that "shot" the descent.

This is the first official attempt at such a film. It is to be developed by the Navy Department and shown first in the Washington picture theatres.

## 'Ironsides,' F. P.'s Most Costly Super Picture

Los Angeles, Nov. 2.

Famous Players-Lasky expended \$2,100,000 in the making of "Old Ironsides," the biggest amount it has yet invested in any one super picture.

Over \$1,000,000 was due to unfavorable weather while the company was on location at Catalina Island. The company went over there for four weeks and was compelled to remain almost four months.

It is reported here that the F. P.-L. organization at French Lick convention waxed enthusiastic over the picture.

The picture will have its New York premiere within the next six weeks in New York.

## FINAL FACTIONAL COMBINATIONS LAID OUT

**Famous Players-Lasky, Metro-Goldwyn-Mayer, P. D. C.-Pathe and Stanley Company's Group Comprise Rumored List—However, Fox, Universal, Warner's and F. B. O. Would Assume Formidable Proportions, With United Artists Too Important to Overlook—Picture Industry Soon Due to Shape Itself Among Distributors and Producers—Educational May Be Centre of F. P.-L. Deal.**

### SAENGER AND F. P.

It appears as though the final line-up as far as the picture industry is concerned is in sight. The control is going to be with four big factions in the business, with the indications within the past week pointing to developments in just that direction, from the accounts.

What the four will be now looks like Famous Players-Lasky-Paramount in the producing and distributing end with its Publix Theatres for theatre operation and the presentation unit attractions and other stage acts, and with the possibility of Famous obtaining control of the Educational Films for short subjects; Metro-Goldwyn-Mayer as producers and distributors. (Continued on page 40)

## STANLEY BOOKS LAFAYETTE IN BUFFALO

### 'Opposition' House Plays 'Name' Attractions in Opposition to K.-A.

The Lafayette, Buffalo, formerly booked through the Gus Sun Agency, is now being booked through the Acme Agency, booker of the Stanley houses. Jack McKeon has been supplying the Lafayette with "names" and "features" for several weeks, although no official announcement has been given out.

The move is important in view of the current strained relations between Stanley and Keith's. The Lafayette was declared "opposition" (Continued on page 62)

## LA ROCQUE LOANED TO 'RESURRECTION'

Los Angeles, Nov. 2.

After six weeks' search for a man for the leading character in Tolstol's "Resurrection," Edwin Carewe has borrowed Rod LaRocque from C. B. DeMille for the role.

It is understood that Carewe paid DeMille \$50,000 for LaRocque's services in this picture. It was also agreed that LaRocque be starred as his DeMille contract provides for that.

Delores Del Rio will play opposite.

Production will start in two weeks at the Tec-Art Studios.

## 'BIGGER THAN BARNUM'S' ALLEGED BY RINGLINGS AS "DECEPTIVE"

**Temporary Order Obtained in Minneapolis Federal Court—Final Hearing Nov. 6—Bookings Stopped on F. B. O. Picture Released 3 Months Ago**

## JUNE MATHIS RESIGNS; MCCORMICK BATTLE

**Producer Could Not Agree with Gen Mgr. Over 1st Nat'l's "Brother"**

Los Angeles, Nov. 2.

The war which has been silently taking place between June Mathis, First National producer, and John McCormick, general manager, for the past six months, reached its height Oct. 30 when the former tendered her resignation.

In a letter Miss Mathis told McCormick, it is said, that she could not make pictures on account of the manner in which he had been interfering with production. The breach became open during the week when McCormick and Miss Mathis had a tilt over the screen treatment of "Here's Your Brother," which was to have been put into production this week with her husband, Sylvano Balboni, as director. McCormick insisted that he did not care for the treatment of the story, and Miss Mathis pointed out that she would use it or the picture would not be made so far as she personally was concerned.

A meeting was held at the studio, with New York being called, and Balboni was relieved. The story treatment was turned over to Carey Wilson for revamping and the production to Ray Rockett for supervision, with Millard Webb engaged to direct.

### Feud On

A sort of feud has been in existence between Miss Mathis and McCormick ever since the former supervised the Colleen Moore productions of "Sally," "Irene," "We Moderns" and "Desert Bound." Several wide preaches, and they broadened when Carey Wilson was added to the staff, as the latter is said to have been called in by McCormick (Continued on page 41)

## "ANNA KARENINA"

Los Angeles, Nov. 2.

Dimitri Buchowetzki has been selected to direct "Anna Karenina" for Metro-Goldwyn-Mayer. This Russian story was filmed about ten years ago by Box Office Attractions and now is understood to belong to Fox.

Paul Bern is adapting the novel.

## Producer and Magazine Split Exploiting Expenses

Los Angeles, Nov. 2.

Famous Players-Lasky and Liberty Magazine will each spend \$100,000 in exploiting "Life's Greatest Mistake," a prize story of this magazine, being made into a screen production by Eddie Sutherland at the Long Island Studios.

It has not been decided in what way each of the concerns will spend their pledged \$100,000.

## Willie Robyn on Tour After 6 Yrs. at Capitol

Willie Robyn, who has been at the Capitol, New York, for six years, has opened on a picture house tour as a single, booked by Ted Braun.

The latter is also handling the Three Dennis Sisters, now reunited after professionally separated for some time.

Minneapolis, Nov. 2.

The Ringling-Barnum Circus owners were granted a temporary order restraining further exploitation and exhibition of "Bigger Than Barnum's," F. B. O. film release, by Judge Joseph Molyneux in U. S. District court here. Final decision will be rendered by the same court Nov. 6.

The Ringling Brothers, through their counsel, John M. Kelley, filed the suit for an injunction against the film producers, distributors and exhibitors of "Bigger Than Barnum's" on the grounds that the "whole intent of the picture is to deceive the public into thinking it is a production connected with the plaintiffs and a picture of a portion of the plaintiffs' circus."

Named as defendants are M. L. Finkelstein and I. H. Ruben, theatre operators here; Film Booking Offices, Joseph P. Kennedy, president of F. B. O.; R-C Pictures Corporation, subsidiary of F. B. O., and others, mostly distributors and exhibitors in this section.

The complaint states the advertising slogans, "Ringling," "Ringling Brothers," "Barnum," "Barnum and Bailey," "World's Greatest Show," "Greatest Show on Earth," etc., are the property of the complainants and have been since the establishment of the Ringling Brothers' show, the purchase of the Barnum and Bailey outfit in 1907 and the combining of the two shows in 1918.

### Deceiving

That these slogans and like slogans are used in exploiting the picture and in the picture itself is charged. In the picture a character is "Jack Ringling" and during the course of the film the circus depicted is called "The Great Ringling Combined Shows," the charge being that "Jack Ringling" and the name of the filmed circus are "deceiving" in being prototypes of John Ringling and the Ringling show.

In comment, the complaint refers to the picture as "misleading in the fact that as a portrayal of circus life it is inferior in quality and disparaging in its influence on the public," "is a misnomer," "features imaginary incidents, giving them the color and pretense of fact, that experience and sound circus management must guard against in desecrating and preserving the public good will," "presents a sickly, sordid and untrue theme," which theme is also called "wholly repugnant to the spirit of showmanship that has marked the growth and development of the circus under Ringling management."

### "Fire" Complaint

As a fire on the circus lot is a high light of the picture that phase is regarded as something "the high class circus has always continuously, cautiously and zealously guarded against."

"To the circus as an institution," the complaint contends, in toto, "it is damaging, degrading and harmful."

In naming damages resulting, the plaintiffs ask a sum exceeding \$100,000.

"Bigger Than Barnum's" was released and played in New York about three months ago. Since it has been exhibited throughout the country. With the temporary restraining in effect, bookings have been cancelled until the final decision.

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## GRAUMAN'S VITAPHONE'S RAN TO \$20,000 FOR THE FIRST FIVE DAYS

Met., at L. A., Dropped Below \$30,000 Last Week With 'You'd Be Surprised'—Town Was Surprised With '4 Horsemen' at Loew's State to \$26,500

Los Angeles, Nov. 2. (Drawing Population, 1,350,000) Foggy nights or something of the sort put a damper on trade in general here last week. Weather rather freaky and the first run picture house men had cause to "bank" on it for the slackening up of trade. Another excuse advanced was that the cut rate transcontinental tourists had left the state. Probably when the new influx of tourists arrive, about Nov. 15, the managers will not have this excuse to offer.

Metropolitan for the first time in months slipped below \$30,000 with Raymond Griffith's "You'd Be Surprised," with Griffith one of the best box office magnets the town has. Million Dollar, which had the Hearst battery of papers working in full force to sell "The Temptress," skidded around \$8,000 on the second week of this Cosmopolitan production.

Loew's State under the conditions had most gratifying returns with "Four Horsemen," getting around \$26,500 on the week. This one moved over to the Criterion this week, where it is sure of a fortnight sojourn.

Grauman's Egyptian reopened Wednesday night, adding the Vitaphone to its screen attraction of "Don Juan." It was a big night and \$5.50 top prevailed. The customers were well rewarded and got more than they expected, with the trade at the house being capacity for the balance of the week.

"Bardelys the Magnificent" is still on the downgrade at Carthy Circle with house getting all ready to launch its campaign on "What Price Glory."

### Estimates for Last Week

Biltmore—"Ben-Hur" (M-G-M) (1,600; 25-15.50). Thirteenth week held up, around \$12,000. Three weeks to go living up to Variety's prediction of 16 weeks.

Grauman's Egyptian—"Don Juan" (Warner) (1,800; 50-15.50). Reopened with Vitaphone Wednesday night at \$5.50 top for premiere. Got easy \$20,000 on first five days.

Carthy Circle—"Bardelys the Magnificent" (M-G-M) (1,650; 50-15.50). Run looking as though approaching stop limit soon. Around \$10,500.

Forum—"Winning of Barbara Worth" (U. A.) (1,800; 25-75). Hitting along at very good stride, with Ted Henkel prolog helping. Third week, around \$17,500.

Loew's State—"Four Horsemen" (M-G-M) (2,300; 25-31). Reissue a natural here. \$26,500.

Metropolitan—"You'd Be Surprised" (F. P. L.) (3,595; 25-65). Raymond Griffith responsible for draw. Around \$29,000.

Million Dollar—"The Temptress" (M-G-M) (2,200; 25-75). Hearst publicity for second week not so strong as first, with trade dropping \$5,000 to \$24,000.

Figueras—"Bigger Than Barnum" (F. B. O.) (1,600; 25-75). Exceptionally good week; around \$6,500.

Criterion—"Duchess of Buffalo" (F. N.) (1,600; 25-35). Motion toward box office rather slow. \$2,400.

Uptown—"Poker Faces" (U.) (1,900; 25-75). Laura La Plante and Edward Everett Horton liked in this neighborhood. Better than \$7,000. (Copyright, 1926, by Variety, Inc.)

## \$3,900 and \$1,500 Grosses Makes St. John Normal

St. John's, N. B., Nov. 2. Only one of the local picture houses functioned at an increase over the regular scale for last week. Outstanding in exploitation for the week was that in behalf of "Three Bad Men," Fox, at the Queen Square for four days. Three youths employed in a local livery stable from which three nags were hired were assigned to these mounts in costumes representative of the three leading figures in the film.

Each was armed as well as costumed and morning and afternoon and trio, always together, cantered through the local streets.

### Estimates for Last Week

Imperial—(1,600; 15-35) 25-26, "Greater Glory" (F. N.); 27-28, "Waning Sex" (M. G. M.), coupled with "Shadows of Doubt," Biograph relic of the past. Differences between past and present in films. 29-30, "The Quarterback" (F. P.), plus-Hall-Johnson costume contest for fanciest and grotesque exhibits. Around \$3,900.

Unique—(850; 25) 25-27, "The Runaway Express"; 28-30, "Fighting Boob," Bob Custer western; \$950.

Queen Sq.—(900; 10-35) 25-26, "Unknown Soldier" (P. D. C.); 27-30, "Three Bad Men" (Fox). Normally weekly three-bill house, spe-

## GRIFFITH FILM WITH SISSLE & BLAKE, \$15,500

Topped All in Off Week at Minneapolis—"Dearest Enemy" Did Poorly

Minneapolis, Nov. 2. Amusement business decidedly weak last week. "Dearest Enemy," the first musical show of the season, played to very poor patronage at the Metropolitan. Despite unanimous enthusiasm of critics—and of customers who did go—and friendly aid of the newspapers with special interviews with Helen Ford and a picture stunt or two, as well as actual appeals in the editorial columns of some of the papers, this show didn't draw the first half. In fact, George Ford was looking into a \$6,000 chasm up to the last half week.

Minneapolis always perks up on finding a good show in town the last of the week, and this patronage on "Dearest Enemy" was sufficient to pull it out about even. It was remarked in discussing the situation that "Dearest Enemy" had a bad "spot" on the Met schedule coming just a week ahead of the more widely heralded White's "Scandals" and right after "The Big Parade," which brought pretty nearly a record in receipts at the Met for two weeks.

At the other legit house, Shubert, the Bainbridge (stock) Players did well with "Seventh Heaven." Marie Gale returned to the company as leading lady after two years, and was given a most flattering reception.

The vaudeville and picture houses didn't do anything to brag about, although not complaining. Manager Harry Hirsch of the Gayety (burlesque) had his own show, "The Band Box Revue," on display, opening with a midnight Saturday show after shipping the preceding company on its way. He has had a nice week's run.

Estimates for Last Week  
State (2,040; 50). "Syncopeating Sue" (F. N.). Corinne Griffith film; with Sissle and Blake in corking good stage act. Business reported "very good"; \$15,500.

Garrick (1,800; 50). "You'd Be Surprised" (F. P.). Raymond Griffith; Garrick Melody Makers on stage; good; about \$7,000.

Strand (1,700; 50). "La Boheme" (M. G.). Lillian Gish; good enough to warrant holding over; \$6,500.

Lyric (1,200; 35). "Forever After" (F. N.). About \$1,800.

Hennepin-Orpheum (2,825; 50). "Dancing Days" (Chadwick); picture featured this week with (Joe Mendel) chimpanzee, principal vaudeville offering; fairly good at \$17,500.

Aster (896; 25). "Last Frontier" (P. D.). \$1,100.

Grand—"Men of Steel" (1st N.). Re-run; good draw; \$1,100.

Pantages (1,600; 50). "The Lily" Picture incidental to vaudeville featuring Frank Van Hoven, always strong draw here; good business; over \$7,000.

Seventh Street (1,450; 50). "Lure of the Wild." Picture one of units of vaudeville program; about \$5,500.

Palace (1,600; 50). "College Boob" (Lefty Flynn); picture filler between musical tab shows; \$6,000. (Copyright, 1926, by Variety, Inc.)

### ROWLAND AS ARMAND

Los Angeles, Nov. 2. Gilbert Rowland will play the leading male role in Joseph M. Schenck's production of "Camille," which Fred Niblo will direct. Norma Talmadge in the title role.

cializing in three and four-day runs recently. Exploitation in favor of "Bad Men" more comprehensive than in past; \$1,500.

Palace—(650; 20) 25-26, "The Auction Block" (M. G. M.); 27-28, "Lorraine of Lions" (Warners); 29-30, "Man from Red Gulch" (F. B. O.); \$400.

Gaiety—(500; 20) 25-26, "Gentle Cyclone" (Fox); 27-28, "Auction Block" (M. G. M.); 29-30, "Lorraine of Lions" (Warners); \$300.

Opera House—(1,200; 15-35). House reopening for pictures after housing dramatic rep. for six weeks. Two pictures, each for three days. (Copyright, 1926, by Variety, Inc.)

## NEWMAN'S \$16,700 FAR AHEAD ON K. C. GROSSES

Mainstreet Did \$14,000—Pantages, \$7,800—'Poker Faces' Off at \$3,500

Kansas City, Nov. 2. (Drawing Population, 650,000)

Two popular screen heroes but of widely different type, Dix and Sills, were the best bets last week. It was the Mainstreet's fifth anniversary celebration. The "powers" cut the vaudeville to three acts, the house having presented five acts for years until a few weeks ago. The Newman, however, ran considerably ahead of the Orpheum's house.

The revival of the "Four Horsemen" at the Royal failed to develop the draw expected. The management had received hundreds of letters asking that the picture be shown again and on the strength of them probably anticipated too much. After the Saturday opening business slacked up for a couple of days but gained a little Wednesday and Thursday, and the picture was held over in conformation with the house policy of two weeks or longer for each showing.

At the Liberty, Universal house, "Poker Faces" was a decided flop. The press returned favorable notices on the Horton-La Plante comedy, but there was no response and the returns were very meager. The Monday night business at the Newman was swollen by a theatre party of 1,050, consisting of the members of the Missouri Pacific Railroad Boosters' club, which was promoted by Ken Franklin, publicity director, and claimed to be the largest theatre party ever attending a picture theatre.

For the current week Gilda Gray, making her first appearance in Kansas City with the "Aloma" picture at the Newman. Some 300,000 pieces of extra advertising and literature have been put out, and tie-ups made with many mercantile firms for publicity.

### Estimates for Last Week

Mainstreet—"Men of Steel" (1st N.) (3,200; 25-50-60). Fifth anniversary. Lobby tastefully decorated. Three stage acts. Milton Sills' hosts of admirers turned out. \$14,000.

Liberty—"Poker Faces" (U.) (1,000; 25-35-50). Kibler's Musical Males added stage attraction. Pictures got away to bad start Saturday and never recovered. Complimentary notices by reviewers. Business pretty bad. \$3,500.

Newman—"The Quarterback" (F. P.) (1,890; 25-40-50-60). Anderson's "Milady's Shawl" Public stage unit, and Foursome Quartet, added. Public offering tuneful, colorful and good entertainment. Ken Widenour with his "Singing Class" had 'em warbling all week. As an extra bit Edna Kirby, appearing at a local store through an advertising tie-up, appeared in person, and a short trailer, showing her arrival and welcome to the store, was screened. A tieup with the store for a lingerie and fashion display on mezzanine twice daily proved interesting to the women. All in all a busy week, with business holding up nicely. \$16,700.

Royal—"Four Horsemen" (920; 25-40-50-60). For some reason picture did not open as strongly Saturday as expected, but Sunday business satisfactory. Reissue failed to show much strength, although probably stood up better than ordinary program picture would have done. \$7,900.

Pantages—"Sweet Rosie O'Grady." Vaudeville. Another case of having hard bill to follow, as "Three Bad Men," which preceded it, proved big draw. While title of Irish-Jewish opera should have proved attractive to Panites, they did not respond so strong, and the opening was only fair, with remainder of week same. \$7,800.

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State, N. O., \$13,800

New Orleans, Nov. 2. Last week was disastrous in the film temples. Another dog track opened to wean away the nocturnal amusement seeker.

Show business better watch the dog tracks, for they're "night entertainment," possible of maintenance and operation within a square block, and they do "cut in" on the box office.

Loew's State, nearest to the newest track, was off over \$2,000 last week, the house falling below \$14,000 for the first time since opening, but it had a very weak picture in "Blarney."

"It Must Be Love" brought the Strand a fair week, the feature grossing a trifle more than \$4,000 notwithstanding Colleen Moore is a favorite here; that is, if there is such a thing as a favorite in the worst picture town in America.

The Tudor has fallen away to

## U'S ALHAMBRA, MILWAUKEE, WITH PAN ACTS, \$23,500—TOPPED TOWN

New Combination Policy Running Ragged Over All Local Show Business—Ahead of Orpheum's Best Bill Obtainable to \$21,500—Wisconsin, \$18,200

## WILL KING HURTING PORTLAND FILM HOUSES

Comedian Doing \$10,000 at 60c Top—Rivoli Way Off With Ass'n Vaude

Portland, Ore., Nov. 2. (Drawing Population, 310,000)

Business was nothing to get hysterical about last week, including the Liberty, which had Harry Langdon's "The Strong Man." This town does not seem to take to Langdon as "Tramp, Tramp, Tramp," at the same house, also failed to impress.

It seems that the opening of the Will King shows at the Music Box theatre, formerly the old Pantages, has interfered with the downtown picture houses. At the present time King is playing to capacity, averaging around \$10,000 in a 1,300 seater with a 60-cent top.

Rumor states that the Rivoli, which for the last 14 weeks has been showing Western Association acts, together with first-run pictures, will close Nov. 20 for renovating, and will probably open up as a long-run house. This site, since it instituted the combo policy, has not been hitting as it should. The last few weeks were very low.

The Majestic, holding over "Variety," sailed along at a fair clip, while the Peoples, with "Fascinating Youth" and a special tieup with a local dance hall, clicked to profitable intake. The Columbia on its second week of "The Black Pirate" fell a bit, but was okay, while the house is plugging "The Flaming Frontier" as its following "run" film.

The Broadway had a great weekend and Liborius Hauptmann, new musical director, no doubt was mainly responsible. The film was "The Amateur Gentleman."

Estimates for Last Week  
Broadway (2,600; 40-60). "The Amateur Gentleman" (F. N.). House seemed to take on new life with Liborius Hauptmann as musical director; Hauptmann popular locally; week brought good gate, Fanchon and Marco revue as side-dish; \$12,000.

Liberty (1,900; 35-50). "The Strong Man" (F. N.). Comedy is riot, but localities do not seem to take to baby-faced comedian; poor at \$6,400.

Rivoli (1,000; 35-50). "Hard Boiled" (Fox). With Western Association vaudeville acts, house is not hitting the ball; theatre formerly de luxe and evidently hurt by cheaper combination policy; way off at \$4,500.

Majestic (1,000; 50). "Variety" (UFA-F. P.). Holding own in third week; took drop over previous weeks; "Nell Gwyn" announced as a coming "run" picture.

Peoples (935; 30-45). "Fascinating Youth" (F. P.). Tie-up with dance hall and making movies on the stage, with local aspirants stimulated; \$4,000.

Blue Mouse (800; 25). "Across the Pacific" (Warners). At two-bit grind hitting average gate; has built up regular quarter trade and business usually at same weekly clip; \$2,900.

Columbia (850; 60). "The Black Pirate" (U. A.). Fairbanks picture in second week still clicking; 10-cent admission increase brought extra gate; house has bought following "run" pictures for the coming season, "The Circus," "Sparrows," "Four Horsemen," "Flaming Frontier," "Pirate," \$8,000 and held for third week. (Copyright, 1926, by Variety, Inc.)

nothing and the Saengers have slipped "Variety" into the theatre this week at 40 cents to bring back the house to something approaching normal. In other words, they're sacrificing \$5,000 in first-run potential profits to re-establish a tottering house.

Estimates for Last Week  
State (3,600; 60)—"Blarney." Very slender picture, doing but \$13,800, much below the State's average.

Strand (2,200; 75)—"It Must Be Love"; \$4,200.

Liberty (1,800; 50)—"The Quarterback." Football fans not very loyal. Just \$3,700. (Copyright, 1926, by Variety, Inc.)

Milwaukee, Nov. 2.

If you hear a loud laugh from the middle west, know that it is Milwaukee. Local theatregoers are having the time of their lives watching the battle for business in the downtown rialto. They are not only laughing but attending the shows. The grosses for the past week say that Milwaukee's theatre war, though a silent one, is drawing the customers downtown, away from the neighborhood houses, which had been hurting the bigger theatres.

Due to Pantages bringing in his biggest acts for the Alhambra and that theatre playing the best Universal pictures procurable, other houses, notably the combination vaudeville and movie places, are strengthening programs. Even better pictures are being shoved in at these houses.

Heretofore wildcat films and independents were considered sufficient to round out the bills, but now only "names" on the stage and screen are looked for.

That the Alhambra has made inroads into every branch of theatricals here is evidenced by the fact that even a burlesque house, Empress, is digging deep for ideas to draw them in. The house, with a top of 50c, provides a two-hour burlesque, three acts, feature film, serial, two comedies and extra attractions, including wrestling, country fair, shape, shimmy and physical culture contests.

Last week's grosses gave the Alhambra the honors again with \$23,500, bettering its previous week's total.

### Estimates for Last Week

Alhambra—"The Penalty" (U.) (3,000; 15-25-35-50). Lon Chaney always big here. This reissue, with Pantages acts in addition, had their end in the draw. \$23,500.

Garden—"Marriage License" (Fox) (1,000; 25-50). Dropped off again, not so much due to stiff competition as to weakness of the picture against "names" in two weeks previously. Around \$3,900.

Majestic—"Devil Horse" (Pathe) (1,600; 15-25-40). Strong association bill given equal break in advertising, although picture again featured. \$1,100.

Merrill—"Three Bad Men" (Fox) (1,200; 25-50). Big picture with big exploitation packing this theatre. Again banner week, close to \$7,200.

Miller—"College Boob" (F. B. O.) (1,400; 15-25-40). Another combination house making game scrap for the business. Though not hitting top stride doing well under circumstances. Around \$6,800.

Strand—"Gay Deceiver" (M-G-M) (1,200; 15-25-50). Threw in extra picture, Mabel Normand in "Raggedy Rose" (Pathe). House also announced cut in noon-time performance to 15c. for few shoppers and lunchers. Around \$6,900.

Wisconsin—"Mismated" (F. N.) (3,500; 25-50-60). Big stage show, "Opera vs. Jazz," featured above picture, aided greatly in draw. \$18,200.

Palace—"Clinging Vine" (P. D. C.) (2,400; 25-50-75). Orpheum acts still main draw here. Best obtainable are being booked. Around \$21,500.

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First National's Final Film East?

It is reported that when "Just Herbert" is finished by First National that it will be the last production to be made this year in the east by F. N.

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# INGRAM'S FILM, \$54,000, CAPITOL; ENGLISH-MADE, \$23,400, RIVOLI

Nearly Everything Fell Off in Dull Last Week at New York's Big Houses—Specials Made Best Showings—'Parade' Certain of \$1,000,000 1st Yr.

Business in the de luxe Broadway picture houses was off all along the line last week.

Only house that approached anything like normal was the Capitol, where Rex Ingram's "The Magician" drew \$54,344—not what it should have been, in view of the name of the director and the author and their box-office drawing possibilities.

The Strand, with "The Prince of Tempters," held over, failed to get above \$30,000. Both the Rivoli, with "London," British National picture starring Dorothy Gish, and the Rialto, with "Kid Boots" and without Eddie Cantor in person, felt a slump. The former got \$23,400, while the latter played to \$17,500.

At the Astor business went up last week, and "The Big Parade" is now certain of passing \$1,000,000 for its first year on Broadway. Last week showed \$19,871. The Little Cameo with repertoire got \$5,140, while at the Central "The Scarlet Letter" played to \$11,632, showing a continued slipping at the box office.

Griffith's "Sorrows of Satan" is having a strong advertising campaign placed behind it, but last week failed to show real returns from it at the box office. Gross was \$10,118, while at the Criterion "Beau Geste" experienced the first drop of its run on Broadway when the business went off about \$300, with receipts \$14,852.

The two Warner Bros. attractions, "Better 'Ole" at the Colony and "Don Juan" at Warner's, both having Vitaphone bills in conjunction with the films, drew big money. The former climbed a few dollars, getting \$33,286, while the latter dropped off somewhat, to \$24,230. "Ben-Hur," at the Embassy, also suffered a drop, getting \$7,717.

## Last Week's Estimates

Astor—"Big Parade" (MG) (1,120; \$1,100-\$2,200) (50th week). Last week business went up again here. Now certain million-dollar mark will be passed for the first year of run. Last week \$19,871.

Cameo—"Repertoire" (549; 50-75). \$5,140.75, with daily change of old pictures.

Capitol—"The Magician" (MG) (5,450; 50-\$1.65). Rex Ingram's latest lasted but single week, getting \$54,344—couple of thousand better than "The Temptress" did on its second week here.

Central—"Scarlet Letter" (MG) (922; \$1,100-\$2,200) (13th week). Took another drop last week, going to \$11,632.75, about \$400 under week before.

Cohan—"Sorrows of Satan" (F.P.L.) (1,111; \$1,100-\$2,200) (3d week). Reflected general slump along street, getting \$10,118, with some fairly good newspaper advertising on it. Looks to pick up some this week, and with campaign behind it may build into fairly strong box-office attraction.

Colony—"The Better 'Ole" and Vitaphone (WB) (1,980; \$1.65-\$2.20) (4th week). Business went up few dollars. Matinees are only weak point, night sell out. \$33,286, lift of \$40 over first full week.

Criterion—"Beau Geste" (F.P.L.) (812; \$1,100-\$2,200) (11th week). Little drop last week, business off about \$300, but still surprising gross of \$14,852.

Embassy—"Ben-Hur" (MG) (596; \$1,100-\$2,200) (44th week). About \$800 drop, but business sufficient to keep picture in house to profit. Will be continued indefinitely, and probably run well into second year before withdrawn. Got \$7,717.

Rialto—"Kid Boots" (F.P.L.) (1,960; 35-50-75-99) (4th week). Final week. Run ends Friday night, when first performance of "We're in the Navy Now" at midnight benefit performance for American Christmas fund. Cantor's leaving after two weeks felt at box office, and gross dropped to \$17,500.

Rivoli—"London" (BNP-F.P.L.) (2,300; 35-50-75-99). This British National production starring Dorothy Gish proved distinct disappointment as to picture and at box office. Last week down to \$23,400, \$6,000 under previous week.

Strand—"Prince of Tempters" (Kane-F.N.) (2,900; 35-50-75). Held over for second week without having done business enough first week to warrant it being retained. Last week \$29,700, below average of house and \$5,000 under its first week.

Warner's—"Don Juan" and Vitaphone (WB) (1,360; \$1.65-\$2.20) (13th week). About \$500 drop here last week, but business still strong enough to keep picture in until hitting \$10,000 under what it is now doing. Last week, \$24,230. (Copyright, 1926, by Variety, Inc.)

## EDERLE, AT \$15,000, 'KILLED' PROVIDENCE

Weather Against Houses—Neither 'Sparrows' or 'Buf-falo' Stood Up Last W'k

Providence, Nov. 2. (Drawing Population, 300,000)

Gertrude Ederle pulled close to \$15,000 at Fay's last week. That, in brief, was the leading reason why the first-run movie houses got only average business or worse.

She queued the crowds for over half a block from the theatre at almost every performance.

Poor weather for indoor business also helped to plunge the grosses. It grew too warm here. Friday and Saturday nights were especially bad, with the last-of-the-week rush to see Ederle, a big prizefight on the first evening, and the college population out of town for the Dartmouth football game.

In addition, and for the first time this season, the Providence Opera house actually gave the rest of the show shops some real competition with Sam H. Harris' "Loose Ends." It opened at the Ritz in New York last night. Usually the opera house is barren.

"Sparrows" did nothing unusual at the Majestic. The Mary Pickford picture was a disappointment. Constance Talmadge was liked everywhere but at the Strand box office in "The Duchess of Buffalo."

## Last Week's Estimates

Majestic (2,500; 10-40)—"Sparrows" (U. A.) greeted with inverted thumbs. Kids, however, liked it. Average at \$6,500.

Strand (2,200; 15-40)—"Duchess of Buffalo" (1st N) widely admired and seemed to lack nothing for appeal. Competition probably held it down. "The Man in the Shadow" (Hartford) rather shoddy crusade story against circumstantial evidence. Ordinary at \$6,500.

Rialto (1,448; 15-40)—"Syncopating Sue" (1st N), with Corinne Griffith, billed with short subjects, felt general onus of Ederle act. Off at \$4,000.

Victory (1,950; 15-40)—"Gay Deceiver" (M-G-M) average, possibly suffered mite from "Don Juan's Three Nights" preceding week at another house, fairly similar in tone. "Texas Streak" (U.) good Hoot Gibson stuff, liked by this house's audiences. Barely fair at \$6,000.

## This Week

Majestic, "Prince of Tempters"; Strand, "Ace of Cads"; "Winning Wallop"; Rialto, "Eagle of the Sea," "Lion Tamer"; Victory, "Midnight Sun." (Copyright, 1926, by Variety, Inc.)

## TOPEKA OFF "NOSTRUM"

Also Walked Out on Sills in "Paradise"

(Drawing Population, 85,000)

Topeka, Kans., Nov. 2. Week of weak pictures and poor business. "Mare Nostrum" at the Orpheum was the biggest, but Topeka never has liked tragedy. Despite heavy advertising campaign business only moderate.

Bright spot was "So's Your Old Man" at the Jayhawk last three days. Some of the weakness is ascribed to political activities, but a Kansas election is really a milk and water affair.

## Estimate For Last Week

Jayhawk—(40; 1500); "You'd Be Surprised," with home talent prodig, did not surprise. Business fell off. Last three days "So's Your Old Man" pulled week's business to about \$3,100.

Orpheum—(40; 1200); "Mare Nostrum," unpopular and went into red despite big advertising. For week bare \$1,200.

Cozy—(25; 400); "Footloose Widows" only mildly amused. Full week approximately \$1,000.

Isis—(25; 700); "Paradise" declared Sills' worst picture and business about worst since theater changed back to feature per week policy. \$900.

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## FARNUM, "WESTERN" STAR

A new series of 12 two-reel "westerns" is being made with Franklin Farnum as the star.

## Met's \$46,000 With 'So's Your Old Man'

Boston, Nov. 2. Specials have been booked into two of the legitimate houses. Vitaphone and "Don Juan" are at the Colonial, opening Friday, and last night the Tremont opened with "Beau Geste." Each scaled at \$1.50 top for the night performances, with \$1 top for mats and two shows a vue. \$46,200.

The Metropolitan and the State, regular big picture houses, continued last week to turn in excellent business, with waiting lines at each house during the week. It is not believed that the arrival of the two new feature pictures will eat into the business at these houses as they seem to have a well-established following.

## Last Week's Estimates

Metropolitan (4,000; 35-50). W. C. Field's picture, "So's Your Old Man," packed them in. House also carried a Frank Cambria stage revue.

State (4,000; 35-50).—With "Flaming Frontier" and Al Herman's Minstrels on stage very fair week. (Copyright, 1926, by Variety, Inc.)

## TEMPTERS' \$7,000 OUTRIGHT FLOP IN FRISCO

Whiteman Sent Calif., with \$25,000, Into Lead for 1st Time in Years

San Francisco, Nov. 2.

Not a picture of any box office strength on the street last week with the exception of "Beau Geste," playing to reserved seats at the St. Francis. The California's big gross of around \$25,000 was due to Paul Whiteman's presence. Its screen entertainment was "The Silver Treasure," a Fox release nearly six months old.

The Warfield had a "cheater" and suffered in proportion; down around \$20,000. The Granada was also in the squawk division with "Eagle of the Sea" proving to be small excitement in this seaport.

The second and final week of "The Prince of Tempters" was brutal. It was a starvation week for the Imperial, with all efforts to prove there was nothing offensive to the picture futile to check a contrary sentiment among Roman Catholics, who predominate locally.

## Estimates for Last Week

California—"Silver Treasure" (Fox) (2,200; 35-50-75). First Fox picture to play outside Pantages in months. Just incidental to Paul Whiteman's second and farewell week. Whiteman practically equalled first week, with pace toward end indicating might beat first gross. Better than \$50,000 on fortnight. Over \$25,000 second week. Tremendous every way figured and first time this house has led street in recent years.

Granada—"Eagle of the Sea" (F. P.) (2,785; 35-50-65-75). Unexceptional. Around \$20,000.

Imperial—"Prince of Tempters" (F. N.) (1,450; 35-50-65-90). This one out-and-out flop here. Religious angle dangerous and lovmaking funny so far as San Francisco was concerned. Second week; doubtful if \$7,000 reached.

St. Francis—"Beau Geste" (F. P.; 2nd week) (1,375; 50-\$1.50). Public still hopeful of long run, but doubtful if picture can survive beyond six-week average of town for road show picture. No decision on Vitaphone, supposed to follow.

"Beau" holding up nicely as third week entered. Second week estimated \$15,000. Matinees suffering, mostly women not flocking to "brotherly" love story.

Warfield—"Don Juan's Three Nights" (F. N.) (2,630; 35-50-65-75). Town likes Lewis Stone, but not like this. Estimated \$20,000. (Copyright, 1926, by Variety, Inc.)

## SAVING "STORM" FOR BARRY

Los Angeles, Nov. 2.

Metro-Goldwyn-Mayer is endeavoring to buy the screen rights of the Langdon McCormick play "The Storm" from Joseph M. Schenck. The latter is reluctant to part with the story, as he is figuring on using it as a starring vehicle for John Barrymore.

With Barrymore having made two costume pictures for Warners and now making one for United Artists, Schenck feels a tab the type of "The Storm" would be a good one for him.

## "UPSTAGE" AT CHICAGO, \$45,000, WITH FILM BIZ OFF IN LOOP

Even Paul Ash Slipped \$2,000 at Oriental, Only Got \$47,000—'Horseman' Arrived Late, 2d Final Week, \$12,000—Vitaphone, Good at \$28,000

## STANLEY WITH \$27,000 AND FOX DID \$20,000

Grange Film in Small Karlton Must Have Cost Plenty, Despite Record

Philadelphia, Nov. 2.

Business unusually good in the downtown houses last week, but easily the feature was the reception given to Red Grange's "One Minute to Play." Booked into the Karlton, small-capacity, weekly-change house, Grange's picture went like wildfire. He played Saturday at the Sesqui stadium in a "pro" game. Result was gross of \$6,000—double the house's normal business. The picture is being held over. The Karlton has a capacity of only about 1,000 seats.

Colleen Moore in "It Must Be Love" was the Stanley feature, but there is no doubt that the added attraction, the third "Stanley Frolic," had a lot to do with the excellent business. Gross not far under \$27,000.

The Fox might have suffered on the heavy picture competition, but the rather weak feature, "The Blue Eagle," was offset by the big names on the surrounding bill. Leo Carrillo won a lot of attention, and there were others.

## Estimates for Last Week

Stanley (4,000; 35-50-75)—"It Must Be Love" (1st N). Colleen Moore has gained large following. "Frolic" also responsible for week's success. About \$27,000.

Stanton (1,700; 35-50-75)—"Black Pirate" (U. A.) (4th week). \$12,000. "Sparrows" this week.

Arcadia (800; 50)—"Don Juan's Three Nights" (1st N) (1st week). Business good, Barrymore's "Don Juan" not been shown here yet. \$3,500.

Aldine (1,500; \$1.65)—"Beau Geste" (F. P.) (8th week). Business steady at \$10,268. Claim of much more made. May stay now until December.

Fox (3,000; 99)—"The Blue Eagle" (Fox). Picture didn't mean much, but surrounding bill, with Leo Carrillo topping, sent gross over \$20,000.

Karlton (1,110; 50)—"One Minute to Play" (F. B. O.) (1st week). Real sensation of week in small house, easily breaking house record. Over \$6,000, more than twice usual week's average. In football season this feature might have stood up alone in big theatre. It was in this city last year that Grange clinched himself on his first eastern appearance as the star player the mid-west said he was. (Copyright, 1926, by Variety, Inc.)

## BUFFALO DISAPPOINTMENT

Hip Beet at \$23,000—Buffalo, Loew's and Lafayette Off

Buffalo, Nov. 2.

While short of anything resembling the unusual, takings at Buffalo box offices last week preserved high level. Business better than average.

The card at the Buffalo was generally felt to be unsatisfactory with the picture, without definite fault, simply did not seem to catch the public.

Contrary to expectations, "Stella Dallas" at the Lafayette failed to get much. Only fair business registered.

## Last Week's Estimates

Hip (2,400; 50). Silvertown Cord Orchestra and "Don Juan's Three Nights" (1st N.). Orchestra sent takings skyrocketing for best week house has had in month. \$23,000.

Buffalo (3,600; 30-40-60). "Men of Steel" (1st N.). Welsh Choir and Mercer and James. Good bill, but lacked in punch. Business steady, but short expected. \$24,000.

Lafayette (3,400; 35-50). "Stella Dallas" (M. G. M.) and vaudeville. Picture occupied center with vaude out of advertising and running line-up. Gross far from satisfactory. Estimated \$17,000.

Loew's (3,400; 35-50). "Flaming Frontier" (U.) and vaude. Dropped into also-ran class last week. Despite much additional exploitation with several tie-ups, quiet at \$13,000. (Copyright, 1926, by Variety, Inc.)

Chicago, Nov. 2.

Traditional week-before-election was much in evidence at picture and legit theatres. Most of the film houses had not made any preparations to offset the customary drop, as an average quality of pictures prevailed throughout the loop.

With its fifth anniversary, the Chicago bettered the previous week's gross by several thousands through sheer exploitation. The program offered little support for the special occasion, Norma Shearer's name in "Upstage" being the only come-on in the billing. One of the weakest stage shows in months didn't help any, but gross \$45,000 notwithstanding.

"Kosher Kitty Kelly" at the State-Lake couldn't withstand the slump, giving the house an under-average gross of \$19,000 with Orpheum vaudeville. All of the Orpheum circuit's houses now carry advertising in the picture pages of the dailies, with the film featured, but without any real draws at the State-Lake so far.

Vitaphone and "Don Juan" at McVickers dropped a few thousand, but made a good showing when the general slump is considered.

It is the opinion around town that the release of "The Four Horsemen" was set for too late a date to get the business expected. By the time this film got into the Roosevelt practically every Valentino picture had been played to a frazzle throughout the city. In its second and last week at the Roosevelt, "Horsemen" took in \$12,000. "The Black Pirate," now, preceded by heavy advance billing.

"My Official Wife" got off to a good start at the Orpheum, although the papers were unanimous in treating it lightly.

Fourth and final week of "Men of Purpose," American Legion film, got \$7,000. The opening week of this film, attended by heavy ballyhooing, was a record of \$12,000.

The Oriental, Paul Ash's domain, donated \$2,000 to the slump, dropping to \$47,000 with "Subway Sadie" in support.

## Estimates for Last Week

Chicago—"Upstage" (M-G-M). (4,100; 50-75). Fifth anniversary show lined up as weak for special occasion; still better than average with \$45,000. Norma Shearer credited with draw.

McVickers—Vitaphone—"Don Juan" (Warner). (2,500; 50-\$2). Barrymore's been necking for six full weeks now; \$28,000, good.

Oriental—"Subway Sadie" (F. N.). (35-60-75). Paul Ash dropped \$2,000 under capacity, off week for \$47,000.

Monroe—"The Country Beyond" (Fox). (973; 50). Little under average with \$4,100.

Orpheum—"My Official Wife" (Warner). (776; 50). Good start with \$10,800; notices not so good.

Randolph—"Men of Purpose" (Veterans' Film Service). (650; 50) Fourth and closing week. Still held good with \$7,000; American Legion carried on own sales campaign, selling tickets at booths and through mail, besides at theatre.

State-Lake—"Kosher Kitty Kelly" (F. B. O.). Picture didn't draw as expected. House went below average with \$19,000. Poor loop business helped hold it down. State-Lake's trouble seems to be its hybrid attitude; trying to pose as picture house after establishing itself as a pop vaudeville theatre. (Copyright, 1926, by Variety, Inc.)

## Ash Insured for \$750,000 By B. & K. Management

Chicago, Nov. 2.

In one of the largest life insurance deals in Chicago this year, Balaban & Katz have completed arrangements for a \$750,000 policy on the life of Paul Ash.

The theatre men have a five-year contract with their "Ace."

## MARMONT, FREE LANCE

Los Angeles, Nov. 2.

Percy Marmont's contract with F. P. L., entered into a year ago, has expired. The actor has joined the ranks of free lancers.

Marmont made five pictures under the F. P. contract, the latest "Man Trap."



## 'WANING SEX' AND 'MANNERS' OFF IN BALTO

Under \$20,000 at Century—  
Embassy, \$11,000, and Met,  
\$8,000, Best Showings

Baltimore, Nov. 2.  
The week brought some surprises  
in the first-run picture lineup.  
"Mismates," at the Rivoli, was  
panned and didn't do anything out-  
standing at the box office. "The

"Waning Sex," at the Loew-Century,  
also failed to stampede the b. o.

Two houses reported unusual  
business. Embassy, with "The  
Quarterback," and the uptown first-  
run Warner Metropolitan, with  
"Private Izzy Murphy."

Estimates for Last Week  
Century—"Waning Sex" (3,000;  
25-75). Norma Shearer apparently  
still far from b. o. surety in this  
town. Last week her latest ran  
into stiff opposition and gave  
ground. Main damage to matinees  
and figured largely in the reduced  
gross. Well under \$20,000.

New—"One Minute to Play" (1-  
800; 25-50). Well advertised and  
started off well but slowed up  
greatly. Only fair at about \$8,500.  
Embassy—"The Quarterback"  
(1,400; 35-60). Drew well with ex-  
ception of Saturday matinee.

Around \$11,000.

Warner-Met—"Private Izzy Mur-  
phy" (1,300; 15-50). Good bet for  
racial reasons. Outstanding week in  
spite of opposition. About \$8,000.

Hippodrome—"Merry Cavalier"  
and vaude (2,200; 25-50). Show gen-  
erally liked but business followed  
general trend and off. About \$9,500.

Parkway—"Fine Manners" (1,400;  
15-35). House is now running on  
strictly second-run policy with top  
scaled down to 35c. Opposition to  
Boulevard, another 2d-run house in  
the north-central section. Latter on  
split week policy. Off to about  
\$3,000.

Garden—"The Blue Eagle" and  
vaude (2,300; 25-50). Strong vaude  
bill aided and publicity heavily ex-  
ploited "Blue Eagle." Maintained  
three-week average when general  
trend was downward.

# SELLING THE ACTORS' FUND TO THE PEOPLE WHO OWN IT

For more than 40 years the Actors' Fund has functioned as the theatrical profession's ONLY ORGANIZED CHARITY. In those years its usefulness has been unparalleled in relieving distress.

From the time it was incorporated (June 8th, 1882) the Actors' Fund was never in such peril of bankruptcy as now. Despite the most strict and economic control (it costs less than 10 per cent to administer every dollar that is received) in the year ending last May the total income from all sources was \$178,476.54.

There was expended last year \$214,574—a disbursement of \$36,097.60 more than was received. The U. S. MINT COULD NOT STAND THAT STRAIN, year after year—let alone an organization functioning solely as a Charity and supported only by free will contributions.

## THE ACTORS' FUND BELONGS TO THE THEATRICAL PROFESSION IT IS TRULY "THE MOTHER OF THE STAGE"

### IF THE FUND SURVIVES THE PROFESSION MUST SUPPORT IT

Through the courtesy of "Variety," giving space to this and other funds' advertisements without a penny's cost to the Actors' Fund, there is a hope that members of the Profession and Patrons of the Theatre who read "Variety" will "say it with cash" by becoming annual or life members of the Actors' Fund.

### IF YOU MAKE YOUR LIVING DIRECTLY OR INDIRECTLY THROUGH THE PROFESSION OF AMUSEMENT—JOIN NOW!

Actors	Managers	Performers	Executives
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Show Printers	Tent Makers	Music Publishers & Employees	
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Anybody and Everybody Connected with Amusements  
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\$2—Annual Membership—\$2	\$2—Annual Membership—\$2
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## THE ACTORS' FUND

Columbia Theatre Building  
Times Square at 47th St.  
NEW YORK CITY

(This is the second of a series of announcements, space for which is  
donated to the Actors' Fund by "Variety")

## Selling Old H. H. Staff to Film Fans With Craze

Los Angeles, Nov. 2.  
Hollywood and Los Angeles  
have been seized with a craze  
for personal effects and works  
of art, owned by screen actors  
of note.

It is now quite the thing for  
the film luminaries to put up  
their goods at auction.

The latest of these is Bryant  
Washburn, who prior to moving  
to a new home in Beverly  
Hills is disposing of his house-  
hold furnishings from his  
Hollywood home under the  
auctioneer's hammer.

Display advertising of the  
sale is carried in the local  
dailies.

## Palace, \$18,500, Nearly Doubled Any Other House

Washington, Nov. 2.  
(Estimated White Population, 380-  
000)

Everything was again the Palace.  
The combination of Rubino, Wee  
Willie Robyn and "The Temptress"  
proved too much for the other down-  
town houses.

Rubino, back in for a repeat,  
scored even more emphatically, if  
possible, than on previous visit,  
while Robyn, too, contributed sub-  
stantially to the draw.

Controversy over the film, as re-  
ported elsewhere, did not develop  
here, the picture getting splendid  
notices as well as being a money-  
getter.

### Last Week's Estimates

Columbia—Mary Pickford in  
"Sparrows" (U. A.) (1,232; 35-50).  
Disappointed on first week with  
\$11,000, hence \$6,300 of second week  
not unexpected.

Metropolitan—"Gigolo" (P. D. C.)  
Art Landry's Orchestra. (1,513;  
40-60). Not up to previous week;  
about \$9,500.

Palace—"The Temptress" (C. M-  
G) and Rubino, also Wee Willie  
Robyn. (2,390; 35-50). Rise in tem-  
perature giving town almost sum-  
mer heat cut short indications of  
early part of week for record  
breaker. Went to \$18,500, however.

Rialto—"Midnight Sun" (U.) (1-  
973; 35-50). House in "dumps."  
Remodeling work incident to instal-  
lation of stage being rushed. Last  
week \$9,100.

The W. C. Handy innovation at  
the colored uptown Lincoln is not  
panning out as hoped for. House  
still working, however, to put the  
first "colored Paul Ash" over.

### This Week

Columbia, "Bardelys the Magnifi-  
cent"; Met, "Syncopating Sue";  
Palace, "War Paint"; Rialto, "Flam-  
ing Frontier."  
(Copyright, 1926, by Variety, Inc.)

### Baseball Picture

Los Angeles, Nov. 2.

Metro-Goldwyn-Mayer will start  
final production this week on "Slide,  
Kelly, Slide," featuring William  
Haines.

It is an original story of baseball  
life by Edward Sedgwick, who will  
also direct.

## \$80,000 "SPECIAL"

F. P. "releasing "Stark Love," Plus  
a Lecturer, as Read Show

Los Angeles, Nov. 2.

"Stark Love," a story of the Ken-  
tucky mountains made for Famous  
Players-Lasky by Carl Brown at a  
cost of around \$80,000, is going to  
be released as a "special." It is  
aimed for long runs in the key cit-  
ies.

With each print of the picture a  
lecturer will be carried, who will  
converse as it unwinds.

"The Big Parade" is generally  
construed as having been one of the  
cheapest "specials" ever turned out  
at a cost of around \$500,000.

## Crawfords at Paramount

Chicago, Nov. 2.

Mr. and Mrs. Jesse Crawford will  
leave for New York after Craw-  
ford closes at the Chicago Nov. 7.  
They are to be featured at the  
organ in the new Paramount thea-  
tre.

## BELLE BENNETT AS 'MOTHER'

Los Angeles, Nov. 2.

Belle Bennett has been selected  
by F. B. O. for the lead in "Mother,"  
Kathleen Norris' widely read story.  
No director or supporting cast an-  
nounced.



## MR. JACK NORTH

The Bounding Banjokster  
Sings 'em, and How!

NOW  
STRAND, NEW YORK

Best Wishes to My Friends in Chicago.  
Direction WM. MORRIS

### THAT POPULAR SINGING COMEDIAN

# HENRY FINK

A REAL SENSATION OUT HERE ON THE COAST

Have Just Signed With FANCHON and MARCO to Be Featured  
in One of Their Greatest Ideas (Milady's Dresser)

### Read What the Los Angeles "Herald" Had to Say:

"Fanchon and Marco believe they have scored another scoop in  
signing Henry Fink, that popular singing comedian, appearing  
this week at Loew's State Theatre. And I believe so, too; for  
he is a real comedian, with a real personality, without the aid  
of a comedy or grotesque make-up. Fink, who dresses very  
neat, is good to look at. He has a wonderful personality, and  
everything he said or did seemed to elicit from start to finish.  
He works fast and clean; has an exceptional singing voice for  
a comedian. When he sang a ballad at the close of his act  
there seemed to be a tear in every eye."

"I personally have never enjoyed an act anywhere as I did  
Henry Fink last night; and, judging from the applause and  
scores he received from the audience, he was what I might  
term an over-night sensation."

"Welcome to Los Angeles, Mr. Fink! We need more acts  
like you. And, I might add, Fanchon and Marco are to be  
congratulated for being such good pickers."

Address all offers and contracts to West Coast Theatres  
Washington and Vermont Aves., Los Angeles, Cal.,

In Care Of

FANCHON & MARCO

The FINEST People I Have Ever Worked For



# AMUSEMENT STOCKS WAITING ON ELECTION DEVELOPMENTS

**All Issues Motionless in Dull Market—Loew Maintains Good Level Following Declaration of \$1 Extra—Pathe Off to New Low, Then Rallies**

Traders scanned Monday's market in vain for some forecast of a tendency either up or down. The tape gave no hint. There was a mild rally in the last hour, but it didn't go far enough to mean anything in a full session that failed to reach the million-share mark.

Probably Loew gave the best evidence of firmness. With the announcement coming out last week of the declaration of \$1 on the quarter, it was to be expected that there would be liquidation. No evidence of anything of the sort came out. The stock held to the level of 44 about midway of its narrow trading area.

The action of the directors in voting the extra distribution had been forecast with all certainty and discounted. However, it is usual in developments of this kind for traders to close out speculative lines when the good news is out. In the case of Loew's a strong pool which is supposed to have plans for the long pull absorbed all offerings for the turn.

Famous Players got into rather low ground at 112½ Monday, but recovered to 114 at the close. This appears to be its present resistance point during a vacillating market such as has been the rule for more than a fortnight.

In many quarters the failure of the amusement stocks to do anything had been attributed to the pendency of election. Out of yesterday's results at the polls it is expected market opinion will evolve some more definite outlook. Brokerage opinion was mixed as to which way the cat will jump and caution was advised.

Summary for week ending Saturday, Oct. 30:

1926		Sales		Stock and rate		High	Low	Last	Net chg.
High	Low								
125	108½	4,900	Eastman Kodak (8).....	120½	116½	117½			+1
124	118	15,900	Famous Players-Lasky (10).....	115	112½	113½			—
107	98	700	Do., pref. (6).....	110½	110½	110½			—
85	55½	First Nat'l	lat. pref. (9.44).....	100	100	100			—
24½	22½	54,700	Fox Film class A (4).....	70½	71½	73½			—
23½	22½	200	M-G-M, pref. (1.80).....	23½	23½	23½			—
23½	15½	400	Motion Pict. Capital (1.50).....	15	14½	14½			+½
48½	34½	30,000	Loew (3) (note).....	45½	44	41½			+½
21½	27½	300	Orpheum (2).....	28½	28½	28½			+½
105	101	Do.	pref. (8).....	105½	105½	105½			—
83	41	6,000	Pathe Exch. class A (3).....	48½	41	42½			—3½
70½	52	1,200	Shubert Theatre (5).....	62½	61	62½			+1½
57½	50	Univ. Pict.	lat. pref. (8).....	58½	58½	58½			—
60½	12	30,100	Warner Bros. class A.....	47½	44½	45½			—2½
CURB									
38½	32½	2,500	American Seat, new (2).....	38½	35½	35½			+2½
40½	36½	2,600	Do., cum. pref. (5).....	39½	36½	39½			+2½
76½	61	..	Balaban & Katz (3).....	77	77	77			—
10½	3½	..	Film Inspect.....	10½	10½	10½			—
24	19	2,200	Fox Theatre, class A.....	26½	24½	24½			+½
41	29½	900	Univ. Pict.....	36½	35½	36½			+½
101	98	..	United Artists T.....	101	98	98			—
85	8	12,300	Warner Bros.....	28½	33½	35½			—3½
BONDS									
90	96½	5,000	B. F. Keith (Exchange) 6s.....	96½	97	98			+1
99½	99	70,000	Loew 6s (Exchange).....	99½	99	99½			—
122	105	102,000	Warner (Curb).....	108½	105	106			—1½

Note—Loew declared \$1 extra payable Dec. 31 to holders of record Dec. 13.

## MILESTONE IS REFUSED WARNER INJUNCTION

**Court Virtually Says Director Did Not Come to Equity with 'Clean Hands'**

Los Angeles, Nov. 2. Louis Milestone, picture director, has been denied an injunction to restrain Warner Brothers from notifying other picture producers and exhibitors that he still is considered under contract to them, by U. S. District Court Judge E. J. Henning.

In his opinion, Judge Henning said: "Milestone does not occupy that place which equity reasoned a plaintiff must occupy in order to have a writ of temporary injunction before trial of an action. Milestone was under contract with Warner Brothers and for some reason did not keep up to its terms. He was sued for breach of contract in Superior Court and confessed judgment in the amount of \$200,000 which his employers sought from him as damages.

"Then he filed a petition in bankruptcy, scheduling the judgment as one of his liabilities. According to the application for a temporary injunction filed by Milestone, it was after this occurrence that Warner Brothers corporation sent out a circular letter informing other producers of motion pictures that Milestone was still considered to be under contract with them and that if they employed him legal action would result."

Milestone had been loaned by Warner Brothers to the Harold Lloyd corporation at a salary of \$1,500 a week, while they were paying him \$400. After the Lloyd picture was about three weeks under way, Milestone, upon his attorney's advice, walked out, claiming that Warners had broken their contract with him by not paying him his salary personally and insisting that he collect it at the cashier's window at Warner Brothers Studios, while he was working two miles away at the Lloyd studios.

Milestone will not endeavor to obtain more work in America. He is planning to leave next week for Europe where he will remain for four years or until such period as the Warners claim he was under contract.

It is understood Milestone is figuring on directing for UFA in Germany.

## 'Topsy and Eva' for U. A.; B. Merrill's Scenario

Los Angeles, Nov. 2. The Duncan Sisters have signed a contract with Joseph M. Schenck to make "Topsy and Eva" for United Artists. This contract is said to be contingent on Schenck securing from First National the screen rights to the picture. It is understood he had done so. The latter organization bought the picture rights six months ago from agents of the Duncan Sisters, without getting the services of the latter for it at the time.

Blanche Merrill has been brought in to make the screen adaptation of the story. The Duncan Girls were unable to agree on the treatment of the story with the First National officials and no contract was signed.

## Tom Persons Again in M.P.

Los Angeles, Nov. 2. Tom Persons, a pioneer film producer in Hollywood, has returned here to again engage in screen production.

Persons photographed water scenes for "Monte Cristo" here in 1906, and helped organize the first picture company on the Pacific coast.

## IRENE RICH IN "EXPERIENCE"

Los Angeles, Nov. 2. Irene Rich has been assigned by Warner Bros. to the lead in "Don't Tell the Wife."

It is an adaptation of Sardou's "Cyprienne." Paul Stein will direct.

Alma Bennett Opposite Langdon  
Los Angeles, Nov. 2.  
Alma Bennett has the principal feminine role opposite Harry Langdon in "Long Pants."

Gladys Brockwell and Al Roscoe are also in the cast.

**TIFFANY**  
Productions, Inc.  
presents

**COLLEGE DAYS**

By **A. P. YOUNGER**  
Author of the Screen Version of  
"BROWN OF HARVARD"  
Directed by  
**RICHARD THORPE**

With A Cast Including  
**MARCELINE DAY**  
**CHARLES DELANEY**  
**KATHLEEN KEY**  
**JAMES HARRISON**  
**DUANE THOMPSON**  
**EDNA MURPHY**  
**BROOKS BENEDICT**  
**GIBSON GOWLAND**  
**CRAUFORD KENT**

**25 University Football Stars**

One of the 20 Gems from **TIFFANY**  
EXCHANGES EVERYWHERE



## F. P.'S STRONG STAFF OF SCENARIO WRITERS

### Schulberg Built It Up—Two More Added—Long List of Names

Los Angeles, Nov. 2. Famous Players-Lasky has the strongest and largest scenario writing staff of any picture organization on the West Coast. Ever since B. P. Schulberg became the executive head of the studios here he has been adding the best writers obtainable to his staff. He also recruited from the ranks of studio employees in other capacities two writers who have registered among those who appear as part of the units which made the 10 best pictures this year. They are Louise Long, former chief film cutter who did the original script of "The Campus Flirt," with Lloyd Corrigan and Ethel Doherty, who began as a script clerk and participated in the writing of "Behind the Front" and "Mantrap."

Within the past month there have been over 12 new additions to the staff. They include Samuel Hopkins Adams, Edwin Justus Mayer, Bernard Vorhaus and Jessie Burns, Doris Anderson and Gladys Unger. Among the other writers doing their chores at the Hollywood studio are Theodore Benedek, Harry Carr, Jack Casey, Lloyd Corrigan, G. C. Dromgold, Dorothy Egan, Alice Hyton, Fanny Franks, Charles Furthmann, Jules Furthmann, Wyndham Gittens, John F. Goodrich, Elinor Glyn, Tom J. Geraghty, Herman Hagerdorn, Carl Harbaugh, Lucien Hubbard, Earl Bouche, Alfred Hustwick, Joseph Jackson, Julien Josephson, Robert N. Lee, Louis Lighton, Hope Loring, R. Beers Loos, Max Marcin, John McDermott, Norman McLeod, Reginald Morris, Herman Mankiewicz, Erich Pommer, Lojas Biro, Alice Pollock, Theodore Shane, William Shea, E. Lloyd Sheldon, Geoffrey Shurlock, E. M. Somlyo, Keen Thompson, Robert N. Lee, Hector Turnbull, Dixie Wilson and Felix Young.

Most of these writers are working on the stories which are to complete the 1926-27 release schedule.

## Marshal McCarthy Sells \$500,000 in Life Insurance

Former U. S. Marshal Thomas D. McCarthy, always popular and a mixer with show people, has insured the lives of Bob Vernon and Lupino Lane to the amount of \$500,000, with Educational Films the beneficiary. The picture distributor's desire is to protect its investments for the stars' productions.

Marshal McCarthy is actively engaged in selling life insurance. He is the vice-president of John A. Eckert & Co., 80 John street, New York, a large concern devoting considerable attention to the motion picture insurance end.

### N. Y. to L. A.

Herman Robbins  
Marcus Loew  
Jack Raymond  
Henry McMahon  
Chas. McCarthy  
Virginia Lee Corbin.  
Monta Bell.  
Walter Wanger.  
Mr. and Mrs. Emil Jannings.  
Eric Pommer.  
Mauritz Stiller.  
Marion Davies.  
Carl Laemmle.  
Carl Laemmle, Jr.

## Bess Meredith Deserted

Los Angeles, Nov. 2. Bess Meredith, scenario writer, in private life Mrs. Wilfred Lucas, was granted a divorce on the ground of desertion by Superior Judge Holler.

Miss Meredith told the court that following a trip to Europe in 1924 Lucas wrote he no longer loved her, and when she returned from abroad he failed to resume marital relations.

Kathleen Key, screen actress, testified for the plaintiff.

### Lillian Walker's Short Romance

Lillian Walker, motion picture star, opened in vaudeville last week at a K-A house in a dramatic sketch entitled "Gowns" by William McGrew. Three people in support.

## Harvard's Business Course Requests Wolf to Speak

Boston, Nov. 2. M. N. Wolf, resident manager for Metro-Goldwyn-Mayer Pictures, has been requested by the Dean of the Graduate School of Business Administration of Harvard University to co-operate to the extent of meeting with the sales class in the new course on "The Business of the Theatre."

Mr. Wolf is to familiarize the class with the distribution of motion pictures.

## UFA Player Engaged

The latest of the UFA picture playing colony to sign over here is Willy Fritsch, engaged by Joseph Schenck for a new United Artists picture.

Mr. Fritsch was Prince Consort in "The Waltz Dream."

## Asher Unit Business Manager

Irving Asner has been appointed a unit business manager for Famous Players-Lasky Studios. He held a similar position with First National when B. P. Fineman was a producer there.

## Those 2 Irrepressibles Get Out 'Rialto Times'

Those two irrepressible publicity hounds, Lusty and McInerney, at the Rialto, New York, slipped over another of their nifty newspaper stunts last night when they flooded the town from 14th street to Washington Heights, and from 3d avenue to Riverside Drive with 100,000 copies of the "Rialto Times," made to appear similar to the "Daily News," with the scare-head "Smith Wins!"

The paper was gotten out as an advertising stunt for "We're in the Navy Now," opening at the Rialto Saturday.

This is the same team that flooded the theatrical district with imitation copies of "Variety" for the opening of the picture of the same title.

Claude Gillingwater for "Barbed Wire," Pola Negri's next for F. P.

## Karl Dane's Wife Deserted Before His 'Parade' Hit

Los Angeles, Nov. 2.

A divorce was granted Karl Dane, "Slim" of "The Big Parade," from Emma J. Dane, on the ground of desertion.

He alleged his wife left him in 1924, while he was working as a carpenter, and before he entered pictures.

## 3 New Scenarists

Los Angeles, Nov. 2.

Metro-Goldwyn-Mayer has added three new scenario writers to its staff—Sada Cowan, who is to do one adaptation for Irving Thalberg; Paul Bern, assigned to the next story King Vidor will direct, and Beatrice Van, who is to work under the direction of Harry Rapf.

## Screen "Gertie's Garter"

Los Angeles, Nov. 2.

"Getting Gertie's Garter," Wilson Collison's stage play of the bedroom variety, will be filmed by Metropolitan, with Marie Prevost in the leading role. E. Mason Hopper will direct.

## MARINES' GUARD DUTY HOLDS UP 'NICARAGUA'

Los Angeles, Nov. 2.

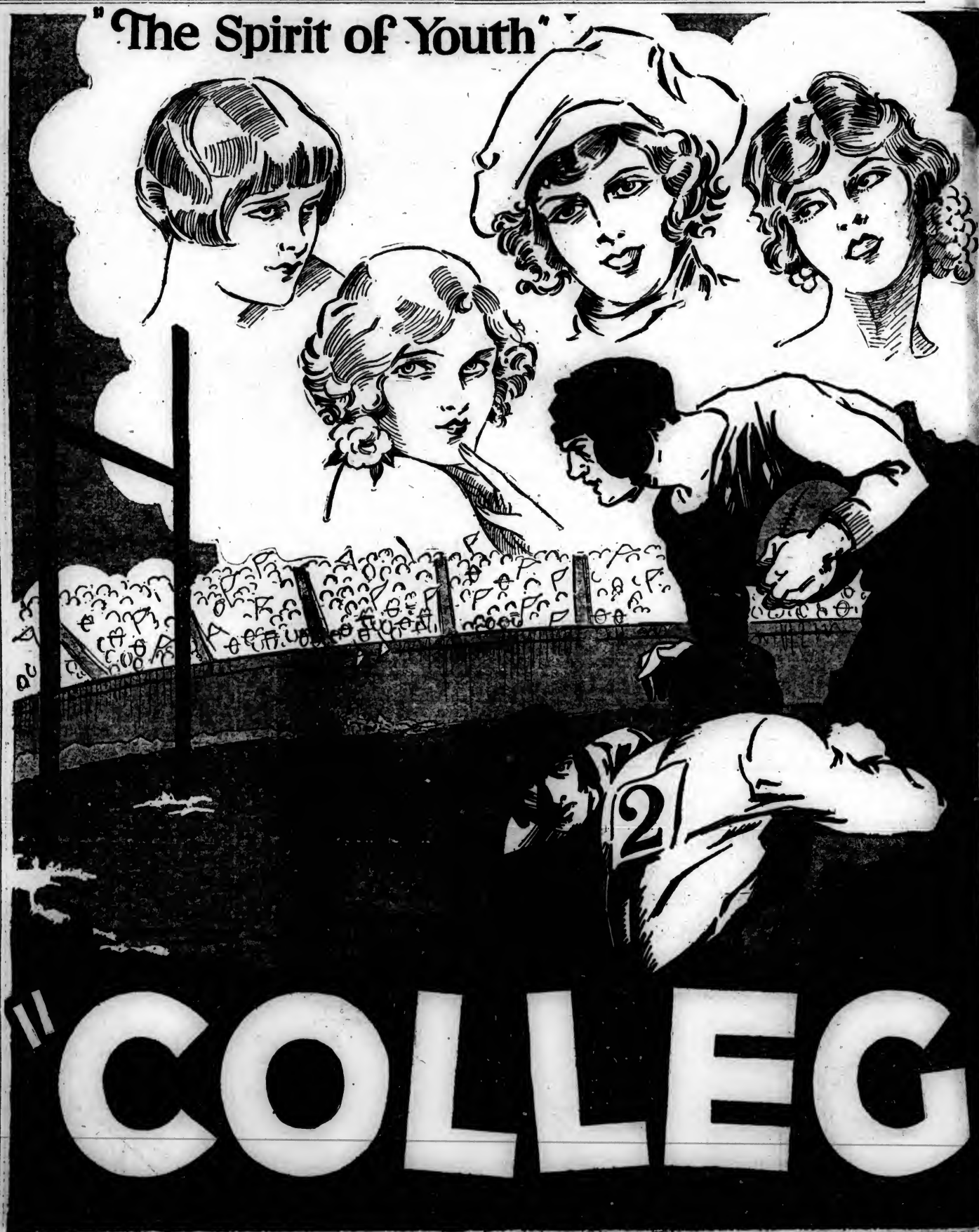
Metro-Goldwyn-Mayer has halted the production of "Nicaragua," to have been the second Col. Tim McCoy picture. This was brought about by the U. S. Marines, who were to have furnished the background, being called on railroad and mail protection duty.

M-G-M had invested about \$40,000 in preparation on the story. Besides McCoy, Eileen Pringle and Mathilde Comont were engaged.

W. S. VanDyke, director, is now working on a story based on the American Revolution. It is expected the story will be in shape about Nov. 15, when production will begin, with the company possibly going on location in the middle west.

It is intended to make "Nicaragua" when the Marines return to their headquarters at San Diego.

Richard Rosson directing "Blonde or Brunette," changed from "An Angel Passes," and starring Adolphe Menjou for F. P.



# "COLLEC



## TITLE WRITER'S TITLES BUT NO SCREEN CREDIT

**Al Boasberg Borrowed by  
F. P. to Re-Title 'Navy' Film  
—6 Previous Writers on It**

Los Angeles, Nov. 2. Six different title writers were used by F. P. L. to accomplish the titling of "We're in the Navy." After all of the titles were looked over, F. B. O. was asked to loan Famous its crack title writer, Al Boasberg.

This they did, and Boasberg made practically a new set of titles and the ones which will be used in the picture when released.

As contracts had been made with the other title writers providing screen credit for their work on this picture, Boasberg's name will not appear on the screen.

Warners' production will start shortly on "Don't Tell the Wife," adaptation of Sardou's "Cyprienne." Paul Ludwig Stein directs.

## South Wales Tax 25%

Washington, Nov. 2. The New South Wales tax on picture profits will be assessed at the rate of five shillings to \$5 for the year ended June 30, 1925, according to a cable to the Department of Commerce from Commercial Attache E. G. Babbitt, Sydney. It equals 25 per cent.

## YOUNG COOGAN'S ROUTINE

Los Angeles, Nov. 2. Jackie Coogan has entered Urban Military Academy boarding school, where, in compliance with regulations, the juvenile star is now making his own beds and shining his shoes. Jackie is 12 years old. He lately was accepted into the Boy Scouts.

## A MELLER PICTURE

With Raquel Meller again back in New York for her second stage appearance, a film which she made some time ago, entitled "For Her People," is now being offered to New York exhibitors.

The Capital Film Exchange is handling the distribution, an independent concern headed by Herman Gluckman.

## Gene Towne, Title Writer Given 5-Year Contract

Los Angeles, Nov. 2. Gene Towne, 22-year-old gag man and title writer whom First National brought here from New York on a three-month trial, at the end of his third week was given a five-year contract by M. C. Levee, executive head of the studio. Towne proved himself by titling a feature picture in one-day and having all of the titles accepted.

## GULICK'S 1ST COAST TRIP

Paul Gulick, publicity director for Universal, left for Universal City Saturday to confer with studio heads on production plans for the coming season. This is Gulick's first trip to the coast in 13 years, which is the length of time he has been with Universal. He will remain a month.

## Mabel Normand's Crook Play

Los Angeles, Nov. 2. Mabel Normand will be featured in a crook play by Hal Roach, with Creighton Hale playing opposite her. Leo McCarey will direct.

## Lloyd Hamiltons Part

Los Angeles, Nov. 2. Ethel Hamilton has just been awarded a divorce from Lloyd Hamilton, screen comedian, after 11 years of wedded life, by Judge Lee Stephens in the Superior Court here. The suit set up desertion as grounds for the plea. Hamilton made a settlement of \$15,000, the Hamilton home and alimony of \$100 a week as long as his ex-wife remains single.

## LAURA LA PLANTE MARRYING

Los Angeles, Nov. 2. Laura La Plante, screen star, and William Selter, director, both under contract to Universal, will be married here Nov. 14 in the Hollywood Congregational Church. The couple will take a two weeks' honeymoon.

## Leonard Directing Farce

Los Angeles, Nov. 2. "His Last Affair" is the new name for "After All," which Robert Z. Leonard will direct for M. G. M. It is an original French farce by F. Hugh Herbert and Florence Ryerson.

## FILM PRODUCERS PUT UNION UP TO HAYS

**A. M. P. P. Survey—Members  
Say They Abide by  
Hays' Decision**

Los Angeles, Nov. 2. A special meeting of the Association of Motion Picture Producers was called here to make a survey of the members as to whether they had been approached by any union officials regarding the reprisal measures that four international theatrical unions threatened to take against theatre owners interested in the production of pictures in California unless the producers unionized their studios 100 percent by Dec. 1.

None of the producers here admitted having been approached and all stated they would abide by any action Will H. Hays takes. They all seemed to feel that it was entirely his affair and that he had sufficient data available on the matter as to working conditions on the coast.

The next regular meeting of the Association will be held Nov. 10, at which time the proposition of organizing a new booking office for principal players will be taken up. Fred W. Beeton, secretary and treasurer of the A. M. P. P., is outlining a plan of operation which he figures members of the association will endorse so that the new booking office can begin to function about Jan. 1.

## U Grooming Stand-Out Star in Mary Philbin

Los Angeles, Nov. 2. Universal, according to reports is prepared to spend a large amount on the next four starring vehicles in which Mary Philbin is to appear. The organization has figured out that it must have an outstanding feminine star and is grooming Miss Philbin for that position.

The first production is to be "Lea Lyon" from the story by Max Brody, scheduled to get under way Nov. 15. This picture was listed to start about two months ago, but held up on account of story treatment. Though no director has been selected it is understood that Edward Sloman will handle the megaphone.

The next will be a super-Jewel on the Shakespearean play, "Romeo and Juliet." After that will come Victor Hugo's "The Man Who Laughs" and then the Edna Ferber story "The Show Boat."

It is expected that when the latter picture is made a good portion of the Mississippi river boat shots which Harry Pollard does not use in "Uncle Tom's Cabin" will be employed.

## S. Taylor Leaves M.-G.-M.

Los Angeles, Nov. 2. Sam Taylor has severed his connections as a director with M.-G.-M. Taylor came to the studio last March to make "Exit Laughingly," Beatrice Lillie's starring film. It took him eight months to get the picture out of the way. Working on a flat compensation, he did not feel like remaining on the same plan any more.

It is understood he will join Famous Players-Lasky.

Taylor, before going to M.-G.-M., had directed Harold Lloyd in all of his pictures for Pathe.

Taylor is negotiating to direct Mary Pickford in her next vehicle for United Artists. Work is now going on for the story, with shooting expected to start by the end of this month.

## "Geste" at Forum

Los Angeles, Nov. 2. John P. Goring has booked "Beau Geste" to follow "The Winning of Barbara Worth" at the Forum. The picture will open at that house early in December.

Edward Olmstead, of the exploitation department, comes on from New York to handle the picture.

## RALSTON-ARLEN BETROTHAL

Los Angeles, Nov. 2. Jobyna Ralston, screen actress, has announced her engagement to Richard Arlen, screen actor, under contract to Famous Players-Lasky. They will marry in January.



# EDAYS



## LITERATI

## Macfadden's New Plant

Macfadden Publications, Inc., publishers of the Graphic and a number of magazines, have bought a building covering an entire block front on Hudson street in the Greenwich Village section for the centralization of their interests. The company is reported to have paid \$1,500,000 for the building, on Trinity Corporation land, and has arranged to pay a net annual rental of \$30,000 or \$2,520,000 for the period of 84 years.

The Graphic office will move up to this new building from 25 City Hall place and the offices in the Macfadden building on Broadway will be shifted downtown.

## O. O. McIntyre's Income

About 11 years ago when Odd McIntyre reached New York, he secured a \$35 job reporting on the "Evening Mail," then under the direction of Henry L. Stoddard. Not so long afterward the \$35 reporter was dismissed as an incompetent. More latterly and after Stoddard had leased his "Mail" (to have it come back to him) the "Evening Mail" disappeared in one of the late Frank Munsey's buys.

O. O. McIntyre meanwhile remained in New York. The other day he renewed a three-year contract with the McNaught Syndicate that is said to guarantee the most famous columnist \$1,500 weekly with a percentage based on a sliding scale of the gross proceeds of his syndication. Additionally McIntyre is contracted to deliver articles to five magazines, including two of the Hearst group.

Mr. McIntyre leaves shortly for an extensive trip which will take him to old Mexico and over the far west. He will return to New York in time to make his usual European sailing date around Jan. 4.

## Off Colored Newsprint

All of the buldog editions of New York morning newspapers formerly printed on colored paper, are now being issued on regular white newsprint. The "News" and the "Mirror" experimented with all colors while the night edition of the "American" was peach color. It has not yet been decided whether the night editions of these morning papers will continue to be printed on regulation paper permanently.

## "Hollywood Life," Civil Matter

Legal entanglements between Edwin Carewe, picture producer, and M. P. Illitch, banker and florist, husband of Kathleen Clifford, screen actress, will have to be settled in the civil courts so far as District Attorney Keyes of Los Angeles is concerned. He refused to grant both parties complaints charging each other with embezzlement of moneys that they claimed were jointly invested in business affairs. None of this money, it is said, was invested in "Hollywood Life," a picture magazine that both promoted, as Wheeler-Reid, owner of that publication, paid both off for the stock they had in the enterprise some time ago.

Carewe is said to be prepared to bring a \$500,000 libel and defamation of character suit against Illitch for the charges of embezzlement made against him and will call to the stand Miss Clifford to repeat a statement she made to District Attorney Keyes, denying that the producer had done any illegitimate acts in the business transaction of the couple.

## Burns Mantle's Established Annual

Dodd, Mead & Co. will hereafter bring out Burns Mantle's annual "Best Plays." The dramatic critic of the New York Daily News switched publishers because of a higher royalty offer, the annual play anthology having established itself as a valuable literary property.

## "Much Ado" Barred From Mails

The October number of "Much Ado," published in St. Louis, has been barred from the mails. Its editors, Harry Turner and Alice Martin, are out on \$2,000 bail, charged with mailing obscene matter.

In the issue was a reprint of a story concerning Aimee Semple McPherson, the California evangelist, published in a little paper printed in San Diego and circulated clandestinely in Los Angeles. Postmaster-General New, in a decision sent the St. Louis postoffice, ruled that the article is lewd and lascivious, but Turner's contention is that it is only "vile."

## Theatrical Columnist

"Footlights" is a new daily column in the St. Louis "Times." It is anonymously written by "The Prompter" and is composed of personalities about the house managers, press agents, et al., about the city.

## Fay Compton's Memoirs

Fay Compton, English actress, has written a book of memoirs titled "Rosemary." Alston Rivers, London, will publish. Her brother, Compton Mackenzie, novelist, is writing an introduction. Miss Compton's father was Edward Compton, a noted actor.

## King Pardoning Ibanes

It is understood a pardon will soon be forthcoming from King Alfonso of Spain for Vicente Blasco Ibanes, the foremost of Spanish authors, who is in exile from his native country for seditious utter-

ances. Since fleeing Spain, Ibanes has been mostly in Paris, with also occasional trips to other points.

Ibanes has mentioned the forthcoming pardon to friends, with the report that the King himself intimated it to mutual acquaintances. The Spanish author is known to have a regard for his King, and vice versa, but does not like the way he lets others run the country, and has said so.

## Authors' Rights in Equity

Universal's free "adaptation" for the films of a circus story, "Spangles," written by Nellie Revell, has brought up a point of equity anent the rights of an author, playwright or scenarist in having a creation garbled in the adaptation. Miss Revell sold her story without reservations. Leah Baird, former film star and in private life the wife of Fred Beck, producer of "Spangles" for U, did the scenario.

Miss Revell has consulted her personal attorney, William Grossman, of House, Grossman & Vorhaus, relative to taking action to prevent the picture's distribution or for the elimination of her name as author.

While an author is concededly not a competent critic of his own work,

the question of equity is involved since the use of the author's name in connection with another story may entitle the writer to some protection in advertising and billing. However, the author should seek protection in the original sales contract, it could be said, and not after production has been made.

In the Revell-Universal case the authoress complains of the distortion of her story, a not unusual grievance in itself in authors and producers' relations, but this instance goes beyond the average in that much of the original was not used, with characters changed or replaced.

## Grierson's Articles

Famous Players and the "Motion Picture News" are going 50-50 for a series of articles written by John Grierson, English publicist and sociologist, appearing in the "News." Grierson originally came over here for the purpose of doing research on the public reaction on newspapers. Recently, he found that the movies offered an equally interesting problem and has just completed a nationwide survey of the industry. He has been here nearly two years under the official sanction of

## English Editor Greeted

A tribute dinner was tendered to Ernest W. Fredman, editor of the Film Renter of London, at the Biltmore Hotel last week.

The dinner was sponsored by the A. M. P. A. so that American motion picture producing firms might have an opportunity to personally thank the London editor for the support he gave American-made films in England during the recent turbulent agitation against anything except home products.

the British government and expects to return to his native heath about Christmas.

Just before he died, Henry T. Finck, dean of American music critics and for 43 years on the staff of the New York Evening Post, completed his memoirs. Funk & Wagnalls will publish them soon.

Charles Hanson Towne, for years of the American Play Co., tells of his career as an editor and author in "Adventures in Editing," which D. Appleton & Co. will publish.

Twenty Gems From Tiffany for 1926-1927  
Always Dependable

"THAT MODEL FROM PARIS," suggested by the Gouverneur Morris story "The Right To Live."

A comedy drama of an unusual theme. With Bert Lytell, Marceline Day, Eileen Percy, Ward Crane, Craufurd Kent, Miss Dupont, Arthur Hoyt, Otto Lederer, Nellie Bly Baker. Directed by Louis J. Gasnier.

"LOST AT SEA," suggested by the Louis Joseph Vance story "Mainspring."

A tense, dramatic story with an unusual triangle theme. With Huntly Gordon, Lowell Sherman, Jane Novak, Natalie Kingston, Joan Standing, Billy Kent Schaefer and William R. Walling. Directed by Louis J. Gasnier.

"FOOLS OF FASHION," suggested by the George Randolph Chester story "The Other Woman."

A story of a modern phase of life framed in a gorgeous and exquisite setting. With Mae Busch, Marceline Day, Theodore Von Eltz, Robert Ober, Hedda Hopper, Rose Dione and Albert Roccardi. Directed by James C. McKay.

The director of the phenomenal Tiffany success "Souls For Sables."

"COLLEGE DAYS," by A. P. Younger, who adapted "Brown of Harvard" for the screen.

A STORY OF COLLEGE LIFE EXEMPLIFYING THE SPIRIT OF YOUTH, ONE OF THE OUTSTANDING PICTURE ACHIEVEMENTS OF THE YEAR.

With Marceline Day, Charles Delaney, James Harrison, Duane Thompson, Brooks Benedict, Kathleen Key, Edna Murphy, Robert Homans, Craufurd Kent, Charles Wellesley, Gibson Gowland, Lawford Davidson, Pat Harmon, William A. Carroll and 25 University football stars. Directed by Richard Thorpe.

Under the personal supervision of A. P. Younger.

"JOSSELYN'S WIFE," from the novel of the same name by Kathleen Norris.

A drama of modern social complexities. Starring PAULINE FREDERICK and a supporting cast including, Holmes Herbert, Freeman Wood, William A. Carroll, Armand Kaliz, Carmelita Geraghty, Josephine Hill, Pat Harmon and Ivy Livingston.

Directed by Richard Thorpe.

"SIN CARGO," by Leete Renick Brown.

A romantic, stirring drama of the high seas. With Shirley Mason, Robert Frazer, Earl Metcalfe, Lawford Davidson, Gertrude Astor, Pat Harmon, William R. Walling, Billy Cinders, James Mack and K. Nambu.

Directed by Louis J. Gasnier

"THE FIRST NIGHT," by Frederica Sagor.

A side-splitting, rip-roaring farce comedy with a thousand laughs and two thousand chuckles. With Bert Lytell, Dorothy Devore, Harry Myers, Frederick KoVert, Walter Hiers, Lila Leslie, James Mack, Hazel Keener, Joan Standing and Nellie Bly Baker.

Directed by Richard Thorpe.

"ONE HOUR OF LOVE," based on the story of the same name by Leete Renick Brown.

A powerful love drama in a setting of beauty and grandeur. With Jacqueline Logan, Robert Frazer, Duane Thompson, Mildred Harris, Montagu Love, Hazel Keener, Taylor Holmes, Billy Bletcher, Henry Sedley and William Austin. Directed by Robert Florey.

"REDHEADS PREFERRED," by Douglas Bronson.

An hilarious, farce comedy. With Marjorie Daw, Theodore Von Eltz, Raymond Hitchcock, Cissy Fitzgerald and Leon Holmes.

"ENCHANTED ISLAND," suggested by the story

"The Double Barreled Author" by Gouverneur Morris.

A human interest romantic drama.

"LIGHTNING," by Zane Grey.

A gripping drama by the famous author of the wild outdoors.

"WILD GEESSE," from the popular novel of the same name by

Martha Ostenso.

ONE OF THE MOST INTENSELY HUMAN NOVELS EVER WRITTEN, WITH A BOOK SALE OF OVER A HALF MILLION. THE MOST ENTHRALLING HUMAN DOCUMENT OF AN UNUSUAL PHASE OF LIFE.

The adaptation by A. P. YOUNGER, who is responsible for such masterpieces as "Brown of Harvard," "Souls For Sables," and "College Days."

"THE BROKEN GATE," suggested from the novel of the same name

by Emerson Hough, author of "The Covered Wagon."

An intriguing story of life in a small community.

"FLAMING TIMBER."

A gripping romantic story of the great North Woods.

"SQUADS RIGHT," by A. P. Younger, the author of the adaptation of "Brown of Harvard," "Wild Geese," "College Days" and "Souls For Sables."

The screamingly funny adventures of a "Rookie" who tried to make the world "Safe For Democracy," intermingled with heart throbs and poignant drama.

"SONG OF STEEL"

A virile, dramatic episode involving the romance of Big Business.

"SNOWBOUND."

A picture depicting the primeval instincts versus modern social standards.

"THE LIFE OF A WOMAN," by Guy De Maupassant.

The story of a woman's heart by the master craftsman of fiction.

"TALE OF A VANISHING PEOPLE," by Rex Beach.

A highly dramatic episode in the life of a colorful race.

"THE HUSBAND HUNTERS."

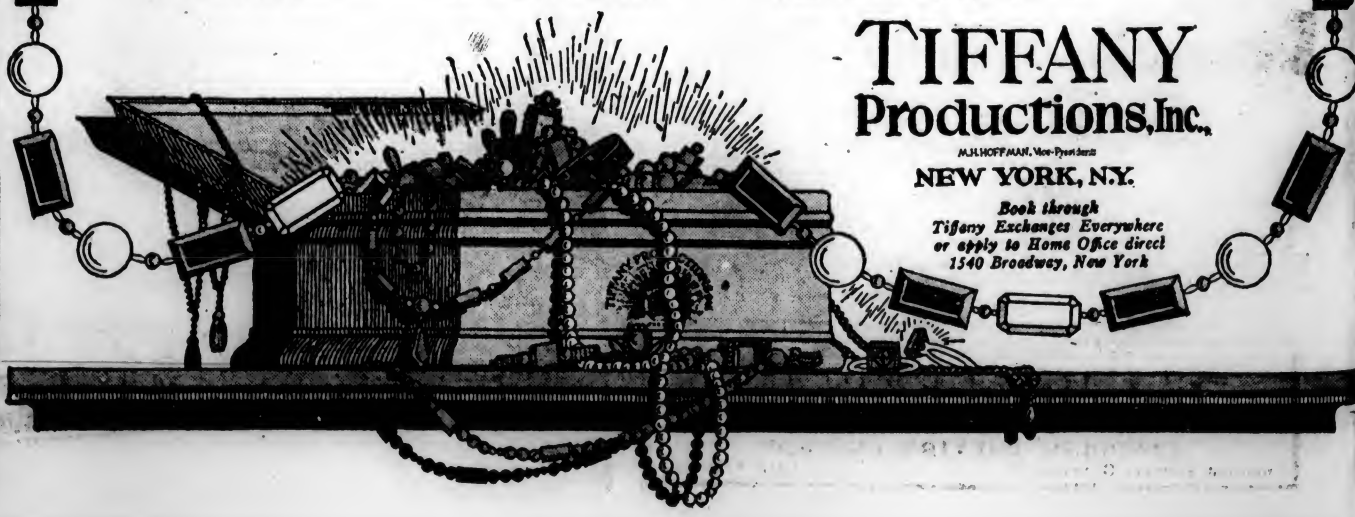
A fast moving comedy drama involving the careers of several women and their legitimate prey, "man."

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## Jimmy Quirk Recovering

Los Angeles, Nov. 2.

James Quirk, publisher of "Photoplay," returned here from Chicago this week to recuperate from an operation for appendicitis. Quirk will remain here for another five weeks before returning east.

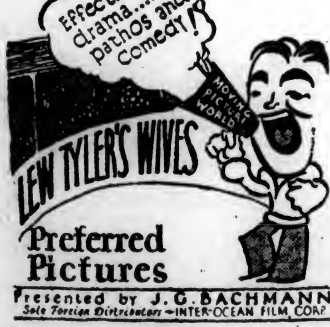
Quirk was stricken with appendicitis when he left here after returning with the remains of Rudolph Valentino. At the time of Valentino's death, Harry Houdini, who died Sunday, remarked to Quirk and S. George Ullman, manager for Valentino, that one could never tell when the appendix would get them. Houdini stated that that day he had taken out a \$250,000 life insurance policy and exhibited the policy to the two men.

Quirk, that week, took out a \$100,000 policy.

## Franklyn's 2-Reelers

Irwin Franklyn plans to make 12 two-reelers, comedies, and in addition to a cast of four principals there will be 12 dancing girls.

**The Critics are leading the Cheers!**



Presented by J. G. BACHMANN  
Sole Foreign Distributors—INTER-OCEAN FILM CORP.

## Mrs. Fidler Charges P. A. Husband With Cruelty

Los Angeles, Nov. 2.

James M. Fidler, one of the many free-lance press agents in Hollywood, is having a legal tilt with his bride of seven months, who has brought suit for divorce on grounds of extreme cruelty. Mrs. Fidler was formerly Virginia Royce, picture actress.

Fidler some time ago devised a scheme to induce the picture writers on the Los Angeles daily newspapers to write special stories for a magazine devoted to the interests of his clients that Fidler contemplated.

He asked each of the writers on the dailies to accept \$25 a week.

The head of the dramatic and picture department of the largest morning newspaper here called in three members of his staff supposed to have been on the payroll and informed them they must not do this work.

With the embargo placed on the stunt, Fidler is said to have discontinued the magazine.

His wife is asking \$500 a month alimony and counsel fees. Fidler also placed an advertisement in the newspapers here stating that he would not be responsible for any debts contracted by his wife on and after Oct. 27.

## New Theatres in S. Africa

Washington, Nov. 2.

Trade Commissioner Perry J. Stevenson, Johannesburg, South Africa, is urging the Department of Commerce to direct the attention of the American manufacturers of picture house equipment to the extensive building program of the African Theatres, Ltd.

These new undertakings include two new houses in Johannesburg, one in Dietsmartsburg, while others are contemplated in Cape Town, Blomfontein, Port Elizabeth and Kimberly. Plans also the remodeling and renovating of several old houses in these cities.

Following the working agreement between the Marcus Loew interests and the African Theatres, Ltd., as previously reported, the manner in which Metro-Goldwyn-Mayer is exploiting its pictures throughout South Africa is the subject of comment.

## 6 Foreign Mades Reported Sold to U. S. Independents

Washington, Nov. 2.

Lee Bradford Corporation, American agents for Gaumont and Gainsborough Pictures (Great Britain), has sold six of its pictures for exhibition in this country under independent bookings, says an official report to the Department of Commerce, quoting Lee Bradford, president of the corporation, who is now in London.

Mr. Bradford is reported as stating he is taking "Mademoiselle from Armentieres" and "The Lodger," two British productions, back with him to America.

## MacMahon, by Request, Will Work on "Kings"

Los Angeles, Nov. 2.

Henry MacMahon, of the J. J. McCarthy offices, New York, has arrived here on an extended business trip, in connection with the Pacific Coast engagements of "Ben-Hur," also to prepare the preliminary press and advertising campaign for DeMille's "King of Kings."

MacMahon worked on the publicity campaign for "The Ten Commandments," and DeMille was so satisfied with his work at that time that he prevailed upon J. J. McCarthy to release the writer until about New Year's.

Mrs. MacMahon accompanied her husband.

## Sam Wood, Associate

Los Angeles, Nov. 2.

Sam Wood has been appointed associate producer of F. B. O. by Joseph P. Kennedy. He will function along with Edwin King, now the studio head and sole producer of all production.

Besides acting as associate producer, Wood is to make four feature pictures a year.

## Danish Co.'s 'Quixote'; Moves Offices to Paris

Washington, Nov. 2.

M. Lau Lauritzen, directing for the Danish Co., "Palladium," has just completed the filming of "Don Quixote" (Don Quichotte).

The film was commenced in February last in Spain and is intended for a special, reports George R. Cauty, trade commissioner in Paris, to the Department of Commerce.

While Mr. Cauty sets the "Palladium" company as having offices in both Paris and Copenhagen, Commercial Attache H. Sorenson reports that this company, properly known as "Dansk Film Industri," has but recently removed its entire organization to Paris. The reason for the removal is stated to be that several new productions are to be taken in the southern parts of Europe.

This Danish company is one of that nation's few producing units and is a stock company with a capital of 300,000 crowns.

Though the main organization has been moved to Paris, Mr. Sorenson adds that an exchange will be continued in Copenhagen.

## PLYMOUTH BAND SET

St. Louis, Nov. 2.

The Plymouth (Vt.) Old Time Dance Orchestra, headed by John Wilder, uncle of President Coolidge, opened its tour of picture house dates at Loew's State.

The combination carries 14 veteran musicians playing old-fashioned tunes.

## Extortion Trial Dec. 7

Los Angeles, Nov. 2.

Mrs. Mary Dolan, mother of Rose Mary Dolan, 18-year-old screen actress, and Frank O'Neil, assistant director, will not go to trial until Dec. 7 on the charge of having attempted to extort \$500 from Dave Allen, head of the Central Casting Corporation.

The trial was set for this week, but on account of the illness of Mrs. Dolan, who alleged that Allen had endeavored to attack her daughter, the trial had to be postponed.

R. Donaldson on First National  
Robert Donaldson, formerly Los Angeles manager for United Press, has been added to the First National publicity department by George Landy.

## Gagging for "Tillie"

Los Angeles, Nov. 2.

Hobart Henley put into production "Tillie the Toiler," Marion Davies' next starring vehicle for M.-G.-M., this week. In the supporting cast are Matt Moore, Ralph Forbes, George K. Arthur, Bert Roche, Gertrude Short, James Bradbury and Estelle Clarke. Tim Whelan is the gag man on the picture.

## DICK LEIBERT

Featured ORGANIST

Loew's Palace  
WASHINGTON, D. C.

## LEWIS HERMAN

THE SENSATIONAL BOY SINGER

OF

Cantor Rosenblatt's Choir

HELD OVER FOUR WEEKS

With Paul Ash, Oriental Theatre, Chicago

This Week, Capitol Theatre, Chicago

Direction SEYMOUR SHAPIRO

Thanks to PAUL ASH and LEW WEST

**Again Stops 'em at Washington!**

**RUBINOFF**

VIOLINIST CONDUCTOR COMPOSER

NOW  
Featured in This Triple Role  
Touring Loew Presentation Theatres  
Thanks to  
**Mr. L. K. SIDNEY**

4 Weeks in a  
WASHINGTON  
3 Weeks Century  
BALTIMORE  
NOW—State  
CANTON

## BUSINESS WAS GOING DOWN IN OAKLAND

So A. M. Bowles, general manager of West Coast Theatres, Inc., said to Walt Roesser, who has been at Loew's Warfield in San Francisco for the past year and a half:

"WALT, GO TO THE WEST COAST T AND D THEATRE IN OAKLAND; WE NEED YOU THERE; WE NEED YOUR PERSONALITY, YOUR TYPE OF ENTERTAINMENT, YOUR WONDERFUL BAND."

So Walt Roesser and His Super-Soloists are going across the bay—and

NOW WATCH IT COME BACK

## "SLUMS of BERLIN"

NOW PLAYING

RANDOLPH THEATRE, CHICAGO

Imported Pictures Corporation

San Francisco



## PITT. OFFICIAL BANS SUNDAY MIDNITE SHOWS

### Theatre Men Will Battle to Retain New Local Fad— Houses Effected

Pittsburgh, Nov. 2.

To the long list of "don'ts" and "must nots" already inflicted upon Pittsburghers by Director of Public Safety James M. Clark in the matter of amusement and entertainment was added another last week. His latest edict prohibits any theater from presenting shows which begin at one minute after midnight on Sunday.

Sunday midnight shows have been a new fad here this season, several burlesque and movie houses finding it a highly profitable idea. The order, which affects nearly a score of theatres throughout the city, followed a conference between the safety head and Superintendent of Police Peter P. Qalsh. A few hours later the orders went out to the various police inspectors.

This order will result in the usual battle. Some owners and managers have planned to give their regular midnight shows and will institute court action if interfered with by the police. The city law department was appealed to, and it was suggested that Sunday ends at midnight and that the entertainments are, in reality, being held on Monday.

#### Law of 1874

Director Clark said that the midnight shows constitute a violation of the Sunday blue laws of 1874, generally considered a joke in these days. Several managers pointed out that they do not open their doors to sell tickets until 12:05 o'clock Monday morning, and the shows, they said, do not start until nearly 12:15.

### Paramount's First Stage Show Will Open 'Cold'

It is set that the Rivoli, New York, will continue with the Publix policy for one week after the opening of the new Paramount. The later event is to occur Nov. 19, according to the present schedule. Work has proceeded to such a stage that it now appears as though the theatre will be in readiness on time. At present there are three crews working on a 24-hour schedule to finish the interior.

The policy that will prevail will be the regular Publix, of a continuous performance with four de luxe performances daily and five Saturday and Sunday, to a popular scale of admissions.

The reason for continuing the Rivoli for an additional week is that New Haven will start the same week as the break-in town for Publix units, and the show for the second week of the Paramount theatre will be the first to play the house. Paramount's first stage show will open "cold" in New York. The show from the Rivoli will go to New Haven while the Paramount's first week's show will go to Boston. "The Popular Sin" is still listed as the initial screen attraction at the new house.

### Wanger Back on Coast

Los Angeles, Nov. 2.

Walter Wanger has returned to the Famous Players-Lasky lot here after six weeks' absence in the east, following the F. P. convention of last week.

Wanger will remain here until the holidays.

On the train with him were Emil Jannings, Eric Palmer, supervising director, and Mauritz Stiller, who will direct Jannings in his first picture for Famous.

### EDDIE CANTOR'S NEXT FILM

Los Angeles, Nov. 2.

Eddie Cantor's second starring film for Famous Players-Lasky is to be "Love Letters." The picture will be made at the West Coast studios, with production scheduled to start Nov. 29.

No director has been selected. Eddie Sutherland, who directed "Kid Boots," may again handle the megaphone.

### ANDRE MATTONI WITH U

Another of the UFA principals to sign with American casts is Andre Mattoni, now with Universal.

## INSIDE STUFF ON PICTURES

Mothers of girls under age breaking into pictures will find the going hard if they do not desist in hold-up tactics. Recently a young girl and her mother, living in a Los Angeles hotel, are said to have owed considerable room rent. A gagman for one of the companies saw the girl and took her out to the studio. She was immediately placed under contract by the company to play the leading role in a feature comedy with a star. The role was one that gave the girl a great opportunity.

The mother was told her daughter was wonderful, and before the picture was half completed began annoying the head of the organization. She wanted more money. She wanted concessions, featuring in the billing, etc. The studio head informed her that they had placed the girl on a three months' contract at a normal salary and that if her work in the picture would stand up it would make her daughter and at the same time increase her salary at least 1,000 per cent. The mother stated the company would not be able to do any such thing. The result was that when the girl had completed her work in the picture, the company informed the mother that they did not care to exercise their option on the girl's services. Now, the girl is freelancing with one of the independent companies, possibly getting double the salary she got in her first picture. But the big producers are timid about employing her as she is under age and they fear the mother might threaten to break her contract at any time.

One of the sweetest pieces of advance publicity ever given a picture has just been handed to Famous Players for "The Rough Riders" and "Wings," by the Kansas City "Star."

The paper sent its picture editor to San Antonio, where the pictures

are being made, for a special story. In the Sunday edition it carried a two-page story with pictures and also with additional pictures in the gravure section.

Colonel Theodore Roosevelt, who was responsible for the Rough Rider organization, was for a short time an editorial writer for the "Star." While he has thousands of admirers in the country, he was almost worshiped in the mid-west section and the paper carried the story as a straight feature without any suggestion from the picture people.

Joe Gerbracht, picture theatre man of Ames, Ia., and head of the Gerbracht Aeronautic Corporation, escaped possible death or serious injury when his plane fell about 500 feet. Jennie Mitchell, passenger, also escaped unhurt. According to Gerbracht, the motor went dead and he did not have sufficient speed to glide to safety. The plane was not seriously damaged.

All offers made by picture and theatrical interests to acquire the 49-year lease held by Capt. James Churchill at 49th street and Broadway apparently have gone by the board, due perhaps to the cash price that Mr. Churchill demands for the property.

The old Churchill restaurant corner, now a Chinese dining place, movie men believe would make an ideal picture house without much expense in its transformation. As a legitimate house they figure the cost would be double if not triple, with pictures considered the logical tenancy.

It is understood Churchill wants a million dollars for his 49-year lease, with cash for a quarter or half of that amount and the remainder guaranteed.

The rumor that Gene Tunney, the heavyweight champ, wanted to do the George Bernard Shaw novel, "Cashel Byron's Profession," is correct, although it is doubtful if he ever will. Shaw has turned down outright offers of \$50,000 and more for some of his old works. Tunney

## 26 WARNER WINNERS "Individual Specialization" Makes Them Greater!

THE BRUTE starring Monte Blue.  
Directed by Herman Raymaker.

MY OFFICIAL WIFE starring  
Irene Rich and Conway Tearle.  
Directed by Paul L. Stein.

THE COLLEGE WIDOW starring  
Dolores Costello.

HILLS OF KENTUCKY starring  
Rin-Tin-Tin. Directed by Herman Raymaker.

MILLIONAIRES with George  
Sidney, Louise Fazenda, Vera  
Gordon, Nat Carr, Helene Costello and Jane Winton. Directed  
by Herman Raymaker.

WHAT HAPPENED TO  
FATHER starring Dolores  
Costello.

IRISH HEARTS starring Irene  
Rich. Directed by Paul L. Stein.

THE CLIMBERS starring  
Monte Blue with Patsy Ruth  
Miller.

BITTER APPLES starring Monte  
Blue.

DEARIE with Louise Fazenda and  
John T. Murray.

WHAT EVERY GIRL SHOULD  
KNOW with a big cast. Directed  
by Lloyd Bacon.

ACROSS THE PACIFIC starring  
Monte Blue with Jane Winton, Myrna  
Loy. Directed by Roy Del Ruth.

DON'T TELL THE WIFE starring  
Irene Rich. Directed by Paul L.  
Stein.

WHILE LONDON SLEEPS star-  
ring Rin-Tin-Tin, Helene Costello  
and Walter Merrill. Directed by  
Walter Morosco.

MATINEE LADIES directed by Paul  
L. Stein.

THE GAY OLD BIRD with a big cast.  
Directed by Herman Raymaker.

THE HEART OF MARYLAND  
starring Dolores Costello. Directed  
by Millard Webb.

WHITE FLANNELS from the in-  
triguing Saturday Eve. Post story.  
Directed by Wm. Beaudine.

THE BLACK DIAMOND EX-  
PRESS starring Monte Blue.

FINGER PRINTS by Arthur Somers  
Roche, with Louise Fazenda and  
John T. Murray. Directed by Lloyd  
Bacon.

THE THIRD DEGREE starring  
Dolores Costello with Louise Dres-  
ser and Rockliffe Fellowes. Directed  
by Michael Curtiz.

PRIVATE IZZY MURPHY star-  
ring George Jessel and Patsy Ruth  
Miller. Vera Gordon, Nat Carr.  
Directed by Lloyd Bacon.

TRACKED BY THE POLICE star-  
ring Rin-Tin-Tin.

A MILLION BID starring Dolores  
Costello.

SIMPLE SIS with Louise Fazenda  
and John T. Murray.

# ELE PERFORMANCE WARNER WINNE

**THE** choice of  
all parties!  
Swept into box  
office on a plat-  
form of bigger  
profits for ex-  
hibitors. Read  
why leading ex-  
hibitors vote for  
Warner Win-  
ners!



# 20 WARNE



visited the offices of the Theatre Guild, which controls the Shaw stuff in this country, to investigate.

One of the biggest independent producers who spends considerable time in Germany and in New York while away from his studios on the west coast, has in his employ at the studio an official letter writer who gets \$175 a week. The man is known to all of the employees on the lot, as are his duties. That, however, does not seem to bother him any as he makes reports of all activities, political situations and squabbles to his employer wherever the latter may be by mail each day. Sometimes these reports run as long as 20,000 words.

Independent film schools in New York appear to be fast diminishing. As far as can be learned only one seems to have survived the present summer. The school that is sticking is classed as a "producing stock" proposition in which stock is sold in the making of films.

A studio executive on the west coast, known for his ability to operate on the unit system as well as a business basis, has the following story going the rounds about him:

The producer entered Heaven and after giving it the once-over, approached St. Peter and told him it could be operated on a much better basis. St. Peter wanted to know what was wrong. The producer said, "Everything." St. Peter then told him, "If you will submit a plan, I'll be very happy to show it to God."

About a week later the producer came back submitting a 35-page manuscript. St. Peter glanced at the first page, stated the plan would not do and that he would not dare submit it. The producer insisted and said, "Read the thing through, it has a lot of good ideas."

St. Peter stopped him short and replied, "God wouldn't be vice-president or anybody."

A midnight banquet in the Sherman hotel was tendered Frank Cam-

bria on the eve of his departure from Chicago for New York to assume the position of general director of production and art for the Public Theatres. The event was attended by Cambria's former associates and executives of the Balaban & Katz organization. Morris Silvers acted as master of ceremonies. A platinum wrist watch was presented to Cambria, and another to Katherine O'Brien, who will continue as his secretary in New York.

Cambria entered Balaban & Katz' employ 10 years ago, going there from New York, where he had been collaborating in revues and spectacles.

A mighty yelp made by the picture exchanges handling features and short subjects relative to their dealings with several of the independent circuits doing business in and around New York. Where certain rentals are marked up which the exchanges claim they can make a little profit. The circuits, whose combined operations cover principally all the houses considered worth while out of the big combos, haggle, dicker and barter to the extent that the exchanges rather than keep their pictures out "submit," to give the circuits the "break."

In one circuit quarter the man who handles all the film booking is considered hardboiled. A number of salesmen have been ordered out of his office when they insisted on holding on to certain submitted rentals.

When Marcus Loew's Metropolitan and E. F. Albee theatres were built in Brooklyn, N. Y., everybody over there thought there would be no more houses designed to surpass them in size and capacity. Now comes William Fox, who started work last week on another expected to be one step ahead of the others. Eight buildings which includes the old Cowperthwait building are being razed at the intersection of Flatbush avenue, Livingston and Nevins streets.

The new Fox theatre will have 230 foot frontage on Livingston, 150 on Nevins and 195 on Flatbush avenue.

This makes the second Fox house that will be built there this year, its new Savoy opening recently.

## Helen Foble Greets Francis Koblitz in Court

The 17 days he spent in the Tombs was somewhat offset when Francis Koblitz, 26, landscape artist, of Chicago, left the Special Sessions courtroom last Friday and was greeted by a hearty kiss and hug from Helen Foble, movie actress. Despite the crowd around, Miss Foble did not hesitate to show that she certainly thought well of the young artist.

Koblitz, who has a workshop and display garden at 643 North Michigan boulevard, Chicago, was given a suspended sentence in Special Sessions after being convicted of defrauding the Waldorf-Astoria out of a board bill for \$138. Probation officer Jacob Lichter, after informing the Justices that the bill had been settled, told of Koblitz coming on from Chicago to attend the World Series. He stopped off at Philadelphia to see the championship fight. The hotel bill contained items for room rent, meals, valet service, phone calls and tips to waiters, Lichter said. He was arrested Oct. 13 on the complaint of William K. McDermott, credit manager of the hotel. Unable to obtain bail he was confined in the Tombs.

After nearly three weeks in the Tombs the artist phoned the movie actress who visited him at the prison. He also sent letters to prominent Chicago friends who in turn communicated with the probation officer vouching for Koblitz's good reputation.

Lichter also learned that Koblitz had done work for many prominent professional people including Ethel Barrymore and when the latter learned of Koblitz's predicament she immediately arranged to have a lawyer look after his interests.

## Carl Laemmle's Welcome

Los Angeles, Nov. 2. Carl Laemmle's return to California was made the occasion for the biggest demonstration ever given an arriving film magnate. Production activity at Universal City was virtually at a standstill, nearly everybody at the plant, from the highest executives down, going en masse to the Santa Fe station to greet "Uncle Carl."

As Mr. Laemmle, accompanied by his son, Carl, Jr., and his daughter, Rosabelle, stepped from the train, Rabbi Magnin, one of the welcoming committee, offered a prayer of thanksgiving over the film magnate's almost miraculous recovery from the ailment which nearly took his life while in London.

When the cheering died away, Laemmle was presented with a huge silver loving-cup, the joint gift of the Writers' Club, the Wampas, and Directors' Association.

The welcome demonstration was under the supervision of Henry Henigson, general manager of Universal City, and Harry Zehner, assistant general manager.

Mr. Laemmle expects to spend the winter here.

## Fox's 'Mother Machree'

By special arrangement with M. Witmark & Sons the "Mother Machree" song on their catalog has been made into a Fox feature picture, with John Ford handling the megaphone.

This special has Belle Bennett, Neil Hamilton, Victor McLagen, Ted MacNamara, Ethel Clayton and Constance Howard as its principals. The screen story was written by Rida Johnson Young with the adaptation by Gertrude Orr.

## U. A'S L. A. Theatre

12-Story Building

Los Angeles, Nov. 2.

The new \$2,000,000 theatre to be erected here by United Artists will be a 12-story structure, on a lot 150 feet facing on Broadway between 9th and 10th streets, by 150 feet in depth.

## GRAB RUM RUNNER SUSPECT

Los Angeles, Nov. 2.

Suspected by Sheriff W. I. Traeger of being the chief source of supply of bootleg liquor to the Hollywood film colony, Al Freitas was arrested at his home following a raid personally conducted by the sheriff. A large quantity of high grade stuff was seized.

Freitas claimed his stock was all pre-war liquor for his own use and will fight the case.

# CTED!

## WINS! EXHIBITOR LANDSLIDE ELECTS 26 RS BIGGEST MONEY-GETTERS FOR 1926-27!

"PRIVATE IZZY MURPHY is best box office production we have had in three years. We broke all records with this picture! Second week opened to bigger business than first week."

ORPHEUM THEATRE,  
Chicago, Ill.

"MY OFFICIAL WIFE one of finest productions released in months. Irene Rich surpasses everything she has ever done. Going over exceptionally well at box office. Big results when shown over our circuit!"

WEST COAST THEATRE,  
Los Angeles, Calif.

"ACROSS THE PACIFIC went over to excellent business. Everyone immensely pleased. Good comments from

entire audience. Keep them coming as good as this one!"

OLYMPIA THEATRE,  
Worcester, Mass.

"MY OFFICIAL WIFE great picture, doing tremendous business. Patrons' comments excellent. Congratulations! Make some more like this one!"

STATE THEATRE,  
New Bedford, Mass.

"ACROSS THE PACIFIC opened new Capitol Theatre last night. This is marvelous picture, real box office bet. Audience simply wild over picture. Glad we have Warner Winners under contract. Thanks to Warner Bros."

CAPITOL THEATRE,  
Lincoln, Neb.

# It's An Exhibitor Year With

# R WINNERS



## SO'S YOUR OLD MAN

Gregory La Cava Production presented by Famous Players-Lasky, starring W. C. Fields, with Alice Joyce and Charles Rogers featured. At the Rivoli, New York, week Oct. 30. Running time 67 minutes.

Samuel Bisbee.....W. C. Fields  
Princess Lescabour.....Alice Joyce  
Kenneth Murchison.....Charles Rogers  
Alice Bisbee.....Kittens Reichert  
Mrs. Bisbee.....Marcelle Harris  
Mrs. Murchison.....Julia Ralph  
Jeff.....Frank Montgomery  
Al.....Jerry Sinclair

Boys, here is a combination that for laughs and gags would be hard to beat. W. C. Fields in "So's Your Old Man" is in the funniest picture he has made to date. He is one end of the combination; the other is Gregory La Cava (otherwise Mr. McAlpin), the same who directed a string of Richard Dix pictures that were such outstanding hits.

In "So's Your Old Man" no great outstanding comedy wallop, but it is a series of humorous situations and laugh compelling bits that follow along in an endless train from the beginning to the end.

The story looks as though it might have had the benefit of the fine Italian hand of one Tom Gerahy, leads up to a point where Fields can logically introduce his famous golf game. That piece of business proves funnier on the screen than on the stage, and that means a whole lot.

But don't believe the golf bit is the funniest kick in the picture. There are others and lots. Fields' souse bit with a trick pony will be a wow to any audience, and his pantomime in the stateroom of a Pullman, where he is relating to the Spanish princess the events leading up to his present state of dejection, is as clever a piece of film acting and direction as have been seen in a long while.

Fields is Sam Bisbee, a glazier in a small New Jersey town. He lives in a tumbledown sort of a house with his wife and daughter, the latter a pretty girl courted by the son of the wealthy Murchisons. The day the story opens young Murchison calls to inform the girl that his mother is going to visit her that afternoon.

Mother arrives and all goes well until Pa Bisbee comes in from the shop, which is back of the house, and where he has been celebrating with a couple of cronies.

He gums the works but tells the haughty Mrs. Murchison that in a couple of days he is going to be as much of the social elect as she is. He has invented an unbreakable glass for automobiles and has been asked to demonstrate it before a convention of automobile men in Washington. He goes there, having his flivver equipped with the glass, parks it in front of the hotel while he goes in to see the committee and then comes a piece of business. His car is moved while he is in the hotel. When he returns armed with bricks and a hammer to go through with the test he picks another flivver, smashes the glass, then selects another with the same fate and, to escape arrest, must beat it without getting his own car.

Returning home on the train he decides to end it all by the poison route, but his battle is smashed. A few minutes later, when the train gives a lurch, he is thrown into the stateroom of the Spanish princess. Noting a bottle of iodine on the table before her, he believes she is ready to take the same route and starts to dissuade her.

As he relates his story her sympathy is aroused and she registers a mental reservation to help the disappointed man out. She does not inform him who she is, but tells him he may call her "Marie."

On the train with him were a couple of the village's old women gossips. They spread the story of his ride with a woman in a stateroom. It is around the home town like wildfire before he is back five minutes. To get up courage to go home he seeks out his serious drinking pals and the trio stage a bat that lasts three days. Meantime the princess has announced her intention to visit the little town and the social elect arrange a reception but are flabbergasted when she asks for "Old Sam." The party starts for his home and runs across the old boy headed that way himself, he having purchased a pony to present to the wife as a peace offering.

From that point on the story tells

of the acceptance by society of the Bisbees, for the princess remains at their home, and Sam is selected to tee off the first ball at the opening of the new Country Club. That heads into the golf game. Atop of that there arrives the chairman of the auto men's convention, who discovered the real car and tested the glass for himself, found it was as claimed and is ready to hand over a million-dollar contract.

Fields is great and one doesn't have to say more. Charles Rogers looks as though he is going to be a better and better bet as he develops, and Kittens Reichert is a girl that will bear watching. Alice Joyce is looking a little as though she were going in too strenuously for reduction and it is showing in her face, although she gives a corking performance.

But it is Fields and the funny bits well directed that will send this one over. Right now it might be claimed as a wow of a burlesque on the visit of Queen Marie and all the more appreciated because of this.

Fred.

John Stone wrote "Thirty Below Zero," original story, for Buck Jones. Robert Kerr will direct for Fox.

Maldee Crawford, official censor for Universal, adapting Owen Davis' novel, "Beware of Widows," for Laura La Plante.

## TAKE IT FROM ME

Universal-Jewel presented by Carl Laemmle, starring Reginald Denny. Adapted from the musical comedy by Will B. Johnston and W. R. Anderson. Directed by William Seiter. At the Hippodrome, New York, week Nov. 1. Running time, 65 minutes.

Tom Eggett.....Reginald Denny  
Grace Gordon.....Blanche Mehaffy  
Dick.....Ben Hendricks, Jr.  
Van.....Lee Moran  
Cyrus Crabb.....Lucien Littlefield  
Miss Abbott.....Ethel Wales  
Gwen Forsythe.....Jean Tolley  
Mrs. Forsythe.....Vera Lewis  
Taxi Driver.....Tom O'Brien

Best picture the Hip has had to date from the standpoint of real entertainment to the type of audience that that house is drawing. It has laughs and laughs are what vaudeville audiences want. Seemingly the Hip is getting more of a vaudeville crowd than it is a picture audience. Reason must be that the picture fans are wise the moment they look at the title and the release as to the value of a screen attraction. However, the Hip's box office this week with the Denny picture should show an improvement.

"Take It From Me" has been adapted to the screen in a manner to lend a couple of added thrills. It opens with a race track scene and from there goes into the department store where the biggest part of the action is laid and a fashion show is so very well worked out it is a real asset. It is at least different from the fashion show angle. Incl-

dentally the exhibitors can work out a fashion show with it to advantage. They don't know enough about the picture business over at the Hip yet to take advantage of this kind of a lead, so they did not have one this week.

Denny plays the hero who has a department store left to him by an uncle to be his, providing he can run it for three months and show a profit.

Playing opposite Denny is a little girl, Blanche Mehaffy, who, if given a chance, is going to make her mark in films. She is of the Marie Prevost type, but younger and prettier. She can troup, too, and in this picture registers like a million dollars.

Lee Moran and Ben Hendricks, Jr., play ex-vaudevillians who are the pals of the hero, while the fortune seeking fiancée of the hero is handled by Jean Tolley, who fails to impress, although the role is rather an ungrateful one.

William Seiter directed and turned out a picture that keeps moving, although some of his comedy stuff at the counters seems to have been dragged in by the heels.

But the picture is "there," and it will please any audience.

Fred.

Trixie Friganza has been added to the cast of "The Waiter from the Ritz," Raymond Griffith's next production for F. P. L., directed by James Cruze.

## SYNCOATING SUE

Asher, Small & Rogers present Corinne Griffith in the screen version of Adelaide Hellbron of Reginald Goode's stage play. Directed by Richard Wallace. Distributed by First National. Running time 72 minutes. At the Strand, New York, week Oct. 31.

Susan Adams.....Corinne Griffith  
Eddie Murphy.....Tom Moore  
Arthur Bennett.....Rockliffe Fellows  
Joe Horn.....Lee Moran  
Marge Adams.....Joyce Compton  
Landlady.....Sunshine Hart  
Marjorie Rambeau.....Marjorie Rambeau

A highly entertaining light comedy translated from stage to screen with a good deal of skill and played amusingly by a cast of favorite film players. Nothing particularly important happens, but these very natural and lifelike people maintain interest consistently through a longer-than-ordinary picture. The one flaw is a tendency to gag in titles, due probably to a desire to pull easy laughs.

The production is too good in all other respects to employ cheap tricks of that sort. Here again is observed the tendency of the enlightened school of producers to depart from the cruder methods of film drama. The story is in a cheerful comedy mood and it maintains just that quality throughout. At one point there was an obvious opening for one of those he-man fist fights, but the director declined the invitation and allowed his play



• Ready for immediate bookings!

"LONDON" is the second picture from the star-director-producer combination that made the successful "Nell Gwyn." A fast-moving, strictly modern love-melodrama. With Paul Whiteman and his band, and the famous Kit Kat girls. The N. Y. Times calls it "emphatically interesting with its startling contrasts drawn from the life in a roaring metropolis."



BRITISH NATIONAL PICTURES, LTD., PRESENT THEIR 'OVERSEAS SPECIAL' STARRING

**DOROTHY GISH**

Directed by Herbert Wilcox

An original story for the screen by Thomas Burke.

*a Paramount Picture*

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

SYMPHONIC  
HAWLEY

ORIGINAL  
SINGING DANCING

ORGANIST  
COVENT GARDEN  
THEATRE  
CHICAGO



to flow on smoothly to a laughing finish. This is the better way.

There are several touches of sophisticated high comedy, as in the incident of the hard-boiled girl piano player from tin pan alley bluffing about her visit to the theatre manager among her friends, although the visit was a failure. The attitude also of the hero toward his sweetheart is also authentic Broadway. Always the atmosphere is convincing and never theatrical, which is not as common in screen plays as it should be.

Susan plays a piano in a Broadway sheet music store, and of course, has stage aspirations and hates ivory banging for a living. Eddie is a trap drummer who comes to Broadway looking for a job. He rooms in the same boarding house as Sue. They become acquainted when they both start for home from the same spot, and the girl has her fellow lodger arrested as a flirt because she thinks he is following her. From that unpromising beginning there springs a love affair. Susan's piano thumping so irritates a theatre manager who has his office above the music shop that he sends for her. He gives her a chance, more to further his own unworthy designs than because he thinks she will make an actress. As a Bernhard Susan is a flop and she scorns to vump the manager, who turns his attention to her sister. Meanwhile Eddie has made good on the quiet with the leading cabaret orchestra of the town and has a chance to sail with it to London.

Sue learns that her sister has gone to the manager's apartment and goes thither bent on a rescue. When Eddie learns where Sue is, he decides on the London trip, instead of crashing into the manager's home for a rough and tumble as the old screen technique would have had it. So when all is straightened out, Eddie is on the Berengaria just moving out of the dock, when Sue catches up to him to tell him she loves him and all is well.

This lays the foundation for a laughing finish with Eddie leaping into the water from the steamer deck and Sue taking a header from the dock to meet him, while a jazz band from the orchestra throws Eddie his bass drum as a live preserver, making the final tableau a comic one for a change.

Corinne Griffith never has screened a leveler picture. She here discloses a quiet knack for polite comedy that gives her a new and altogether charming aspect. Tom Moore has a typical role, done in his best style. Marjorie Rambeau appears as herself for one brief bit in the music shop.

The picture is best fitted for the high class clientele. It may be looked upon probably as thin stuff by the fans who dote on blood, battle and slapstick. *Rush.*

#### A Gentleman of Quality

Wesley Ruggles production, presented by Sam Zivier, released by Commonwealth. Story by H. H. Van Loon, directed by Wesley Ruggles, titles by Herbert Cruikshank. Starring George Walsh, Loew's New York, New York. Double feature bill. One day, Oct. 28. Running time, 56 minutes.

Jack Banning.....George Walsh  
Marion Macey.....Ruth Dwyer  
Richard Courtney.....Brian Dunlevy  
Dorcas.....Lauri di Card  
Spanish Joe.....Lucian Prival

A little independent production that serves its purpose well enough. It has got punch enough to make it worth while on any of the daily

**CAPITOL BROADWAY**  
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**LOEW'S**  
**STATE and METROPOLITAN**  
B'way at 45 St. Brooklyn  
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**2 WARNER BROS.**  
Wine Howard Eugene  
George Jessel, Elsie Janis, Al  
Jolson, Melvyn Warronath  
and  
**SYD CHAPLIN**  
in "The BETTER 'OLE"  
R. S. B'way  
Moose Colony Thea & 53d

**VITAPHONE**  
**MARTINELLI**  
Miaha Elman, Anna Case, N. Y.  
Philharmonic Orch. of 107 led by  
Henry Hadley, Met. Opera Chorus  
and **JOHN BARRYMORE**  
in "DON JUAN"  
Warner Theatre B'way & 52d

change bills, especially in the houses where there is a double feature policy. It has a name in George Walsh that stands up well enough in front of the house, and on the whole there is enough action. Secret service affair that has to do with silk smugglers working in with Chinks. Walsh, as the hero, is a rookie member of the S. S. and runs down the band when all the experienced operatives have failed. Love story runs along with the action.

Wesley Ruggles, who directed, got the story moving in the early chapters and kept it moving right to the finish.

Ruth Dwyer plays opposite the star, doing well enough with what was assigned her, but Walsh is the picture. Lauri di Card, cabaret dancer and also a member of the S. S., copped the honors between the two women. Brian Dunlevy, as the heavy, failed to get over, but Lucian Prival, an assistant heavy, bore a most marked resemblance to Von Stroheim in some of the director's early picture acting days. *Fred.*

Rupert Hughes will write the titles for "Old Ironsides," F. F. special which James Cruze directed.

#### LADDIE

Joseph P. Kennedy presents Gene Stratton Porter's "Laddie." Produced and directed by James Leo Meehan. Story adapted by Jeanette Porter Meehan. Distributed by Film Booking Office. At the Stanley Theatre, New York, one day, Oct. 22. Running time, 78 minutes.

Paul Stanton.....David Torrence  
Little Sister.....Gene Stratton  
Leon Stanton.....John Fox, Jr.  
Mother Stanton.....Eulalie Jensen  
Candace.....Aggie Herring  
Laddie Stanton.....John Bowers  
Fargala Pryor.....Bess Flowers  
Mallory Pryor.....Arthur Clayton  
Mrs. Pryor.....Fannie Midgley  
Shelley Stanton.....Eugenia Gilbert  
Robert Paget.....Richard Von Early

Here's a picture that stands on both legs, thanks to the type of story, its homey, wholesome atmosphere and cleanliness. With the screen surfeited with other kinds of stories, "Laddie" stands out like a beacon light.

It's not an expensive production, although it has a long cast. There isn't a single city scene, aside from one "shot" or two supposed to represent inside residence. It is all confined to the country where two "farms" are used to carry the entire romance.

Barring several exceptions, the direction holds well, the basic idea of Mrs. Porter's story being adhered to without it becoming too preachy

or dry.

James Leo Meehan has done himself proud with a story that many of the high-hat directors would have scorned to handle.

As Mrs. Porter wrote stories that dealt mainly with kids, this one has a child angle that cannot be denied. And with the children having a mighty big part in its general enactment it is a certainty that the picture will make its best score in the neighborhoods and add further to its lustre in the theatres outside the big cities.

There are two love stories, with the windup having a most intense dramatic moment when an enraged father starts gunning for the son whom he believed had disgraced the family.

Several scenes seem a little exaggerated and one out of aplomb is where Laddie is plowing with flowers in his hat and on the harness, and he is wearing a collar, tie, etc.

Photographically splendid. Some of the big scenes are nicely connected, this adherence to continuity another feather for Meehan.

The cast balances nicely. John Bowers and Bess Flowers make a handsome, youthful couple. Very excellent work also done by Gene Stratton and John Fox, Jr. *Mark.*

#### APRIL FOOL

Produced by Sam Zilballist from the play "An April Shower," by Edgar Allan Woolf and Alexander Carr. Directed by Nat Ross; titles by James Madison; featuring Alexander Carr. Released by Chadwick Pictures Corporation. At Loew's New York, one day, Oct. 28. Running time, 76 mins.

Alexander Carr.....Jacob Goodman  
Duane Thompson.....Irma Goodman  
Mary Alden.....Amelia Rosen  
Raymond Keane.....Leon Steinfeld  
Mr. Applebaum.....Snitz Edwards  
Nat Carr.....Moisha Ginsburg  
Joseph Applebaum.....Edward Phillips  
The Children.....Pat Moore, Baby  
Foggy and Leon Holmes

Jewish comedy drama with laughs due to able titling by James Madison.

Alexander Carr should never have consented to tie up with the weak, sloppy story from which "April Fool" was adapted. As Jacob Goodman, presser in an east side shop who is fired for letting a pair of trousers burn while engaged in an argument over the relative merits of a book, Carr is given every opportunity to let loose on pathos, but the picture is very dull at the beginning while the story lacks the concentrated continuity which would have made this a really big film.

James Madison, responsible for the titling, may be given full credit (Continued on page 20)

Off to a flying start!

In the first of her Big Six for Greater F. B. O., the Odds-on Favorite of Fandom crashes home to glorious victory!

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Directed by EDDIE DILLON

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## PICTURE POSSIBILITIES OF PLAYS

### "The Ladder"—Fairly

"THE LADDER" (Romantic costume play, Brock Pemberton, Mansfield). All kinds of possibilities for a screen spectacle of costume pageantry, depending only upon vogue for that style of offering. Just now the costume play is in abeyance. Action lends itself better to the picture flash-back and fade-out technique than to stage treatment. One episode with sex angle but subordinate.

### "They All Want Something"—Favorable

"THEY ALL WANT SOMETHING" (Gantvoort, Comedy, Wallack's). Conventional highbrow hobo plot that can be doctored up into fair program feature. As a play, Broadway longevity question of few weeks so legit prestige will mean little. Play from novel.

### "Katja"—Unfavorable

"KATJA" (Shuberts, Operetta, 44th St.). Shubert importation of British operetta success which looks like American flop. Familiar mythical kingdom and revolution plot, rather trite and went out of date with the old Douglas Fairbanks and George Walsh single-handed foillings of revolutionists' machinations.

### "The Judge's Husband"—Favorable

"THE JUDGE'S HUSBAND" (Comedy, Lee Shubert, 49th St.). Novel situations, chief of which finds a woman judge holding court as the

complainant in her own action for separation. Should furnish live material for screen comedy.

### "Gentle Grafters"—Unfavorable

"GENTLE GRAFTERS" (Comedy, Sam H. Harris, Music Box). This play centres around the fall of a girl of gold digger propensities. Its love interest is light and comedy not important element.

### "Seed of the Brute"—Unfavorable

"SEED OF THE BRUTE" (W. A. Brady, Jr., and D. D. Wiman-Little). Nothing here for the films. The stage piece depends on dirty language and the plot centers on illegitimacy throughout.

### "The River" Delayed; Doris Kenyon Ill

Los Angeles, Nov. 2. Al Rogell will probably direct "The River," to be Sam Rork's next release for First National. It is from an original story by Sir Pat Hastings with the screen adaptation made by Jane Murn.

On account of the illness of Doris Kenyon, who is to play the feminine lead, production has been deferred until Nov. 29.

Lewis Stone will play the male lead and Ann Rork the ingenue.

### Back From French Lick

Los Angeles, Nov. 2. Famous Players-Lasky delegates to the convention at French Lick have returned. They include B. P. Schulberg, M. H. Hoffman, Fred Harris, Arch Reeve and Carrol Peacock.

With the returned party also came Charles McCarthy, head of publicity and advertising in the New York office. The latter is here for a two weeks' stay. Wallace Beery also is back, having been the only star of the coast studios at the meeting.

## Brewster Marries Corliss Palmer—Mexican Divorce

Los Angeles, Nov. 2. Eugene Brewster, publisher of movie magazines, got a "10-day Mexican divorce" and within 24 hours afterward married Corliss Palmer, defendant in an alienation of affection suit which the first Mrs. Brewster brought against her recovering \$250,000 judgment in the New York courts.

The marriage occurred Oct. 27 at Ensenada, Mexico, with Larry Wheeler and his wife Allene Ray, picture actress, the witnesses.

The day before the wedding Brewster received word from Mexico that his divorce decree from his first wife would be granted that day. Even though the millionaire publisher was reported engaged on a deal to sell his three publications to another fan magazine publisher, Miss Palmer was given instructions to get ready for the nuptials.

The trip to Ensenada took 24 hours. When the couple arrived there and applied for a license they were told that according to the Mexican law they would have to wait 12 days after filing the application before they could marry.

Brewster would have none of this. He talked to the mayor of the town, who, as all Mexican officials, are ready to listen to "hurry-up" American reasons and was granted a special marriage permit. Early that evening Judge Esren C. Covvubias performed the ceremony, with the couple starting right back for Hollywood to break the news.

Brewster it is said expects to get rid of his publications shortly and enter on the career of a scenario writer. He also figures that the scandal regarding the contract Miss Palmer has with Metro-Goldwyn-Mayer has died out and that now as his wife the company will give her a chance to earn her \$250 weekly salary by acting.

## Bern as Contact Man for M-G-M, N. Y. and Coast

Los Angeles, Nov. 2. Paul Bern has been given a similar position with Metro-Goldwyn-Mayer to the one that Walter Wanger holds with Famous Players-Lasky. Bern is a former writer and director, having made pictures for Famous and Metro. His duties will be contact between the home office of the company in New York and the production offices on the coast, as a sort of general production manager, without conflicting with the studio executives such as L. B. Mayer, Irving Thalberg, Harry Papf and Hunt Stromberg in their production activities.

### "Prince of Clowns," Original

Los Angeles, Nov. 2. First National purchased an original story from Arthur Edmund Carewe entitled "The Prince of Clowns." It is for Milton Sills and produced at the First National Burbank studios.

# TEN FAMOUS CRITICS

tell exhibitors about

# The MAGICIAN

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- 2—CINEMATIC TREAT!—Rose Pelswick, N. Y. Journal
- 3—WE RECOMMEND IT!—Katharine Zimmermann, N. Y. Telegram
- 4—TOP GRADE ENTERTAINMENT!—Palmer Smith, N. Y. Eve. World
- 5—AMAZING AND BEAUTIFUL!—Regina Cannon, N. Y. Graphic
- 6—INGRAM AGAIN SHOWS GENIUS!—Mordaunt Hall, N. Y. Times
- 7—DIFFERENT!—Dorothy Herzog, Daily Mirror
- 8—ADMIRABLY DONE!—H. David Strauss, N. Y. Telegraph
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NOVEMBER 6

Tour Direction, WM. MORRIS  
Personal Dir., JAMES F. GILLESPIE



### 'Heidelberg's' Big Cost; Lubitsch Directing

Los Angeles, Nov. 2. Ernst Lubitsch will begin the production of "Old Heidelberg" at the Metro-Goldwyn-Mayer Studios Dec. 1. The production, it is said, will cost around \$700,000, with Ramon Novarro and a possibility of Norma Shearer in the lead.

Hans Kraely, borrowed from Joseph M. Schenck, made the adaptation.

Costumes are being designed and will be brought over from Germany by Alle Huber, costume specialist with UFA.

Dr. Eric Locke, associated with Lubitsch when the latter was with Warner Brothers, will function as production manager.

Lubitsch expects to have the picture cut by Feb. 1. On Feb. 19 he will be compelled to begin his work at Famous Players-Lasky under his new contract.

### Ken Maynard's 2d Series

Los Angeles, Nov. 2.

First National has exercised its option with Chas. Rogers on a second series of Westerns starring Ken Maynard. The action followed pre-viewing by First National officials of the second of the first series of Maynard pictures.

## "RUBE" WOLF

FANCHON & MARCO'S  
Greatest Idea

LOEW'S STATE  
Los Angeles

West Coast Theatres, Inc.

### 5,000 at L. A. Depot To Greet Jannings

Los Angeles, Nov. 2.

A big reception was accorded the party of Famous Players-Lasky officials Sunday when arriving in two special cars from New York and French Lick. Emil Jannings was the especial cause for the turnout and ovation. The Santa Fe depot was all bannered and decorated, while theatre ushers from Publix houses formed a court of honor for Jannings to walk through. Later the German actor was taken to the hotel by a motor cycle escort. There were over 5,000 at the depot, including all Famous Players stars, with Harold Lloyd at their head.

In the party arriving were B. P. Schulberg, Roy Wagner, Monta Bell, Monte Katterjohn, Wallace Beery, William R. Fraser, Benjamin Glaser, Milt Hoffman, Eric Pommer, Kauritz Stiller, Charles McCarthy, Arch Reeve and others. Also arriving on the train were Robert Vignola and Mrs. Harry Hapt.

### Lloyd's Director Break

Los Angeles, Nov. 2.

Harold Lloyd has had considerable trouble with directors on his current picture. He started with Lewis Milestone and Ted Wilde.

Directing first, Milestone walked out when he claimed that the contract on which he was loaned by Warners to Lloyd had been broken. Wilde continued alone until last week when he was stricken by pneumonia.

Lloyd then brought forth two of his gagmen, Lex Neal and Kit Home, and let them handle the megaphone.

Lloyd expects to finish the picture in three weeks.

### 1ST UNIT AT SENNETT'S

Los Angeles, Nov. 2.

The first unit to start at the Mack Sennett studio on its reopening was the Del Lord company, which has started on a two-reel comedy.

Other units will begin within a week.

### MISS BLACKTON ENGAGED

Los Angeles, Nov. 2.

Gardner James, picture actor, will marry Marion Constance Blackton, daughter of Stuart Blackton, picture producer, Dec. 25.

### HAWN WITH BARRYMORE CO.

Los Angeles, Nov. 2.

Gavin C. Hawn, former local representative of a film trade paper, was appointed publicity director of Feature Productions, the John Barrymore company, succeeding Don Eddy, who resigned recently to join the Harry Langdon organization.

### Baggot Directing "Claw"

Los Angeles, Nov. 2.

King Baggot has one more picture to direct for Universal. It will be "The Claw," taken from the South African story of the same name, written by Cynthia Stockley.

### MISS GRIFFITH'S NEW ONE

Los Angeles, Nov. 2.

Preparations are now being made to launch early production of Miss Griffith's next, "Purple and Fine Linen," an adaptation of May Edginton's story of the same name.

### Charles Ray's Engagements

Los Angeles, Nov. 2.

Charles Ray has been selected by Fox to play the title role in "Willie, the Worm," by Florence Ryerson.

It is reported Ray has been chosen by First National for the star role in "The Butter and Egg Man" and "The Poor Nut."

### 'Hello Bill' Held Back

Los Angeles, Nov. 2.

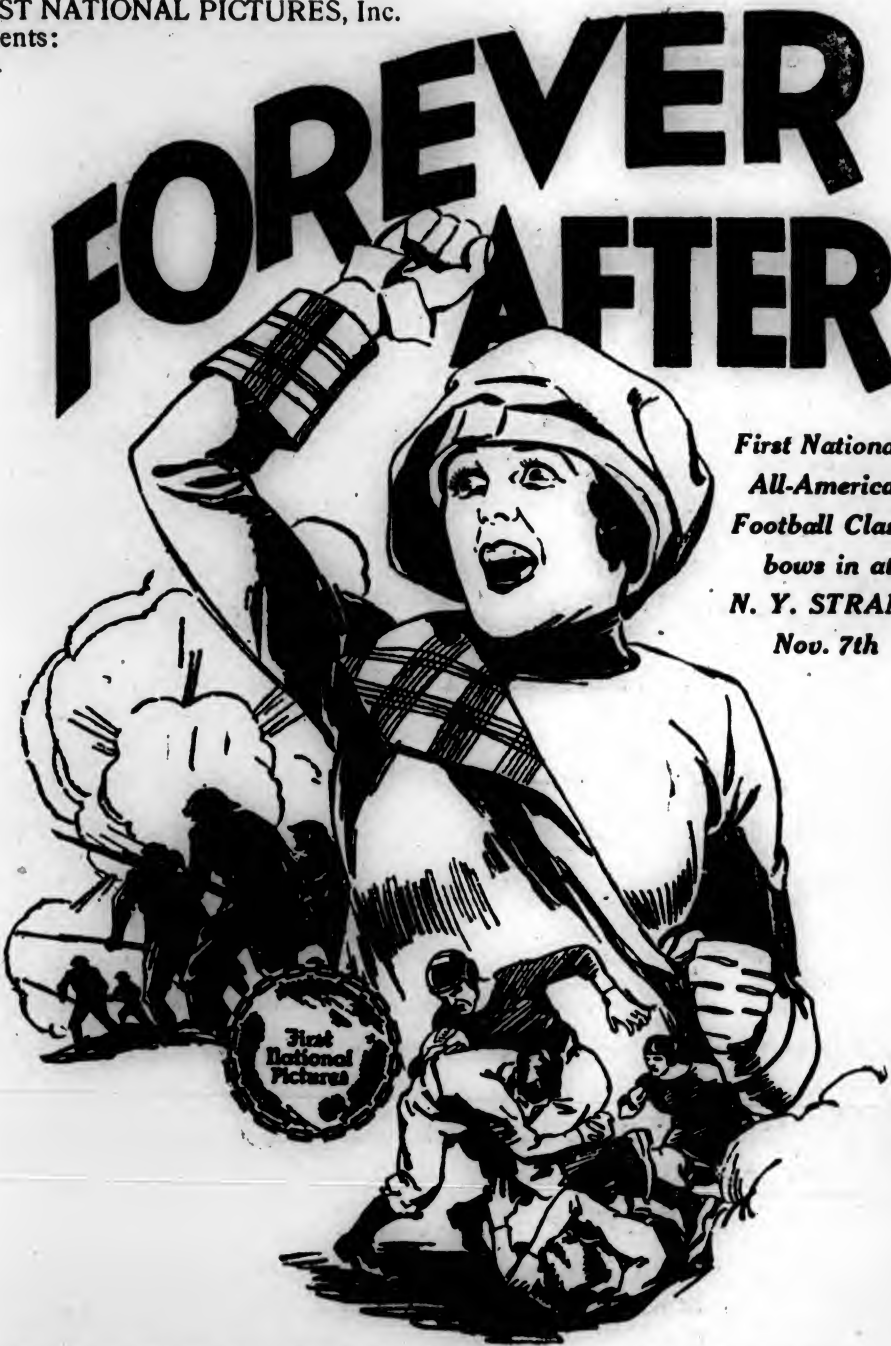
F. B. O. announces the temporary postponement of production on "Hello, Bill!" and the transfer of Ralph Ince, who was to direct, to the direction of Viola Dana's new feature, "Salvation Jane." Production on this picture starts shortly.

### Brand, Keaton Gen. Mgr.

Harry Brand, United Artist's publicity representative on the coast, has been made general manager of Buster Keaton Productions.

# The BIG GAME Next Week will be at the Strand!

FIRST NATIONAL PICTURES, Inc. presents:



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All-American  
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Big Game for any Box-Office that grabs it!—  
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Appearing over entire Publix Circuit  
A SYMPHONY IN VOICE AND PERSONALITY

## MARY ASTOR AND LLOYD HUGHES

A FIRST NATIONAL PICTURE



## APRIL FOOL

(Continued from page 17)

for saving the picture from certain failure. Madison's titles make up for the lack of "gags," suspense and interest in the story. The titles make the rivalry of Applebaum (Snitz Edwards) and Goodman for the hand of Amelia Rosen hilariously interesting instead of ludicrously stupid. "Marry me and I'll let you wish for anything you want," pleads Applebaum, while poor Jake Goodman is maligned in screamingly funny terms.

Every sub-title in the picture carries a laugh and these laughs will carry the picture. Nat Carr, as Moisha Ginsburg, a marriage and business broker, does it to perfection.

A scene in the early part of the picture that gets a laugh is where Moisha is trying to sell Jake a dreamy nag and a dilapidated wagon for \$50. Jake finally makes an offer, "For the wagon and the harness I'll give you \$6 but if I must take the horse too I give only \$4."

This picture will be a money-getter in some sections.

Bodil Rosing in "Sunrise," F. W. Murnau directing for Fox Films.

Bryant Washburn for "Beware of Widows," Millard Webb directing for U.

## DANGEROUS VIRTUE

Lee-Bradford production, released by the Aywon Corporation. No producer or director named. Alfred J. Hitchcock credited with editing and titling. At Loew's New York. Double feature bill. Oct. 28, one day. Running time, 57 minutes. Beatrice Audley.....Jane Novak  
Leon de Brique.....Warwick Ward  
Sonia Roubetski.....Julanne Johnson  
Marc de Rouquerville.....Hugh Miller  
Laura Westonray.....Gladys Jennings  
Sir Neville Moreton.....Miles Meander

One of the striking examples of why British-made films are not acceptable to American audiences. Just a piece of junk and far from worthy even a place on a double-feature bill at Loew's New York. Incidentally, the Stanley, a 25c. grind house further down the street, is giving better screen entertainment in the main than does the New York at 40c. Despite this, the New York is almost invariably crowded.

"Dangerous Virtue" is just a piece of film junk and nothing more. The answer is apparent, that no producer or director is credited, and the note that American editing and titling were tried to whip it into shape, but even then there was nothing that could be done to save the picture.

The New York's audience laughed at it and practically booed it from the screen in derision.

The story is a much-involved tale of a cold English maid engaged to a hot-blooded Frenchman. She re-

pelled his affection even though they were engaged. To test him, she has a girl friend who is her opposite in type when the Frenchman returns from a trip home. When he arrives she informs him that she has decided to call off the engagement and at the opportune moment the friend walks in.

Immediately the fiance flops to the other side and in a short time he and the friend are engaged. Then comes the wedding. However, it seems that the "friend" had been compelled to act as a decoy for a gambling den in London and she confesses to the man that she is to marry, in a letter that is to be handed to him prior to the ceremony by his former fiancée. She, however, fails in her mission and he does not get the letter until after the ceremony. Then he thinks it was a trick on the part of the girl who discarded him, and he turns on the bride as well. She commits suicide while still in her wedding dress and the cheated groom swears vengeance.

Two years later he returns to England, after having spent the interim in North Africa, to wreak his vengeance. He again lays suit to the hand of the English girl who once spurned him, and she reciprocates his seeming affection.

Finally he tells her that with two people so much in love with each other there is no necessity of marriage, and the girl after some thought practically consents to be-

come his mistress. At the finish it is disclosed to the man she didn't intend to trick him but retained the letter to shield her friend. It was only delivered after she had swooned and the servants had taken the note from her hands while she was unconscious and delivered it to whom it was addressed. That patches things up for the happy ending.

The whole is atrociously cast and acted. Jane Novak never does get started, and the best performance of the entire cast is contributed by Julianne Johnson. Gladys Jennings has just a bit in two scenes. Warwick, as the hero, from his performance here would never find a spot before the camera in America in a leading role, as "Variety" (film) indicates he might, and the heavy contributed by Hugh Miller was an out-and-out laugh. Miles Meander had an ungrateful role which he proceeded to butcher in most approved manner.

This is one to lay off of unless you want to show your audience how badly pictures can be made in England, or otherwise write a new set of titles and treat it as a comedy.

Ralph Ince was placed under long term contract to direct for F. B. O.

Gertrude Carr under new contract to write scripts for Fox.

## Justice of the Far North

C. B. C. presents the Norman Dawn production, "Justice of the Far North." Story and direction by Norman Dawn. An Arctic melodrama. At the Columbus, New York, Oct. 29, one day. Released by Columbia Pictures Corp. Running time, 57 minutes. Umiuk.....Arthur J. Hitchcock  
Wamba.....Marcia Manon  
Nooka.....Laska Winter  
Mike Burke.....Chuck Reisner  
Izy Hawkins.....Max Davidson  
Dr. Wells.....George Fisher  
Lucy Parsons.....Katherine Dawn  
Broken Nose McGee.....Steve Murphy

Outside the Columbus theatre the name of Max Davidson was the only principal played up in the billing. This was the house billing, as Davidson plays a secondary role to Arthur J. Hitchcock and others.

The best known of the picture is Chuck Reisner. In this thriller of the Far North Reisner plays the heavy.

One of the best actors in the picture was a dog, "Ilak."

It is an out-and-out love story of the frozen north, that part where it is really frozen, and the main character lives in an igloo.

A brilliant bit of screen work is done by Mr. J. M. J. in the Eskimo hero, and exceptional work is also performed by Miss Manon as Wamba and Miss Winter as Nooka. These characters are made to stand out all the way. Reisner makes a corking villain and knows his heavy oats.

An American romance is woven into the story that makes such a hero out of Umiuk, whose Arctic sweetie is coaxed from her happy ice-padded drawing room by the man in heavy winter clothing. Only an illiterate, uncouth Eskimo woman could stand for a sheik with a makeup like Chuck Reisner's.

Davidson, featured in the billing, played Izy Hawkins, rascally partner of Burke's in the fur business, Izy and Mike cheating the Eskimos out of their fine hides.

Some fine photographic shots of the wild animals of the Arctic seas and several thrilling climaxes.

Corking buy for any neighborhood. Not a costly picture in the making but has scenes that give the story unusual locale and enough melodrama to steam it along to bulky results.

And that dog, Ilak, bears watching. He will poke his nose right along with any of the others better known.

## PLEASURE GARDEN

Released through Arties Picture Corp. Adapted from the novel by Oliver Sands. Featuring Virginia Valli, with Carmelita Geraghty also billed. Alfred J. Hitchcock, director. At Loew's New York Oct. 26 as one-half double bill, one day. Running time, about 60 minutes.

A sappy chorus girl picture, probably intended for the sappy sticks where they still fall for this sort of a chorus girl story. Those are about the only places which could use "Pleasure Garden," other than the one-dayers, and Loew's New York, a one-dayer, doubled it up with "Dangerous Friends," even worse.

It's a tale of the smart chorister and another, the latter fresh from the country. The chorus girl from the country proves the "smarter" in that way. About the film's best virtue is that it has been kept clean. The title, possibly attractive to the balcony low-brows, is merely of the name of the theatre where the chorus girls are engaged.

Thoroughly foolish story, illogical, implausible, which also takes in Carmelita Geraghty's dancing.

Virginia Valli played a rather sympathy-getting "good" chorister, but that only in looks, with little else to look after. The male principals performed fairly.

Independents might better sidestep these 30c. stories. They don't make good pictures, and that goes double for most of the Indies.

With the "Prince Ivan" character in this one, maybe the foreign market was in mind. In that case, and another version, the picture might tell a different sales price tale abroad.

## Can You Beat It?

More Records Broken in New Jersey  
5 WEEKS—JERSEY CITY, N. J.  
3 WEEKS—ARLINGTON, N. J.  
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SEND US YOUR DATES—We will  
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# Fredman's 14 Points on "Michael Strogoff"

(No. 506 Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corp.)

I have never been brave enough to say the remarkable things about any picture which Mr. Ernest W. Fredman says of "Michael Strogoff." And yet Mr. Fredman, of Film Renter & Motion Picture News of London, is an unusually conservative critic.

Just read some of the points he makes with reference to this Mighty Picture!

**No. 1—"Mighty is the only description to apply to this tremendous Jules Verne film."**

**No. 2—"Seldom in the history of cinematography has this production been equalled."**

**No. 3—"The producers have lavished a fortune on its making, for it has some of the most elaborate sets seen on the screen."**

**No. 4—"The picture literally throbs with thrills that follow in swift succession."**

**No. 5—"Tremendous battle scenes in which thousands of the Latvian army take part, the burning of towns, fearless riding are features of this wonder production."**

**No. 6—"The camera and technical work is astounding."**

**No. 7—"The most thrilling scene of all is the fight between two men, which for sheer strength and suspense is one of the greatest fight scenes ever portrayed in a motion picture."**

**No. 8—"Some of the finest acting ever seen on the screen is to be witnessed in this picture."**

**No. 9—"Ivan Moskin's acting throughout is magnificent, and in the fight scene he is literally immense."**

**No. 10—"Every artist in the cast lends wonderful characterization to his part."**

**No. 11—"A mighty production conceived on immense lines."**

**No. 12—"A stupendous picture literally packed with entertainment value."**

**No. 13—"All through the film there are any number of big moments."**

**No. 14—"The whole production is so enthralling that it is certain to be a tremendous success. It is one of the greatest box office attractions of all time."**

Whew! There's a mouthful for you! And every word of it is true. If you miss "Michael Strogoff" you miss the season's biggest bet!



### 'Paul Ash' Stage

#### Idea in L. I. House

The "Paul Ash" scheme of film house things has reached Long Island. When the new Capitol, Bayside, Long Island, opens Nov. 15, built and operated by Irving Lesser, there will be stage presentations built up around Ted King and his Diplomas band.

The opening program will have a "flash" revue staged by Ned Wayburn and a vaudeville bill booked by H. S. Kraft. The King band will number 18 men, changing their musical program weekly.

Lesser's house seats 1,900. It will be managed by Irving himself for the present.

#### VITA MOVING TO COAST

Los Angeles, Nov. 2.

Warner Brothers will begin erection of the building to be used for the production of Vitaphone programs and accompaniments.

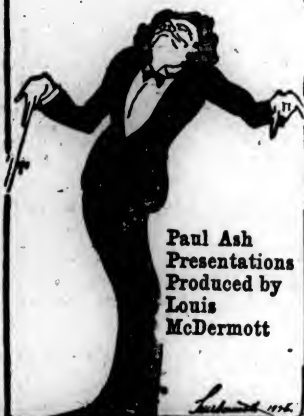
At present the work is being done in the Manhattan Opera House, New York, but when the new building is finished here the base of the production will be transferred.

### PAUL ASH

#### NOW AT

BALABAN & KATZ

New Oriental Theatre  
CHICAGO



### PAUL ASH

### 2 German Pictures

#### Ready for Release Here

Two big picture "specials," made by UFA in Germany, "Faust," nine-reeler, designated as "a poem in animation," and "Tartuffe" ("The Imposter") in seven reels, renamed "The Gilded Hypocrite," are now lined up for American presentation. "Faust" will be distributed in the states by Metro-Goldwyn-Mayer, while "The Gilded Hypocrite" will be released by Famous Players-Lasky.

The former cast comprises Emil Jannings as Mephistopheles, Gosta Ekman as Faust, Camille Horn as Marguerite, Wilhelm Dieterle as Valentine and Yvette Guilbert as Aunt Martha. Directed by F. W. Murnau.

The second, also directed by Mr. Murnau and adapted from his farce, "The Imposter," has Lil Dagover as Elvira, Orgon by Werne Fuetterer, Andre Mattoni as the Cousin, Lucie Hfilch as Dorine, Rosa Valletti as the housekeeper and an old man by Hermann Picha. Again UFA has Jannings cast in the title role.

Mme. Dagover will be remembered as playing Brunhilda in "Siegfried," brought out in New York some time ago.

Both films may appear in New York before the holidays, "Faust" likely showing ahead of "The Hypocrite."

#### Carewe and Kath. Clifford in 'Hollywood Life' Jam

Los Angeles, Nov. 2.

Edwin Carewe, picture producer, and Kathleen Clifford, screen actress who with her husband, N. K. Hiltch, owns a number of flower shops here, are in legal difficulties on account of a joint venture they had in a picture publication called "Hollywood Life."

It led both parties to the district attorney's office asking for complaints of embezzlement against each other.

Miss Clifford asserted she had lost \$40,000 in the magazine venture while Carewe claims he lost \$20,000, and that Hiltch, a bank official, was responsible for the loss.

Both factions insisted that complaints be issued by the district attorney with Carewe and Hiltch almost coming to blows.

The district attorney finally suggested that he be allowed further time to investigate the criminal charges made by both. There is a possibility that the matter may be thrashed out in civil courts.

#### Brandts' 2 New Houses

William and Harry Brandt opened their new Biltmore on New Lots avenue, Brooklyn, N. Y., Oct. 29, and the Stratford will open about Nov. 10. Both houses are of 2,000 capacity and in the ghetto section of Brooklyn, one in Brownsville and the other in East New York.

Both houses have refrigerating systems. Willy Pogany designed the stage decorations. With the two new houses opened the Brandts will have nine theatres in Brooklyn.

### MARION BARCLAY

#### PRIMA DONNA

in "MILADY'S SHAWL"

A Triumph of Voice and Beauty  
WEEK OF OCT. 23, NEWMAN, KANSAS CITY

### EVERETT LLELAN

Premier Danseur in

John Murray Anderson's "Phantom Melodies"

Appearing over entire Publix Circuit

THE "LAST STEP" IN TERPSICHORE

### GABY RASIANO

LYRIC DRAMATIC SOPRANO

in PAUL OSCARD'S "UNDER VENETIAN SKIES"

APPEARING OVER ENTIRE PUBLIX CIRCUIT

VOICE OF GREAT POWER AND BEAUTY

### JULIA PARKER

THE "CAMEO GIRL"

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

DOING 120 CONTINUOUS HOPS ON ONE TOE

TO TREMENDOUS RETURNS

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WILLIAM FOX

Presents

## MOTHER MACHREE

Smiling Irish Eyes and Aching Irish Hearts

with BELLE BENNETT - NEIL HAMILTON - VICTOR McLAGLEN  
TED McNAMARA - ETHEL CLAYTON - CONSTANCE HOWARD

Story by RITA JOHNSON YOUNG ~ Scenario by GERTRUDE ORA,  
JOHN FORD Production



The Greatest Song Tie-up in History of Exploitation!

M. WITMARK & SONS are preparing a special issue of sheet music.

Every phonograph company is issuing new records.

Every player piano company is making new music rolls.

A special campaign has been arranged with S. S. KRESGE company for Cameo records.

## COMING SOON

to shatter box-office records everywhere --- it's another John Ford production --- and another profit picture from FOX!



# FILM HOUSE REVIEWS

## GRANADA

(SAN FRANCISCO)

San Francisco, Oct. 28.

Saturday matinee and business terrible. Looks like the recent price boost to 65c. Saturday is cutting in badly with the townspeople unwilling to pay 65c. for Saturday's matinee when Friday's matinee only costs 35c. No particular squawking or effect on Saturday night business, 65c. being the prevailing price then in the majority of the big Market street show shops. Publix will probably have to hold off on the Saturday price-kiting until after six.

Show opened with news reel and the news reel opened with shots of the new Paramount theatre in Times Square, New York, and a semi close-up of Adolph Zukor giving the big 26-story edifice the once over from his automobile. Then a Grantland Rice Sportlight, a High Hat Cartoon comedy and the usual trailers about what's playing at the other Publix houses in town.

Stage act, "Moonlight on the Ganges," pretty much regulation stuff about average as regards merits and demerits with the run of Granada presentations. Much for the eye and ear but no laughs.

Somehow the comedy in the Granada stage acts is always left to the punch line song singers. And this is a long way from being sure-fire in injecting humor. "Punch Lines" frequently lack punch. They did last week with Lee Kent and even Peggy Bernier wasn't up to snuff on the giggles. Peggy usually has staple goods.

Lee Kent is a red head, not all that could be asked in finesse or artistry and rather stereotyped in delivery, but able to strum a ukulele and coo-shout a song for results. On a basis of result-getting she musters now and should build for the future.

A year of four and five a day has added immeasurably to Peggy Bernier's stature as an artist. Nature gave her a squeaky, off-key voice, but it's effective the way she talks a song. Her numbers are mostly all about dangerous daddies but the similarity of theme does not interfere with her being tremendously popular out here as in Chicago where she started. It was a happy exigency that closed the "Big Boy" show in the Windy City over a year ago and made Peggy, Al Johnson's big gift to the movie houses.

Hoey and Walker, man and woman, sang ballads charmingly, but later danced unnecessarily and without sufficient ability to match their sweetness at song. After looking sweet and prima donnish in a duet the girl reappeared later in the act in a gold fringe costume and did a routine of crawling splits that just didn't go with her earlier impression. This team is from musical comedy.

"Eagle of the Sea," feature.

## UPTOWN

(CHICAGO)

Chicago, Oct. 29.

Eddie Cantor's name must mean something in this vicinity. With Bennie Krueger absent from the Tivoli, attendance was as good as with the band master there. This rotating policy of presentations, between the Chicago, Tivoli and Uptown, is very much to the liking of the Uptown district. It gives those unable to attend the Loop and south side houses a chance to see the same shows at the Uptown.

Matinee attendance is particularly good here, considering the size of the house. And a good class of people. With "Kid Boots" the attraction, a good program, ranging from grand opera to jazz this week.

The overture is "A Gypsy Fantasy," arranged and interpreted by H. Leopold Spitalny. Spitalny did not appear in the pit at the performance of this review and the conductor who replaced him did very well. Featured in this number was Eugene Cibelli, tenor. Cibelli sang the solo version of "Gypsy Sweetheart" in a smooth and modulated voice. Following Cibelli, Walker Stewart, xylophonist, played several selections together with the orchestra and alone. Boyd Senter, who knows how to handle a clarinet, featured two solo numbers, both pop, and "Black Bottomed" for an encore. All three soloists worked from the elevated platform of the orchestra.

On the stage, the church scene from "Faust" was colorful and well staged. Marie Herron, soprano, and Arthur Imparator, basso, played Marguerite and Mephistopheles respectively. Miss Herron has a voice of unusual quality and shading, while Imparator is a finished singer.

At the organ, Milton Charles (New Acts) kept in harmony with the run of the program by playing a variety of numbers. Another and concluding feature was "Under

Venetian Skies," Publix unit, staged and devised by Paul Oscar. Several short subjects and News-Loop.

## RIVOLI

(NEW YORK)

New York, Oct. 30.

Corking comedy film feature in W. C. Fields "So's Your Old Man," surrounded by a bill of mighty good entertainment, makes up a program at the Rivoli this week that runs a little over the usual allotted two hours. The first performance Saturday afternoon ran as smoothly as though it had been playing for a week.

In addition to the feature picture the outstanders were Harold Yates and Cooper Lawley (New Acts) piano and song, and Murtagh with a series of parodies to well-known melodies, on the organ. Both theatre features scored heavily with the audience.

Opening the show there was a combination of overture and showing of a two-reel Technicolor novelty entitled "The Vision" (Short Films Review), one of the Eugene Roth series. The prelude and the picture running 23 minutes. Yates and Lawley followed.

The Rivoli Movievents ran nine minutes with 10 shots. Seven were from International; Pathe, three.

Murtagh entitled his offering "For No Good Reason at All," taking a lot of gag parodies and clicking like a million dollars with them. "The Garden of Dreams" ran for about 12 minutes and preceded the feature.

## NEWMAN

KANSAS CITY  
(MIDNIGHT FROLIC)

Kansas City, Oct. 27.

"Standing Room Only and No Refunds" doesn't seem to mean a thing around the Newman box office at 12 Saturday nights.

When the first of the Midnight Preview Frolics was staged about a month ago and a capacity audience responded it was feared the novelty would wear out. But the Frolics seem to have become an established institution.

Last Saturday night four lines extended nearly two blocks from the ticket window, waiting for the house to clear from the regular show. Half a dozen policemen and a large number of house attaches kept the lines in order.

Once inside, however, the bunch let loose, and from a quiet, dignified theatre where all proprieties are carefully observed, the place became a bedlam. The audience, almost 100 per cent. high school kids, cut loose; but that's what they came for, and they certainly did go to it.

It's a smashing show the house serves up for these midnight revels. With carefree youth, with school and college yells, wise cracks and other manifestations, the affair is really remarkable.

Ken Franklin, publicity director for the Newman, stages the show and acts as master of ceremony, although there isn't much of that; lets the gang kid him and kids back, but keeps things moving. A ballad singer hasn't a show, but the dancers and musicians put their stuff over.

Saturday night the show opened with a chapter of Gene Tunney's serial, "The Fighting Marine," and the bunch went wild. Community singing, with Ken Widenour at the organ, was next. They would have sung all night, if Ken had played for them. Talk about your choruses! When that Newman midnight crowd got started, they sing!

Following came a neat dancing revue by Ginger Rogers and her "Redheads," 10 youngsters presenting a number of clever turns, with some hot stepping by the auburn-haired hoofers. A couple of the girls tried to sing and stuck through one verse and chorus, but gave way to the steppers.

Several numbers were given by Paul Tremaine's orchestra, which also played for the "Redheads," and then Franklin sprang a surprise by introducing the Foursome Quartet, on the current Newman bill. These boys are showmen as well as singers, and the gang quieted down, gave them attention and wanted more.

Following came the Royal Hawaiian Orchestra and then the preview of "Aloma of the South Seas," which opens at the house Oct. 30.

A lot of show for 60c., but that's what the night owls want. They pack the house. Saturday night at 1 o'clock they were still buying tickets in spite of the "Standing Room Only and No Refunds." Hughes.

## BROADWAY

(PORTLAND, ORE.)

Portland, Ore., Oct. 21.

Local importance was attached to the debut of Liborius Hauptmann, formerly conductor of the Rivoli theatre orchestra, when Harry Arthur, general manager of the two houses (North American), promoted

Hauptmann to the leadership of the orchestra at the new Broadway theatre.

Hauptmann comes into this new house after two directors have wielded the baton and is a straight concert director, first, last and always. Portland audiences like this form of music, and at the opening show Hauptmann was given an ovation.

This week's show consisted of "The Amateur Gentleman" (F. N.), together with a Fanchon and Marco revue, and Oliver Wallace, organist. The latter is causing much talk with his original organ novelties.

Opening the review, after a selection of numbers from "The Merry Widow" by Hauptmann's Melody Artists, were the Gibson Sisters. These two girls did nicely with eccentric and soft-shoe buck dances. In the duce spot was Charles Wells in a rural offering who clicked after a few moments of dull laughter for his introduction. Albert MacGall-vray delighted his auditors with a lively good vocal number, while the Crosby Brothers, announced as late as the musical "Patsy," held the next to shut job and came through with flying colors on their dancing.

Ending the stage show was Warner and Meade, two girls of considerable avoirdupois, in a singing turn. Miss Warner put her pop numbers across in big league style. Miss Meade proved an excellent piano accompanist.

## STRAND

(NEW YORK)

New York, Oct. 31.

A feature of somewhat over average footage and a Mark Strand Frolic that runs half an hour (Presentations) leave little time in the two-hour entertainment for much variety in the surrounding film program. A short magazine subject called "The Game's the Thing" was run in at the end, while the news topical cut down to three or four shots divided between Fox and Pathe.

In the Frolic Jack Denny with his Club Frivolity orchestra of ten, billed as a first Broadway appearance. They have several very neat arrangements and excellent appearance that recommend themselves to picture house presentation.

Plenty of change of pace in the Frolic this week. A sensational dancer in Gargle Hale; brisk bit of legmanism by Mme. Klemova and the ballet, comedy numbers and a great eccentric dance by Rita Owen in another return engagement, and a banjo specialty by Jack North. It was the latter picked out by the audience Sunday night for a show-stopping demonstration.

"William Tell" for the overture and Corinne Griffith in "Syncopating Sue" (First National) as the feature. All constituting a conspicuously satisfactory entertainment.

Fred.

"GARDEN OF DREAMS" (14)  
Public Presentation.  
12 Minutes.

Rivoli, New York.

Boris Petroff has devised and staged a very effective "sight" offering in this presentation. It is a study in marble statuary in a moonlit garden, with the subjects of the statuary coming to life in the dream of a little art student.

The whole has 14 people, 12 of whom represent the marble images with Apollo, Venus, Terpsichore, a group of three girls as the bearers of the Fountain of Love placed up stage in the center and two groups of three girls each as the bearers of torches.

There is also a statue of music, which supplies the excuse for a violin player and for the music which the statues dance to after they come to life, although the orchestra also plays an important part here.

There is group dancing, solo dancing, and a most remarkable adagio, presented by Renoff and Renova, who first pose as the Apollo and Venus of the offering. Their work met with frequent applause and interruption and the man's manner of handling the girl is little short of remarkable.

On the whole the presentation looks decidedly effective. It at least has the distinction of being different.

Fred.

## ILL AND INJURED

Charlie Morrison, Keith-Albee agent, is confined to his home with a cross between appendicitis and intestinal gripe.

Phil Taylor, K-A producer, is back at his desk after several months' illness.

Robert Rockwell, six-year-old son of Dr. George Rockwell, was seriously injured when his thigh was fractured while at play and was removed from his Bay-side home to the Flushing (L. I.) Hospital.

Jackie Tallman (Tallman and Kerwin), in private life Mrs. Pat Kerwin, recovering in Indianapolis from two recent operations.

Vivian Duncan, musical comedy star, recovering from a minor throat, operation in Los Angeles.

# PRESENTATIONS

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

## MARK STRAND FROLIC

30 Mins.

Strand, New York

A first rate Specialty show with a wealth of production background is here packed into half an hour. Many an evening of vaudeville has had less intrinsic entertainment.

For the starter Kitty McLaughlin, soprano, does "Only a Rose" as a solo before a drop representing a shallow vase filled with flowers. The vase is a transparency. Lighted from behind, it discloses the ballet doing a lively waltz, all in crinolines and Mme. Klemova leading the 12 coryphees.

Jack North stopped the show next with his banjo turn. He has a vocal trick of jazzing his songs and a quick way of getting to the audience with brief snatches of talk.

Rita Owen, again at the Strand and its apparent favorite, did better with her grotesque dances than with her songs, two in number and both new.

Jack Denny comes from the Club Frivolity with his ten-man orchestra, accomplished jazzists, in the more polite kinds of melody. A neat trick, of special value for a house of the Strand grade, was the interweaving of a popular jazz theme and phrases of a standard melody ("Humoresque" and a current number). Emphasis is placed on the violins and piano for the most part, although there is a capital backing of brasses, for pretty effect of harmony.

The orchestra plays half its routine out near the foots and then retires back on a movable platform, giving space for specialty people, including Miss Owen and George Hale, a young dancer with some remarkable steps in the Russian Hock style. For this part cut drops fall in front and behind the orchestra, giving them an elaborate scenic frame.

Rush.

## PYRAMIDS (35)

Egyptian Spectacle

45 Mins.; Full Stage (Special)

Loew's State, Los Angeles

Fanchon and Marco's "Pyramids" is a big flash act, by long odds one of the biggest ever attempted hereabouts. Not one but three bands are used on the stage, playing simultaneously at one point in the program. Dancing girls galore and the favorites, Oscar Taylor and Rose Valyda, make a combination hard to beat.

It is a colorful spectacle with the girls attired mostly in beads or shimmering veils, and a surprise finale that drew thunderous applause on the opening day.

"Rube" Wolf and his band played an overture in the pit, a selection from "Aida," and the front drop was flown to reveal Oscar Taylor in Oriental costume and seven slave girls standing before seven "mummy" coffins or containers in two.

Two dancing girls from the Sun-kist chorus did an effective Egyptian number, with six "mummies" (scantly clad girls) emerging from the caskets and "Rube" Wolf making his appearance from the center. "Rube," with Oriental gown and turban, did a brief dance burlesque that got a lot of laughs.

A blackout sent the scene to full stage, where an immense pyramid was revealed, with a colorful desert scene as a background. Taylor favored with another song number, followed by Dorothy Adair in a difficult solo dance in which contortions played an important part.

Taking his stand at the base of the pyramid, "Rube" stamped his foot twice, which opened sliding doors in the lower section and revealed his band. "Rube" and the band boys put over a comedy number, "Me, Too," that caught on.

Angelino Armento, tumbler, lived up to his reputation as the fastest tumbler in the world and electrified the crowd by his speed. The girls, flocks of them, came on for another dance specialty, after which Rose Valyda sang "Sleepy Head," getting the number over in her usual telling fashion. Rose and "Rube" put on a comedy dance and acrobatic number which, aided by "Rube's" broken garter, had the audience in howls.

A second section of the Pyramids opening revealed Thelma O'Connor's girls' band seated above the regular house orchestra. Twelve dancing girls, aided by four other chorines, garbed solely in beads, did an effective number, and then the third section of the pyramid opened

showing "Brick" English and his band, who played a hot number.

Oscar Taylor again sang, this time with a bevy of girls, and then "Rube" sent all three bands into action together. The tip of the pyramids opened, revealing a pretty girl in a rose bowl. For a final a double ladder, pyramid shape, entwined with flowers, was lowered from the flies with girls hanging to the rungs, and suspended between the ladders the Aerial Barillette, who did a few feats of twirling and mouth holding.

It's a whale of a presentation show.

## "GYPSY ROMANCE" (35)

Singing, Dancing, Patter, Music

55 Mins.; Full Stage (Special)

Senate, Chicago

The scene opens in a gypsy camp layout with Walter Pontius, the weighty tenor, singing "Gypsy Sweetheart." Pontius sings with much gusto in a clear voice. His experience of several years in picture houses stands him in good stead.

A ballet number with eight girls and a specialty singer, cute little girl in blond curls, consists of a song and dance on "Baby Face" that goes over. Helene Heller, looking as charming as ever, had to take three encores with "I'd Love to Call You My Sweetheart." Miss Heller's work in the B. & K. houses has brought attention. Her schooling with Paul Ash gave her stagecraft knowledge essential in dealing with picture house audiences.

George Riley, affecting a "lithp" manner and generally gagging with Paley, gets all the laughs in the show. Riley is a good all-around, who can sing comedy songs as well as ballads. Besides running in and out at intervals he doubles with Miss Heller in a ballad, old but still good. Some clowning ensues during this number, after which they finish in straight, scoring to quite an extent.

Rae Eleanor Ball and her brother, Michael Ball, present a nifty musical bit, using the violin and cello as instruments. This number clicked.

Eddie Rogers, the eccentric acrobatic dancer, did but one number, having hurt himself the week previously. This is announced. His head spins are still there.

Alfredo and Gladys, dancers, seen often at the night clubs here, prove very much at home and in place on the stage. Their adagio specialty was nicely executed, with both okay in appearance. They are also there at the finish, in a fast gypsy dance, with the girls in the background.

Aside from Ben Paley, everyone in the show works hard to put the thing over. Mr. Paley's activities are nil. The other acts on the bill get very little aid from the baton swinger. His inability to do anything but stand and look wise is decidedly unfavorable to the performers.

Loop.

## UNDER MEXICAN SKIES (20)

8 Mins.; Full Stage

Eastman, Rochester, N. Y.

The always popular appeal of Mexican music, girls in flower-colored gowns and youths in the tight breeches and gaudy blouses of bull fighters has been used to good advantage in an elaborate presentation feature at the Eastman.

Like all Mexican scenes, there are songs of that plaintive Spanish quality, banjo strumming, gales of laughter, lively chatter and a constant milling about of the characters to give the effect of motion and animation, which at least on the stage is supposed to represent an atmosphere peculiar to Mexico or Spain.

Among the principals who have solo bits are Charles Pennica, banjo strummer, who pulled down a good hand; Marion Burbank, young contralto with a voice unusually full and smooth, and Clair Kramer, tenor, newcomer in the Eastman ranks. Another pleasing episode is the dance number headed by Thelma Biracree and Jeanne Hurvitz. The number consisted of some excellent rhythmic tango and other Spanish steps. The music includes "Cigarette" by J. H. Densmore and an adaptation by Frank La Forge of two Mexican folks songs, "The Swallow" and "Ask of the Stars." The act was produced by Ben Webster, presentation director of the Eastman staff. Sanderson.



**CARR and PARR**  
Dancing  
8 Mins.; Two  
Palace (St. V.)

Carr and Parr, billed as English, do a comedy dancing turn with the emphasis on the dancing. One is a comedian, neither sings, and if both do talk, as seemed, it may have been sotto-voiced remarks to one another.

Their dancing forte is the close formation with no extraordinary steps, but a little rah rah stuff in dancing to a medley of American melodies at one time and to "Yankee Doodle" for another dance. The boys are reported over here but a couple of weeks, so their stepping appears easily adjustable. That is about the dancing it is.

In close and other formations for dancers, any kind, these United have a few of their own. Those good American dancers laying off this week, please hold up but one hand. What a mob! *Sime.*

**SHAW and CARROLL (6)**  
Song and Dance Revue  
24 Mins.; Three (Special Set)  
Broadway (V. P.)

Act is simply billed as a team without "company" denotation on behalf of the supporting quartet. Shaw is Carl, who three years ago impressed with his youthfulness as an unusual stepper; Carroll is Jean, a comely, shapely danseuse who can wear clothes and knows her groceries generally.

In support are dual pianists, one of whom warbles a pop ditty with gusto. The other's voice is not bad, but she lacks the volume of her coped pounder. Incidentally they're a coking two-piano team and sustain the tempos excellently. There is also a male dance team, in themselves quite distinctive, offering legmanila of high calibre.

The featured male member of the team, young Shaw, is the individual highlight, however. He steps with distinction and uncton, impressing with the certainty of his ankleology.

The act in toto is high calibre and an excellent flash on any variety program, vaudeville or pictures. A collegiate double was a nifty, Shaw in exaggerated Oxford bags later topping off alone with an acrobatic dance solo.

The male team, looking natty in French uniforms, registered, as did the pianists with "Bye Bye Blackbird." In the former number Miss Carroll completed the picture with an attempt at a French lyric, the lingo sounding very much to the Hoboken Francise. Alone she impressed with a Russe squat solo, and that means plenty, considering the general banality of vodka terpalchorean propaganda these past few theatrical seasons.

Everything about the act is ultra: the rose-boxed set, the freshness of the musical accompaniments with their careful deviation from familiar tunes, and the routine proper. *Abel.*

**MARVEL REVUE (6)**  
Singing and Dancing  
18 Mins.; Full (Special)  
American (V.-P.)

This Italian or Spanish revue includes a mixed quartette of vocalists and a mixed dancing team. The act is sumptuously produced and runs to the classical and semi-classical, nothing of the pop or jazz variety being included.

Several of the vocal operatic excerpts got over nicely, due to the well blended voices. The dancing team did an adagio that compares favorably with the best.

An ensemble finish, the quartette singing and the dancers offering an adagio waltz, completed an act that pulled heavy applause. It's a class flash turn for the pop bills where they seem to eat up this sort of thing. *Con.*

**YATES and LAWLEY**  
Piano and Songs  
6 Minutes  
Rivoli N. Y., (Pct.)

Two boys who will fit anywhere, big time or revue. The singer is especially good and has class in addition to a coking voice. He can put over a touch of acting when necessary.

The boys put over three numbers in effective manner in this picture house and scored heavily. The first was a double entitled "We Know a Girl," with a slight touch of double entendre. The second a solo "Yvonne," and the closing another double "If I Hadn't You" the latter two were sure fire with the audience. *Fred.*

**"THE FINAL REHEARSAL" (9)**  
Musical Comedy  
30 Mins.; Full Stage  
Fifth Ave. (V.-P.)

There are three principals and six good-looking choristers in this new production turn of C. B. Maddock's. Standing out from the field are Mahoney and Cecil, said to hail from the west.

Miss Cecil has a voice of promise, such as has been heard in girl acts before, and she is well appearing. She first flashed it after a travesty bit, warbling "In Love With Rose Marie." Out in "one" the team dished out the best bit of the "Final Rehearsal." It was a lesson in kissing, funny and so well done that they probably used it themselves previously.

Mahoney is the act's comic, handling a number or two with the girls. Best of that portion was called "There's a Little Syncopation in Every Land," which brought out four of the choristers internationally dressed.

For the final Miss Cecil led with "You and Your Ukele," nothing much of a song, but lifted by her high register finish.

The girls then were brought on in doubles, a sister team idea in three sections. The rehearsal feature was used principally at the start, with a stage manager ordering the people about and the stage partially bare for a time. A comedy bit was introduced when an extra girl was called from the audience and told to watch her step as she climbed on the stage. She replied, "I always do." Before that the manager told the audience not to smoke, make cracks or give applause.

"The Final Rehearsal" is costumed with exceptionally good taste. It is the girl act idea in general with some new ideas and is happy in having the aforementioned team. It might do right well for the picture houses and that might be a hint for Maddock to try his hand in that field. *Ibes.*

**THREE SWIFTS**  
Club Jugglers  
15 Mins.; Two  
Palace (St. V.)

A swift club passing turn with a bit of comedy, just a bit of the comedy but much passing. In fact the repetitious passing prolongs the turn about four minutes. It may have been the swiftness of the work that suggested the name of the act.

Club juggling and passing in big time vaudeville have been looked upon as obsolete for a long while. If a revival such as this is due, these English boys, as supposed to be and who sound as though they are, may fit in. But to the older vaudeville patrons they will not appeal as anything new or novel. American acts have accomplished all that they are doing with the speed included. Some of those native club juggling turns may now be in the sticks over here, possibly wondering why when they hear about this.

Comedy is derived in a primitive manner, firstly through bringing one of the boys from the audience onto the stage, after an announcement that a mishap occurred to one of the trio. Afterwards misses to accentuate the passing, which they don't do, as the passing will always speak for itself.

About the only strange item is that each of the club jugglers talks, thereby taking them out of the "dumb act" classification. At least the talk suffices to attest their British nativity.

Programed to open the show the act appeared No. 3 at the Palace. *Sime.*

**THE MORIGADORS (5)**  
Juggling  
14 Mins.; Three  
Hippodrome (V.-P.)

It isn't long before one appreciates why a family of jugglers holds forth on the rostrum when vaudeville economics brings to mind the many single and double club prouetting acts.

The Morigadors perform in unusual style. Their club work and plate juggling, particularly the former, is best appreciated by actual audition. The man's intricate juggling of 10 candles propelled from a candelabra and caught again in their respective sockets is no small individual contribution among other things.

The clown-juggler is the keystone of some rapid-fire cross-stage hurling of the gymnastic properties, and also scored on his own.

The act is probably a standard recruited from the outdoor field but can be made a standard in any indoor auditorium, including a "spot" in a revue of Winter Garden or other lesser proportions. *Abel.*

**ARTHUR PRINCE (1)**  
Ventriloquist  
18 Mins.; Three (Special Set)  
Palace (St. V.)

It's nearly 20 years since Arthur Prince of England set foot on an American stage, and Monday night at the Palace he looked not a day older than he did as a debonaire lad in 1907.

Since Prince first played over here to score his sensational hit as a ventriloquist, this country has seen many a Prince doing ventriloquism under different names. Among ventriloquists Prince has had as many imitators as George M. has had among dancers.

In the current turn Mr. Prince retains the deck set and sailor uniforms with his "dummy," "Jim," as on his previous visit, not 20 years ago. The dialog remains much the same with but few changes.

Still, it all sounds fresh as Prince does it. To this generation of vaudeville goers Arthur Prince will appeal as he has been, and is, the premier ventriloquist of the world. *Sime.*

**ORA (1)**  
Trapeze  
6 Mins.; Full Stage  
5th Ave. (V.-P.)

Ora is a skilful woman gymnast, performing upon a single trapeze and single horizontal bar.

In the six minutes Ora is continuously performing, on one or the other. She does a great quantity of athletic work in that period. It's too much for any one person. A male assistant is there merely to assist and does nothing else.

In her tricks or bar feats the woman is superb. She is reminiscent at times of that remarkable Pedersen brother. But much is taken away from her excellent performance through the "grind" of it. With four minutes in some way interjected for stalling purposes to permit Ora to feature her best tricks, and they are all best, she might become a valuable vaudeville card.

Her work on the high single horizontal bar is almost startling. The bar is about 15 feet from the floor. She has one trick of swinging around on a knee hold that appears to defy gravitation. A giant swing concludes, but that is really the least of what she does, although, of course, spectacular.

That this woman is a perfect aerialist is proven by the ease with which she balances herself on the high bar, between tricks, without a foot or hand hold, nonchalantly drying her hands or the bar.

In figure Ora is also attractive, a slimly built girl for such hefty acrobatic work. At the commencement the trapeze is suspended from the bar above. Her tricks upon the single trapeze are swift and difficult. The man removes the trapeze when Ora ascends to the bar above.

Ora is worth looking after over here. She's entitled to a little coaching, not in work or appearance, but in showmanship. Now she will impress as a hard worker, whereas she is probably one of the best single aerialists in America at present, and she is a foreigner. *Sime.*

**AMALIA MOLINA and Co. (7)**  
Spanish Revue  
18 Mins.; Full Stage  
American Roof (V.-P.)

Assisted by five marimba players in Spanish attire, a dancing partner and a male singer, this revue follows familiar channels. It opens with a double tango by Miss Molina and a male, followed by a song by the male vocalist sung in Spanish.

The musicians have a number next and Miss Molina solo dances a "tambourine tap" dance next. Her costumes are beautiful. The singer next in the inevitable "To reader" number, sure fire to drive them to the smoking precincts.

The act, if there is a demand for acts of this type, which is doubtful, qualifies as an average one of its kind. It meant little here closing the first half. *Con.*

**FULLER and STRIKER**  
Contortive and Songs  
7 Mins.; One and Two  
Broadway (V.-P.)

The man is an unusual contortionist, working "straight" and performing his human knots with fetching simplicity. The maneuvers and manipulations of his body are beyond description in their manifold twists and bends.

The woman's voice is not particularly opera diva, but considering it's an opening act, much is overlooked. She presides at the piano in accompaniment in between her opening and closing ballads.

Novel opener for the grade. *Abel.*

**"AROUND THE WORLD" (8)**  
Song and Dance Revue  
20 Mins.; One and Full (Special)  
Hippodrome (V.-P.)

A mighty cleverly conceived and elaborately staged flash revue, containing singing, dancing and a lot of novelty stuff. Four principals and four chorus girls, but these are not the usual type of choristers in vaudeville. They can and do dance. All four are capable of doing a toe specialty, two showing what they have in that particular line. There are four distinct full-stage sets, and during the periods for changes, a lot of action in "one."

Louise Lowe and Robert Sargent are really starred while the feature honors go to William Pollard and Estes Jones. Which of the latter two is the dancer, he is the best bet of his kind that has come along since Tom Dingle first appeared. This boy has everything. The singer just about fills the picture well enough to be accepted, while the Lowe and Sargent combination is a wow. They pin on an adagio in the Chinese scene that is about as fast as anything that has been seen in many moons. On the strength of this alone they would qualify for any revue on Broadway.

Opening with a whirling globe of the world with Lowe and Sargent "sittin' atop of the world," the singer offers an introduction, after which the boy dancer in a Dutch costume and the girls costumed to represent Spain, Russia, Italy and Hawaii, come into "one" for a number. This is followed by a singing and dancing bit in which Lowe and Sargent and the singer work in full stage before a small set. The two men do a flirtation bit with the girl in song with she to choose between the singer and the dancer for her affections. It is pretty and effectively worked out.

In "one" the dancer and one of the girls of the quartet that forms the chorus do a specialty. It clicks, and then the Chinese scene. This is a black draped scene with lanterns and Chinese hangings. The four girls pull their toe stuff here, after which the sensational adagio comes along. In "one" again, the boy dancer offers a solo specialty, in which he shows that he is a whirlwind.

The final full stage set is in Congoland with the girls as Hottentots, and the boys all stepping furious with them. For a finish, a nifty Black Bottom is slipped over as an encore.

This is fast enough to be the added attraction for any big time show, and good enough just as it stands for any of the big picture houses to fill in the whole presentation as a unit. *Fred.*

**ROBERT CHISHOLM**  
Australian Baritone  
12 Mins.; Three and One  
Palace (St. V.)

A baritone, Robert Chisholm, from Australia (making him eligible on an all-English bill) sang three numbers, the first in character and sounding Frenchy. It was a straight and war song. His best was about "Yvonne," and there was another.

American vaudeville must look pretty in Australia to bring a baritone so far. How far Mr. Chisholm may go in American vaudeville will never be foretold by the No. 3 spot at the Palace. Whatever the baritone has, and at least he has a good baritone, that spot could ruin him as a single straight singer.

With height and what could be seen of his features through the character make-up when the singer took his several bows (regardless of the two-bow rule), if he could appear in his proper person for one song that might help him immeasurably. *Sime.*

**LES GELLIS and CO. (4)**  
Song, Dance, Balancing  
13 Mins.; One and Full  
Broadway (V.-P.)

Les Gellis are a male team, probably brothers, whose acrobatic specialty is the backbone of the act. The two women do harmless song and stepping and a special pit conductor abets the general proceedings. Throwing the trimmings away would still leave Les Gellis just as effective with their novel lift, pedal and general acro work.

The opener is an attempt at novelty with the Gellis as bellhops introducing a "package" to the audience, the parcel giving forth the female supporting team.

A "stew" number was a corker, and the closing body whirling topped everything.

Act closed here and is good fare-the-well on the best of bills. *Abel.*

**DAPHNE POLLARD (2)**  
Scenas  
21 Mins.; One and Full Stage (Special Sets)  
Palace (St. V.)

At the Palace Monday night, the bill was set for Daphne Pollard, as was the stage—and the audience. Miss Pollard closed the first part, the sixth turn and the first woman to appear on the program; also the first comedy act of any import.

And yet without all of this Miss Pollard, upon her American return visit, would have made it just as easily. As a low comedienne, of much pantomime and motion with her diminutive size for further aid she couldn't miss in vaudeville over here, that vaudeville which has driven all of her American rivals into productions.

The Pollard act runs in scenas, as they say in England or Australia, and Daphne is from both countries. The first, however, was written by Paul Gerard Smith, a New Yorker. It is called "Everybody's Welcome," and should be reproduced in moving pictures in Congress. The set is of the Battery landing off Ellis Island. Miss Pollard's first song (Smith's) is the best in its lyrics, with the concluding line, after recounting the miseries of the "quota" for immigrants, being about "two cases of likker could get in quicker."

After that, it is dialog and "business" with the customs inspectors and the boy (girl) whose main effort is to blow her nose and a small horn at the same time. She never missed once on either.

After Miss Pollard's stock song, "Nancy," she went into her other stock skit (or scena), "Wanted, a Man," with Jolo's shadow in the distance against the statue in Trafalgar Square on the drop. That's Miss Pollard's sure-fire, not Jolo nor the statue, but the skit. It's the height of low comedy and absurdity, and how this girl can wham it over. Tall man and girl as capable assistants.

A comedy clean-up, now as always, in vaudeville. *Sime.*

**WILL AUBREY and CO. (3)**  
"Show Business"  
Songs, Dances, Comedy, Revue  
19 Min.; One and Full  
American Roof (V.-P.)

This one was produced by Al Davis and Ed Newhoff and was built around Aubrey, not the easiest artist in the world to surround. Six choristers, evidently from recent cabaret circles, a male dancer and a juvenile comprise the cast.

A thread of plot at the opening when Aubrey as an old legit and the male dancer are thrown out of an imaginary restaurant just in time to run into the manager of a travelling company, cancelled because they haven't a leading man. A bargain is struck. The talk during this portion is unfunny although Aubrey's hokum Shakespeare, reminiscent of old quartet character men, got some laughs before the tolerant roofites. The dancer's dialogue contributions just missed being amateurish.

The act hops to full stage for two numbers by the juvenile, backed by the chorus. A sister eccentric acrobatic, fair; solo by the male whammed over with salesmanship for pop houses but not elsewhere, and a Swiss character song and bit topped by a yodle by Aubrey followed a bit later by a medley singing and banjo contribution by the same player. Both landed solidly.

Aubrey, after the opening, builds. His forte is ballads, his methods old timey but sure. He has an excellent tenor voice. *Con.*

**MRS. RUSSELL SCOTT**  
Monolog  
5 Mins.; One  
Academy, Chicago

Russell Scott has been convicted of the murder of a drug clerk in Chicago and has had a last-minute postponement of death by hanging several times. A few months ago his wife was stopped by police from starving herself in a glass cage in a local theatre. The sum of 25 cents was to have been charged for the privilege of watching her, and she was to turn the money over to her husband's defense fund.

The Academy, playing W. V. M. A. vaudeville, featured her and gave her the entire electric sign outside. Her five-minute talk was a plea for the life of her husband and a denunciation of Chicago's judicial system. She held the third spot as a regular act.

In the lobby they were selling a pamphlet, said to have been written by her husband, for 25 cents. Its title is "In the Shadow of the Rope." It gives Russell Scott's version of the murder in detail. So goes vaudeville. *Loos.*



## ALL-ENGLISH BILL (PALACE)

How about an All-American bill now or then?

This All-English bill at the Keith-Albee Palace is a repeater, not in all of its acts, but in scheme and title.

It appears to be a standing gyp, to catch the English on the fly and be sure of a matinee crowd at the Palace on off-matinee days at the legit. Perhaps that is why the Monday matinee scale at the Palace is the highest.

Or it may be a job against the lay-offs of the Lambs, and it's certainly something against the American lay-offs in vaudeville.

Hundreds of American acts walking the street or figuring up next week, both ways, and here is an all-English bill for the centennial of vaudeville, if you believe everything K-A does out.

But as a wise cracking agent remarked Monday evening: "The first 100 years are the hardest and now maybe K-A will go to work." As the all-English drew a capacity house and early Monday night, wouldn't an all-American maybe draw in the Americans? It's worth trying to get the Americans to patronize the Palace, and it's apples this week for \$2.20 (\$3.30 Sunday).

"Country Store" at the same vaudeville house of the country!

A numbered ticket goes with every seat coupon. Drop one in the box and if you hold the right number, the Apple Growers' Association will send to your home "A Box of Wonderful Apples." Not a barrel nor a bushel, but a BOX. How many? Count 'em. But first find who is drawing the number. If you see the K-A boys munching apples this week, guess!

The unlucky ticket that went with this seat coupon was No. 37,764. That was Monday night, the second performance, so the Palace must have sent up to Proctor's at Troy for some of their left-overs from the last 10 "Country Stores."

For the first performances of an all-English bill, it's useless to gauge applause. Monday evening the orchestra sounded all-English, too. They applauded anything, and this is what they applauded:

In 10 acts on the program were exactly 20 people, figuring in piano players and assistants.

Of the first six acts in the first part but one woman appeared, and that Daphne Pollard (New Acts), closing the first part.

Among the other first part turns were two two-men dancing acts, dancing much the same, but one of the turns holding songs.

In the first part two other acts were single men, one a singer and the other a ventriloquist, following one another.

As an all-English bill it was the poorest lay out ever placed on the Palace stage.

In the second half of four acts, nothing but women, excepting the male dancing partner of a team. Two of the women were Marie Cahill and Cissie Loftus in one act. If Marie Cahill is English, she must have moved over lately. A couple of earlier turns, but English, looked as though they had been dragged in the billing altogether to prevent crabbings.

For years at the Palace there has been no bill without a foreign tint. Try an all-American and bring down the vain blessings that have been striven for so long and fruitlessly.

Miss Pollard got the hit of the show. Next came the dual woman turn of the Misses Loftus and Cahill. This was funny in their "Old Flower Women." Two has-beens talking over their operations past and present. A side bit rocked the house and Miss Cahill asked Miss Loftus what had become of Nora Bayes. Miss Loftus answered she heard Nora had gone into a convent. Then the gag, "Jewish Convent?" with another, "She never married, did she?" and the answer, "No, her children wouldn't let her."

Miss Shields followed, it being said the English girl upon her return over here refused to take her first program position, opening the second part and going into next to closing instead. Miss Shields started somewhat slowly, but finished a strong hit with her English, French and American "Susie." A peach in male togs, Miss Shields was always in front, and kept there to ask forbearance for the closing turn, dancers, Gaston and Andree, new, but at a disadvantage through the position.

It's a dance turn of merit, but decidedly English in tempo. The act should be seen in another house and spot, as it couldn't hold this home going audience. The principals have some catches in their adagio work that border on the sensational. It is a pity they were thus spotted.

In her own single act Miss Loftus gave the usual impressions to much reception, receiving plentiful flowers, as did also Miss Pollard, and Miss Pollard was the first on the program with a speech.

This current bill is so foreign that even the Pathe News was all foreign Monday, mostly shots of soldiers, or other solemn scenes. Carr and Parr (New Acts) were the openers with the Three Swifts (New Acts), doing an old-time act

for over here in a club passing turn, although making it more modern through talk and attempted comedy, with Robert Chisholm (New Acts), Australian Baritone, third, wholly smothered in the position, and Arthur Prince (New Acts), No. 4, always the urbane Arthur, certain of himself and making it certain, while the DuFor Boys (2) are back again, also doing their double stepping, even though they had to follow the other two hoofers.

The new Paramount opens Nov. 19. Listening, Pat, dear? Sime.

## STATE

(Vaude-Picts.)

Good show at the State this week. Packed house and standees Monday night with the screen feature, Douglas Fairbanks in "The Black Pirate" credited for the draw.

Six acts that looked good on paper played even better. The combination is a good buy for the money, and the answer why the Hippodrome has already labeled it opposish.

Palermo's Canines, class dog act, manipulated by mixed team, opened and more than held that spot through clever manipulation of the canines and the stunts of the latter, especially the balancing feats of the jeweled collared animal.

Jessie Millar, next, scored with her instrumentation, employing cornet, piano and accordion, sending over hot pop numbers with the latter that made her a clutch hit.

Monte and Lyons, wop dialecticians, held troy to a nicely with their admixture of comedy chatter, vocalizing and playing of instruments. The preliminary small talk plants them with the duo getting right after the musical stuff and holding to finish.

Cook and Oatman, mixed team, next, also contributed their share of comedy in a bride and groom number for opener, with the song interspersed with comedy chatter that set them pretty. After that into a straight song routine that pleased for the remainder of their time on.

Hawthorne and Cooke, nut comics and swing-overs from the K-A. Circuit, proved a wallop in next to shut, getting over surprisingly well in this big house despite their offering being one better suited to intimate houses because of the comedy undertone asides employed and supposedly ad lib wisecracks, but which seemed to carry far out at the Monday night show without straining on the boys' part. The nutty routine of chatter got them from the start and held them with the collection of antique instruments that followed, sending them into a panic of laughter and with the boys smart enough to give them sufficiency.

Rose and Moon Revue, 10-people dancing flash, provided both dress and diversified stepping in the closer. Rose and Moon are a mixed team that know their stepology and demonstrate it, but do not hold the act to themselves, providing opportunity for several of the mixed octet in support to uncork some clever solo as well as ensemble work. The act is a fast one, tastefully costumed, adequately mounted and a good bet for this spot on any of them.

## 81ST ST.

(Vaude-Picts.)

Polite and refined vaudeville draws class audiences. So some of the booking men claim. Monday night two men half way back in the 81st Street's orchestra stood up and took a swing at each other.

Craig Campbell was on and doing a quiet song. The girl ushers tore for help; elderly women in the vicinity became unnerved; the male portion of the house staff strolled down the aisle to quell the rumpus, and Campbell kept on singing.

The publicity attendant to the vehement sock quieted he of the fistic urge, but he might as well have let it go, as when he sat down his opponent took him from the rear with a well-timed push to the head.

Yes, sir, polite vaudeville—but bring your gang!

Maybe the boys were fighting over the box of apples in the raffle. "National Apple Week," 100th year of vaudeville, the sauce that goes with that and a bad five-act show for the current week—not counting what the admission payers may pull on the side.

The scrap thing was the second time the usherettes felt duty call. Both instances came during Campbell's sojourn with his pianist. It didn't do this singer any good, naturally, nor the house either. The previous disturbance was trifling. Just a couple of youngsters talking their heads off in the balcony foyer, but audible all over the lower floor.

What they really needed Monday night up here was a piano with a nickel slot. Somebody might have danced.

Not a step on this bill, unless you want to count Johnny Barry's conception of a buck, and that must last all of 30 seconds anyway. Besides the Barry comedy skit there were Russell and Burke in Harry Langdon's "Johnny's New Car." Russell's eccentric makeup, much

Langdon, tempered Barry's somewhat similar attire, and the acts don't jibe when placed within 20 minutes of each other. Lots of head work in this layout—for the picture houses. If the shows don't keep 'em away pugilistic patrons will.

And the doorman stopped two clean-looking youngsters after they had their tickets, asking "When were you 15?" He would have done better to let the kids in. They needed 'em, and two refunds are two refunds at this house these days.

Matinees are brutal with 300 people at a Friday matinee giving the house an estimate break. Half a house Monday night.

A couple of more disturbances and there won't be any youngsters to turn down. But give the doorman credit. He was right. They need guardians up there, 15 or over.

The Zellias Sisters passed quietly with aerial work in opening. Russell and Marconi failed to get much through their accordion and violin dueting, while Jimmy Russell, aping Langdon as near as possible, walked off to very light applause.

Campbell ran into the fireworks over which he had no control, although certain lyrical acting drew a rumble from the balcony, where they were ignorant of the fisticuffs below. Campbell drew a heavy hand when finishing after five songs. Most of it was from downstairs and seemed a token for his having carried on during the warfare. Johnny Barry ran away with the show in the closing spot. Mixing up gags in revue-like blackouts, while sticking to a comedy catch line, sent him home easily.

The K-A boys had better dig out that educational reel on how to handle chewing gum in the theatre—and add a couple of paragraphs.

Skig.

## AMERICAN ROOF

(Vaude-Picts.)

They dropped one act on the Roof the first half due to the length of the feature picture, "Variety." The picture was probably responsible for the business, near capacity.

Jake Lubin knows that Roof bunch and has them figured just right. Jake's prescription is to save his heavy comedy turns for the second half of the bill.

The bill this first half runs to this formula. Masters and Grace, however, in third position, are a comedy turn, but the girl handles most of it. The act is novel in setting at least. The pair make an entrance, he riding a bike, and she sitting on a trailer behind. The girl "nuts" all over the place and makes them like it. Masters does straight and also turns in two neat dances in doubles with her.

Ahead were Sang and Ah Chung, duo of pleasing singers in Chinese costume. They formerly appeared in a quartet billed as Orientals. The turn without the latitude allowed for Chinese, would qualify as light. A sure fire finish retained from the old turn is a double Scotch song and dance with one member revealing women's under-apparel beneath his kilts when he spins.

Will Aubrey and Co. (New Acts) closed the first half strongly in "Show Business," credited to Darbey Aronsen.

After intermission the Fenwick Girls opened to a reception and closed to strong applause from one section of the house. The presence of a couple of employees of a music publisher may have explained it. The boys need no rehearsal.

Wilkins and Wilkins, sure-fire duo always, held the next to closing position and walked off with the hit of the bill. What a straight woman that blonde is! The material doesn't count with this pair; it's delivery, feeding and personality. They never miff a point and never talk on a laugh. Wilkins' tap-dancing is flawless. Most of their cross-fire was familiar but sold for big returns aided by the man's mugging and the woman's excellent toiling.

Watkins' "Circe La Petite," a fast, clean, snappy dog and pony turn, closed the vaudeville portion. The leaping greyhounds, three in number, include "Blue Boy," announced as the champion of the world indoors. He jumped 6 feet, 10 inches on the Roof with a very short take-off.

June and Irene Melva opened in a swift, likable xylophone double turn. The girls after a number on the xylo, play upon bottles concealed behind a drape. When this is lowered the lineup of booze containers is good for a laugh. The music from the anti-Volsteads sounded sweeter than any combination of bells and also out-toned the xylophone. They liked the act here for two encores.

## 5TH AVE.

(Vaude-Picts.)

At this point and elsewhere it is apple week, so those were reminded who glanced at a booth in the lobby. A fellow with hayseed clothes would proffer a glass of cider if asked, and a basket of apples was sent to the patron holding the ticket number that somebody drew backstage to save time.

At least, Dr. Rockwell announced the number and told the winner to

leave name and address at the box office. The apple growers' association is making its annual drive.

At this house in particular this is all-fun week, so stated on the house bills, which probably meant the first half show. Fairly successful.

That was so because Dr. Rockwell himself was present. Dr. Rockwell, press agent of the spinal column and knight of the tin whistle. The doc was a bit fast for the natives, but there were plenty who got him, and the giggling was general when he took his breathing exercises in accomplishing the finale of the "overture."

It seems as though the doctor was best when ensconced in a chair, so that the "blood shall leave my legs and rise to the tonsils for the hemorrhage of hokum." Not only in his own act but during that of the dancing Merediths, who closed the show. They are always on the bill with Rockwell, and his observations of their terpsichorean efforts while he was planted in an upper box seat got as much if not more laughter as when the doc was on the stage. The Merediths are neat workers. C. B. Maddox brought out a new turn, "The Final Rehearsal" (New Acts), which showed directly ahead of Rockwell. On third to rather good effect was Gracie Deagon, who now has Charles Cannefax doing straight. The routine follows closely to that formerly presented by Miss Deagon and her former partner, Homer Dickinson. Cannefax has developed considerably in the last year and seemed a very good foil for the little "nut girl."

Allan Reno (New Acts) was second and the six-act show was opened by the Blum Trio, one of the neatest of acrobatic trios, who moved down from the Palace, where they closed the show last week. The feature picture was "The Campus Flirt." Business Monday night good but not capacity.

Ibec.

## HIPPODROME

(Vaude-Picts.)

Looks like the show of almost three hours for 50c. is making more of a hit with the men than with the women, judging from the audience at the Hippodrome Monday night.

Lower floor of the big house was filled as early as 7.45, and 75 per cent. of the audience were men. That being true also at the matinees, from reports made on the house it would indicate that the combination vaudeville and picture policy is taking the place of the burlesque show in the affections of the men.

Just why the women are passing up the Hip is something of a mystery. They give Loew's State a good play. It is possible that they don't know where 6th avenue is or it's too far from Broadway.

This week's show proves to be a mighty good little vaudeville bill of its kind. Entertaining, and the two outstanding hits of the evening from the six acts offered were Willie Solar, who singled down next to closing and cleaned the audience (they asking for more even after he had made his usual speech) and the flash act, "Around the World" (New Acts) which preceded him. The latter was a solid hit and is a corking turn to be considered for a picture house presentation as it stands with only eight people, but people who can do things. They looked as though they filled the big Hippodrome stage.

Julius Lenzberg and his small aggregation of musicians tried their best with two minutes of an overture and then played the accompaniment to the Pathe News Reel, the Hip management trying to give the impression that this news reel is something special through the medium of a special announcement for it. It didn't fool anybody.

Opening the show the La Varre Brothers and Miss Pingree managed to interest. Miss Pingree doesn't mean anything to the act but the two men certainly deliver in acrobatics and comedy.

George Ransley and Helen Gunther presenting "A Group of Songs" fared decidedly well on second. The pair harmonize nicely and look good, although it wouldn't hurt Miss Gunther to smile occasionally and try to impress the audience that she really enjoyed trying to entertain them. There were five numbers contributed by this pair, a feature of the turn being the rapid changes which they made through underdressing. The latter possibly not understood by the audience and therefore the idea clicked.

Handers and Milliss in "This and That" were a comedy hit with eccentric stuff. The boys worked hard and kept the audience on edge.

Closing the show John R. Agee's Performing Horses proved to be most interesting, and the work of the trio of browns earned frequent applause. Agee's opening with a corking looking black caught the fancy of the audience, and when he started to work the three horses without commands the audience was ready to believe everything that he told them about the act.

Universal's feature, "Take It from Me," with Reginald Denny starred, proved the comedy hit of the bill. Laughs galore for it.

Whole show ran two hours and 50 minutes.

Fred.

## BROADWAY

(Vaude-Picts.)

No question about the Hippodrome hurting this heretofore money maker. The merit of the show this week with a First National-Colleen Moore feature, not sensational, but above Broadway average grade, seemingly cannot compete with the Hip's 50-cent admission scale.

At least two of the acts at the Moss house currently can step into the Palace, if one proceeds on the ancient premise that the Palace is a graduation into faster company, and click as resoundingly as they did at the Broadway.

Five of the seven acts are new and all worthy, including Fuller and Striker, The Four of Us; Shaw and Carroll Revue; Fenton and Field (new skit) and Les Gellis and Co.

In between, "Amateur Night in London" is a sure-fire hoke act that permits for a multitude of vaudeville sin dependent on the facility and mental agility of the box "plant" and his audible commentations on the inferiority of the gosh-awful "entertainment." One of them pulls a fast one by switching to a sympathetically effective tenor, the change of pace from the assisting sextet's studied putridness making for happy returns.

Lillian Morton, an energetic pop songstress, got to 'em strong, following the "amateur" turn. She should eschew the ballads and go in only for the novelty and the comic. She registers particularly strong with the dialect.

Colleen Moore's "It Must Be Love" is below her standard but above par on the Broadway's flicker schedule, this house, along with the allied Keith, Proctor and Moss theatres experiencing a dearth of available film material.

Abel.

## 58TH ST.

(Vaude-Picts.)

Among the privileges enjoyed by residents of the middle east side is that of relaxing in one of the 58th street box seats and reveling in screen announcements of the good things the house is going to have the last half of the week. It gives one something to anticipate and practice in relaxing in one of those kitchen chairs is warranted to steel one against the other adversities of life.

This week to make it even harder, they screen a long trailer provided free of cost to the management by the Apple Growers' Association, showing an acidulous old gentleman drinking cider. This is to explain that Oct. 30 to Nov. 6 is National Apple week. What it has to do with a vaudeville show, you can search this faithful reviewer, unless Keith-Albee is promoting a dry campaign on its own.

After they had propositioned the customers for a repeat later in the week, they put on a six-act bill, mixed in quality and mostly very small time. Three turns were new—Nita Calvi, straight singer; "Al's Here," singing comedy sketch from Charles B. Maddox's workshop, and Janet Kippen Revue (all New Acts).

Belleclair Bros. opened and proved to be the best specialists in the running. This pair of finished gymnasts are the last word in hand to hand acrobatics. One item of the routine is a half turn in the air by the top mounter from a hand-to-hand to a hand-to-foot hold. They have a great applause finish in an elaborate mechanical apparatus that takes them from "one" to full stage. The top mounter slides down a chute, goes through a loop-the-loop and "flies" to a hand-to-hand catch. Spectacular.

Nita Calvi was No. 2, a very light number snowed under partly because it was the second number without comedy. "Al's Here" helped by holding laughs. Joseph E. Howard couldn't miss with his routine of "the songs I wrote in the good old days," especially here, the paradise of old timers. Anita Case at the piano and seconding Howard in his songs with an impressive soprano is a valuable aid, both by her voice and her classy appearance. Only she didn't take the trouble to dress very well for this date. Howard starts with a couple of Irish dialect stories, only fair in substance and manner of telling. However, they liked him riotously.

Smith and Sawyer have a nice looking young woman who does the feeding to a rather self satisfied young man. The talk is rich in puns and heavy gags that have served the profession in general, but the talk routine has a sort of flash merit, partly because it is put over with supreme self confidence by the young man, who is a composite of George M., Bert Wheeler and Jack Osterman. They finish with a fair eccentric dance and a comedy number and of course, draw applause.

Janet Kippen's Revue closed the bill. "Campus Flirt" with Bebe Daniels was the feature. Capacity.

Rush.

If You Don't Advertise in  
VARIETY Don't Advertise



# KEITH'S, PHILLY, POP POLICY; BUT 6 BIG TIMERS LEFT IN EAST

'Grind' Performance in One of Oldest Keith's Big Houses—John Royal Made K-A. Managing Director West of Philadelphia—Stanley's Effect

Keith's, Philadelphia, one of the oldest and surviving straight (2-a-day) vaudeville houses, will go into a grind policy similar to the Palace, Cleveland, according to authentic information.

The appointment of John Royal, manager of the Palace, Cleveland, as managing director of all the Keith-Albee booked houses west of Philadelphia and Harry Jordan's departure for California last week, are said to be the forerunners of the new policy in Philadelphia following its operation in the Cleveland house, a white elephant until it dropped straight vaudeville for a "grind" combination policy, with the usual cut in scale.

According to insiders the K-A Stanley ultimatum for Philadelphia prevents K-A from building in that city or increasing the capacity at Keith's.

The first attempt to get away from the straight vaudeville policy in Philadelphia was seen last summer, when the house played 10 and 12 acts instead of the usual eight-act bill.

The departure was said to have resulted in a difference of opinion between Harry Jordan and E. F. Albee as to the wisdom of the policy. Albee was reported as against any deviation from the regular big time policy. The same condition existed at Cleveland, but the losses at the Palace were so tremendous, according to report, pop vaude and pictures were experimented with as a summer policy.

The immediate increase in business is said to have convinced the K-A head that straight vaudeville was "shot" when confronted with pop vaude and picture opposition.

With the change in policy at Philadelphia, but six twice daily or big time vaudeville houses were left on the K-A circuit. These are the Palace and Riverside, New York; Albee, Brooklyn; Maryland, Baltimore, and Keith's at Washington and Detroit.

## M'INTYRE AND HEATH LEAVE 'G. V. F.' IN SOUTH

Short Stops and Long Jumps  
Too Much for Veterans—  
Back to Vaudeville

McIntyre and Heath are withdrawing from the southern company of "Greenwich Village Follies" to return to vaudeville.

The comedians are stringing along with the road show until it has been sufficiently strengthened to warrant their departure.

McIntyre and Heath's withdrawal is reported through amicable agreement, with the comedians unwilling to brave a siege of short stands and long jumps.

## Dave Stamper Bankrupt; Owes \$9,706—Has Nix

David Stamper, composer, apparently sought to hide his identity in filing a voluntary petition in bankruptcy by giving his occupation as that of "promoter" and his address at 110 West 48th street, without mentioning the Friars Club.

Stamper acknowledges, among other indebtednesses, an item for \$1,000 in alimony to his wife, whose address is given as in Brooklyn, N. Y. There is also a \$1,500 liability for the Greenwich Village "love nest" on East 9th street, which figured in the Stamper and Leedom (Edna) romance which culminated when the pair were married recently.

Louis Bernstein, the music publisher, and Henry Waterson, ditto, are down for \$250 and \$1,200 each, which they loaned Stamper; William Morris, \$210 on a loan; M. S. Bentham, \$150 loan; R. Hammel, 45th street and 5th avenue, jeweler, for \$2,001.

In total, \$9,706, and no assets.

## EUGENE BARRON, AFTER 4 YEARS, IS CAUGHT

Accused of Defrauding Musicians and Show Folks

Eugene Barron, 31, violinist, who has played in vaudeville, was arrested after a four-year search on the charge of grand larceny. Emil Bloch, of 225 West 34th street, arrested the violinist in a restaurant at 33d street and 7th avenue. According to Bloch's story to detectives James Stapleton and Louis Schaeffer, of the West 30th street station, Barron embezzled \$5,600 from him. The specific complaint against Barron was the alleged larceny of \$2,000.

The detectives told newspapermen that Bloch stated that almost a score of musicians and theatrical people have suffered at the hands of Barron, and the aggregate amount will reach possibly \$75,000. Barron was arraigned in West Side Court before Magistrate Corrigan and held in \$5,000 bail for further examination.

Barron, with long hair, refused to discuss the charge with reporters. He appeared unconcerned about his arrest. He was arrested as he was dining. Bloch told detectives that he has sought the violinist since December, 1922. Barron is alleged to have been absent from this city since that time.

In West Side Court when Barron was arraigned were about six complainants, stated Assistant District Attorney Charles White, who alleged they have been duped by the defendant. One orchestra leader who asked that his name be not disclosed declared he had been victimized to the tune of several thousand dollars.

### Sold Stocks

Barron, according to Stapleton and Schaeffer, opened elaborate investment offices at 1540 Broadway in 1922. He had been operating only a short time. His office was well appointed and his clientele was principally musicians and show folk whom he had met as an artist.

He interested them in stocks. They bought securities from him. This all occurred between May and December of 1922. When his clients sought their stocks they were put off from time to time, according to the sleuths. When the district attorney's office with the Attorney General's office began an investigation, according to the detectives, Barron "blew."

Bloch was passing the restaurant where Barron was dining. He saw the former violinist. He rubbed his eyes to be sure. Into the restaurant went Bloch. He seized Barron by the nape of the neck and yelled for the "coppers." The detectives hurried to the restaurant and relieved Bloch of his quarry.

Barron gave his address as 894 Rogers place, Bronx.

## "HECKY" MUST EXPLAIN

Harry Saks Hechheimer, theatrical lawyer, will have to show cause today (Wednesday) why he should not be punished for contempt of court for failure to pay Mrs. Nellie N. Hechheimer \$590 accrued alimony.

"Hecky" was ordered to make good at the rate of \$40 a week under a separation decree of June 2, 1924, the \$40 assessment to continue until his wife remarried or until he had expended \$11,500. Not having done either, the attorney's wife wants to know why Hechheimer is in arrears \$5,900.

Carr and Parr, English Dancers Carr and Parr, English dancing team arrived in this country recently and made their debut on the K-A Circuit last week.

## BIFF! VAUDEVILLIAN'S REPLY TO \$3.30 ACTOR

Herbert Standing of 'Blondes' Gets His from La Pearl of Pantages Company

Los Angeles, Nov. 2. Herbert Standing, member of the "Gentlemen Prefer Blondes" company, and Roy La Pearl, of a Pantages vaudeville road show, mixed it on the train from San Francisco to Los Angeles and Standing is said to have taken the count.

According to the story of the vaudevillians on the train, Standing, who occupied a chair in the car with the Pantages troupe, started talking shop. In his remarks he disparaged vaudeville and vaudeville people.

La Pearl, traveling with his wife, both members of the Pan bill, took exception to the patronizing attitude of the legit actor and debated the matter hotly.

Standing, so the tale goes, changed from caustic to belligerent.

In the exchange of swings that ensued, he found himself on the floor. Hostilities stopped there, it is said.

## VITAPHONE IS 'OPPOSITION'— K-A CLAUSE

Artists Think It 'Gag'—  
'Back Down' on Radio  
and Cabaret

That Vitaphone and other talking pictures are throwing a scare into vaudeville and threatened to further cut in on the limited supply of acts is evidenced by a brand new clause inserted in the Keith-Albee contracts.

The clause reads: "The artist agrees that he or she will not appear for the use of the Vitaphone or any other device for synchronizing moving pictures and the voice and actions of the artist. If the artist breaks this agreement the manager herein may cancel this agreement forthwith."

The declaring of the Vitaphone "opposition" is not going to be taken seriously by artists, according to the K-A agents, in view of the back down of the circuit in its banning of cabaret and radio acts and then welcoming them.

## R. Allen Blames Gas

Richard Allen, vaude actor, was discharged from Bellevue Hospital last week after having been there several days recovering from gas asphyxiation, he says.

Allen was removed from his home at 9 Charles street, Greenwich Village, unconscious. The actor laid the blame to a faulty gas burner.

## Christian Science Guild?

A rumor says that a Christian Science Theatrical Guild is in process of formation or about to form.

It will be the fourth sect guild in the theatre if eventuating. The others are Catholic, Episcopalian and Jewish.

### MARION STOKES' OWN SKETCH

Marion Stokes, daughter of Harry Stokes, Chicago hotel man, and known herself as a beauty and writer, will enter vaudeville in a sketch she is authoring.

Mrs. Stokes was prominent in New York society as the wife of Henry Berolzheimer, son of the head of the Eagle Pencil Co. They were divorced a few years ago. Since then she has been writing and studying for the stage.

## Wesley Barry's Single

Wesley Barry, pictures, has shelved his flash act and is preparing a new single for vaudeville.

In the flash Barry was supported by Billy Barton's Orchestra. The latter will routine an act of its own for vaudeville.

# AL ROGERS, AGENT, ARRESTED FOR EXTORTING \$1,350 FROM ACT

Gray Family Alleges 'Kick Back' Weekly of \$125 Out of \$400 Salary—Rogers Held in \$2,000 Bail for Trial—Barred from Pantages Office

## 70 YRS. FOR M'MURTRY IN KILLING OF COP

Marie Salisbury and Sally Brannix Saw Murder—Actual Murderer Escaped

A sentence of from 70 years to life imprisonment was imposed on Marcus McMurtry, formerly in vaudeville, it is claimed, and night club waiter, for the killing of Policeman Oscar Oehlerking and the holdup of a speakeasy at 340 West 49th street on Aug. 6 last. McMurtry, nattily dressed and with a sneering smile, received the sentence Thursday from Judge Mancuso in General Sessions. On his plea of guilty to murder in the second degree the 21-year-old bandit received a term of from 20 years to life and for the robbery 50 to 80 years.

Before sentence was pronounced Judge Mancuso questioned several witnesses including Clarence Donahue, proprietor of the "speakeasy," and Marie Salisbury, actress, who witnessed the shooting of Oehlerking, from the window of her apartment at 300 West 49th street. Donahue described the holdup of his place when McMurtry and another man armed with revolvers entered. They got \$300 from some of the patrons and the cash register and ran. Donahue and others chased the bandits to 8th avenue. The latter fired several shots and these attracted Oehlerking. The officer ordered the thieves to halt and fired a shot in the air. The unnamed gunman fired several shots directly at the officer and the latter dropped. He died almost instantly.

As McMurtry was fleeing up 8th avenue a second policeman attempted to stop him. When he refused to halt the officer shot him in the leg. The bandit who actually shot Oehlerking escaped.

Miss Salisbury and her roommate, Sally Brannix, dancer, who also saw the shooting, told the Judge that Oehlerking did not attempt to shoot the bandits but fired his gun in the air.

"This man must have been filled with dope," Miss Salisbury told the Court. "The officer did not fire at them but they deliberately turned and fired directly at him."

The actress has appeared in Winter Garden shows and was in "The Gold Diggers" and "The Demi-Virgin."

## Goodwin Denies Accuser's Murder Charge in L. A.

Santa Ana, Calif., Nov. 2.

The Rev. Philip A. Goodwin, of the American Catholic Church, who took a short flier in vaudeville before his stage career was interrupted by his arrest on a charge of murder, took the witness stand in his own defence and flatly denied that Joseph J. Patterson, the man he is accused of slaying, accompanied him either to or from San Diego on the trip that was asserted to have ended in the killing.

The former priest directly contradicted the testimony of his co-defendant, Albert Dewey Gaines, who laid the murder at Goodwin's door.

Disclaiming any knowledge of how Patterson met his death, Goodwin wove a chain of circumstances that hurried suspicion straight back at Gaines, his own accuser.

The State is seeking to prove that Goodwin and Gaines murdered Patterson, with whom Goodwin was known to be on friendly terms, and appropriated for his own use money and effects of the dead man.

Goodwin was arrested for the crime last July in the N. V. A. club house in New York. The trial here is continuing.

"Wildcatting" Al Rogers, erstwhile Pantages vaudeville agent, spent last Tuesday night in a prison cell following his arrest at his West 46th street office on charges of extortion filed by Mrs. Jane Gray, billed in vaudeville with her seven children as "The Gray Family." Rogers was ordered held in \$2,000 bail.

Meantime Rogers' name has been erased from the Pan slate forevermore and orders issued that never again is he to darken the doorway of any branch of the Pantages Circuit.

Mrs. Gray's charge is that she was forced to "kick back" \$125 weekly of her \$400 salary to Al and that she was imposed upon by Rogers as the latter told her he was getting but half of what she was "kicking back," giving the other half weekly to the Pantages office in New York.

When Mrs. Gray stopped in to see Ed Milne in charge of the New York Pan office on her last trip east, Mrs. Gray told him that she had had a pleasant trip, enjoyed playing the Pan time immensely, but that she had not saved a cent. Her impression that half of her "commission" to Rogers was being relayed back to the Pan circuit was dissipated.

When discovering that Al had been "hogging the works" Mrs. Gray entered the charge of extortion. She added that Rogers had repeatedly threatened to cancel her bookings "on orders from the head of—"

(Continued on page 28)

# LOEW AGENT IS 'BEATEN UP' BY K-A MANAGER

Eddie Smith Met Wm. O'Day in Alley of Proctor's 125th Street

Eddie Smith of the Mark Ledy agency complained to the Loew booking officials yesterday that he was slugged and beaten up Monday night by William O'Day, manager of Proctor's 125th Street.

According to Smith, he was waiting in the alley when O'Day approached and said, "Which one of you is the Loew agent?" Smith alleges he said, "I am," and was set upon by O'Day and beaten into unconsciousness, he claims.

Smith says the manager followed him to the street after he got up, and made disparaging remarks about Loew agents in general.

Appeals to the police were also in vain, according to Smith. The assault, according to Smith, was witnessed by Nat Sobel, a Keith-Albee agent and an employee of a music publisher.

The alley at Proctor's 125th Street is on the theatre's property.

## LEON NAVARA'S BREAKDOWN

San Francisco, Nov. 2.

Leon Navara, recently relieved from the leadership of West Coast's T and D Theatre, Oakland, suffered a nervous breakdown last Thursday at the St. Francis Hotel here and is under the care of physicians.

## HYSON and HARRIS GIERSDORF SISTERS

CARLETON HOTEL, CAFE  
Washington, D. C.

BOOKED BY  
Ed Davidson & Rufus LeMaire  
1506 Broadway, New York



## OWNERS' CANCELING THREATS RESUMES ASS'N. ROAD SHOWS

Few 'Death Trail' Houses Left Object to Discontinuance—Deal Made With Orpheum to Fill Out Acts' Time Due to Previous Cancellations

Los Angeles, Nov. 2.

The Western Vaudeville Managers' Association has resumed its "death trail" tour from Chicago to the Coast, abandoned due to the association having lost West Coast theatres, Inc., bookings and those of a number of theatres in southern California. The route was temporarily suspended in Pueblo, Colo., with acts turning back to Chicago from that point, it is said, while those few bookings which remained for W. V. M. A. were made from the Los Angeles office.

The theatre owners whom the association retained on the tour began to rebel against the discontinuance of the road shows and are said to have threatened to cancel their contracts unless they were brought through. Rather than lose these few houses, it is reported that W. V. M. A. decided to continue the tour to the Coast.

The shows now go from Pueblo to Phoenix, Ariz., where they play four days. The units then go to Tucson for one day and then lay off a week. After this comes Hoyt's, Long Beach, a full week, when the shows are cut up, with two acts playing two days and three acts three days at the Yost, Santa Ana.

So as to be able to fill out the time (on account of recent cancellations which included the Mission, Santa Barbara, three days, and houses in Hanford and Tulare, one day each) a deal has been made with the Orpheum people whereby the latter circuit is to take up part of the time of these acts and play them at the Hillstreet and Orpheum, Los Angeles, and the Golden Gate and Orpheum, San Francisco, as part of the regular Orpheum road shows.

Also lost to the W. V. M. A. and Orpheum Circuit this season will be two West Coast houses which played this type of vaudeville last season. They are located in Fresno and Stockton, a split week. In the future these houses will be booked by M. D. Howe, chief booker for West Coast, out of his Los Angeles office, with the acts being obtained from the Bert Levey and Ackerman & Harris Circuits.

### Johnny Dooley Deserts Vaude for Pictures

Johnny Dooley, after vainly trying to secure a reasonable salary for his new comedy act from straight vaudeville, has decided to play picture houses. He opened at the Branford, Newark, in his new act this week.

Dooley was placed by Max Hart. He will continue to play picture dates and independent vaude.

### 'Family Upstairs' as Tab

Nance O'Neil is returning to vaudeville under direction of Albert Lewis in "The Iron Lady," by Hugh Stange, author of "Glamour," which Lewis is also producing. The latter is a legit player.

Lewis is also preparing a tabloid version of "The Family Upstairs," an adaptation of the Harry Delf comedy which had a brief run at the Gaiety, New York, last season.

### TEMPLETONS SATISFIED

The Templetons deny they are playing the picture houses because of a row with Keith-Albee.

A question of salary was their sole inducement to leave organized vaudeville for the night clubs and later the picture houses, handled by Arthur S. Lyons.

### Lane-Bollerman Apart

Madelyn Lane and Maryon Bollerman have split as a vaudeville team.

Miss Lane will do a new act with Leo Flynn, while Miss Bollerman plans heading an act of her own with three others in support.

### GENE TUNNEY BOOKED AT \$7,000 BY MORRIS

Opens at Loew's State, Nov. 29—Contracted for 20 Weeks

Gene Tunney will debut in the show business Nov. 29, under the direction of William Morris and at \$7,000 weekly for his stage services at Loew's State, New York.

The new champion will probably appear upon both the Loew and Pantages circuits. An arrangement was reached for the theatrical starring season between Dudley Field Malone, Tunney's personal counsel and representative, the champ himself, and Morris.

Morris is said to have Tunney under a 20 weeks' contract.

It will be a somewhat different turn than pugilists have heretofore presented. A film will be a part of it, with a talk by Tunney and illustrations of famous blows known to the prize ring.

### Richy Craig Breaks Down 'Doubled' Too Often

Over-zealousness took its toll on Richy Craig, Jr., who has been ordered to rest up for a month or two as a result of overworking himself through his manifold engagements, doubling from "The Ramblers" into three or four night clubs all at one time.

Craig's schedule of after-theatre performances at one time reached a total of eleven different night clubs, making his appearance on the circuit for a series of specialties at each stand.

As a matter of duty, Craig opened at the new Paddock (formerly Wigwam) Friday night as master of ceremonies, but leaves this week for a rest.

Complications of la grippe forced Craig out of "The Ramblers," which he will not rejoin until back from his health rest.

### Myrio and Desha Head Film House Unit

Gene Myrio and Mlle. Desha, dancers, have been signed for 14 weeks by Publix to head the next John Murray Anderson unit which opens at the new Paramount, New York, Nov. 19.

Myrio and Desha are another standard turn to swing to picture house bookings. The act played several weeks for the Keith-Albee Circuit and was offered a route but not enough money.

### Berlin Not on Vita

Irving Berlin has contradicted the fast flying reports he intends making a record for the Vitaphone.

The report stated the Warner Brothers had offered Berlin \$50,000 for 30 minutes of recording.

### MORT DOWNEY'S ACT

Los Angeles, Nov. 2. Mort Downey, who withdrew from the "Music Box Review," after one performance, opened Monday in a prolog at the Metropolitan, Public house.

### Thurston "Does a Dempsey"

Howard Thurston, magician, who was severely burned about the face some months ago while performing one of his fire feats, is back in New York entirely recovered.

After the accident the magician had his face lifted and scars removed by a Chicago plastic surgeon.

### Though Warned of Thief, Doorman Admitted Him

Los Angeles, Nov. 2. After Variety had warned all of the theatres around Los Angeles that a young man using the name of Craemer and supposedly connected with the show business had been robbing dressing rooms of actors in theatres about Southern California, the doorman of the Orpheum allowed the individual to slip through, with the result that the dressing room of the Weaver Brothers was entered and \$47 taken.

The man told the doorman he was a friend of the Weaver brothers, and the doorman permitted him to enter the dressing room while they were on the stage. The feminine member of the Weaver Brothers act happened to enter the dressing room while the young man was there. He made the excuse to her that he was in the wrong room and left. She immediately discovered the theft and shouted to the doorman the room had been robbed but meantime the thief had gotten out.

## MAKING AGENTS RUN "NUMBERS"

New Scheme to Make  
Vode Actors 'Give Up'

A brooding scheme has been hatched to take more money away from the acts appearing for the Keith-Albee or Orpheum Circuit or both. It is to have the N. V. A. house organ issue a special number, allotting a week each to the various vaudeville agents booking in the circuits' offices, with the agents instructed to force the acts they represent to advertise in the "specials."

Agents will be selected in order and instructed, presumably with the sanction of E. F. Albee, who may have suggested the scheme.

It is calculated by the promoters of the "blackjack" plan to have the "specials" run into a series of "numbers," lasting as long as there is another agent left who has not been made to make his acts "come across."

Useless Advertising  
Heretofore the "advertising slug" on the K-A-Orpheum actors has been in the N. V. A. program and the house organ, wherever acts could be found that would stand for it. In this manner, besides the free performances K-A and Orpheum acts are forced to give for "benefits," the acts figure quite an actual loss during the year. They consider the enforced advertising as of no value whatsoever for their promotion, exploitation or publicity.

The K-A office, which generally steers any money-getting idea from acts, has no influence with acts on any other circuit, inclusive of the Loew, Pantages and picture house chains. The K-A people are limited among the N. V. A. members to those acts playing the K-A or Orpheum bookings, with none of the other circuits seemingly in sympathy with the methods employed to make actors advertise against their will and uselessly.

### Dressing Room Robberies; Loew's Guarantees No Loss

Vaudevillians playing the Lyric and U. S. theatres in Hoboken, N. J., the last half of last week were robbed of personal belongings and clothes that had been left in the dressing rooms Thursday night.

Among those who suffered losses were Dewey and Rogers at the Lyric and the Four Cotton Pickers at the U. S. Other turns were also robbed.

It was the third time turns have lost property at the U. S.

The Lyric (Loew's) assured the acts the house will make good if the stolen property isn't recovered within a fortnight. The U. S. is booked via the Robbins agency, New York.

### Maude Elliott on Film Stage

Maude Elliott, concert contralto, has been booked for a tour of Public Theatres by Alf T. Wilton. Miss Elliott will appear with a John Murray Anderson presentation unit.

### LEO CHENKO THOUGHT WRONGLY ABOUT PROPS

Albertina Rasch Causes His  
Arrest for Removing Goods  
From Storage

Charged with the larcency of "drops" and costumes valued at \$290, Leo Chenko, 31, of 244 West 48th street, was held in \$1,000 bail for the action of the Grand Jury by Magistrate Abe Rosenbluth in West Side Court. Chenko, the husband of Alexa, dancer, was arrested by detectives Patrick Maney and Charles Stapleton, of the West 47th street station, on the complaint of Mme. Albertina Rasch, producer, of 113 West 57th street.

Mme. Rasch declared that Chenko went to a warehouse and seized the "drops" and costumes. She learned that he was using them in a rehearsal at the Metropolitan theatre, 142d street and Third avenue. Accompanied by the sleuths, Mme. Rasch went to the theatre and found Chenko directing a rehearsal. His wife was present, stated the detectives.

The "choristers" were directed to remove the costumes by the sleuths. Chenko was placed under arrest. The costumes and scenery were taken to the police station and brought to West Side Court the next morning. Chenko languished in jail overnight. His wife sought to get bail for him.

Mme. Rasch explained that she and Chenko were to be on a presentation in October. The act never materialized. Something went wrong. The costumes and scenery were placed in a storehouse at 270 West 43d street by Mme. Rasch. Recently she learned that Chenko was using her property in the rehearsal. She made demands for them but was unable to recover her goods, said the sleuths.

### Chenko Claims Rights

Chenko denied the larceny charge. He stated that the property was his as much as the Mme's. He said they were to put on a presentation. He said he was fired. "I created the idea of those costumes in London. There is no such idea," indicating photos of the costumes of a hoop skirt. "I was to be paid for my creations. I have never received a penny."

"I did get some money when we rehearsed for the show. The money was not for rehearsals but to lodge and feed us. When I was fired I had yet to be paid for my idea," Chenko, when asked his occupation, said he was a producer of vaudeville acts and presentations.

The court told Chenko he had recourse in the civil courts if he wanted the property without taking it without the Mme's consent from the storehouse.

Chenko's wife was astonished when her husband was held.

### COLLINS WITH WILTON

Coming North to Resume Bookings  
—Dorothy Dahl Also in Agency

Johnny Collins, former Keith booker, will join the staff of Alf Wilton within a few weeks. Collins is now at Sarasota, Fla., in the real estate business. As soon as disposing of his interests he will journey north.

Collins was formerly associated with Wilton when the latter was a Keith agent. Prior to that he was one of the best bookers in vaudeville and rated highly as an assembler of acts.

Dorothy Dahl also rejoined Wilton this week, in charge of the productions department. Tommy Jackson and H. Krafts, formerly with Wilton, have left to open an agency of their own.

### ELI DAWSON WITH WESTON

Eli Dawson has resigned as general manager for Jack Jordan, independent agent and producer, to become affiliated with William Weston, Pantages agent.

Dawson succeeds Barney Williams, who has retired from the show business for real estate.

### Stoker-Nestor Producing

Floyd Stoker and Ned Nestor have formed a producing partnership to turn out acts for the K-A Circuit. Stoker was formerly a K-A agent before going west to manage a theatre a year ago.

## LOEW HANDLING NEW ROCHELLE'S FIRE BENEFIT

Town Walks Out on  
Keith-Albee After  
Many Years

Arrangements have been made for the annual Firemen's Benefit in New Rochelle, N. Y., for the Marcus Loew offices to handle its presentation. In past years the benefit has been conducted by the Keith-Albee offices.

Just what has happened nobody seems to know or care up New Rochelle way, as this time there will be no split of the proceeds with the Larchmont, N. Y., fire ladders. Larchmont is the summer home of E. F. Albee, who personally secured a lot of personal praise and credit for putting on the firemen's show in the past and also making it possible for Larchmont to get a "50-50" break on the benefit divvy.

The New Rochelle benefit will take place in Loew's New Rochelle theatre and everything connected with it, aside from the entertainment, will be an out-and-out New Rochelle affair.

The fire boys in New Rochelle are tickled pink. Previous benefits handled by the Albee people were given in halls and the box office returns held down as a result.

When the Police Department in New Rochelle gave their last benefit it was also handled by Loew's, who took it away from the Keith-Albee crowd after many years.

### Edgar Allen Woolf Again Writing Skits

A former and prolific writer of sketches for vaudeville, Edgar Allen Woolf, has again returned to the field.

Mr. Woolf, when active in vaudeville, was in constant demand from the highest salaried acts and "name" debutants into variety, for their material, light or heavy, in playlets.

At present Woolf acts are in rehearsal by Nazimova, booked by Jenie Jacobs; Vera Gordon, booked by Harry Weber; a Francine Larimore playlet, placed by Al Lewis, and a Prolog for Florence Walton, booked by Charlie Morrison, besides special vaudeville material for DeHaven and Nice.

### Liszt's Niece an Act

Maria Liszt, grand-niece of the composer, has opened a tour of the Keith-Albee Circuit.

Hermine Shone booked the turn, one of her first important bookings since leaving the independent ranks to become associated as an agent with K-A.

### 'Done in Oil' With 4

The Ike Weber office has branched into vaudeville producing. It has in preparation "Done in Oil," four-people comedy, singing and dancing turn with Frank Finney, Lillian McNeil, Wally Crawford and Sidney Bruce.

The same office is readying Mme. Sherie and Company, five-people posing act, three girls and two men.

### Golden's French Dancers

Meyer Golden has imported Constantino and Balkoff, dancers from France, to join "Panorama," a musical revue along continental lines.

The revue is in five scenes and has nine people.

### Screen Actress' Skit

Los Angeles, Nov. 2. Helen Jerome Eddy, screen actress, is rehearsing a one-act playlet with which she will shortly tour the Orpheum circuit.

The skit was written by Ralph Culver Bennett, former assistant State's Attorney in Chicago.

### J. C. Morton's New Partner

James C. Morton has formed a vaudeville partnership with Harry Rueu.

Morton's wife, Mame, formerly in the family turn with James C. is ill, necessitating the shelving of the former turn.



# DESPERATE FOR HEADLINERS, K-A BOOKS RADIO-CABARET ACT

Club Anatole Revue at Palace, N. Y.—Doubling from Club—Booking Breaks 2 K-A. "Rules"—Anatole Scored K-A. at Night Club's Premiere

The Keith-Albee circuit has reversed itself on its "No night club or radio acts" rule, due to the desertions from the straight vaudeville ranks of acts. It has booked Anatole Friedland with his Club Anatole Revue to double into the Palace, New York, with other New York K-A houses to follow.

The Palace date is for Nov. 22 with Friedland and his entertainers set to headline at the house that week in addition to their regular appearances at Club Anatole.

Friedland has been broadcasting three times a week for the past year from his night club, hence comes under both the non-radio and non-night club classification.

The booking of Harry Snodgrass recently by the Keith-Albee circuit was another instance of the famine in acts breaking down all of its "rules" barriers.

The Friedland booking recalls the opening of the club and the subsequent unpleasantness when Odette Myrtle, booked to open at the club, was pulled out by the K-A people. The club owner in a speech upon that occasion made severe and disparaging remarks about the circuit.

The booking of Harry Richman and his Entertainers into the Palace was said to have resulted in Eddie Darling being hauled "on the carpet," although the act went in on short notice when the house was desperate for a headliner. Richman was also billed at the Colony, a B. S. Moss house, and never played, it being said at the time that the K-A people had asked Moss to cancel the act, not caring to establish the precedent after the banning rule. At the present time, according to the vaudeville agents they (meaning Keith's), are glad to get them.

## WALTERS IN BOSTON ABSORBED BY K-A.

Boston, Nov. 2.

The Lewis Walters Agency is now allied with the Keith-Albee Boston Exchange. Lewis Walters entered the K-A Boston office last week, after operating an independent vaudeville booking agency for 10 years.

The absorption of the Walters agency by Keith's and the placing of the houses formerly booked by Walters in the Keith Boston office will enable that circuit to play more acts in and around Boston and New England.

It is understood Walters will continue to book the houses he is connected with.

## Sherman Prather Dead; Hit by Street Car

Detroit, Nov. 2.

Sherman Prather, tall comedian with the Fred La Raine act, died at five o'clock Sunday morning of a fractured skull. He was hit by a street car Saturday night while on his way home from the theatre. Remains were shipped yesterday to Prather's home in Jackson, Mich.

## Kraft-Jackson Agency

H. Krafts and Tommy Jackson of the Alf Wilton Agency are resigning to embark in their own agency business.

Krafts will handle the bookings for acts in the picture houses, with Jackson continuing in the placing of acts in legit production.

In addition, Jackson is playing in "Broadway," having created the role of Dan McCorn in the current hit.

## 10 SCENES IN NEW ACT

Harry B. Watson is to be featured in "Bag of Tricks," which C. B. Maddock is assembling. The act is in 10 scenes and will carry a cast of 14 players.

## NINE MORE HOUSES FOR FALLY MARKUS

Fally Markus, independent vaude booker, has added nine additional stands to his books during the past week.

Four are split week houses, which give the booker a better average on split week bookings than any of his competitors.

Also, one house swinging from the Keith-Albee books to the independent booker.

The acquisitions include: Palace, East Orange, N. J. (formerly K-A booked), playing five acts on a split week; Dyker, Brooklyn, five acts, split week; Strand, Lakewood, N. J., four acts, split week; Boston Road, New York, four acts, split week; Park, Lehigh, Pa., four acts, second half. The others are the Terminal, Brooklyn; Interboro, New York; Nutley, Nutley, N. J., all of which play four acts Saturdays and Sundays.

## SILVERS QUILTS 'CUT'S' ASS'N

Booking Methods Drive Out Valuable Booker

Chicago, Nov. 2.

Sam "Cut" Kahl and his assistant, R. J. Lydatt, are slowly driving the best of its employees away. The latest one to leave is Morris Silvers. He joined the association some 10 years ago, opening a cafe and cabaret department and then originating booking acts in the picture houses.

At one time Silvers was supreme in the cabaret bookings of Chicago. With various interferences, this department degenerated into nothing, with Silvers opening up a new branch of vaudeville and picture house bookings.

Silvers controlled this field in the association until "Cut" started tearing the bills apart on a Saturday, causing so many disappointments the picture house business drifted away.

It was only through Silvers' sheer ability and knowledge that he held the Balaban & Katz bookings, the Blank bookings and many other independent picture houses.

Silvers was recently notified that all acts that he booked must first be submitted to Kahl. This not only made it possible for "Cut" to refuse to allow certain acts to play the Silver picture houses, but also gave Kahl a foothold in knowing where every act was.

Probably the smallest trick Kahl played was to have a picture house advertise a certain act and on the previous Saturday switch that act to his own vaudeville theatre in the same town.

Neither Lydatt nor Kahl ever informed Silvers officially to discontinue booking acts but Kahl in his own inimitable way let it be known by just wiping the names off the picture house books.

Under these circumstances Silvers resigned and will continue as a booker with the Balaban & Katz houses and the Lubliner & Trinz people, besides looking after other independent picture houses.

When seen, Silvers refused to make a statement, asking if he made plain he has left the Ass'n with the best of feelings.

## O'Connor and Wilson Together

Johnny O'Connor and Jimmie Wilson have reunited as a 2-act. The team dissolved when O'Connor went into "Americans All," a legit play since closed.

## TAKE A CHANCE, OVERTIME

Independent houses with limited output for vaude bills are working "Take a Chance Week" overtime in their houses to test the gambling instincts of patrons.

The film feature only is billed with the vaude portion held for the "pig-in-bag" arrangement.

Shows cheaper than usual are booked in and locals in outlying districts falling once or twice.

# ORPHEUM, JR., MANAGERS 'GOOD,' REPORTS—FORCED OUT IF 'BAD'

Harry Fetter Resigns as Manager of Riveria, Chicago—Wouldn't 'Doctor' Reports on Kahl—Booked Bills to Please 'Cut' Kahl

Chicago, Nov. 2.

A method of Sam "Cut" Kahl in handling reports of the vaude bills booked by himself to confuse the New York Orpheum office is revealed in the frequent switch of managers at the local Riveria.

The house has been a flop financially since the Orpheum bought a half interest in it from Balaban & Katz. A parade of managers including Clarence Williams, who lasted three months; Everett Hays, a similar period, and Harry Fetter, the latter forced to resign after seven months.

For many years it could not be understood why business fell off in Orpheum Junior houses booked by Kahl. Every report from the house managers were 100 per cent. on the shows. The worst an act ever got was "good."

It is now disclosed that a Kahl lieutenant in the association would phone the manager of the theatres along these lines, "You realize that the No. 2 act was booked by Mr. Kahl and we expect a report on it. You also know that Mr. Kahl has personally seen this act and thinks it very good."

Fetter, when an act was bad, sent in true reports to the New York and Chicago offices. After a couple of these reports the manager was hauled "on the carpet" in the association and "bawled out" for daring to criticize Kahl's judgment.

Following this one of the Orpheum executives called up Fetter and said: "Why do you pick on Chicago booked acts; don't you realize that Kahl's judgment can't be wrong, and if wrong, that he is the roommate and personal friend of Mr. Helman, our president, and that you are only making it tough on yourself?"

The following day Kahl's office phoned Fetter that the No. 3 and closing acts at the Riveria were booked by Kahl and that no matter what the manager thought, Kahl knew they were great and that Kahl himself would be out and night to report on the show.

The manager's orders being to review the matinee, he failed to wait for Kahl and sent in a bad report on the No. 2 act. Five days later Fetter was moved from the house and offered the assistant management of the Lincoln. He refused and resigned.

This will probably be the first insight the Orpheum Circuit directors and president have ever had into the real reasons back of the business decline at Madison, Rockford, Champagne, Davenport and the remainder of the former money makers in the Orpheum Junior branch.

It may also explain why the reports on the shows booked into these houses has always been "good" with the houses steadily losing patronage, also why "Cut" could with such assurance produce house reports on his "good" shows while blaming the house managers for the drops at the box offices.

## Flash Act Called Off; Cost Backer \$500 Cash

Joe Tenner's flash, featuring California Ramblers orchestra, blew up last week, leaving Tenner's partner, Sam Barish, holding the bag for \$500 losses on the venture. It had played two weeks of "showing" dates.

In addition to the lost sum Barish claims to have gone good for 10 tuxedos for the band, but figures he'll get the latter as soon as he locates the boys.

People in the act agree that Tenner paid them for their services.

## LEAVES ROAD FOR ACT

Johnny Stanley, playing Bobby Clark's original role in a road company of "The Music Box," has given his notice, effective at Danbury, Conn., Nov. 3, and will return to vaudeville in a new act.

The revue company taken out by George Wintz is playing one nighters with the artists having taken a salary cut following protracted spells of bad business.

## INDE. AGENT TURNS DOWN 'ASS'N' FRANCHISE

Sam Roberts in Chicago Refuses Proffer for 2d Time—More Profit Outside

Chicago, Nov. 2.

Sam Roberts, one of the best known agents in the west, has for the second time turned down a franchise or a partnership in a franchise to book with the Western Vaudeville and Orpheum Circuits.

Recently Roberts was propositioned to form a 50-50 partnership with one of the older and established "Ass'n" agencies to move in and share immediately in all the business.

Roberts turned it down without hesitation, saying he represented practically the very same list of acts with all other circuits as this particular agency was representing to the Ass'n and Orpheum Junior circuit and that in most instances he got the act for less than the Ass'n could as the acts knew what they were going to play and no cut weeks.

Roberts also showed that it cost him less on the week to book acts on the outside than it would if he was a franchised agent, with their peculiar way of sending four wires for "tentative dates" and "in the event" also bringing forth the argument that there was too much "slip back" money after getting dates on the Ass'n and Orpheum circuits.

## TARDINESS SUSPENSION

North Agency Not Represented on Loew's Booking Floor

The Meyer North Agency has been suspended for two weeks from booking privileges for the Loew Circuit by J. H. Lubin for infraction of rules.

The infraction involved was that the agency had failed to be represented on the booking floor at the given hour Monday. An act booked by the agency had been unable to appear through illness. Mr. Lubin had been unable to reach either North or Joe Flaum, his assistant. The spot was filled elsewhere and the suspension followed.

## Pan's Portland Opening

Portland, Ore., Nov. 2.

The new Pantages theatre is due to open here about Nov. 15, and Rodney Pantages has arrived to supervise the event. J. A. Johnson, long with the Pan circuit, is to manage the house, and Carl Werner will handle its publicity.

Gertrude Ederle will top the premier bill.

Henri C. LeBel, chief organizer for Pantages, will preside at the key-board in this house.

## K. C. Band for Levey Cir.

Kansas City, Nov. 2.

Paul Tremaine's Aristocrats of Modern Music, a 10-piece band that has been making a reputation locally in the past year, has been booked for the Bert Levey circuit, and opened at the Palace, Little Rock, Ark., yesterday.

## LEAVES ACT FOR SHOW

Jack Mundy will not be projected with C. B. Maddock's vaude act, "The Final Rehearsal," having withdrawn last week to jump into the southern company of "Greenwich Village Follies." Mundy joined the latter attraction in Scranton, Pa., last week.

The Maddock act will be sent out with Mahoney and Cecil heading the cast.

## IF NOT VITAPHONE, POP SUPERS AT SHEA'S

Change in Policy at Big Timer, Buffalo, Expected—Lost Money with K-A Bills

Buffalo, Nov. 2.

While it is denied by officials of the Shea-Publix local theatres that the Court Street, Shea's present big time vaudeville theatre, will play the Warners' Vitaphone, it seems settled that there is going to be a change of policy at that theatre.

It may go into the pop combination vaude and pictures or three-act day, from reports, or else Shea may try a large super picture. "Beau Geste," "Big Parade" or "Ben Hur" is mentioned for a run in the theatre, displacing the vaudeville entirely.

It is said that any picture playing the Court Street will do so on a percentage basis. Whatever negotiations were on for Vitaphone were along that line, it is claimed. Vitaphone is not prepared to play in an outside house at present, it is reported, playing only in houses just now controlled by the Warners.

The Court Street started the season with big time once again, against even Mike Shea's judgment. Mr. Shea said that as he had played big time so long in Buffalo he did not care to make a change until necessary. When an offer was made to wager that big time couldn't last in the Court Street beyond Thanksgiving, Shea replied he didn't care for that bet.

Publix (Famous Players) is interested with Shea also in the Court Street. It is said the big theatre operator did not wish to take sides in the prevailing opinion last summer about a continuance of big time at the Court Street, but thought when the time came to change he would either place a stock company in the theatre or play a reserved seat picture policy, with a possibility United Artists would take over the theatre for the latter purpose.

The Court Street has lost money since opening with the Keith-Albee big time vaude booked bills.

## Sinclair Lewis Objects To "Hobohemia" as Tab

The tabloid edition of "Hobohemia," which Harry Grant was shaping for the vaudeville, has been called off through Sinclair Lewis, author of the elongated version, unwilling to permit its adaptation for vaudeville.

Grant had negotiated with agents of the author and had made an abbreviated adaptation with Lewis reported later as dissatisfied at the idea of the condensation.

The original version of "Hobohemia" was produced by the Greenwich Village Players at the Greenwich Village, New York, eight years ago. It had but a moderate run.

## Films First at Proctor's

Albany, N. Y., Nov. 2.

F. F. Proctor has begun to feature pictures over the vaudeville bills in his Albany, Troy and Schenectady houses.

Proctor has no vaudeville opposition except in Albany, where Ollie Stacey's Majestic has five acts from an independent agency.

## MINOR'S LIGHTER ORGAN

C. Sharpe Minor, having shelved his former 10,000-pound organ, found impractical to set up and transport, is now using a 2,250-pound portable organ and has been tendered a K-A route through the Pat Casey Agency.



# AGENTS' 'POWER OF ATTY' ANGLE MADE IMPERATIVE BY V. M. P. A.

Otherwise Acts Must Sign Playing Contracts in Person—Preventive Against Date Jumping—Agents Powerless Otherwise

Conscientious agents protecting themselves against consequences when acts on their books walk out after the agents have okayed dates are now requiring acts to vest them with power of attorney for protection in future.

This new angle was arrived at when the V. M. P. A. ruled that only such protection would hereafter excuse an agent if his act failed to show after the agent had signed a contract.

The "power of attorney" angle in this instance covers only a legal permission for the agent to act in negotiation of a theatrical engagement and will stipulate such if actually put into practice. It is figured that such a designation will have a moral effect against contract jumping, which has been particularly flagrant in the independent field and which has caused many agents representing the "run outs" plenty of trouble.

Without such a designation, the agents confess that they are powerless to act when an act which they have booked in one spot fails to show.

Whether or not the acts will acquiesce to such an idea is another thing. If not, bookers will no longer recognize agents' signatures on contracts, but will demand that the act sign in person.

The latter arrangement would work against acts out of town that agents have been in the habit of okaying at the eleventh hour for subsequent dates, but the bookers will take no more chances on agents' signatures unless the agent agrees to be financially responsible for walkouts when they occur.

## Spizzi Opens Pittsburgh Branch for Exhibitors

Arthur Spizzi has opened a Pittsburgh office to book the neighborhood picture houses throughout Pennsylvania. The demand by the lesser exhibitors prompted the new office.

Many of the smaller houses are now adding stages and stage facilities and the avenue for stage acts is accordingly widening.

Arthur Spizzi has resumed bookkeeping relations with Loew's and has placed Charlotte and Peterson, 3 Andreini Brothers and Al Lentz with the Louis K. Sidney-booked houses.

Lentz opened this week for a "run" at the Grand, Pittsburgh, prior to taking up his Loew bookings.

## 3d Mgr. at Keeney's, Elmira

Elmira, N. Y., Nov. 2. The third change in managers occurred at Keeney's when Frank Gordon succeeded Joseph Deasy, recalled to New York.

## Chorus in Youngstown

Chicago, Nov. 2. Hippodrome, Youngstown, O., will have a stock chorus of 16 local girls, appearing in conjunction with the theatre's regular program of six acts.

C. W. Miller, manager, came to Chicago to engage a producer for the programs.

## EDWARDS' PROTEGES

Gus Edwards and his "Ritz Carlton Nights," routed by the Loew Circuit opening at Loew's State, Buffalo, Nov. 1, include Nita Vernille, Leota and Lola Lane, Dorothy James, Reynold Sisters, Virginia Martin and Ray Bolger.

## "UNDERWORLD" FOR VAUDE

Paul Armstrong's "Romance of the Underworld" is to be revived for vaudeville by Charles Brokate, associated with the late playwright, in the "original production" of the piece 16 years ago.

## Ass'n Vaude Out at Rivoli, Portland, Ore.

Los Angeles, Nov. 2. Rivoli theatre, Portland, Ore., has given the Association 30 days' notice of cancellation of its vaudeville contract.

The notice sent to Ben Piazza by Harry Arthur, stating that week's stand vaudeville of the Association type was causing the house to lose plenty of money and that it could not afford to proceed with this type of show.

It is understood that Bert Levey vaudeville will follow.

## Fanchon & Marco Revues Shove Out Vaudeville

Los Angeles, Nov. 2. Pantages vaudeville will be withdrawn from the Dome, Ocean Park, Nov. 9. It played the house four days a week.

In its stead, West Coast Theatres is presenting Fanchon and Marco revues, to open Nov. 10 and play the last four days of each week.

This house originally was an Association stronghold until turned over to Pantages to book.

## West Coast's Full Week

Los Angeles, Nov. 2. The West Coast Belmont, at Vermont and First, inaugurates a new policy Oct. 27, a full week seven acts and first run pictures. Night performances will only be given Monday to Friday, inclusive, with a continuous show Saturdays, Sundays and holidays—price schedule of 40c for adults and 15c for children will prevail nightly and Sundays, with a special 25c and 10c matinee Saturdays. There will be a weekly change of vaudeville starting each Sunday, supplied by the Bert Levey office.

## Coney Holmes' Agency

Chicago, Nov. 2. Coney Holmes is opening a vaudeville agency in the Temple Theatre building, Detroit, where he will book theatres independently.

## NEW ANN CODEE UNIT

A new unit revue written by Frank Orth and featuring Orth and Ann Codee, Florence Vernon and "The Four of Us," a male quartet. The unit, known as the Ann Codee Revue, will be staged as an afterpiece following the regular vaudeville specialties of the principals.

## Thurston Cancels

Syracuse, N. Y., Nov. 2. Howard Thurston, the magician, cancelled all outside engagements and appearances while playing here at the Weiting. The magician is in poor health and is following his doctor's orders.

Opening night, Oct. 25, the curtain was delayed 25 minutes when a cable which was under test with a 600-pound weight broke. The audience waited until the damage had been repaired.

## Lee Moran Remarrying?

Los Angeles, Nov. 2. Superior Judge Stephens has granted final divorce papers separating Lee Moran, comedian, and his wife.

It is reported Moran is shortly to marry again, but no announcement has been made as to who the next Mrs. Moran will be.

## GOLDEN BAND IN VAUDE

Ernie Golden and band, numbering 23, which has been both a hotel and broadcasting feature from WMCA, Hotel McAlpin, New York, will return to vaudeville for a tour, opening at the Hippodrome, New York, Nov. 29.

## ROGERS ARRESTED

(Continued from page 25)

face" of course, if she "didn't come across."

Making long jumps all over the country with an eight-people act, Mrs. Gray often found it difficult to meet expenses and pay over 30 per cent. commission from her salary.

### No Help Given

The sudden arrest caused Rogers to send an S. O. S. to Pat Casey but in view of Al's alleged unconventional activities in the past in connection with theatrical folk Mr. Casey could not help Rogers out of the jam.

According to Milne, Pantages eastern representative, Rogers was never an authorized Pan agent. When Alexander Pantages came east and selected his list of seven duly authorized agents Rogers was not included in that list, Milne said. His name was mentioned but the Pantages circuit head dismissed him from consideration.

Mr. Milne was called upon last Wednesday by the District Attorney to be ready to testify with regard to Mrs. Gray's contract with Rogers. Mrs. Gray says that she never signed a contract with Rogers and that she can prove it. The Pantages office rule is that all acts must be booked by contract with the signatures of the actors. Milne says that he got a contract from Rogers, dated in August, 1925, apparently signed by Mrs. Gray. The contract looked okay and the Pan office accepted it.

### Family Lined Up

At the West Side court the Gray family, including Mazie, Jennie, Dollie, Madge, Ruth, Leonard and Bill, filled the stage. Mrs. Rogers put in a demand for \$1,350 from Rogers. After the charges had been made and the defendant ordered held in bail, the Gray family lined up outside the court house in order of size and had themselves photographed for the New York "American."

## Ass'n Abandons Fair Dept.; \$100,000 Lost This

Chicago, Nov. 2.

The Association and Orpheum Circuit held a meeting Friday afternoon, deciding to abandon their Fair Department.

This decision had been expected for some time.

The Association's Fair Department is said to have gone over \$100,000 in the red this year.

Probably the biggest failures marked up to it is that they went after the Ku Klux Klan business, putting the department in wrong all around.

Earl Kurtz, of Indianapolis, was the department's last manager.

## "Old Reliabilities" Shopworn, So Dixie Changes Agents

The Dixie, Manayunk, Philadelphia suburb, is booking acts from New York through the Walter Plimmer office at a higher salary than it paid in Philadelphia. In addition is the railroad fare and baggage.

Philadelphia acts are just as good as those they are booking from New York, says the Dixie, but the "old reliables" of Philly have played the Dixie so often they are becoming "shopworn."

## New House in Springfield With No Operator Named

Springfield, Ill., Nov. 2.

With March 1, next, set as the date for completion of the new \$2,000,000 theatre at this hard roads junction, the natives are wondering who is going to operate it.

The Great States Theatres, Inc. is the outfit sponsoring the 3,500-seater, but Orpheum circuit hangers-on say that the Orpheum will have it when the first bell rings. If any contract has been entered into to conduct the place the local folks don't know about it.

There is not a legit house in Springfield and has not been since the old Chatterton was closed. Rumor says the Majestic, local vaudeville, will serve that purpose when the new theatre is opened.

## MANILA FAIR ACTS

Los Angeles, Nov. 2.

Mrs. Edwin Taft of Manila is in Los Angeles booking free acts for the Manila Territorial Fair, to be held Feb. 1-5.

# THEATRES IN CONSTRUCTION

Alliance, O.—\$300,000. Owner, Smith Theatres, Inc., Lanotta Smith, Architects, Robt. S. Marsh & Assn., Columbus, O. Site and policy not stated.

Chicago.—(also ballroom) \$3,000,000. S. E. corner South parkway and 47th street. Owners, Syndicate, H. M. & L. Englestein. Architects, Levy & Klein. Policy not given.

Chicago.—(also hotel, stores, offices) \$5,000,000. S. W. corner 63d and Maryland. Owners, Andrew & William Karzas. Architects, Crane & Klehler, Detroit, and Chas. E. Bettis. Policy not given.

Cincinnati.—(also stores, apartments) \$75,000. Eastern avenue and Carroll street. Owner, Jerome M. Jackson. Architect, J. J. Wilkens. Pictures.

Detroit.—(also stores, offices) \$250,000. Greenfield and Grand River. Owners, Andrew Bzovi & John Motoc, Ecorse, Mich. Architect, C. W. Brandt. Policy not given.

Kansas City, Mo.—(also stores, apartments) \$40,000. 5305 Swope parkway. Owner, Mrs. Rose Tedona. Architect, Clifton B. Sloan. Policy not given.

Kennett Square, Pa.—\$500,000. Longwood avenue. Owner, S. S. Dupont. Architect, B. William Martin. Policy not given.

Long Island City, N. Y.—Owner withheld, care of architect, Harold E. Patton, New York City. Exact location, value and policy not given.

Millerton, N. Y.—Main street. Owner, W. B. Lawrence, care of architect, G. K. Kingston, Bridgeport, Conn. Value and policy not given.

Milwaukee.—(also stores, apartments) \$700,000. National, between 21st and 22d streets. Owner, National Layton Co., care of architects, Dick & Bauer. Policy not given.

Milwaukee.—(also stores) \$300,000. Teutonia avenue. Owner, Badger Bldg. Service Co. Architects, Peacock & Frank. Policy not given.

Monroe, Wis.—(also stores) \$150,000. Owner, Fisher Paramount Theatres Corp., F. W. Fisher, president, Chicago. Architects, Wolf & Ramstahl, Milwaukee. Site and policy not given.

Newark, N. J.—(also offices) Broad and Rector streets. Owner, William Fox, New York City. Architect, Thos. W. Lamb, New York City. Value and policy not given.

New York City.—\$225,000. 31 Canal street. Owner, Ludlow Operating Corp., Marcus Loew, president. Architect, Thos. W. Lamb. Policy not given.

New York City.—(also stores, offices) E. S. of Castlehill avenue, N. of Westchester avenue. Owner, I. Langer. Architect, Wm. Shary. Value and policy not given.

Philadelphia.—(Peoples, alteration and addition) \$200,000. Kensington avenue and Cumberland street. Owner, Stanley Company of America, J. E. Mastbaum, president. Architect, Hoffman-Henon Co. New policy if any not given.

Rochester, N. Y.—(also stores) \$65,000. Driving park and Dewey avenue. Owner, Exhibitors Theatre Corp., J. G. Schultz in charge. Architect, Leander McCord. Policy not given.

Sandusky, O.—(also stores, offices) \$1,000,000. S. W. corner Columbus and Walter streets. Owner, Seitz Theatre Co. Architect, W. P. Whitney, Chicago. Policy not given.

Wesleyville, Pa.—(also stores) \$100,000. Main street. Owner, Columbia Amusement Co., A. Potter, president. Architects, Shotts & Morrison, Erie, Pa. Policy not given.

## Plimmer Going After Vaude Stands Again

Walter J. Plimmer has annexed three new stands for which he will book vaudeville commencing Nov. 1. The list includes the Opera House, Cohoes, N. Y.; Opera House, Bennington, Vt., and Park, Mechanicville, N. Y.

Plimmer's annexation of the new houses is indication that he is again going after independent vaude stands, in addition to his string of picture presentation houses. Plimmer went in heavy for the latter last season, practically to the exclusion of the straight vaude stands. Now he is angling for both.

## Ed Hayman Retires

Los Angeles, Nov. 2.

Edwin C. Hayman, former western vaudeville booker and part owner of Kedzie theatre, Chicago, has retired from the show business. He is making his home in Hollywood.

## Joe Sullivan Back

Joe Sullivan is back in good standing in the Keith-Albee Vaudeville Exchange.

Sullivan is handling acts and has with him his former assistant, Frank Neville.

## ELLA SHIELDS' RETURN

Ella Shields, American male impersonator who became popular in England before making the grade in this country, will arrive here shortly from Australia.

Miss Shields has been routed by the Keith-Albee Circuit. She will play her native city, Baltimore, week of Nov. 22, her opening date.

Rosenthals Building in Dubuque Dubuque, Ia., Nov. 2.

The Rosenthal interests, operators of the local Majestic, plan a new theatre on Iowa street.

The Rosenthals hold options or title to practically all property in the block.

Quits Vaude for "Mechanicals" Irving Kaufman, playing vaudeville with his brother, Jack Kaufman, will hereafter devote all his time to radio appearances and "mechanicals."

## New Frisco Theatres; Orpheum and Erlanger's

Los Angeles, Nov. 2.

Joe Topitzky, the Los Angeles realty man who built the Orpheum Theatre here in association with Ralph Pincus, is promoting a company in San Francisco to build a new house for the Orpheum on the site of the Columbia Theatre, formerly the Tivoli and one of Frisco's landmarks.

The expected destruction of the old Columbia is to take place about Jan. 1. A new Columbia will be erected and leased to Erlanger by the same promoters.

The Columbia is to be similar in construction to the new Orpheum in Los Angeles, having a seating capacity of 2,700 on two floors. The new Columbia is to be a 2,000 seat house.

## Houses Opening

The Royal, Orange, N. J., has added 5 acts the last half booked by Frank Belmont through the Jack Linder Agency.

The American, Lodi, N. J., formerly playing presentation features only, is using four acts.

## DECATUR'S NEW POLICIES

Decatur, Ill., Nov. 2.

New theatre policies become effective here in the Lincoln Square and Empress, Oct. 24. The Empress switches from vaudeville to stock with the Gifford Players as the attraction.

## Larkin-Sunshine, 2 Act

Larkin and Saxton have dissolved as a vaude team. Pete Larkin has formed a new alliance with Marion Sunshine and will shortly open in a new act.

## Leo Hayes' "Single"

Leo Hayes, survivor of Hayes and Mundy, dissolved when Jack Mundy went in the road company of "Greenwich Village Follies," will shortly return to vaudeville in a new singing and dancing single.

## Australian Singer Opening

Robert Chiscolm, Australian singer, will make his vaudeville debut in this country at a Keith-Albee house next week.



# IRENE FRANKLIN'S

## LONDON SUCCESS

### READ

"OF THE MANY AMERICAN STARS IMPORTED THIS YEAR NONE IS SO LIKELY TO BECOME FIRMLY ESTABLISHED IN THE GOOD GRACES OF ENGLISH MUSIC HALL PATRONS AS IRENE FRANKLIN who was the special attraction at the Victoria Palace last week. Not only is Miss Franklin an adept at putting over her material, but her choice thereof very happily fits in with English tastes in that direction, a happening not too frequent with American visitors to our variety stage. Miss Franklin is bound to become highly popular on this side."

"REFEREE," London.

"An American Comedienne," is the program's description of Miss Irene Franklin; she is a great comedy artiste with a keen sense of the burlesque, and wonderful facial expressions. Her voice intonations, too, are cleverly worked. She made a pretty little speech of thanks at the close."

"ERA" (Opening Week at Victoria Palace).

"The distinction of being featured two weeks in succession at a music hall is a rare one nowadays, but Irene Franklin has achieved it at the Victoria Palace where she is repeating her success this week. Happily she has an extensive repertoire and audiences are entertained with a variety of songs." "ERA" (2nd Week Victoria Palace.)

"Irene Franklin—the American comedienne—occupies a leading place in the current programme, and quickly stepped into the good graces of Pimlico audiences on Monday evening. She has some amusing ma-

terial, and all her work is performed in a vital way that makes for complete success. She is just the type of artist to appeal to English audiences."

"THE STAGE" (Opening Week at Victoria Palace).

"We had some well deserved praise to bestow on Irene Franklin, the American comedienne, in this place last week. She has quite caught the fancy of Victoria Palace audiences with her breezy style of fun and her good natured burlesque. Her little burlesque of American gutter girl sentiment makes for rare entertainment."

"THE STAGE" (2nd Week Victoria Palace).

"Irene Franklin reduced the audience to the verge of hysteria, with her funny songs which she puts over with such infectious good humor. All of her material is excellent."

"LONDON PERFORMER" (Opening Week Victoria Palace).

"Irene Franklin was received with rapture by those who had seen her last week."

"LONDON PERFORMER" (2nd Week Victoria Palace).

"Miss Franklin captured her audience from the first moment on the stage."

"LONDON STAR."

"Miss Franklin, that incomparable American, is back and she is as funny as ever."

"LONDON EVENING NEWS."

Opened for one week at the Victoria Palace (week of Sept. 27), was held over for a second week by Mr. John Hayman.

Immediately engaged by Sir Oswald Stoll for two weeks for the London Coliseum, to be followed by two weeks at the Alhambra.

Also engaged by Sir Walter Peacock to appear at the Riviera Supper Club for four weeks.

Also engaged for four weeks at the Empress Rooms and return engagement at the Victoria Palace.

Many thanks to Mr. Charles Gulliver for his offer for the Palladium Revue, "Life," which I was unable to accept owing to other bookings.

Address:—Care of EMPIRE TRUST COMPANY, 28 Charles St., London, S. W.

P. S.—We are having a wonderful time. I have had my hair bobbed, and Jerry likes it.

# IRENE FRANKLIN

AND

# JERRY JARNIGIN

Management, WILLIAM MORRIS



## INSIDE STUFF ON VAUDEVILLE

In the nine weeks Keith-Albee's New York Hippodrome has been open it has played three P. D. C. feature films. Every other feature picture there in other weeks have been of some other and unrelated brand.

When K-A and Orpheum hooked up with Producers' Distributing Corporation (DeMille), the gaff was laid down to outside vaude houses booked through either circuit, "requesting it" that they sign with P. D. C. for their feature picture supply for this season. Usual flowery promises accompanied the "suggestion."

House managers unattached to either K-A or Orpheum other than through booking relations immediately rebelled. Several sent back word they had made business connections with other picture distributors that precluded following the "suggestion" for a P. D. C. contract. In some instances managers did make a partnership deal with an opposing distributor in preference to stringing along with K-A or Orpheum with a P. D. C. contract.

Although K-A played three of the P. D. C.'s only at the Hip, but one of those three has appeared in any of the Keith-Proctor houses in New York.

In another section of Variety this week appears a news story of P. D. C. having been obliged to ship an emissary to Europe to scour the country for possible foreign feature films as fill-ins for the P. D. C. current season's program, an angle not approached in any of the literature sent out on behalf of P. D. C. through the vaude affiliations.

About a year ago Charlie Carrell, Chicago agent, received a letter from an actor in Kansas City who said he was playing the Orpheum theatre there and would Charlie be so kind as to break his jump to Chicago? Charlie would.

"If," mused Charlie, "he's good enough for the Orpheum, he's good enough for me."

Carrell heard nothing more from the actor until about three months later, when another request, this time to break a jump out of Keith's Temple, Detroit, was made. Again Carrell granted the request. A man booked into the Temple, he considered, ought to get along all right in one of the Carrell houses.

Several more months passed before Charlie received another letter from the actor, who this time wanted to break a jump out of the Orpheum at Minneapolis. Charlie pondered. "This guy seems to play nice dates," he mused. "It's a pity I never heard of him." Then, letting discretion get the better of his generosity, he checked up on the actor-correspondent and found that the letter writer hadn't played any of the theatres he had claimed as on his route. Furthermore, no one seemed to have heard of him.

Carrell got peeved. He sent a scorching letter to the actor, bawling him out for misrepresentation and raking him up and down for getting dates on false pretenses. Carrell received an answer to the hot epistle: "It isn't the dates I'm looking for," read the soothing reply, "it's the breaks."

Nils Granlund, the N. T. G. of radio and one of the best known announcers in the country, is working a good magazine story around himself and manner of living. Besides his radio work in addition to other duties with the immense Loew Circuit, Nils is an inveterate night life fiend. Not now and then as most of the fools do who go to night clubs more often than they should, but Nils goes every night.

N. T. G. is also a producer of cabaret floor shows. He has been ex-

tremely successful at that also. At present he has shows in two of the best known night clubs in the Square. He's always at either one or the other or another. It may be 11 when he starts his radioling and that takes him into night clubs as well, for WHN handles cabarets as commercial ether accounts.

It may be 3 or 4 or 5 in the morning when Nils starts for home. And his home is a 30-acre farm at Ramsay, N. J., on the Tuxedo road. There he watches his man milk the cows, take the eggs from the henery and Nils in person feeds the pigeons he sells for squabs. On the Granlund farm are two lakes, Nils' personal property.

That's his nightly racket, that N. T. G., probably one of the flyest guys who ever hit Times Square, and a flyer in fact as he's an aeroplane bug—all night in a night club to wake up on a farm with not a person or house within a mile and a half. He does his nightly routine religiously, returning to his office about 2 or 3 the following afternoon.

It's all made possible because Nils, although admittedly a night hound, has never tasted liquor.

A recent story in Variety about grafting bookers in the pop vaudeville division was mistakenly read by some of the house managements as inclusive of the independent field. The story indicated that the grafters were in the family department of one of the largest of vaudeville booking offices in New York. The independent booking market is fairly free of any vicious grafters such as Variety's story pointed at.

The ordinary or customary close relations between bookers and agents or the friendliness of either with acts are never noticed by this paper. Those relations are quite all right and a part of the booking business. But where bookers, such as those referred to in Variety's story, attempt to ruin vaudeville managers through standing in with agents who increase salaries, to "split up" the difference and acts standing for both booker and agent to do so, it's about time to halt the practice, first by reference and secondly if it doesn't stop to mention the names of the grafters.

Pop vaudeville managers often wonder what is the matter with their business and profit when the plain truth is that the booker of their house is stealing their profit through saddling excessive salaries for the acts he books.

On the evening of Sir Harry Lauder's opening performance last week at the Century, New York, Lauder, during his turn, suggested the audience express a choice of songs. Someone in the centre of the house called out:

"Harry, why don't you do your old stuff?"

"Whose stuff do you think I am doing?", demanded Lauder, advancing to the footlights. He had mistakenly interpreted the remark as "Why don't you do your own stuff?"

With no answer from the out-front questioner, Lauder continued:

"You mind your own business and I'll mind mine. If you want to ask me anything else come around to the stage door."

There was a division of opinion with the first nighters whether the question had contained "old" or "own" but it's pretty well settled it was "old."

Captain Irving O'Hay, soldier of fortune, one time actor and after-dinner speaker of note, turned down a tempting political job. It meant nothing more than making a dozen speeches on behalf of the New York Republican candidates, for which he was to get \$3,000.

As an admirer of Governor Al Smith, the proposition worried O'Hay. After losing sleep considering the proffer, he turned it down cold. As Irv put it afterwards: "I'd have voted for Al anyhow, so how could I take the other side's money?"

## JUDGMENTS

Ethel Barrymore; Frances & Co. Dressmakers, Inc.; \$2,082.20.  
Emil Coleman, Biarritz Casino, Inc.; J. B. Shupper Co., Inc.; and Jacob Shupper; B. Margolies et al.; \$3,100.37.

Topical Films Co., Film Library, Inc., and Herbert Miles; Ideal Moving Picture Co., Inc.; \$3,311.75.  
G. Townsend Melbourne and Stage Arts Corp.; Denys Wortman; \$353.70.

Satisfied Judgments  
Brunswick-Balke-Collender Co. of N. Y.; A. Silverstein; \$4,144.60.

## BIRTHS

Mr. and Mrs. H. R. Emde, at their home in Newark, N. J., Oct. 6, daughter. The father is manager of Proctor's, Newark.

Mr. and Mrs. J. N. Larala, at Los Angeles, Oct. 27. A daughter. The father is orchestra leader at the Morosco theatre.

Mr. and Mrs. Joseph Rapt, son, at Good Samaritan hospital, Hollywood, Cal., Oct. 26. The father is manager of wardrobe department at Metro-Goldwyn-Mayer studio.

Mr. and Mrs. Charles Emerson Cook at their Jackson Heights, L. I., home, Oct. 27, son. New arrival is Charles Emerson Cook, Jr.

## Nella St. Clair's Revival

Nella St. Clair will shortly revive "Willie's Reception," previously shown and withdrawn.

The piece will have an entire new cast, including Sue Russell and Fred Garland.

BITTIE CHAS.  
**CORBITT - RANKIN**  
Originators of the  
**CHAIN DANCE**  
now with  
Orpheum Circuit Gerber's Galettes

**ANDY WRIGHT**  
VAUDEVILLE PRODUCTIONS  
1560 Broadway, New York  
Always in the market for  
good talent and material  
—Booking AMIations—  
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# MAKING HISTORY IN AUSTRALIA

# HENRY SANTREY

with

# HARRY AND ANNA SEYMOUR

and

# THEIR ORCHESTRA

## EXTRAORDINARY ANNOUNCEMENT

Owing to the Sensational Business

# HENRY SANTREY

and HIS ORCHESTRA  
with  
HARRY and ANNA SEYMOUR,  
IN THEIR AVALANCHE OF MIRTH AND MELODY.

AT TWO THEATRES

# TIVOLI & PALACE

Lessee: Harry Richards/  
Tivoli Theatres, Ltd. 2.30.  
Twice Daily, 8 p.m. \$1000 a  
week attraction. The biggest  
event in Theatrical History of  
Australia. HENRY SANTREY  
and his Orchestra with HARRY  
AND ANNA SEYMOUR, AND  
FULL VAUDEVILLE PRO-  
GRAMME.

Lessee: J. & N. TAIT,  
Nightly at 8 p.m. Matinee  
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one theatre, so they appear in  
two. The Famous American  
Combination. HENRY SAN-  
TREY, And his Orchestra with  
HARRY AND ANNA SEY-  
MOUR. In their New Show.

**TIVOLI PROGRAM**  
Flying Winskills  
Osborne & Perryer  
Hilda Nelson  
Arthur & Darling  
Interval.  
Bruce Green  
Henry Santrey & his  
Orchestra, with  
Harry and Anna  
Seymour.

**PALACE THEATRE PROGRAM**  
Hilda Nelson  
Henry Santrey and  
his Orchestra with  
Harry and Anna  
Seymour.  
Interval.  
Bruce Green  
Fantasi  
Osborne & Perryer  
Flying Winskills

TIVOLI BOX PLAN: Tivoli Theatre, Nicholson's, Worth's, and Golden  
Gate, or Phone City 34.

PALACE BOX PLAN: Nicholson's until 5 p.m. After at Theatre. Day  
Sales at White Room, opposite.

# HENRY SANTREY

AND HIS WONDERFUL ORCHESTRA.

New Playing at the Tivoli and Palace  
Theatres.

WILL GIVE SYDNEY AN  
OPPORTUNITY TO DANCE

to his music from  
10.30 P.M. TO 5 A.M.

On the Evening of  
THURSDAY, 22nd SEPTEMBER.

BOOKING NOW OPEN.

Mag. R.W. 1361.

Read This Letter.

GREETINGS, SYDNEY!

Owing to the number of  
requests I have received  
from all over Sydney for  
an opportunity to DANCE  
to my band, I have much  
pleasure in announcing  
that I have arranged to do  
so after the theatre on  
THURSDAY, 22nd SEPT.,  
at the Wentworth Cafe.  
Hoping to see you there,—  
I am, yours, sincerely,

(Signed)  
HENRY SANTREY.

IMPORTANT NOTICE

The Wentworth is open to the Public  
on MONDAY NIGHT for a Supper  
Dance from 8 p.m., 10/4.

# AT THE WENTWORTH

"THE FILM WEEKLY"  
(September 9, 1926)

Tivoli Bill of Two Theatres, Daring  
and Original Innovation

For the first time in the history of  
Australian theatres, the Tivoli  
programme will be presented, during  
the week, at two Sydney theatres—  
Tivoli and Palace.

The greatest tribute paid by Hen-  
ry Santrey is to be found in the ne-  
cessity for presenting his act in two  
theatres in order that the overflow  
audiences experienced at the Tivoli  
since the advent of the band can be  
accommodated. Therefore, com-  
mencing from Saturday, Santrey will  
appear at the 2.30 and 8 sessions at  
the Palace, alternating his time to  
fit in with the second half of the  
Tivoli. The vaudeville acts will  
also do their switch. Santrey will,  
after Saturday, only appear at the  
Palace Night sessions.

## THE TALK OF THE TOWN

In every station of life, Sydneysiders  
are talking about the famous American  
combination, Henry Santrey and his  
Orchestra, with Harry and Anna Sey-  
mour. They mark the first occasion  
in theatrical history where a show has  
proved too big for one Theatre, result-  
ing in it playing in two theatres—Tivoli  
2.30 and 8, and Palace 8 p. m. nightly.

## TO PLAY AT WENTWORTH

The Wentworth is a hive of industry these days, what with the new  
ballroom under way and expected to be ready by October 1, and the  
advent of Henry Santrey and his wonderful orchestra, which is now  
playing at the Tivoli and Palace Theatres. For this occasion, a  
special stage is being designed, on which to accommodate this re-  
markable combination of instruments. Gorgeous lighting effects and  
attractive setting will be features of this band's midnight perform-  
ance. The band will play directly after their evening show, com-  
mencing at 11 o'clock and continuing until 3 the following morning.

"THE DAILY GUARDIAN"  
(September 11, 1926)

WHY TURN THEM AWAY?

It was this question that resulted in  
the decision to play Henry Santrey in  
two theatres—the Tivoli and the Palace.  
Since the advent of the famous band,  
three weeks ago, hundreds have had to  
be refused admission to the Tivoli prac-  
tically at every performance.

The simultaneous playing of the one  
attraction at two theatres—by a process  
of switching over—is unique in Aus-  
tralian theatrical history.

Mr. Santrey will continue to appear  
twice daily at the Tivoli—afternoon and  
evening. The season at the Palace be-  
gins this afternoon. Thence onwards he  
will play there nightly, with a matinee  
every Saturday.

It will be identically the same band  
programme—with Anna and Harry Sey-  
mour in song, dance and comedy—at  
both theatres. Mr. Santrey will supply  
the first half of the bill at the Palace.  
The second, at the Tivoli.

Not precisely the same will be the  
vaudeville half at the two theatres.

Today, Osborne and Perryer and the  
Flying Winskills will appear at the Tivoli  
and Palace. In addition, at the Tivoli  
only—Brian Lawrence, Essie Frater, and  
the Sinclair Brothers; and at the Palace  
only—Bruce Green, Hilda Nelson and  
Fantasi.



"YOU CANT GO WRONG"

Walter Donaldson's Sensational

# "IT MADE YOU HAPPY WHEN"

Heres Your Copy—

Smashing Hawaiian Novelty!

## "HELLO ALOHA!"

(HOW ARE YOU?)

by L. WOLFE GILBERT and ABEL BAER

A Positive Riot!

## "PRECIOUS"

by RAY EGAN, RICHARD WHITING and STEPHEN PASTERNAK

A Fascinating Waltz of Rare Charm!

## "IN A LITTLE SPANISH TOWN"

(I was On A Night Like This)

by LEWIS and YOUNG and MABEL WAYNE

## "JUST A BIRD'S-EYE"

ANOTHER SNAKE

## "WHERE'D YOU GET"

The Biggest Novelty

"You cant go wrong  
with any Feist' song"

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181 Tremont St.

CINCINNATI  
707-8 Lyric Theatre Bldg.  
TORONTO  
193 Yonge St.

LEO F  
PHILADELPHIA  
1228 Market St.  
DETROIT  
1020 Randolph St.

All<sup>o</sup> mod<sup>to</sup>

Wed nev-er meet a gain,  
For what was soon to be;

You are-nt sor-ry, You sh-  
CHOR. Just left me lone-ly, You'd ha

It made you hap-py when you

hap-py when we said "Good-bye"

(Oh, Geel) I'd hate to hate you

I was yours and you were mine,  
all the time, — You made me love

made you hap.py When you made me cry.



WITH ANY 'FEIST' SONG

Fox Trot Ballad HIT!

# WHEN YOU MADE ME CRY!

by Walter Donaldson

Words and Music by  
WALTER DONALDSON

The night you left me, You might have told me,  
You might have spared me, Or else prepared me,  
You didn't wor - ry,  
If you had on - ly,  
I should have told me then:  
I have been kind to me:  
You made me cry - It made you  
By all the stars a - bove you -  
I like I love you. I thought that  
But you were some one el - se's  
You made me sigh - And yet it  
cry.

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The National Song Hit!

# "THAT'S WHY I LOVE YOU"

by PAUL ASH and WALTER DONALDSON

The Dance Vogue of America!

# "BARCELONA"

A 6/8 FOX TROT!  
by GUS KAHN and TOLCHARD EVANS

The Smart Dance Hit!

# "I'D RATHER BE THE GIRL IN YOUR ARMS"

(Than The Girl In Your Dreams!)

by HARRY ARCHER and HARLAN THOMPSON

# THE VIEW" (Of My Old Kentucky Home)

by GUS KAHN and WALTER DONALDSON

# THOSE EYES?"

by  
WALTER DONALDSON

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## HOUSES OPENING

The Park, Leigh, Pa., four acts the last half, booked by Fally Markus.

The Star, Amityville, L. I., opened last week with four acts Saturdays and Sundays.

The Palace, Orange, N. J., five acts on a split week.

The K-A Family department (Harry Carlin) will book the Sunday concert bills at the Fulton, Brooklyn, N. Y., beginning this week when Jules Leventhal takes possession of the house for a stock policy as the weekly policy.

Mike Glynn's new Mineola (Long Island) theatre will not be ready for its anticipated opening Nov. 1. There is much work yet to be done on the new house and it now looks as though Mike's opener won't be until after the holidays. The Mineola will play feature pictures and vaudeville.

The Mayfair, nineteenth link in the A. Schwartz chain of Brooklyn, N. Y., theatres, is open. Seats 2,000, located at Coney Island avenue and Avenue U, Brooklyn. Plays straight pictures first half, with five acts last half booked by Sam Bernstein.

The Fabian interests have secured practical control of the theatrical situation in Hackensack, N. J., through securing the Lyric,

taken over from Henry Otis. It will play five acts on the last half, booked through Harry Shea.

Rugby, seating 1,800, 823 Utica avenue, Brooklyn, owned and operated by Edward Spiegel, opened Oct. 28.

Morris Kunisky's new house, Tenafly, N. J., opens Nov. 16 with straight pictures.

Bay theatre, Bath avenue, Brooklyn, is open.

Armistice Day, Nov. 11, will see the opening of the new Strand, New Britain, Conn., another link in the Hoffman Brothers' chain. Seats 2,500. Six acts and pictures.

The Rialto, Jersey City, N. J., opened Oct. 25. It's a N. J. Theatrical Enterprises house.

The deal between the H. C. Miner interests and Robert Sterling anent the latter's acquisition of the Liberty, Jersey City, for independent vaudeville has been called off. The house will be taken over Nov. 15 by Moe Ginsberg, who will operate it with straight pictures. Ginsberg had held option on the house prior to Sterling's negotiations.

Fulton, Brooklyn, N. Y. (formerly Loew's), will play six acts Sundays, beginning next week. The house plays dramatic stock as a weekly policy.

The Lyric, Hackensack, N. J., recently acquired by the Fabian interests, goes from a second half to a full week stand, with bills booked by Lawrence Golde out of the K-A office. Five acts and pictures. Before transfer the house was an independent, playing five acts Saturdays and holidays.

## MARRIAGES

Hazel Vert to Al Verdi, Oct. 28, in Chicago. Miss Vert is of Vert and Batchelor and divorced wife of Billy Batchelor, her present vaudeville partner. Verdi is of Coscia and Verdi.

Alfred Mirovitch, pianist, to Mrs. Mercedes Olds Rucker, divorced wife of Joseph Rucker, Jr., broker, in Oakland, Cal., Oct. 25.

Theodore H. Silbert, treasurer of the Hopkinson, Brooklyn, N. Y., will marry Esther Itzkowitz, daughter of David Itzkowitz, 1672 42nd street, Brooklyn, N. Y., Dec. 21. Theodore is the son of Jacob Silbert; now appearing at the Garden Theatre, Philadelphia, and Lizzie Silbert, playing with Ben Ami at the Irving Place Theatre.

Paul S. Stein, director Warner Bros. west coast studios, to Olga Kuntze, German opera singer, in Los Angeles, Oct. 26.

Ernest W. West, professionally Billy West, screen comedian, to Jean Allison, non-professional, in Los Angeles, Oct. 27.

Allen Walker to "Bubbles" Shelby, respectively master of ceremonies and entertainer at the Charm Club, Oct. 29, in New York.

George Drexel Biddle will forsake the movie lot for marriage to Joan Kaufman in December. Miss Kaufman's father is president of the Chatham-Phenix National Bank, New York.

Larry Sheen, son of Al Shean, to Adelon Anger.

## ENGAGEMENTS

Glenn Anders and Lotus Robb for "The Constanst Nymph."

Leni Stengel of Berlin is to play Adema in the forthcoming Provincetown Playhouse production of "Princess Turandot." Harold McGee, George Brown, J. Edward Bromberg, Victor Sharoff and Muriel Campbell for the same production.

Complete cast for "Gertie," to be produced by Gustav Blum: Constance McKay, Pat O'Brien, Edward Reese, Jimmie Scott, Elisha Cook, Jr., Marianne Francis, Allen Nagle, Carrie Lowe and Waldo Edwards.

Cast for "Up the Line" includes Florence Johns, Louis Calhern, Malcolm Duncan, Frank Andrews, Dorothy Estabrook, Lynne Berry, Reginald Barlow and Barry McCullum. Due in New York about Nov. 15.

Beatrice Thomsan, English actress, in title role of "Constant Nymph." Other members of the cast include Glenn Anders, Miss Warring-Manley, Olive Reeves Smith, Paul Ker, Helen Chandler, Louis Sorin, Flora Sheffield, Claude Rains, Lotus Robb, Edward Emery, Jane Saville, Sidney Paxton, Leo Carroll, Mary Williams, J. H. Brewer, Loreta Higgins, Harry Jones, Katherine Stewart.

## NEW INCORPORATIONS

New York  
Albany, Nov. 2.  
A. L. A. Film Trading Corp., New York City; 100 shares common no par value; A. Leonard, M. Gerst, E. Bregstein. Filed by Edward Souhaml, 1540 Broadway.

Long Island Players, Hempstead; theatrical performances; \$10,000; Antoine Ricciardi, Sebastiano Proscia, Lucca Dicce. Filed by B. E. Burston, 475 Fifth avenue.

Beckhardt's Theatre Ticket Service, New York City; real estate and theatre tickets; \$5,000; Samuel Beckhardt, J. Specter. Filed by Louis J. Schwartz, 33 Park Row.

Miracle Enterprise Corp., New York City; theatres and motion picture houses; Louis Berman, William L. Price. Filed by Morris Wolf, 220 Fifth avenue.

Buck Enterprises, New York City; literary works, photoplays and motion pictures; 500 shares common no par value; Marion L. Elkin, Mollie Salt, Anne Elchel. Filed by Nathan Burkan, 1451 Broadway.

Uptown Enterprises; 100 shares common no par value; same as preceding.

Amateur Motion Picture Equipment Corp., New York City; motion picture machines and apparatus; \$300,000; L. L. Cook, C. R. Schreiner. Filed by C. W. Gould, 117 West 69th street.

Artfred Amusement Corp., theatre managers New York City; \$5,000; Arthur Fekelner, Peter Lewis, Florence Abramson. Filed by Louis Phillips, 1560 Broadway.

Wooden Kimono, New York City; control theatres and places of amusement; \$30,000; Robert M. Bentley, Jacques Froelich. Filed by Harry Ginsberg, Corona.

Beatrice Amusement Co., Auburn; manage theatres; \$20,000; Paul and Caroline Paulin, Al Sterling. Filed by James F. Quigley, Auburn.

Tarling Amusements, Brooklyn; theatres and opera houses; 2,000 shares \$100 each; 200 common no par; George W. Vause, Thomas E. Morrissey, J. F. Jordan. Filed by Joseph S. Boyle, 42 Broadway, New York City.

Fleetwood Theatre, New York City; theatre proprietors; \$37,500; Samuel W. Bass, John S. Moskowitz, Reuben R. Reubenstein. Filed

by Monte London, 270 Madison avenue.

Mozart Production Co., New York City; \$7,500; manage theatres and opera houses; Frank V. Storrs, E. Ray Goetz, George D. Sullivan. Filed by Schlesinger & Schlesinger, 17 East 42d street.

Hicksville Amusement Corp., New York City; motion picture films and cameras; \$7,500; Henry Liman, R. Left, Leslie Lester. Filed by James Rosthal, 12 East 41st street.

L. H. Pictures, New York City, motion picture films; 100 shares common, no par value. Melvin Robbins, Charles A. Springstead, Austine L. Kilkenny. Filed by Rose & Paskus, 128 Broadway.

Movietone Corporation of America, New York City; theatres and motion pictures; 100 shares common, no par. Percy Heiliger, George Blake, W. B. F. Rogers. Filed by Saul E. Rogers, West 55th st.

S. & G. Producing Corp., New York City; theatrical property; \$2,000. Nathan Schulman, Louis Goldberg. Filed by Charles W. Groll, 1440 Broadway.

Wyona Amusement Corp., Brooklyn; theatres; \$80,000. William and Harry Brandt, Sigmund Welter. Filed by Samuel Kahan, 358 Fifth ave., New York City.

R. F. L. Amusement Corp., New York City; real estate; \$100 shares common, no par value. Florence H. Schwalbe, Irving Barry, A. Stoller. Filed by Abraham J. Halprin, 170 Broadway.

Miniature Auto Corp., Brooklyn; operate amusement rides and speedways; \$5,000. Frederick C. Mitshow, Albert Lenkey, Aimee R. Klein. Filed by Silberman & Steinfeld, 215 Montague st.

## Dissolutions

Theatrical Concessions Co., New York City; filed by Al Greenstone, 1547 Broadway.

Washington Heights Theatres, New York City; filed by William Feinberg, 1440 Broadway.

## Massachusetts

Stoughton Canton Theatre Operating Co., Boston; theatres; capital, \$100,000; Benjamin M. Siegel, Cambridge; Kathryn A. MacDonald, Framingham, and Marion E. Steeves, of Somerville.

Spouthridge Theatre Operating Co., Boston; capital, \$100,000; Benjamin M. Siegel, Cambridge; Kathryn A. MacDonald, Framingham, and Marion E. Steeves, of Somerville.

Olneyville Theatre Operating Co., Boston; theatres; capital, \$100,000; Benjamin M. Siegel, Cambridge; Kathryn A. MacDonald, Framingham, and Marion E. Steeves, of Somerville.

## NEW ACTS

Jack Henry, vaude comic, is shelving his own turn to appear in a George Choo 10-people revue.

Fisher and Gilmore have a new act written by Blanche Merrill.

Low Fine, Hebrew comedian from burlesque has formed a vaudeville partnership with Hazel Alger and Burke Caporal in an act written by Gene Conrad.

Bert Wheeler and Noel Francis, two-act. Miss Francis was of the Ziegfeld "Follies." Wheeler's first reported new partner, Kitty White, the crack Black Bottomer, accepted a cabaret engagement in New York prior to entering a production.

Lee Armstrong has left Harry Watson's act to form a vaude partnership with Bob Nugent, from burlesque, the new combination shortly opening in a new act.

Nedra and Vida Negri Co. Danny Graham and Edna Fleurette.

The next Albertina Rasch production for vaudeville will be titled "Dance Visions." Sodona, last in vaudeville with Elizabeth Brown, featured.

A condensed version of "The Gingham Girl" is now in rehearsal for vaudeville. The cast of seven will include Ida Schnall, swimmer and athlete.

Frances Redding will in future appear as a single act in vaudeville. She was formerly half of the team of Frances and Ruth which dissolved.

**Michigan Vaudeville Managers Association Ltd.**  
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233 John R St.  
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Booking Acts Direct



FRANK VAN HOVEN

Carlton Miles, dramatic critic of the MINNEAPOLIS "JOURNAL," reviewing Pantages theatre during Frank Van Hoven's second week, wrote thusly of "the mad magician's" act:

"Mr. Van Hoven, of the unfinished magic tricks and ceaseless comment on himself and the world, the assured stage presence and the husky voice that drops into a note of plaintive complaint in the final words of the speech, is with us again, this time at the Pantages, where he once more practices his unrefined cruelty on the youths who carry the huge cake of ice about the stage and whom he introduces, one to the other, with the grave courtesy of a diplomat. Another might imitate the Van Hoven method, yet never equal the personality that is as distinctive in its vaudeville appeal as that of Chaplin on the screen. Van Hoven remains one of the inexplicable headliners of the variety field, a performer who may be watched again and again and always with interest."

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AND  
WYNN

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I am now connected with the HOTEL MANX and the NEW HOTEL GOLDEN STATE, San Francisco, as theatrical manager, and would be pleased to see or hear from any friends in the profession. Both hotels are located one block from Market Street. Service is our motto.

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# BURLESQUE REVIEWS

## JAZZ TIME REVUE

(Mutual)

Kitty Madison show, staged by Bert Bertrand. Principals comprise, besides Miss Madison, Mitty Devere, Joe Hill, Jack Ryan, Irving Jacobs, Bertha Nina and Alma Montague. Eighteen girls.

One of the duller entertainments on the Mutual wheel at the Olympic this season. People never once get into the burlesque spirit, and, worst of all, the chorus, average for appearance, is listless from start to finish.

Some idea may be gathered from the fact that every principal at one time or another crashes into a dramatic bit, either a scene or a recitation. Most of these interludes are recitations, and the semblance of a dramatic situation is worked up for each one.

Some dim idea seems to have occurred to some one that if the drama is prospering on the Columbia wheel it would be a good idea to slip a bit of the legit into a burlesque show. Nothing could be farther from the truth. This hash is terrible.

In the first part a setting of a speakeasy is used for no other reason than to frame a background for one of those "You made me what I am today" bits, a sloppy, maudlin scene involving Alma Montague and Irving Jacobs.

In the same half they staged an army camp in France for no other purpose than to give Jack Ryan an opportunity for a sentimental ballad and another dramatic recitation. In both scenes there was some attempt at comedy, but it fell flat because of no real material, and if there had been there were no comedians to get it over.

Mitty Devere makes up Irish, but his brogue sounds more like Maine State rube than anything else. Joe Hill essays Dutch in make-up and dialect, but there isn't a real laugh in his whole performance.

In lines and business there isn't a particle of ginger. The performance is thoroughly clean in these two respects. Only approach to pep is in the dressing of the chorus and women principals in a couple of numbers, and, of course, the usual loose hips, although they're not nearly as loose as the average. Since the show's not funny, it would be expected that it would be pretty gingersy; but it's not, and the score suffers by the same measure.

Kitty Madison is the owner of an opulent figure. She did one number, a pick-out affair in the second part, that came nearest to a punch. Wearing not much except beads and a small jacket, she brought three or four of the girls forward for an individual bit, each taking off her little jacket for a demonstration of the shakes, with Kitty shimmying for the finish, also minus the jacket. It was mild enough, but, at that, the customers got the kick of the evening out of it.

There are fewer numbers than usually go to a burlesque evening in this production, but they go in strong for scenery, representing no very great cost. The time is taken up with the dramatic bits mentioned and specialties. The latter usually are just burlesque bits except the dance number of Miss Montague and Jacobs, both of whom do a hard shoe routine that looked fairly good.

For the rest there isn't a dancer in the troupe unless accepting the hip waving as dancing. They didn't even do that with any great enthusiasm.

Miss Madison's pick-out number is listed as a specialty, and so is a comic song bit with Devere alone. The only thing that made them specialties was the lowering of the drop in "one." The material would be a casual bit in most outfits.

The two soubrettes, Bertha Nina and Miss Montague, are slim, active girls. They should be able to tear off a lively dance, but at the performance witnessed they didn't. Costuming is average. *Rush.*

## PROP GUN WARNING

As the result of two arrests of New York property men for having prop guns in their possession which were slated to do service in local productions the International Alliance has issued a warning to all prop men to make certain of having a license to carry or use prop guns hereafter.

In the two specific cases, one of them was straightened out but the other is still pending.

The gun complex comes under the Sullivan law provision which makes a permit necessary.

## FULTON ALEXANDER

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## THREE GINGER-SNAPS

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Directed by NAT MORTAN

Suite 310 Publicity Bldg., New York

## MY GIRL

(Columbia)

Mary White.....Nana Eldred  
Lily.....Jean Merritt  
Betty Brown.....Bee Jones  
Bob White.....Bert Matthews  
Oliver.....A. R. Dick  
Cynthia Redding.....Flo. B. Perry  
Harold Gray.....Al Knight  
Nath. D. Green.....George Henry  
Pinkie.....Marvyn Morgan  
Judge Black.....Ed Deyville  
Mrs. Brown.....Vira Rial  
Jimmie Blue.....Sal Mason  
A. Majenanda.....Sebastian Meza

"My Girl," Lyle Andrews former musical comedy which ran at the Vanderbilt two years ago, didn't quite make the grade on the Columbia Burlesque Circuit, where they like their entertainment in large, luscious homeopathic doses rather than concentrated.

Hurtig & Seamon, who reproduced this opera for the Columbia, stuck religiously to the original book and numbers. Therein lies its weakness when dished up to a burlesque audience.

The first act, which is talky, left them mildly puzzled. The second act, with its broad farce comedy situations, much like burlesque, went very much better, but the boys were disappointed in the chorus.

The chorines, 12 in number, never wiggled a hip and in other respects failed to live up to the best traditions of burlesque. They would have stood for the book if the gals hadn't played them false. Instead the young ladies did an imitation of the original musical comedy chorus which frolicked in this especially clean musical, and the boys on the shelves became very restless.

The cast, considering the buck too limitations of most of the Columbia houses, compared favorably with the usual road company ensemble. Bert Matthews, a whale of a dancing light comedian, stood out, as did Flo Perry, who used to be half of a vaudeville sister act, and Edwin Guhl as the bootlegging intruder.

The rest of the cast was adequate and far above the burlesque average. The producers didn't stint on the payroll, also carrying their own orchestra to do justice to the score. Two of Baron Von Shillag's musickers pulled a duet between the acts, a la the Vanderbilt idea, but still the customers refused to warm up.

If it were possible and permissible for some author who knows burlesque to hoke up the first act and if the producers would turn the gals loose and interpolate a couple of hot numbers, the show would probably satisfy in its new environment.

Patrick Rafferty staged it and did a very creditable job. The dancing novelties of the original production were all retained and reproduced as far as the talents of the current cast permitted. In this respect Matthews probably outdistanced any of the other members, turning in several hoofing contributions that would stand up in any house regardless of the scale.

The original scenery was used for the two acts, giving the offering an attractive background, and it seemed many of the original costumes were retrieved or those of the former principals copied. This was true of the costuming of Bee Jones, who handled the former Marie Saxon role of Betty Brown and wore an all-blue costume resembling Miss Saxon's. Incidentally Miss Jones danced gracefully and nimbly, but was a bit out of her element when vocalizing.

Summing up, "My Girl" as is probably will not last on the Columbia. It isn't vigorous enough and the chorus are working under wraps. Rewritten it would have a great chance, for the cast is there. *Con.*

## \$50,000 Damage Suit Over Warburton, Yonkers

Summons and complaint in a \$50,000 damage suit against the Warburton Hall Association, owners of the Warburton theatre, Yonkers, N. Y., has been served by Julius Leventhal, president of the Harmidan Amusement Corporation, lessees of the theatre, to recover the amount mentioned through closing of the house for alleged public safety violations.

Leventhal, acting for the corporation which he heads, states in the complaint that he took over the Warburton for a term of years, assuming occupancy Sept. 20, when the house opened as a Mutual Burlesque Circuit stand with the Stone and Pillard show. At the end of the first week Leventhal was notified several violations had been on the house and that the license would be suspended pending the lifting. The theatre has been dark since.

Leventhal claims his lease incorporated a clause claiming that the theatre was free and clear of all violations.

## BURLESQUE ROUTES

### COLUMBIA

Nov. 8

Aloma of the South Seas—Gayety, Washington.  
Around the World—Olympic, Cincinnati.  
Big Sensation—Columbia, New York.  
Bozo's Show—Gayety, Rochester.  
Bringing Up Father—Lyric, Dayton.  
Broadway Brevities—Gayety, Toronto.  
Cooper, Jimmie—8, Lyceum, New London; 9, Stamford, Stamford; 10, Poll's, Meriden; 11-13, Park, Bridgeport.  
Dancing Around—Hyperion, New Haven.  
Derby Winners—Hurtig & Seamon, New York.  
4-11-44—Columbia, Cleveland.  
Give and Take—Gayety, Pittsburgh.  
Gorilla—8-10, Temple, Syracuse; 11-13, Colonial, Utica.  
Kosher Kitty Kelly—Casino, Philadelphia.  
Let's Go—Orpheum, Paterson.  
Lucky Sambo—Miner's Bronx, New York.  
Marion, Dave—Gayety, Boston.  
Merry Whirl, The—Lyceum, Columbus.  
Miss Tabasco—L. O.  
Mutt and Jeff Honeymoon—Casino, Brooklyn.  
My Girl—Empire, Newark.  
New York to Paris—L. O.  
Not Tonight Josephine—Palace, Baltimore.  
Powder Puff Frolic—Empire, Toledo.  
Rarin' to Go—Gayety, Buffalo.  
Red Kisses—Empire, Brooklyn.  
Sporting Widows—Casino, Boston.  
Uncle Tom and Eva—8-10, Van Currier, Schenectady; 11-13, Capitol, Albany.  
Watermelons—Star and Garter, Chicago.  
Watson, Sliding Billy—Empire, Providence.  
White Cargo—Plaza, Worcester.  
Williams, Mollie—L. O.  
Wine, Woman and Song—Gayety, Detroit.

### MUTUAL

Band Box Revue—Empress, Chicago.  
Bathing Beauties—Gayety, Baltimore.  
Bright Eyes—Gayety, Scranton.  
Cunningham & Gang—Empress, Cincinnati.  
Dimpled Darlings—Gayety, Wilkes-Barre.  
Finell, Carrie—Gayety, Brooklyn.  
Follies of Pleasure—Howard, Boston.  
French Models—Gayety, Milwaukee.  
Frivolities of 1927—Star, Brooklyn.  
Ginger Girls—Garden, Buffalo.  
Good Little Devils—State, Springfield.  
Happy Hours—Hudson, Union City.  
Hello Pares—Gayety, Omaha.  
Hollywood Scandals—Mutual, Kansas City.  
Jazz Time Revue—Savoy, Atlantic City.  
Kandy Kids—Garrick, Des Moines.  
Kuddling Kutties—Majestic, Paterson.  
Laffin' Thru—Park, Erie.  
LaMont, Jack—Lyric, Newark.  
Land of Joy—Trocadero, Philadelphia.  
Midnight Frolics—Grand, Akron.  
Moonlight Mads—Garrick, St. Louis.  
Naughty Nifties—Gayety, Montreal.  
Nite Life in Paris—Mutual, Washington.  
Over Here—Cadillac, Detroit.  
Parisian Flappers—Academy, Pittsburgh.  
Round the Town—L. O.  
Sky Rockets—Corinthian, Rochester.  
Smiles and Kisses—Gayety, Minneapolis.  
Speed Girls—Gayety, Louisville.  
Step Along—8, York, Pa.; 9, Lancaster; 10, Altoona; 11, Cumberland, Md.; 12, Uniontown, Pa.; 13, Washington.  
Step Lively Girls—Mutual, Indianapolis.  
Stone and Pillard—8, Allentown; 9, Columbia; 10, Williamsport; 11, Sunbury; 12-13, Reading, Pa.  
Sugar Babies—Gayety, Syracuse.  
Tempters—Olympic, New York.  
Vamps of 1927—Empire, Cleveland.

## Louis Fortan Not Fined

In last week's Variety the name of Louis Fortan appeared in the Metropolis theatre story as the manager of the burlesque stock there arrested for permitting an indecent performance and fined \$500 or to serve 30 days.

The name should have been Irving Fordhan.

A Louis Fortan is attached to the William Fox circuit. He is at present managing the Star, New York, for the Fox offices.

## IRWIN'S DAMAGE SUIT DISMISSED IN COURT

Fred Irwin's \$100,000 damage suit against the Columbia Amusement Co., waiting its turn for almost six years to be tried, was thrown out of court last week by Justice William Harman Black, who ruled that no contractual basis for the suit existed.

Irwin's alleged life enfranchisement with Columbia as a major wheel producer was held to be but a 10-year agreement with five-year renewals.

The Columbia's defense was that Irwin had shown up 15 minutes too late at one stage in which to exercise his extra five-year renewal.

Irwin's "Big Show" and "Majestics" were Columbia wheel standards from 1909-1919 until the producer encountered a falling out with the circuit.

## Margie Pinetti's Cabaret; Retired From Burlesque

Margie Pinetti did not open as "runway" added attraction at Hurtig & Seamon's, New York, last week as scheduled. Isabel Van and her Eight Cuties at the Yorkville, Hurtig & Seamon stock burlesque house, moved up instead and will remain as an added attraction to the weekly change Columbia Circuit shows for several weeks.

Miss Pinetti has temporarily retired from burlesque, opening a cabaret in Brooklyn, N. Y. This is Miss Pinetti's second cabaret venture, the former one having been in Greenwich Village, New York, which the burlesque actress conducted three years ago when appearing as soubrette with the Minsky stock at the National Winter Garden.

Miss Pinetti bowed out of the Village venture when one of her hostesses was sentenced to a term in the workhouse. Miss Pinetti was also arrested at the time on a charge of maintaining a disorderly resort but acquitted after a hearing in Jefferson Market court.

## \$1,000 in Fines Paid By Stock Burlesque Co.

Three women and four men, formerly with a stock burlesque company at the Grand theatre, Grand and Chrystie streets, were given heavy fines with the option of spending their time in jail, following their conviction in Special Sessions of giving an indecent performance last September. They paid the fines, aggregating \$1,000.

The defendants and the sentence imposed on each were Grace Goodale, 30, actress, of 41 St. Nicholas terrace, \$50 or ten days; Anita Rose, 23, 1102 Longfellow avenue, \$50 or 10 days; Mae Baxter, 24, of the St. George Hotel, East 12th street, \$50 or 10 days; Nick Elliott, 113 East 168th street, manager of the theatre, \$500 or 60 days; Walter Brown, comedian, Hotel de France, West 49th street, \$200 or 30 days; Maurice Le Vine, actor, of 242 West 49th street, \$100 or 30 days, and Sam Mitchell, actor, of the St. George Hotel, \$50 or ten days.

In imposing the sentence, Justice Herbert, presiding, said:

"There is only one good thing to say for you people and that is that you have no previous record. Your defense was that your performance was a work of art. In our opinion it was a filthy exhibition of the nude body."

"We hope that in the future you will find decent employment, even though you may have to work harder. If you come before this court again you will be sent to jail for long terms."

The seven were arrested on Sept. 16 last.

## SAVOY, 2-A-DAY

Syracuse, Nov. 2.

Savoy, local Mutual burlesque house dropped to two shows a day this week from a "grind" policy.

Pictures were cut from the programs and the house re-scaled week days, the top advancing to 75 from 50c, with seats reserved.

Sundays three performances will be given with pictures added.

## Auctioneers Dismissed

Magistrate Rosenbluth in West Side Court dismissed complaints of auctioneering after sundown, preferred against Paul Mushnick, 1512 Broadway, Joseph Apple, 133 West 42nd street, and Harry Graver, 111 West 42nd street.

# 2D STOCK HOUSE TO QUIT AND STRAND

## Chelsea Owes Players Week's Salary—Agents May Demand Deposit

Principals and choristers of the stock burlesque at the Chelsea, New York, are left high and dry for a week's salary due through the premature closing of the house two weeks ago and subsequent dispossession for back rent.

The stock house was originally operated by Solly Fields until a week previous to the collapse when a new group headed by Jack Goldberg took over the stock. The latter outfit operated about two weeks in the dark about back rentals and threw up the sponge.

Most of the Chelsea company had been recruited from the Superior, New York, which had blown up a week before. As things stand the burlesquers are at a loss to ascertain who is responsible for their "stranding" and are threatening to place their claims before the Labor Commissioner for readjustment.

### 2nd Stock "Bust"

This is the second New York stock burlesque venture to "bust," owing salaries. The other was the outfit at the Metropolis, operated by Irving Fordhan. The latter collapsed after Fordhan and others were indicted by the Bronx Grand Jury.

These strandings and habitual juggling of burlesque stock ventures, for the most part laid to short bankrupt operators, are making burlesque performers skeptical. Agents supplying talent for the stocks are advocating a "gentleman's agreement" which if adopted would require the posting of a \$2,500 bond to insure salaries for performers booked or refuse to submit people.

The agents specializing in handling burlesque talent figure this will have an effect in keeping sharpshooters out of the burlesque division as it has kept "turkey" show operators out of the legitimate branch because of a similar requirement by Equity.

Equity has no jurisdiction over burlesque.

## Inspection Tour of Mutual

I. H. Herk, of Mutual Burlesque, and Emmett Callahan, his assistant, are on a 10-day inspection tour of the circuit.

Herk and Callahan will take different routes, each taking half of the list and will confer on recommendations, if any, when returning to New York.

## Burlesque Changes

George Levy has supplanted Bob Collins with "Step Lively, Girls" (Mutual).

VI Penny has succeeded Beanie Brooks with Rube Bernstein's "Bathing Beauties Revue" (Mutual).

Billy Higley, comic, jumped from "Derby Winners" (Columbia) to "Speed Girls" (Mutual), replacing Bud Cameron with the latter show.

Billy (Bumps) Mack, who recently closed as featured comic with "Nite Life," opened this week as featured comedian with the stock burlesque at the Palace, Buffalo, N. Y.

Roy Cowen has replaced Chick Hunter as straight man with "Bright Eyes" (Mutual). The latter withdrew last week because of illness, but will not return to the show.

Ed. Quigley has supplanted George Broadhurst as featured comic with "Powder Puff Frolics" (Columbia), having joined the show on tour last week. Broadhurst is playing several weeks with the Minsky stock at the National Winter Garden, New York, having gone in on the stock assignment this week.

Paul Ryan has replaced Jack Ryan with "Jazztime Revue" (Mutual).

Grace Wasson has succeeded Grace Volpi with "Happy Hours" (Mutual).

Vincent Scanlon has supplanted Tom Phillips with Stone and Pillard Show (Mutual).



## PRESENTATIONS—BILLS

THIS WEEK (November 1)  
NEXT WEEK (November 8)

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 (Nov. 1)

**CHISWICK**  
Empire  
"9:15" Rev  
**FINSBURY PARK**  
Empire  
"Merry Go Round"  
**HACKNEY**  
Empire  
Jack Stocks  
Allison Tpe  
Lillian Burgess  
Lyons & O'More  
Alhambra  
Robb Wilton  
Kennedy & Copple  
Ivor Vinton  
Pinard Sls  
Irene Franklin  
Nond & Horace  
Golden Serenaders  
Neil McKay  
**COLISEUM**  
Harry Weldon  
E & D Walters  
Flacioria  
Los Jull Forman  
Hippodrome  
"Sunny" Rev  
**NEW CROSS**  
Empire  
"Keep Dancing"

**SHEPHERD'S BUSH**  
Empire  
"Just for Fun" Rev  
**STRATFORD**  
Empire  
Jack Hyllton Bd  
Harry Tate  
Albert Whelan  
J W Rickaby  
Sammy Shields  
Renée Ptar  
Ruby Sls  
Victoria Palace  
Lilly Morris  
George & Butcher  
Buddy Doyle  
Mona Grey  
Victor Grls  
Dennis 2  
Elsie Denham  
**WOOD GREEN**  
Empire  
Walker & Mascot  
C H Elliott  
Australian Boys  
Burr & Hope  
George Hurd  
Auntie Co  
Adrienne Peel  
D'Arty

**CINCINNATI, O.**  
Swiss Garden (31)  
Roberts Sls  
**CLEVELAND, O.**  
Alhca (31)  
Phil Spitalay  
Joe Terminal  
& Tivoli Grls  
Rudy Wiedsoft  
Caroline Andrews  
Charles Calvert  
"Quarterback"  
Park and Mall (31)  
Angelo Vitale Bd  
McArt & Skillman  
"There You Are"  
**DAVENPORT, IA.**  
Capitol (31)  
Swegles Saxotet  
National 6

# PRODUCTIONS PICTURE THEATRES VAUDEVILLE CABARETS—REVUES HOTELS RADIO RECORDS CLUBS CONCERTS MOTION PICTURES OUTDOORS

**ALF. T. WILTON**  
Incorporated  
1560 Broadway Bryant 2027-6

**McGee Sls Rev**  
Louise Plover  
"Priv Isay M'phy"  
**Uptown (1)**  
Bennie Kreuger Bd  
Bathing Beauties  
Johnny Perkins  
Ch'berlain & Hines  
"Duchess of Buf"  
**BALTIMORE**  
Century (1)  
W Willie Robyn  
Gladys Reed  
"Son of Sheik"  
**Embassy (1)**  
Calif Nighthawks  
Pete Larkin  
"Diplomacy"  
**Garden (1)**  
Lake & Decker  
Howard Sls  
Wood & White  
Sherlock & Clinton  
Alexander Sls  
"Mystery Club"  
**Metropolitan (1)**  
Sokolove & Lyons  
"Woman Power"  
**New (1)**  
Holt & Weira  
"For Wives Only"  
**Rivoli (1)**  
Peppita Granados  
H Holbrook Co  
"Prince Temp't's"

**Des Moines, IA.**  
Des Moines (31)  
Hazel Edon  
**DETROIT, MICH.**  
Capitol (31)  
Isham Jones Bd  
**DULUTH, MINN.**  
Garlick (31)  
Jack Russell  
**LOS ANGELES**  
Boulevard  
1st half (31-2)  
Gene Morgan Bd  
Halloween Party  
"Campus Flirt"  
2d half (3-6)  
Gene Morgan Bd  
Specialty  
"Tim Gods"  
**Carthay Circle**  
(Indef.)  
Carli Elmer Bd  
Les Magnifique  
Mariya Lins  
Emile  
Robert Courier  
Arnold Glazer  
Alizar Marquis  
Kosloff's Dancers  
All's Models  
"Bardeley"  
**Egyptian (Indef.)**  
Vitaphone  
"Don Juan"  
**Figueras (30)**  
Figueras Orch

**Million Dollar (28)**  
Leo Forbstein Bd  
Argentine Fiesta  
Oumansky Ballet  
"The Temptress"  
**Westlake**  
1st half (31-2)  
Charlie Nelson Bd  
Vodbits  
"Campus Flirt"  
2d half (3-6)  
Charlie Nelson Bd

**Frank Winney Co**  
"The Lily"  
**PITTSBURGH, PA.**  
Grand (31)  
Al Lents Orch  
"Amateur G't'm'n"  
**PROVIDENCE, R. I.**  
Pay's (31)  
Joe Frisco  
"Forever After"

# NOTHING SUCCEEDS LIKE SUCCESS

SEE  
**ROEHM & RICHARDS**  
SEE  
Strand Theatre Building  
Broadway & 47th Street, N. Y. C.  
LACKAWANNA 3095

Idea  
"Tin Gods"

**Uptown**  
Geo Stoberg Bd  
"Private Murphy"

**MINNEAPOLIS**  
State (31)  
1 Volga Singers

**NEWARK**  
Brando (30)  
Johnny Dooley Co  
Nonette  
Lenora Jewels  
"Paradise"

**Mosque (30)**  
Huston Ray  
Universal Chorus  
"Prince of Temp'ts"

**NEW HAVEN, CT.**  
Roger Sherman (31)  
Charles Tobias  
Bernard & Henrie  
Clemens & Marcy  
"L Wolf Returns"

**OMAHA, NEB.**  
Rialto (31)  
Burns & Foran

**PHILADELPHIA**  
Pay's (31)  
Julian Hall's Bd  
Lewis & Ames  
Don Austin Co

**ST. LOUIS, MO.**  
Missouri (31)  
Dave Viseo  
Gus Mulcahy  
Carolynne LaRue

**ST. PAUL, MINN.**  
Capitol (31)  
Sisic & Blake

**TORONTO, CAN.**  
Uptown (31)  
Wallace Bros

**WASHINGTON, D. C.**  
Lincoln (31)  
W C Handy  
Handy Orch

**Metropolitan (31)**  
J D'Allesandro  
Ponce Sls  
"Synopating Sue"

**Cliff Edwards**  
"Forever After"

**Palace (31)**  
Ben Bernie Orch  
Dick Leibert  
"War Paint"

**Plymouth O T Or**  
"Bo's Yr Old Man"

**Rialto (31)**  
"Flaming Frontier"

**Tivoli (31)**  
Art Landry Orch

# Loew

**NEW YORK CITY**  
American  
1st half (3-10)  
Louise & Mitchell  
H & E Coll  
Rae Walzer 2  
Ford Dancers  
Broadway Romeo  
Lubin Lowrie & M  
Cook's Circus  
(One to fill)  
2d half (11-14)  
Lubin & Lowrie  
Bristol & Belle  
Wen Talbert Rev  
Dewey & Rogers  
Jungland  
(Three to fill)  
**Ave. B**  
1st half (3-10)  
LaDoux & Louise  
Just Waite 3  
Al B White  
Jay Johnson Rev  
(One to fill)  
2d half (11-14)  
Hyland's Birds  
Sands & Frankel  
M'Devitt Kelly & Q

**DR. ALBERT S. EPPS**  
Surgeon Dentist  
1576 Broadway, NEW YORK  
Publicly Building Phone: CHICKADEE 9015  
This Week: FRED ALLEN

**Juan DuVal Orch**  
(One to fill)  
**Boulevard**  
1st half (3-10)  
J & J Gibson  
Curry & Graham  
Hugh Herbert Co  
Davis & Nelson  
Bob Larry's Ent  
2d half (11-14)  
Novelty Clintons  
Milton Berle  
Nat C Haines Co  
Mac Usher  
(One to fill)  
"Delaney 94"  
1st half (3-10)  
Toodles & Todd

**Riva & Orr Orch**  
**Victoria**  
1st half (3-10)  
J & I Melva  
Fox & Maybelle  
Wilton & Weber  
Fulton Parker Rev  
(One to fill)  
2d half (11-14)  
Nettie Janowski Tr  
Mabel Drew Co  
Hugh Herbert Co  
F & T. Sabini  
(One to fill)  
**BROOKLYN**  
Redford  
1st half (3-10)  
Gordon & Day  
Mays Burt & F  
Mason & Cole  
Wilton & Weber

**CHICAGO**  
Rialto (31)  
King Bros  
LeMay & Young  
Renard & West  
Harry Rose  
Cafe Madrid  
**ATLANTA, GA.**  
Emery (31)  
Herberts  
Helen Moretti  
Brown & LaVelle  
Marty White  
Danceland  
**DAY RIDGE, N. Y.**  
Loew  
1st half (3-10)  
S & A Chung  
Sch'fer & Bernice  
Rich & Adair  
Wen Talbert Rev  
2d half (11-14)  
Walton's Circus  
Curry & Graham  
Sharon Stephens Co  
Henry & Moore  
Dance Revels  
**BIRMINGHAM**  
Blues (31)  
Hori 3  
Keane & White  
Yates & Carson  
Marcus Sls & Co  
Jack Wilson Co  
**BOSTON**  
Orpheum (31)  
Eric Philippe 3

**NEW ORLEANS**  
Crescent (31)  
Klamet Sls  
Keo Toki & Yoki  
Cham'lain & Marie  
Blion City 4  
Jack Powell Ent  
**NORFOLK, VA.**  
State (31)  
Tom Davies 3  
Clark & Crosby  
James Kennedy Co  
Premier & Klais  
Maryland C'legians  
**PROVIDENCE, R. I.**  
Emery (31)  
3 Silvers  
A. & T. Wilson  
Just a Pal  
Cardiff & Wales  
Muriel Fisher Rev

**TORONTO, CAN.**  
Yonge St. (31)  
Louis Leo  
Heasley 2  
Will H Ward Co  
Nat Neatro  
Speak E Z Rev

**WASHINGTON, D.C.**  
Loew (31)  
Achilles & Newm'n  
Geehan & G'retson  
Nelson & Warden  
Lane Travers  
**WOODHAVEN, L. I.**  
Willard  
1st half (3-11)  
Nettie Janowski 3  
Rita Shirley  
Boy Scout  
Chabot & Tortini  
(One to fill)  
2d half (11-14)  
Dillon & Marg'rite  
S & A Chung  
Kerr & Ensign  
Kemper & Bayard  
Ford Dancers

**CLEVELAND, O.**  
State (31)  
The Wortha  
C R 4  
Frank Kelcey Co  
Mason & Gwynne  
(One to fill)

**25 8x10 PROFESSIONAL PHOTOS, \$7.00**  
PROOFS SUBMITTED  
**H. TARR, 1687 Broadway**  
Telephone Columbus 4721

**Hip Hip Hurray**  
"Bigger Barnum's"  
**Forum (Indef.)**  
Ted Henkel Orch  
Episodic Present'n  
"Barbara Worth"  
**Loew's State (29)**  
Rube Wolf Bd  
Oscar Taylor  
Pyramids Idea  
Cas' of 85  
"Three Nights"  
**Metropolitan (29)**  
Eddie Peabody Bd  
Radio Revue  
Mort Downey  
Packard Sls Orch  
Lee Kent  
Jimmie Ellard  
"Kid Boots"

**Lafayette (31)**  
Matt Shelvey  
Bob Adams Co  
B McAllister  
Ed of Nations  
4 Panto Grls  
"One Min to Play"

**Chicago (1)**  
Giant Piano  
"Quarterback"

**Harding (1)**  
Art Kaha Bd  
Maurine Marselles  
Earl & Bell  
Harold Stokes

**NEW YORK CITY**  
Capitol (31)  
Joyce Coles  
Roland Guerdard  
Chester Hale Grls  
Pierrot-Pierrette  
"Bardeley M'galt"  
**Rialto (Indef.)**  
Eddie Cantor  
George Olsen Bd  
"Kid Boots"  
**Rivoli (30)**  
Yates & Lawley  
Garden of Dreams  
Renof  
Renova  
Florence Rudolph  
Mollie Dodd  
Tocha Samarev  
"Bo's Yr Old Man"  
**Strand (31)**  
Plunkett's Frolic  
Kitty McLaughlin  
Mils Klemova  
M Dals  
Jack North  
Rita Owin  
J Deany Orch

**CHICAGO**  
Belmont (1)  
Ben Paley Bd  
Heller & Riley  
Ball & Bro  
Corinne Arbuckle  
Bernard & Gary  
Eddie Rogers  
Gould Dancers  
"Strongman"  
**Capitol (1)**  
Al Short Bd  
Arabian Tr  
Louis Herman  
Earl Howard  
Doree Leslie  
"Ace of Cads"  
**Chicago (1)**  
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**Milt Collins**

Milt Collins  
A & P Gypsies  
Low Ross  
Kochler & Edith  
**ELIZABETH, N. Y.**  
Ritz  
3d half (4-7)  
Cole & Mills Rev  
E H Skatelle  
Al's Here  
4 Kadex  
Watts & Hawley  
**ELMIRA, N. Y.**  
Majestic  
2d half (4-7)  
Gold Medal 4  
Nathano Bros  
Mary Cook Cowan  
Sherman V Hymas  
10 English Rocks  
**ERIE, PA.**  
Erie  
2d half (4-7)  
Paul Rahn Co  
Hobby Adams  
Muyo & Lynn

**FAIRMONT, W. V.**  
**Fairmont**  
 2d half (4-7)  
 Ray & Harrison  
 Jackie & Billie  
 Dolly Kramer  
 Michon Bros  
 Rose Kress 4

**GLENS FLS, N.**  
**Rialto**  
 2d half (4-7)  
 Knoff Bros  
 Moran & Barron  
 Hubert

Packard & Dodge  
B & S Mathews  
Rpy Byron Co  
Boyle & Della  
Aces & Queens  
1st half (8-10)  
(Same bill pla  
Toledo 11-13)  
Dollie & Billie  
Flirtations  
4 Bell Hops  
Nell Mack  
3 Worcesters  
**GREENSB'RG, F**  
Strand  
2d half (4-7)  
John Orms  
M'La'hlin & Eva  
Roudini & Berna

4 Clifton Girls  
(One to fill)  
**HARTSBURG, P**  
State  
2d half (4-7)  
E & G Horton Be  
Fall Mail  
Jr Orph No 6  
(Two to fill)  
**HARTFORD, CT**  
2d half (4-7)  
A & G Falls  
Reed & Lucy  
Lulu McConnell  
Palace  
2d half (4-7)  
Jack Strouss  
Martels  
Roy & Maye Re  
Al Berniviel  
H & E Gorman  
**HOLYOKE, MA**  
Victory  
2d half (4-7)  
Stanley & Atree  
Tell Tales & G's  
Milt Dill  
Miles Oliver  
**ITZPATRICK**

40th Street  
CITY  
est. 1901

Butts Cav'ugh &  
HUTGTON, W. V.  
Orpheum  
2d half (4-7)  
Billy Arrell  
Carl McCullough  
Physical Culture  
National Sestet  
Green & LaFelle

INDIANAPOLIS  
Keith (1)  
Dancer Clownland  
Kokin & Galetto  
V & E Stanton  
Ayer & Wilson  
Royal Peacock Re  
A & F Steadman  
5 Brakes  
(8)  
Bobby Adams  
Dunoucy & C/d  
Dare & Wahl  
A C Actor  
La Torcella  
Billy Phone  
Hyde & Durrell  
THE Mesquos

INDIANA, IN  
Keith  
2d half (4-7)  
James Kilpatrick  
(others to fill)  
on page 62)

## Keith-Albee

**CHAS. J. FITZPATRICK**  
HERMAN GREEN, Associate  
Loew, Fox, Amalgamated  
Circuits  
160 West 46th Street  
NEW YORK CITY  
Bryant 1991

<b>Able's O. H.</b>	<b>Keith</b>
2d half (4-7)	2d half (4-7)
Wayburn's Show	James Kilpatrick
Faber & Margie	(Others to fill)
(Continued on page 62)	



# FOOTBALL

With the annual upset epidemic in full sway football victories are becoming phantoms that seemingly light here, but finally perch there. Friedman, spurning field goals to heave passes for touchdowns, which the Navy smothered, brought Michigan's '26 winning streak to an end, Columbia rose from the depths to strangle Cornell and Missouri spoiled West Virginia's gridiron year. These events dominated last Saturday's surprises.

The Army and Illinois triumphs were not unexpected, although that the Cadets would go over 20 points in the Bowl was not even a dream. Zuppke's outfit found Penn's hidden ball and kept it pretty well in midfield, but the Pointers rolled up 33 points without throwing a pass and scored another touchdown that a penalty frustrated and which might have taken the total to 40. The Navy chained Yost's horde overhead and on the ground, when it had to, and carried enough punch to score decisively over the much-heralded westerners. And that cleaned that up. Saturday's games undoubtedly pushed the Service eleven to the fore so that tickets for their Chicago meeting the end of the month should bring fabulous prices. Not forgetting that West Point has yet to get by Notre Dame in order to meet the Midshipmen with a clean slate. The Annapolis

and has more versatile ball carrying individuals to call upon. The Tiger figures to come through because of its backfield material, with the game to be a terrific battle that will possibly sap the Tiger enough to give Yale an edge the following week. Harvard also may be in bad shape for Yale, inasmuch as following Princeton it must take on Brown. However, it's likely that Cambridge will allow Brown to romp rather than impair its chances in the Bowl the following week.

Chick Meehan and his rejuvenated New York University outfit face a major scrap with Carnegie Tech coming to town. N. Y. U. was practically forced to the limit by a scrappy Fordham team and must be at least 25 per cent better if the Pennsylvanians are to be taken in turn. Tech plays hard football and 'if injuries do not interfere it looks as if the New Yorkers are due to drop their first game, maybe because they're just in between low and top form at this time. Pennsylvania figures comfortably over Penn State, as does Lafayette in playing Rutgers. Notre Dame, too, will probably be able to loaf a bit against Indiana.

## Scrappy Matinees

West Virginia and Pittsburgh, however, will make a fine scrap of it and despite Missouri's 27 points

## PROBABLE FOOTBALL WINNERS AND PROPER ODDS

SATURDAY, Nov. 6

By SID SILVERMAN

GAMES	WINNERS	ODDS
Harvard-Princeton	Princeton	Even
N. Y. U.-Carnegie Tech	Carnegie Tech	Even
Pennsylvania-Penn State	Pennsylvania	7/5
Pittsburgh-W. Va.	West Virginia	Even
Syracuse-Georgetown	Syracuse	6/5
Notre Dame-Indiana	Notre Dame	9/5
Purdue-Northwestern	Northwestern	5/4
Georgia Tech-Vanderbilt	Georgia Tech	4/3
Michigan-Wisconsin	Michigan	7/5
Lafayette-Rutgers	Lafayette	9/5
Chicago-Illinois	Illinois	8/5

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outfit can more or less ease up now until the Army game, Georgetown being the only tightening up morsel on the sailors' program.

And there'll be plenty of football around again this week. In the East the Princeton-Harvard fireworks will dominate the field despite both teams having taken it on the nose. Each school has potentially powerful squads, the Crimson struggling to adapt itself to a new coaching system and the Tiger seeking to overcome first string injuries. Harvard showed power in downing Dartmouth, yet Army's high score against Yale offsets the Eli achievement of beating the Green while that team balances this viewpoint by its splendid fight against Brown. So comparative scores, October form and "the dope" in general means nothing.

## Cambridge Game Favors Yale

The early fall rumors of Harvard dropping Princeton have been proved erroneous, but it's doubtful if the Jersey boys will ever get away from the implied slight. That's years old now, anyway. Both teams will muster all the force at their command for this contest, and if Horween's lads do not perfect a forward pass defense before Saturday they'll be in for a rough afternoon. On paper Harvard appears to have built up a stronger line, but with the return of disabled varsity men Princeton should cut this advantage down to a minimum

against the former team last week, the Virginians rate a vote of confidence against the Smoke Town boys. Another team that'll be kept busy is Syracuse in facing Georgetown, although the upstarters should come through. Northwestern is counting on rigid resistance from Purdue, and will undoubtedly get it, but has enough stuff to strut and take the long end of the score. Likewise, Georgia Tech and Vanderbilt. The Golden Tornado has blown hot and cold this season. If Tech feels sufficiently lusty this Saturday another win is in the offing. And the ingredients are there to create something of a breeze, hence Vanderbilt is picked to lose.

Michigan must hide its Baltimore blushes in crossing swords with Wisconsin. The Ann Arbor team is evidently suffering from self-confidence that comes with well seasoned material which has read about itself a good deal. Unless that morale is broken, or stemmed, Wisconsin may overcome the odds and turn in another surprise. But that's the second guess and of no definite value. Friedman, Molenda and Gilbert failed to gain ground against the Navy, but one aspect of that game is that Michigan must have been expertly and minutely scouted. There's too much sound football material under Yost's orders to rate any other team in the country as a favorite over these boys at this time.

## Sharkey-Delaney May Be 1st Bout at New Club

Jack Sharkey and Jack Delaney may be the first fighters to open the new Jack Fugazy boxing club at 34th street and Park avenue. Both are contenders for the heavy-weight championship. The converted armory is expected to seat 10,000.

Although the fight articles have not been signed, it is accepted among the ring insiders that Fugazy has this patch under control for his new club.

## Eddie Meyers on the Ice

Everybody in the picture business is rooting for Eddie Meyers to cop all championship honors in skating this winter.

Eddie, who has taken a liking to the film business and did some ushering at the Colony when "Red" Grange appeared there in person, has started his indoor skating plan to outstrip Joe Moore and other champ skaters by winning the one mile Class A handicap race at Ice-land, New York, the opening week. Meyers seems faster than ever and is going in for hard training.

## ACE DEFEATS McGRAW AGAIN

BY JACK PULASKI

"Ace" Hudkins, that blonde thatched scrapper who leaped into metropolitan fame last summer by knocking the favorite, Ruby Goldstein, cold, came through to win from Phil McGraw at the Garden Friday night.

It was a return match. At their first meeting when Ace was awarded the decision it was generally questioned, ringersiders in considerable number figuring Phil had won. That was at Coney Island also, where Ruby dived.

The Garden was packed (and for the second successive week) and there were plenty present who thought McGraw should have been given a draw.

However it was plainly Hudkins' match. He sent Phil to the floor for a nine count in the fourth round with a left hook, and McGraw was grogged up. Yet Ace could not again seriously smack him. McGraw took the first three rounds and the crowd was yelling its head off. After the knockdown the battle was not so exciting, but there was action up to the bell in the 12th and final round.

Hudkins' right eye was cut in the third session. He took plenty of socks on his chin too throughout the melee. Had McGraw a lustier wallop the coast mauler would have hit the canvas, but then if Phil was a hard socker it's a cinch Ace would not have gone against him again.

## McGraw's Fighting Heart

McGraw has a fighting heart, else he would not have accepted the return date so quickly, nor would he have permitted Hudkins to come in at 135½. Phil only weighed 132 pounds and it looked as though Paddy Mullins took too much of a chance having his boy handicapped to such an extent. Hudkins' style of boring in and leaning on opponents, made the weight factor all the more important. It was perhaps a case of the coin so far as Mullins and McGraw were concerned.

There were two 10-rounders, the semi-final bout of that length coming to a sudden halt in the second round, when Billy Petrolle flattened H. Martinez, Spanish lightweight, who is credited with outpointing Johnny Dundee in Cuba last year. The foreigner is a shifty boxer and possessed of no mean punch. But it did not measure up to Petrolle's. The ending was sudden and many in the arena did not see the knockout wallop. It was a left, clipping uppercut dead on the point of the jaw. Martinez had started backward as he caught the sock. He went completely across the ring, falling backwards and remained suspended on the small of his back over the lower rope, his head hanging downward towards the working press. There he remained until counted out. He was carried to his corner and revived but when walking out of the arena he didn't know what it was all about and did not believe he had been put away.

It was claimed Martinez struck the back of his dome on the metal edge of the ring when he flopped through the ropes. His handlers said his head was cut thereby and that he again went "out" after reaching his dressing room. That he was hit on the jaw by Petrolle, however, is certain to those in a position to see the sock.

## A Pippin

The first 10-rounder was a draw and it was a pippin, with Sid Barberian and Tom Farley the contestants. A battle of southpaws it was, with both having the better of it at some time in each round. They got a great hand with Farley the favorite because of his gameness and slighter build. Sid is a rugged fellow and took it. So did Farley and perhaps more so for that matter.

Now that Hudkins has settled the issue with McGraw he might sample Jack Bernstein, who doesn't care if Ace comes in at 140 pounds. Somehow all the boys are dodging Jack who is back in the pink.

## "TIGHTWAD HILL"

San Francisco, Nov. 2. "Tightwad Hill," the bluff overlooking the University of California's stadium in Berkeley, where, in former seasons, penurious fans were accustomed to gather by the hundreds for a free view of football games, is to be roped off for the big games.

Standing room will retail at \$1.50 a pair of feet.

## INSIDE STUFF ON SPORTS

### Beebe's Rodeo Replaces Tex Austin's

In other years the New York rodeos in Madison Square Garden have been staged by Tex Austin. A new rodeo is to be held in the new Garden Nov. 4-13, under Tex Rickard's direction, and Tex Austin has been displaced by Fred Beebe.

The prize list is given as \$40,000 which sounds within reason compared with the higher amount announced for previous Austin shows. This one coming is announced as a benefit for the Broad Street hospital.

### Nick the Greek Broke Again

Nick the Greek has gone west once again and broke. His recent visit east was a holocaust for him. Nick is said to have lost on everything, including the world series and the fight. Dempsey cost Nick \$100,000 from reports.

In the west the Greek will probably recoup. He generally does out there. But the east has been a jinx to him for a long while. His ability to raise large sums of money hastily has amazed many people who know of it. Various sources are haphazardly mentioned, but no one really knows where the new bank rolls come from.

### Columbia Billing Football

Columbia University in New York is adopting showmen methods to draw attention to its sporting events. At Fifth avenue and 42d street it has a huge painted board announcing the football schedule at home of the Columbia eleven.

The sign is in blue and white, the Columbia colors, with a changeable spot for the opposing team and the date of the game to be played. For the game scheduled against Cornell on Oct. 30 at the Polo Grounds the name of Cornell is painted in red and white, the colors of that seat of learning.

### Frisco Promoters Fell Short

Figures obtained on the week's bouts in San Francisco indicate that although the receipts were good and the ball park where it was held was filled to capacity the promoters were holding the bag when it was all over. Willie Richie, veteran of the ring game, and Charles Newman, former theatre manager of San Francisco, did the "promoting" with the Tod Morgan-Johnny Dundee go, the first "world's championship" scrap the western city has had in over 10 years. The gross is said to have been divided as follows:

Sixty per cent, fighters; 15 per cent, taxes; 15 per cent, park's share; 10 per cent, promoters.

The 10 per cent was not sufficient to cover the expenses of promotion it is reported.

### Cockfights on Long Island

Cockfighting is in the betting throes of a revival on Long Island. A cockpit down there, said to hold 150 people, is drawing the chicken sports from far and near to bet on their birds, with heavy wagering reported. The fights are held on Sunday only, with gaffs allowed.

### Phil Scott on Fighters Laying Off

The day after the Dempsey-Tunney encounter in Philadelphia, one of Variety's London correspondents ran into Phil Scott, the British heavy-weight, who had been endeavoring to secure a contest with Dempsey and who has now issued a challenge to Tunney.

Coming on the fall from grace of the former world's champion, it was recalled that Scott had boxed with Dempsey last year at a huge benefit organized by Harry Preston at Brighton, England. Scott said he noticed Dempsey was "soft" and felt sure he was due to meet his Waterloo if he went up against any tough proposition. "You can't lay off for three years without growing soft," said Scott. "You must keep fighting all the time, and the more you fight the harder you get."

Retelling this conversation to his wife, Variety's correspondent was greeted by the following: "Is the new champion our old friend Frank Tinney?"

### California On Horse Racing

The state of California next month will decide at the polls "yes" or "no" on horse racing. There is a widespread sentiment in favor of measure No. 6 on the grounds that with the sport of kings legalized, California will be in a better position "to fight Florida opposition." On the other hand there is a strong party against the measure.

The Hearst papers are strongly against the legalization of the pari-mutuels.

## "Little Boy Blue" and His Pale Blue Gown

Bud Gorman, of New York, was awarded a decision over Harry Persson, heavyweight boxing champion of Sweden, on a foul in the fifth round of a scheduled 10-round bout at Madison Square Garden Monday night. Bud was the most surprised person in the place when the referee pushed the big Swede back to his corner, although he had repeatedly asked the referee to stop Persson from hitting too low. Next to Bud, Persson registered the best evidence of surprise.

The Swedish champion had the best of it from the first round. He is light on his feet and fast with his forearms, and giving the impression of a trained kangaroo. He lands 'em hard and fast. Gorman was gasping for breath in the third round and seemed worried in the fourth and fifth. Then Bud started to clinch and landed light taps on Persson's back in clinches. This irritated the Swedish champion to the degree whence he began to hit Gorman without regard to boxing rules.

To judge from Harry's performance Monday night the heavies have nothing to fear. The Swede is better than Bud Gorman, but that is about all.

"Little Boy Blue," of St. Paul, easily copped the entertaining honors of the evening. When the decision was handed to his opponent, Yale-Okun, at the end of the 10th round, the customers almost wept. Earle Blue got right under the skin of the mob when he walked into the ring with a pale blue gown with the legend "Little Boy Blue" on its back, and a skull cap of the same color.

Earl started the first round by sending Okun to the canvas. Both of the men were fast on their feet, but Earl carried the fighting into his opponent's corner. Okun is a cool boxer, heavier than Blue, and surer of himself. Blue won seven of the 10 rounds and knocked Okun out for several seconds twice. But he tired faster and at the end of the 10th Okun seemed to be as strong as when he entered the ring.

### Godfrey 20 Lbs. Heavier

George Godfrey, colored, met Jack Townsend, colored, substituting for Bill Goethe. Godfrey seemed about 20 pounds heavier than Thomson and just carried the latter through when he could have finished the fight in the fifth round or even earlier.

## Horses and Attendants

Washington, Nov. 2.

Examiner Burton Fuller has reported to the Interstate Commerce Commission that the American Railway Express and Southeastern Express companies' rules are unreasonable as to carrying, without charge, attendants with race horses, polo mounts and show horses.

The examiner recommends that the commission order the express companies to carry no fewer attendants than as follows:

Horses (Per Car)	Attendants (Per Car)
4 and less.....	2
5 and over 4.....	4
9 and over.....	6

### Polo Mounts and Show Horses

6 and less.....	1
12 and over 6.....	2
13 and over.....	3



# 'ROUND THE SQUARE

## "Beer" Swindle

A laugh in the night clubs during the week was of a proprietor who had an especial evening in sight calling upon a club he knew carried good beer and asking the loan of a keg. The club stated it had but three kegs. After persuasion the proprietor was loaned a keg. He took the keg to the sidewalk without precaution and placed it in a taxi. An officer standing by asked what it was. The man replied it was near beer. Better take it to the station house for analysis suggested the officer. Not necessary, said the night club man, as he had paid but \$16.50 for the keg and it couldn't be real beer at that price. The officer insisted, whereupon the proprietor mentioned everyone he knew at the nearest station house. The officer thought that was useless as he was not of that station. Then the proprietor said how about a little stake and the officer listened. Going back to his own place the night club man, pondering over the \$16.50 charge, decided upon an analysis for himself and found he had purchased near-beer in fact.

## 700-Seat Legit on 46th Street

It's not decided yet what will occupy the site of the two houses at 151-153 West 46th street, owned by Louis Bernstein, the music publisher. Mr. Bernstein leased the property to S. Lazarus with the provision an office building would be erected. Lately Lazarus decided upon a theatre. He found one of 700 capacity could be built. Bernstein consented provided the house had a full stage and played legit shows. There the matter hinges at present.

## Prominent Englishman May See Coast

R. R. Hyde may accompany the Marcus Loew party to California, starting today, or go as far as Chicago. Mr. Loew invited Mr. Hyde, who is a director of the International Industrial Relief Commission of England. The Duke of York is chairman of the Commission. It was through the Duke that William Morris met Mr. Hyde in England, London, introducing him to Mr. Loew in New York the other day. The English visitor was advised a trip to the coast would be a highly educational jaunt for him. He liked the idea but found it difficult to release a railroad journey that required four days. In England he said the two most distant points were 12 hours apart.

## Colored Show Folks "Taken"

That many of the colored show folks and entertainers in the night clubs are being taken for much of their dough in San Juan Hill, "Black Belt" on the upper West Side in the number guessing racket resulted in the arrest of three Negroes on the charge of having slips in their possession. The trio were discharged in West Side Court by Magistrate Abraham Rosenbluth. Word recently came to Inspector James S. Bolan that "games" were wide open on the "hill" and that the colored actors were dropping money at it. The inspector assigned detective Bart Drury to make arrests. The latter after receiving information went to an apartment at 207 West 62d street on the third floor and arrested Lady Bailey, 21, 207 West 62d street; Mary Rogers, 31, dressmaker, 114 East 13th street, and Arthur Daniel, 31, 209 West 62d street. According to Drury, he found several hundred slips on the trio. Some of the slips were in the apartment. Drury's information was that the apartment was the one the colored show folk were "playing." In court the defendants denied the charge and they were freed for lack of evidence.

## Couldn't Take Down Electric Signs

On account of an ancient civic by-law which provides that an electric sign cannot be re-erected once removed from any building in Times Square, the new Miller building at the corner of 46th street and Broadway was transformed without the removal of its two large electric signs. This requires much getting around. The signs bring a very large annual rental.

## F. P. Only Show People in New Paramount

No offices are being rented to show people in the new Paramount building. Arthur S. Brady, the Paramount building renting agent, states that Famous Players will occupy six of the 12 lower floors leaving only six floors and the pyramid to be let.

## "Western" Star from Regular U. S. Army

Tim McCoy, Lieutenant-Colonel, U. S. A., retired, is the official Army Register listing of Tim McCoy, new star of "westerns" for Metro-Goldwyn-Mayer. In Col. McCoy's first picture for M-G-M, exhibited in New York a couple of weeks ago, the Colonel did several things in his performance that other "western" picture riders have failed to do. Among them was his use of the Indian sign language. Also a caption stated that the McCoy character in the film had much influence with the Indians. When Col. McCoy was at a northwestern army post, in charge of his cavalry troop, it was recognized that his standing with the Indians, any Indians of that section, was such that all overtures or negotiations between the government and the Indians were entrusted to Col. McCoy. There are friends of the Colonel in New York who have seen him talk with the red men in their own hand language, long before Col. Tim ever dreamed that some day he would be a celluloid luminary. Not even a middle-aged man, the Colonel looked much younger before the camera and for a first picture appearance, did splendidly. The most important angle of a film star, whether women like him, appears to have been settled by a couple of women who saw "War Paint," the initial McCoy picture, at Loew's American. They were still arguing half an hour afterward as to who saw him first.

## Libuse Lands at Last

Frank Libuse is at the Casa Lopez, the New York night club, where he is chief entertainer. Libuse came here from Chicago. It is his third chance he has had in New York, each time in a cabaret. His first two were failures through the cabarets closing. At Lopez's he appears to have landed, and hard. In Chicago Libuse is a standard. New Yorkers who saw him there in various cafes could not understand why he clung to Chicago or the night life belt. He has a half dozen comedy routines or more, and is adept at a raft of entertaining stunts. Libuse was a member of an orchestra in a Chicago cabaret when "discovered." Libuse really "discovered" himself. He asked a booking agent to give him a chance to play a solo in the orchestra. While playing the solo one evening he started to clown, unaware of what he was doing, but climbing up the wall and going anywhere he could take hold with one hand. The agent told him to keep that in and he would receive \$15 more weekly, but must remain in the orchestra. Libuse then said he could sing. After that he mentioned he could dance. And after that he was an actor.

## Ruby Stevens as Was

From night club to legit has accomplished a metamorphosis of professional name from Ruby Stevens to Barbara Stanwick. As Miss Stevens, she was one of Ziegfeld's glorified girls, and also well-known in the cafes, having been with Anatol Friedland at the Club Anatole all of last season. For legit, in "The Noose" at the Hudson where, in a cabaret entertainer role, she is identified as Barbara Stanwick.

## More "Stew" Stuff

The newest "stew" around the Square is about the regular who woke up with a fierce hangover, blinked, turned over in bed—and saw the cat walking across the Persian rug, whereupon he put on a pleading expression and hoarsely called to the cat: "Will you please stop stamping your feet?"

## EMPLOYMENT AGENCIES UNDER INVESTIGATION

The bureau of licenses, District Attorney's office and the police department have begun an investigation, said Assistant District Attorney Charles White in West Side Court, into the methods pursued by many employment agencies on 6th avenue, following complaints of jobless folk who have paid deposits of \$5 to secure jobs and failed to recover the money when no job was forthcoming.

This statement was evoked by Mr. White during the arraignment of Joseph Wise, 34, of the Coffey Employment Agency, 881 6th avenue, charged with assaulting Victor Cobham, 216 West 130th street, when the latter essayed to recover his deposit. The magistrate found Wise guilty, fined him \$25 and directed him to return Cobham the \$5.

Cobham testified that he paid the usual \$5 for a job. He stated that he went to half a dozen places directed by Wise. When he got there the jobs had been filled. He declared that he spent much carfare to distant parts of the city. Finally he despaired of getting the job and demanded the return of his deposit.

He was told, he said, to get the slip given him by the agency. The slip, Cobham said, he gave to the first place he had applied for a position. When going there he was told they had destroyed the paper. When explained this to the agency, he told reporters, he was informed that he couldn't get his money back. Pleadings were futile, he said. He then stated he was struck by Wise and fired from the agency. He summoned Patrolman George Horner of Traffic B.

The latter placed Wise under arrest. Wise admitted he had struck Cobham after the latter seized him by the lapel of the coat and refused to release him. He denied the tale told by Cobham. He stated that the agency had an excellent reputation. It was then that Mr. White told of the investigation now being made by the three departments. White stated that the District Attorney's office was flooded with complaints of Cobham's nature. White stated that the Coffey agency will be listed among those to be investigated.

Patrolman Horner told the scribes he was busy adjusting complaints of victims who have been fleeced in other employment agencies on 6th avenue. "They come to me," said Horner, "and tell me they have paid their last \$5 to get a job. When they receive no job and ask for the return of their deposit they are ushered to the street."

## 3 Caught in Opium Smoking Apartment

As a result of a tip that opium was being smoked in an apartment at 200 West 50th street, corner of Broadway, Detectives Harmon and Czech, Narcotic Division, went to the place and arrested three men and a woman found there.

When the detectives entered they said they found Bruno Carl, 21, 334 Broome street, smoking the contraband drug. Also in the room was Pasquale Rago, 22, who said he was a pugilist and fought under the name of Patsy Rago.

While the sleuths were making their investigation and confiscating pipes and other smoking paraphernalia, Frank Nastro, 24, said to rent the apartment, and Marie Johnson, 21, came into the place. They were questioned and arrested.

The three men were charged with possessing narcotics while the woman was charged with vagrancy. Detectives said they found in Nastro's possession three tins of opium and he admitted to Magistrate Brodsky he was an habitual user. Rago insisted he was not guilty and demanded a hearing. His case was adjourned until today (Wednesday). Miss Johnson was dismissed because of lack of evidence. The other two were held for trial in Special Sessions.

## Frank Jandrew Dies In City Prison Cell

Frank Jandrew, 47, Spanish War veteran, customs house employe and recently picture operator, died in his cell in West Side prison from a heart attack. Jandrew was married and lived at 784 8th avenue. He was pronounced dead by Dr. Jennings of Bellevue Hospital.

Jandrew was arrested the night before. He had been sentenced by Magistrate Bernard Douras in Night Court for 60 days on the charge of intoxication. Jandrew had just received his breakfast. When the jailer returned to collect the dishes he found the former operator apparently lifeless in his cell.

## Fight in Village Night Club

Charged with having a revolver in his possession, Sam Schatz, a delicatessen dealer of the Bronx, was arraigned in the Tombs Court last Friday and held in \$500 for a hearing. In the meantime, James Carlo, of Evergreen avenue, Brooklyn, is in the hospital suffering from serious stab wounds as a result of a brawl in the Rudolph Club, 107 MacDougal street, Greenwich Village, last Friday morning.

A phone call was sent to the police of the Mercer street station a fight was taking place in the night club. The police hurried to the scene and found Carlo in a critical condition.

In his automobile at the curb the police found Schatz. In this car was a loaded revolver. Schatz declared he knew nothing of the fight, explaining he was waiting in his machine for one of the girl entertainers in the club.

## Algonquin's Chambermaid Arrested for Theft

Mrs. Barbara Blaess, 43, of 208 East 25 street, employed for the last four months at the Hotel Algonquin, was arrested in the hotel by Detective Patrick Maney and Charles Stapleton of the West 47th street station on the charge of petty larceny. Through her attorney, Eli Johnson, the defendant plead not guilty, waived examination and was held for trial in the Court of Special Sessions. Bail of \$500 was fixed, which the defendant obtained through a surety company.

Ever since Mrs. Blaess has been employed at the hotel there have been a series of larcenies from guests, according to the management. They decided to place an operative of a private detective agency in the room. Henry Rodney was so assigned. He simulated sleep. Presently Mrs. Blaess came into the room to clean.

She sang to see if Rodney was awake. When there were no protest Rodney testified he saw her go to his trousers and extract a \$1 bill. Then she went to the dresser, said Rodney and "lifted" a \$10 bill that was marked. Rodney jumped out of bed and seized the maid in the hall. Rodney said she had thrown the \$10 on the floor of the hallway.

Maney and Stapleton then went to her room in East 25th street and found almost \$1,000 worth of wearing apparel and miscellaneous jewelry, which the sleuths alleged had been stolen from guests.

## Charles Hein Sent Away

Charles Hein, 20, of Suffern, N. Y., son of Mrs. Ethel Ryan, former burlesque actress, of Keansburg, N. J., was sent to the State Hospital for Delinquents at Napanoch by Judge Mancuso in General Sessions, following his indictment for grand larceny.

He was also wanted for bigamy, but due to his mental condition was not indicted for that offense.

Hein's third wife, also indicted with him for the theft of \$2,000 worth of jewelry from a rooming house at 260 West 97th street, was given a suspended sentence on her promise to return to her two children by a former marriage.

That Hein had married three women without troubling to divorce either became known following his arrest on the theft charge.

## HOTEL ASTOR MAID CONFESSES RING THEFT

Stole \$2,800 Gem From Mrs. Riesenfeld—Flirted With Man and Lost It

Confessing she had stolen a seven-stoned diamond ring belonging to Mrs. Hugo Riesenfeld, 157 West 57th street, wife of the director, Anna Crolle, 19, a maid, of 613 Spruce street, Hazelton, Pa., was arrested by Detectives Bert Maskell and John Walsh, West 47th street station, on a charge of grand larceny.

According to the story told to the sleuths on Sept. 18, Mr. and Mrs. Riesenfeld were guests at the Hotel Astor and occupied rooms on the sixth floor. During their absence the maid entered the room to clean, and while in there went to a dresser drawer, finding a jewel case which contained the ring, valued at \$2,800.

She disappeared without waiting to collect her salary. When Mrs. Riesenfeld discovered the ring search was then begun for the maid. Saturday afternoon Maskell and Walsh were in the Biltmore Hotel. The information they received convinced them the girl they were looking for was employed there. After looking over the various maids employed they picked out the Crolle girl. She readily admitted she had worked at the Hotel Astor at the time the ring was stolen.

Later when taken to the station house she began to cry and said she had taken the ring. She said she needed some clothes and had no way of getting them unless she stole something and obtained money in that manner. She told the detectives that the ring was stolen from her by an unidentified man.

She said she was riding on a subway train when a man flirted with her. She said he admired the ring and offered her \$25 for it. She said she declined and suddenly when the train reached the Lorimer street station, Brooklyn, he ran from the train and disappeared.

When arraigned before Magistrate Rosenbluth in West Side Court she was held until today (Wednesday) for a further hearing. The detectives said this is not the first time the young woman has been in trouble, and they are not certain that the Pennsylvania address is correct.

## BALLYHOO IN VILLAGE FOR NEW BUSINESS

All manners of ballyhoos are being employed by Greenwich Village cabarets these nights to entice any stray business into the neighborhood by mistake.

The modes of street exploitation range from the uniformed sandwich men to "rube" and other costumed characters. They have given the Village midway the aspect of a carnival.

## T. J. McBride May Be B'ways Oldest Merchant

For the Broadway Association's celebration of the Tercentenary of the founding of New York City, 13 floats so far have been entered by Broadway business men, and 17 more are expected this week.

Ten bands have been donated for the parade in addition to the offer of the Edison Light and Power Company to change the present lighting of the street to a golden glow.

Warner Brothers and Famous Players are entering three floats each; Roseland (dance hall) is to enter two floats and provide a special display in front of their building, and the Eighth Avenue Association and Staten Island Chamber of Commerce have also promised to enter floats.

Workmen are now reproducing a model of the old Longacre farm on the marquee of the Astor Hotel, reminiscent of Times Square's cow pasture days.

The association is now trying to find the oldest merchant on Broadway. To date, Thomas J. McBride, president of McBride's theatre ticket office company, seems to qualify. He has been in business on Broadway for 53 years, starting as a newsdealer and theatre ticket agent in 1874.



## 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

Annual meeting of the Lambs held Oct. 21 and officers elected for the ensuing year. Directors are: Arthur Byron, A. O. Brown, Fritz Williams, Gene Buck, Malcolm Williams, three years; Ralph Morgan, Oscar Shaw, two years; James J. Ryan, Thomas W. Ross, one year. Officers elected were: Shepherd, Tom Wise, boy; R. H. Burnside, corresponding secretary; Joseph Santley, recording secretary; Arthur Hurley, treasurer; Walter Vincent; librarian, Priestly Morrison.

Dora Darling, of Los Angeles, 19-year-old picture actress, denies she is the widow of Harry I. Katz, wealthy diamond merchant, who was mysteriously murdered two years ago.

"Just Suppose," a film with Richard Barthelmess that parodies the Prince of Wales, has been retitled "The Golden Youth" in England, where it is being privately offered to exhibitors in the English provinces but has not been shown to London critics or London exhibitors.

The French-American Opera Comique opens its season at the Johnson, New York, Nov. 22 with "Girofle-Girofla."

Although Berliners can remain in night clubs and cafes until three a. m. on account of a new ruling, most of the burghers still go home at 1.30, leaving the proprietors and waiters gnashing their teeth.

First National Pictures, Inc., reported a gross income of \$6,349,131 for the quarter ended July 3 as compared to \$5,759,450 for the same period last year. Net profit was \$313,643, as against \$445,723 last year.

Chorus boys are getting work in London as male mannequins in off hours. They are paid at the same rate as girl models.

William Anthony McGuire has gone to the Adirondacks to finish his new play, "A Bad Penny."

Mme. Louisa Tetrazzini, 52, married Pietro Vernati Oct. 23 at Florence. Vernati is 20 years younger and was the tenant of the singer's home in Rome.

"The Gay Life," satirical comedy by James Forbes, is to be produced by the Dramatists Theatre, Inc., in January.

The Prince of Wales is a great devotee of the English version of the Charleston, and dances it at all of the London cabarets he visits.

An Elizabethan version of "Hamlet" is to be produced at the Greenwich Village theatre Feb. 1.

Sigmund Romberg, Dorothy Donnelly and William A. Brady are to select principals and chorus for the "Proud Princess" this (Wednesday) afternoon.

Rehearsals for "La Locandiera" began Friday. Eva Le Gallienne and her company will present this comedy at the 14th Street theatre Nov. 22.

Loew's, Inc., declared the regular dividend of 50 cents and an extra dividend of \$1 per share on its stock at a meeting held Oct. 26.

The new Earle, Atlantic City, is to formally open Nov. 6. The stage is 40 feet wide, 25 feet high and 28 feet deep. Ten fully equipped dressing rooms.

Rosa Ponselle, operatic star, won a verdict in the Supreme Court against William Thorne, her singing master, who had sued her for \$3,000.

Augustus Thomas presided at the annual meeting of the Dramatists' Guild. A resolution was passed providing for the maintenance of the Guild by assessing each member \$5 weekly.

Mae West, author and star of "Sex," has leased Daly's Theatre for her new play, "The Wicked Queen."

The formal public opening of the Edyth Totten Theatre, on 48th street, with "Secret Sands," has been postponed indefinitely.

Mary Astor, picture actress, and Irving Asher, film production manager, don't love each other any more, according to hundreds of columns of valuable newspaper space.

Mrs. Lettie Lash, actress of more

than a decade ago, was awarded \$75,700 by a jury in her breach of promise suit against Dr. Junius McHenry, nerve specialist. The court decided it was too much and reduced the sum to \$30,000.

J. P. McEvoy has left for Africa to get material for "Hallelujah, Get Hot," colored revue, which the Actors Theatre will produce later in the season.

Marcus McMurtly, 21-year-old night club "sheik," has been sentenced to 70 years in prison for complicity in murdering a policeman. He got 20 years for the murder charge and 50 years on conviction of robbery at the point of a gun. Marie Salisbury, actress, testified against him.

German screen stars average over 30 years of age, according to the Film Almanac just released. Some of the female stars have protested against the figures in the Almanac.

Myrtle Arger, vaudeville actress, is suing the Ritz, Port Richmond, S. I., for \$1,000. Owing to injuries received in the house, Miss Arger claims she was obliged to cancel engagements.

Jacob Ben Ami has started rehearsals of a revival of "The Idle Inn."

Laszlo Lakatos, Hungarian dramatist, arrives in New York Saturday to witness rehearsals of his play, "Head or Tail."

Duke Elkin's Kentucky Club band has been added to the cabaret scene in "Black Boy."

Mary Garden will present John Phillip Sousa with a gold baton Sunday night at the Chicago auditorium, in commemoration of his 72d birthday.

The New York Photo Editors' association was organized Sunday night at a meeting in the Hotel McAlpin, for the purpose of getting better working arrangements with promoters of pictorial events.

Alice Allsling is out on \$1,500 bail on charges of assaulting Betty Sullivan. Alice is the proprietor of the Submarine Night Club on 8th avenue, where the fight took place. Betty was one of the hostesses.

Dr. Walter Davis, Boston dentist, married, is being sued for breach of promise by Gene Billington, night club hostess. Gene wants \$50,000.

Genevieve Tobin gave a dinner at Sherry's Sunday night in honor of Ben W. Levy, London playwright.

Benjamin Riccio, operatic tenor, dons overalls tonight (Wednesday), to sing the Figaro Aria from the "Barber of Seville," in aid of the National Farm School expansion project.

Eddie Cantor and Harry Hershfield will act as associate toastmasters next Sunday night at a dinner of 5,000, marking the opening of the tenth anniversary campaign of the Federation for the Support of Jewish Philanthropic Societies.

Seventeen patrons of the Rockaway Tearoom, Valley Stream, L. I., were fined \$20 each on a disorderly conduct charge, and the proprietors, Patrick Falco and Thomas Russell, were held in \$2,500 bail after a raid.

### CHICAGO

Marion Davies and Ala Rubens stopped off en route to California. Aleck Francis also stopped, going the other way.

Dedication of a new picture theatre for soldiers at Fort Sheridan, U. S. Army reserve near here, last week.

A picture of George Price in a Chicago daily, carried in connection with Kathryn Ray's suit, looked like somebody else.

Despondent and enraged over what he thought a "raw deal" when Samuel A. Wertheimer sold him the Grayland theatre, film house at 3940 N. Cicero avenue, Albert Schmidt killed himself and severely wounded Wertheimer with gunshot. According to Mrs. Schmidt, her husband invested his savings of \$4,000 in the theatre and then complained the attendance was not as Wertheimer represented. Schmidt was a lamp maker before purchasing the theatre. He leaves two children. In rushing to the scene following a riot call, Walter Riley, sergeant of

detectives, was instantly killed in an auto smashup.

Jerry Logan, actress, was held in \$1,000 bond after driving an automobile upon the sidewalk on Michigan avenue and severely injuring a pedestrian. The machine is owned by Pierre Nutteyans, owner of the Chez Pierre, a night club. Miss Logan said she swerved to avoid a taxicab.

Mrs. Samuel Insull and "The Runaway Road" received excellent notices at the break-in at the Oliver theatre, South Bend.

Following testimony in which cruelty was charged, Judge Hugo Pam indicated that he will award a divorce to Hazel Bernard from Carl W. Johnson. The pair wed in October, 1924. Miss Bernard was seen here in the Fay Lamphier bathing beauty company.

Efforts are being made in Cincinnati to locate relatives of Mrs. Fanny Gage, once a well-known opera singer, who died in obscurity there.

Irene Delroy, principal of the "G. V. Follies," current here, was subject of publicity upon showing how she can place one of her costumes in a small envelope and mail it if she wants to.

Mrs. Henrietta Kemp, 51, filed suit in Superior Court for separate maintenance against Dirk Kemp, retired farmer from Knox, Ind., and now operator of a south side motion picture theatre. Mrs. Kemp asserts that after three decades of drudgery Kemp ejected her and their three children from the farm and brought a younger woman, with whom the bill charges he was infatuated, to live there instead.

Mrs. Florence Folds Gregg, concert singer and socially prominent, was awarded a divorce from James H. Gregg by Judge Edwards. Cruelty was charged. The court said it will sign an order for \$75 a month alimony and \$50 a month for support of the Gregg infant child.

Mary Petro, wife of "King Bimbo," leader of gypsies, was held in \$5,000 bond in Maxwell street court on a charge of obtaining money and other valuables under false pretenses as a fortune teller.

Marjorie F. O'Neill, 18, co-ed at a local college and daughter of D. Frank O'Neill, musician at the Divorsey theatre, shot herself dead in the O'Neill home.

The motive for the girl's act was not learned.

Aroldi Lindi and Mr. and Mrs. Giacomo Ramini (Rosa Ralsca) arrived in Chicago for the opening of the Civic Opera season.

### LOS ANGELES

Mrs. Belle Green Weadock, mother of Adele Rogers St. John, magazine writer, filed suit for divorce against Louis Weadock, charging non-support and habitual intemperance. Both parties have been married three times, and this is second action for divorce brought by Mrs. Weadock.

Arlene Lopez, film actress, won a divorce from Lionel Eugene Collins, on charges of non-support.

Dora Darling, said to be a screen actress, was released from custody on a bad check charge when she testified that a woman who owed her \$500 had failed to open a bank account as she had promised, and against which the actress had issued checks.

Bobbie (Frances) Deane of Fox publicity department, will play a character part in John Griffith's "Wray's," current Fox production.

H. D. Labrador was sentenced to serve two years in the Southern California School of Industry when found guilty in Superior Judge Bunnell's court of having forged the name of Lloyd Hamilton, screen comic, to several checks.

Suit for divorce was filed in Superior Court by Mrs. Annie Catherine Dawn against John Wesley Dawn, film director. Mrs. Betty Kathleen Tyrell, a wealthy woman of Beverly Hills being named as the co-respondent. Mrs. Dawn asks alimony and the custody of their son, Robert Dawn, 5.

Falling in her efforts to effect a reconciliation with her husband, Frank Schallmo, proprietor of the Screen Advertising Service of Hollywood, Mrs. Schallmo is alleged to have pursued him with a revolver and fired five shots at him. She is held on a charge of felonious assault.

John Lane, known on the screen as Jean Calhoun, who appeared in the "Red" Grange picture for F. B. O., is under arrest charged with forging three checks.

Federal Judge James reserved decision until this week in the suit of Vingie E. Roe, writer, against Hal Roach for alleged piracy in the filming of "The King of Wild Horses" and "The Black Typhoon," which

the writer claimed were based on two of her books.

Aloysius Faust, one of the owners of Peter the Great, film canine, will not be deported by U. S. Immigration authorities, but his brother, Edward Faust, will be sent back to Mexico. Evidence was submitted to show the former had been legally admitted to this country, while the older brother had not.

Robert Lawrence Smith, also known as Zane R. Southern, serving a life term in Folsom prison for the slaying of R. E. Mack, Los Angeles theatrical booking man, was divorced by his wife, Violet June Southern, over whom the shooting of Mack is said to have occurred.

Life in Hollywood was entirely too tame for Mrs. Gladys Moncino, her husband testified in Judge Harry A. Holzer's court. She went to Tia Juana and became a cafe entertainer. He won his application for divorce.

E. B. Camadillo, Filipino chauffeur for Hunt Stromberg, picture producer, struck Edna Early Lacy, four years old, with the car at the intersection of Third and Spring streets. It resulted in the child having a fractured skull and internal injuries. She is in the General Hospital in a critical condition.

Violet Jane Sothern, chorus girl, responsible for the killing of R. E. Mack, booking agent, has obtained a divorce in the Superior Court from her husband, Robert L. Smith, who is serving a life term in Folsom prison for the murder.

Carl Ludlow, 26, said to be a screen actor residing in Hollywood, made an unsuccessful attempt to commit suicide by swallowing poison after a lovers' quarrel, according to police.

Mr. and Mrs. Oswald Carn Severn, the former an actor, were issued a marriage license when they reported to the marriage bureau they had learned their marriage in Mexico, a year and a half previously, had not been legal.

### 4 BIG FILM LINE-UPS

(Continued from page 5)  
tars with the Loew theatres as their outlet and their own line-up of shorts which they will begin producing about Jan. 1 for release next season; P. D. C.-Pathe combination for both features and shorts with the Keith and Orpheum theatres as their tie-up, and finally a fourth combination which may evolve out of the activities of the Stanley Co. of Philadelphia in forming a nation-wide chain and the taking over of the control of First National, which is expected to occur next April.

If the Stanley Company is not the fourth factor on its own it may develop that a combination may be effected with the others on the outside such as Fox and Universal, both of whom control houses and added to this the Warners and F. B. O. A combination of the latter four might bring about a line-up that would be far reaching in its effect.

In 18 Months  
During the past 18 months there has been a gradual narrowing down of the potent factors in the combined producing distributing-exhibiting field. Combinations have been brought about that two years ago would have been scoffed at had they even been whispered. At that time no one dreamed Balaaban & Katz would sell to Famous Players! The First National bunch themselves wouldn't believe it when Nate Gordon of Boston told them Famous had offered him \$8,000,000 for his New England houses, but that he was willing to let his F. N. pals have first call, and to show them that he was still their friend he was willing to take a million less than what he could get from Adolph Zukor. But they didn't believe him and now the houses are in the Publick group.

Right now it looks as though within a few weeks there will be a further announcement that the Publick organization had acquired an interest of 25 per cent or more in the Saenger Amusement Co. chain in Louisiana, Texas, Mississippi, Arkansas and other southern points. The Saenger people are now said to control upwards of 150 theatres in that territory. Julius Saenger and E. V. Richards have been in New York since the First National meeting at French Lick, and it is reported that they have been carrying on negotiations with Publick.

New Publick-Saenger Corp.  
Sam Katz and E. V. Richards yesterday announced the completion of a contract for the formation of a new corporation that is to be known as the Publick-Saenger Corp., for the development of the theatrics in 12 southern States. The

new corporation will, they say, in no way affect the present status of the theatres controlled by either the Publick or the Saenger Amusement Corp. In the States that are mentioned, but will apply only to new properties which are yet to be built.

The States in which the new corporation is to operate are North and South Carolina, Georgia, Alabama, Florida, Tennessee, Mississippi, Arkansas, Louisiana, Texas, Oklahoma and New Mexico. The inclusion of the latter State indicated that Publick is bent on having a direct connection to the coast houses that it controls.

The first house that will be affected under the new arrangement will be the new Saenger in New Orleans, which is to open in February and in which Publick obtains a 25 per cent interest for a consideration.

The pulling away from First National of its strongest southern affiliation immediately after the French Lick meeting would indicate that Saenger and Richards do not appear to relish the idea of the Stanley Co. taking control of First National and as a measure of protection for themselves are lining up with Publick.

### Doing Big With Hudson Bay

In addition to this deal it is reported that F. P.-L. is dealing direct with a representative of the Hudson Bay Company to take over the control of Educational Films which releases shorts and which the Hudson Bay Company has control of. This deal will if consummated lend a peculiar aspect to things. Famous obtaining control of the parent company which is the Educational Films of America, will be a 51 per cent stock holder in the Educational exchanges of various states where the 49 per cent is held by First National franchise holders.

M-G-M's Shorts  
M-G-M is also going into the short subject field and start producing shortly after Jan. 1 and there already is a Hal Roach contract entered into for that purpose. They will produce what they can, and if that isn't sufficient to fill requirements will go into the open market for the balance of shorts to fill out programs.

Early this year the Loew circuit started after presentations in a number of their houses and now is going along in these same theatres and offering added stage attractions in addition to the pictures and getting them over in opposition to the spots where they are in conflict with the Publick houses.

Just what the Keith-P. D. C.-Pathe combination will eventuate into remains to be seen. It seems as though this combination has no further insight other than the presentation of a combination of small time vaudeville with pictures. There is, however, the American Theatres Corp. which is one of the affiliations of P. D. C. which goes in for the regular de luxe picture presentation policy.

Stanley Possibilities  
The Stanley Co. if considered a possible fourth factor, remains a question as to what strength it can be recruited to. Now lined up with the Stanley group are the Fabians of New Jersey, the Mark Strand interest in New York and New England, with Rowland and Clark in Pittsburgh and Mike Comerford with a string of small houses in the smaller Pennsylvania towns. What they can do to protect themselves as to product other than that of First National after they get control of that organization in April, now regarded as a certainty, is a question.

If the Stanley group can swing Fox, Universal, F. B. O. and possibly the Warners with them they would be sitting heavy. Fox and Universal now control houses and the strength of these would be a decided asset to the Stanley faction, but there is no surety Fox or U. will look upon an affiliation of that sort with favor.

United Artists  
What the United Artists intend doing in regard to their proposed theatre chain is going to be a question. Reports from time to time say they are going ahead, but up to the present there has been nothing definite. They would be a class asset to the Stanley group or any other, including Famous or Metro.

Right now it looks as there is going to be a beautiful fight ahead in the inner ranks of the industry that will bear watching with care.

The independent exhibitor is going to be sitting in a decidedly uncomfortable seat until the smoke of battle finally clears and he can see his way to hooking up with one connection or another, to be able to guarantee protection to his screen.



# GRAY MATTER

By MOLLIE GRAY

## A Princely Model in "Castles"

"Castles in the Air" is a real operetta with not only principals who can sing but also a large well trained chorus. It isn't necessary to close your eyes to enjoy the singing. The mystery of the chorus girl's ever present smile could be easily explained in this instance by a mirror back stage.

Claire Madjette wore a stunning white ensemble, the cape and its long scarf being lined with scarlet while the dress had one set in pleat of the same.

Vivienne Segal looked lovely in all of her frocks but especially in a dainty white georgette which had a large bertha and was trimmed down one side of the skirt with flowers. Her voice is splendid. A duet with Mr. Murray, who is the model all Princes should be made from, was all too short.

Joyce White danced well and Thais Lawton looked every inch the Queen.

## Snappy Revue at American

Will Aubry and company at Loew's American have a snappy revue. The six girls wear a number of attractive costumes and dance nicely. Their first dresses were of blue crepe over peach color taffeta and small hats to match. Their next were white satin with berthas of georgette. For the finish they wore black velvet embroidered in rhinestones and draped gold fringe.

The Fenwick Girls also wear good looking evening gowns of white georgette, one trimmed with sequins with a satin bow at the hip and the other beaded with a large flower also at the left hip. They change to becoming colored frocks. They sing well and have agreeable personalities.

## Pauline Frederick Emoting

Pauline Frederick is splendid as "Her Honor the Governor" in that film. There are few actresses who can handle a strong emotional role better than she. Greta Von Lou tried hard to be tender and sympathetic, but wasn't either.

## Inconsistent "Tempters"

"The Prince of Tempters" has a fine cast wasted on an inconsistent story. It doesn't seem possible that the errors in it are the fault of such a prolific writer as Philip Oppenheim. Lya De Putti is entitled to the full term of vampire. Lois Moran is made do such stupid things it detracts from her usual appealing charm. She meets a strange young man in his habit on the Monastery grounds in Italy—where women are not usually permitted—and immediately protests his retiring from the world before he knows how wonderful life can be and then goes on her way. Months later she bobs up from a swimming pool on the family estate in England, sees a young man in fashionable sport clothes watching her and immediately says "My monk!" And the mistakes were even more stupid than that.

Judith Vosselli was very good as Signora Wembly and Mary Brian and Olive Tell did very well in the general mix-up.

## "Bells" Heavy for Film

"The Bells" is rather too heavy for the silent drama. Caroline Francis Cooke is good as the wife of Mathias and Lola Todd is sweet as his daughter. Laura Lavarine is the fortune teller but these roles are insignificant. The picture is all Lionel Barrymore, natural since the story is practically all Mathias.

## 3 Good Bad Men

"Three Bad Men," who turn out to be anything but, is an entertaining picture with some thrilling scenes of the days of 1877 in Dakota and some clever titles of today.

Olive Borden, Priscilla Bonner and Phylla Haver do very well in it.

## Trick Gowns

Francis and Sanford in "Stepping Out" find the folks out front glad to go with them. Miss Sanford is first in a pretty evening coat of silver cloth and white fur collar.

For a solo number one of the girls wore a blue crepe de chine frock with one long tight sleeve and a wide scarf draped from the right shoulder, falling over the other arm and down the back. Another dress of red satin had the bodice laced up the sides with narrow black velvet. For the finish they remove the Floradora dresses to reveal short ones of gold cloth and black velvet which they also remove showing what appears to be negligees but when unhooked at the shoulder and let down are tight fitting evening gowns.

## "Laddie" Enjoyable

"Laddie" from the Gene Stratton Porter story of that name, is an enjoyable picture. The character of the kid sister of a large family is a rather lovable one and played with entire lack of self-consciousness or affectation by Gene Stratton. Considering the name and the ease with which the youngster played the part it seems possible that she was the original of it.

Eulalie Jensen makes the mother very natural and Bess Flowers is sweet and pretty as Pamela Pryor, the English girl, who has to learn that not all gentlemen wear white collars.

## "Twisted Tales" Missed

"Twisted Tales," an attempt at a different kind of film comedy, is a laudable idea, but it takes more than an idea to make a comedy. Ivy King and Mary Davis play the wife and the secretary.

## Extras and Director's Delight

"Take It From Me" must have meant a great deal in the life of the movie "extras." The crowds of women in the department store scenes were well handled and the fashion show was a real "Director's Delight."

After the mannequins had paraded in "creations," the gowns disappeared by invisible means and the girls dived into a pool. The picture is funny.

Grace Adler and four girls present a dance act agreeably different. They appear first in men's Eton suits and silk hats with Miss Adler wearing the same style but in brown satin with Oxford ties of the exact same shade. She changed on the stage by stripping off her other costume, to a green silk blouse and velvet trunks. In all their changes and dances the girls were so neat and trim it was a pleasure to watch them.

## BOOZE DRAUGHT

(Continued from page 1)

shortly be unavailable around the metropolis. The same leggers add, however, that the home-made brand of booze is very much in evidence at present in New York and that the demand will be filled from that source. Despite the oncoming drought, whiskey has maintained its former price. Scotch is \$48 a case among dealers, with the lone case consumer paying anywhere from \$60 to \$80.

A Times Square bootlegger the other day sold his last 50 cases of imported champagne to a dealer for \$85 a case. A wine drinker himself, the seller, a few days following, found that he could not purchase good stuff and phoned the dealer he wanted to buy back 10 cases. The dealer replied that he could only spare three cases and charged the bootlegger \$125 a case for them.

## Chorus Girl Sent Away; 'Career Advancing' Stunt

Cambridge, Mass., Nov. 2. Breaking down in court, Ivy Moore, 19-year-old chorus girl, admitted that she had accepted from various men from time to time amounts ranging from \$50 to \$1,000 to "advance my career." On the complaint of her mother that the girl was a stubborn child, Ivy was sentenced to the women's reformatory at East Cambridge.

The chorus girl had been before the court six times previously on the complaint of her parents. A suspended sentence was imposed Jan. 21. A capias was issued October 24 for her arrest and her probation ordered revoked.

Judge Stone declared that Ivy had used her probation period to get money from men.

## Frances, Modiste, Files Ethel Barrymore Judgment

Ethel Barrymore having failed to keep up her agreed \$300 monthly installments in favor of Frances & Co. Dressmakers, Inc., the latter has entered judgment for \$2,082.20.

The actress originally owed \$4,061.20, and was sued, agreeing last December to pay it off at the rate of \$300 a month, and in default of one payment to suffer a judgment for the full amount.

Such installments were maintained until the judgment balance was filed.

## JUNE MATHIS RESIGNS

(Continued from page 5)

to comment on the treatment of the Mathis stories. On each occasion that Richard Rowland came to the coast he was called upon to straighten out the breach, as both parties concerned were friends and had been placed with the organization by him.

Miss Mathis started with Metro under Rowland as a writer and is credited with having discovered Rudolph Valentino and cast him in "The Four Horsemen." She left the Metro organization to become production head for the Goldwyn company and after two years on the lot went to Europe to make "Ben-Hur." When the M.-G.-M. people took over the Goldwyn organization Miss Mathis resigned while in Italy and returned to America, rejoining Rowland with First National.

Her contract with First National had a year to run at the time of her resignation. Balboni will not be affected by his wife's action, as he is under contract for another six months to First National and does not mix up in her business affairs.

## Sousa in Film Houses?

(Continued from page 1)

usual will close this month, at Baltimore, Nov. 20. At that time the band will disband if no agreement for the film theatres shall have been reached.

As the weekly overhead of the Sousa band is \$10,000, how the major attraction can be played may be a delicate matter of adjustment. There are not so many theatres capable of playing a stage act that might demand a salary or guarantee of around \$15,000 a week. With the Public Theatres opposed to percentage playing, Loew's and a few independent presentation theatres are the only houses left that can handle a stage act of the size and importance of Sousa.

## Kept Off Radio

It is reported that the picture distributors with "talking picture" adjuncts are also considering Sousa for record making that also becoming necessary to arrange before the closing of his current tour.

Though Sousa has played in concert at what is known as a concert pop scale approximating \$250 top, or more, there are millions of Americans who have heard of but have never seen the famous bandmaster nor heard his band. Sousa has been one of the country's biggest amusement attractions which also has remained away from radio. The March King will celebrate his 72d birthday anniversary in Chicago next Monday.

If You Don't Advertise in Don't Advertise

# RUBBERIN' 'ROUND

By MISS EXRAY

## MONDAY

### All English and Apples

Dear Mazie:

Told you last week about the All-English Week at the Palace. Knowing how much you love the dear old English I strolled in to see the show this afternoon. Say, Maz, just missed winning the apples by one number. Can you beat that?

When the last act went on the mob was ready to step but they stopped at the back of the house and gasped with wonder at the dancing of Gaston and Andree. I have never seen anything quite as good. At first the girl was a bit nervous, but once she got started, I'll tell you, babe, she's there.

Certainly had a flock of men in the first part. Glad when it was relieved by Daphne Pollard. She is always a laugh. The Dufor brothers' English evening clothes swung in the breeze when they danced. The trousers were so wide they looked like skirts.

The English Jane, Ella Shields, is great. You know that if she didn't have her name on the card I honestly would have thought she was another English chappie. That is how much she fooled me.

Cissie Loftus looked great, but the dress she wore was horrid, made her look like a house.

Whom do you think? I saw Lillian Shaw looking like a flapper, and Eva Tanguay the picture of health.

## TUESDAY

### She Loves Tom Meighan

Dear Mazie:

Gee, kid, in my rush to dinner with my boy friend I forgot to tell you about Marie Cahill at the Palace yesterday. She was the only American on the bill. She did a cute act with Cecilia Loftus, and how they kidded about Nora Bayes!

Never got a chance to see Douglas Fairbanks in "The Black Pirate" until last night at the State. It sure had a long run in two different theatres in this town. I can't rave over it. All you see is Doug prancing around in his artistic regalia. In one scene, Maz, when they swim under water, they look like a lot of pollywogs.

Say, I know a boy, and you know him, too, if he was to get a look at Palermo Canines, he would offer the guy that owns "Bessie," the best performing dog in many a day, a fortune.

There were two fellows on the State's bill by the name of Albert Hawthorne and Johnny Cooke. The woman next to me said she "thought they were very silly." Still, she laughed at them, so maybe she changed her mind. And they intended to be silly, so that was perfect.

Lee Rose and Kathryn Moon were on last. They don't do much themselves, believe me. Have a great bunch of kids, four girls and four boys, stepping. Nowadays, Mazie, you would be out of the picture complete—have to be acrobatic and double jointed to get chorus work.

They are three-sheeting Thomas Meighan at the State, cause next week they show his new picture, "Tin Gods." I'll grant them that everybody loves him, including myself, so I'm rooting for him, too, hoping that the picture that is in the making now will be aces.

## FRIDAY

### England the Spoiler

Dear Mazie:

Was anxious to see Dorothy Gish in her new picture, "London," having seen the first one "Nell Gwyn." I thought this would be a winner. They sure cheated in more ways than one.

It is a flop especially for Dorothy. England has spoiled her. She has lost all her individuality. When I tell you she is fat I'm putting it mild. At time I hardly recognized her. She looks like a Swedish doll with her tightly curled blonde hair and split curls.

There is a dark haired girl in this picture who, while she may not be a beauty, is there even with the little she has to do.

## SATURDAY

### A "Dumb Dora" Who's Not

Dear Mazie:

Saw Virginia Valli in "The Pleasure Garden." What a name for this

one. Virginia may have been starred, but Carmelita Geraghty got all the best of it. She played one of those dumb Dora dolls; you know the kind I mean, Babe, as "dumb" as Peggy Joyce.

How that crowd howled when Miles Mander, who plays a gent that loves liquor better than women and song, proceeds to get rid of his shredded wheat baby by holding her head under water.

## Wrestling in "Deceiver"

Say Mazie, remember those wrestling matches down at the Manhattan opera house? They were mild compared to what I saw staged by two girls in a picture called "The Adorable Deceiver." The bout was between Jane Thomas and Alberta Vaughan. Looked so real that I think the director must have framed them.

Every time any one spoke out of turn to Alberta she grabbed one of her shoes and let them have it. As for those shoes, she showed mighty bad taste. In one scene with a pretty garden dress she wore white oxfords.

## At the Metro Ball

Dear Mazie:

You missed the fourth annual Loew-Metro-Goldwyn-Mayer movie ball last night; but, Mazie, don't worry.

The program gave a few words of advice: "Don't go home until it's all over." They held this grand affair in the Gold Room of the Hotel Astor. Seemed to expect people to stand up to see the show. If you wanted a chair you had to slip a buck to one of the hotel men and maybe you would get it providing some one else didn't beat you to it.

Had a few of the movie people there, but they grew tired and blew. When that guy Grantland called upon them to take a bow he got no response. Was he mad, Mazie? Not just a little, but much. So wild he laid out the audience. As large as life sat Jack Dempsey with Estelle Taylor. He is still the champion to this bunch. What a reception he got. All hoping he will come back with a bang.

Never saw so many cops in one place in my life. Every time you turned around you bumped into a bluecoat. Three sets, too—two private agencies and the regular cops besides. No gate crashing this year. All ready for action, their night sticks very much in evidence. Some of those dancing jelly beans that were having a hard time to navigate.

The show consisted of two parts. After the night one they ask you to eat and be merry. The cats were very good, but to be merry you had to be one of the mob.

When we left the breakfast show was on. To give you an idea how much every one was paying as little attention as possible those able to stand up were dancing.

## Geo. Walsh, the Cop

Never thought that George Walsh would make such a good looking cop until I saw him in his new picture, "A Gentleman of Quality." The story, of course, is easy to guess—he cops a banker's daughter.

A fellow in this picture looked just like Von Stroheim when Von was young. A little thing like that didn't bother them; they called him Spanish Joe.

Saw another, "Dangerous Virtue," the same night. As to which is the worse I'll toss a coin. Jane Novak played the lead. How tired she looked, but one couldn't blame her. I almost fell asleep, too.

Warwick Ward tried so hard to be a Menjou. Hugh Miller's mustache looked like misplaced eyebrows. The scream was the suede oxfords Ward was so proud of that I am sure he must have begged the director to make a close-up of them.

What a lot of bunk. Just from telling you about it makes me yawn. Off to bed I must go.

S'long!

## Laughs in "Wise Guys"

"Wise Guys—Prefer Brunettes," with Helene Chadwick, is a comedy. The name doesn't apply, but what's in a name as long as there are plenty of laughs? They stole a little of Syd Chaplin's "Charley's Aunt" for this one.

Well this is enough for you today. I'll be back between now and then.



# VARIETY

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## 15 YEARS AGO

(From Variety and "Clipper")

A group of stock managers from all over the country was promoted for the purpose of creating a clearing house for plays and actors in stock, doing away with agents' commissions and trying to economize on royalties. The conferees were to assemble at the Hotel Astor in a day or two.

Louis Martin, whose restaurant was one of the smartest in Times Square, talked of putting on a "cabaret."

Douglas Fairbanks was set for a vaudeville tour in a sketch, starting at the Fifth Avenue, New York. His salary was \$1,500.

Following the success of "Bunty Pulls the Strings" at the Comedy, New York, Scotch play with a Scotch company, all the legit managers were combing the foreign market for "prospects."

The popular-price melodrama business was hastening to its doom. A. H. Woods called in four of his traveling companies—"A Prisoner for Life," "A Fugitive from Justice," "Chief of the Secret Service," and "Another Man's Wife."

George C. Tyler had threatened he would ring down the curtain at any performance attended by Alan Dale, the "American" reviewer. Dale was present at the premiere of "The Garden of Allah" and nothing happened.

Spencer Cone, brother-in-law of Kate Claxton, was about to revive "The Two Orphans," in which Miss Claxton became famous.

When the Keith lease on the Cleveland Hippodrome expired, the Keith people talked of building in the town and the landlord, Citizens' Savings & Trust Co., renewed the lease for 10 more years. (Since then Cleveland has become one of the most over-theated cities in the country.)

## 50 YEARS AGO

(From "Clipper")

The baseball league had completed its season of 70 games in the following order: Chicago, Hartford, St. Louis, Boston, Louisville, Mutual (New York), Athletics and Cincinnati. Boston was the only team that played out all its games.

Jimmy Weeden and his managers were indicted for murder in connection with the heavyweight ring battle in which Weeden knocked out and killed Billy Walker in Salem County, N. J. The bill set forth that if Weeden had entered the ring "with intent to do bodily harm to the deceased," he was guilty of murder in the second degree.

J. P. Smith, American, and Jose Perts, Mexican, engaged in a 50-mile horse race for \$1,000, in Los Angeles. The conditions called for ten mounts to be changed at the end of each mile. Perts was the more agile in mounting and he won, although Smith proved the better rider.

A sculling match over five miles on the Monogahela at Pittsburgh for the national championship attracted more attention than does the open golf championship now. William Scharff defeated the national titleholder, Evan Morris.

Theatrical center had not yet reached 14th street. T. Allston Brown, one of the leading dramatic agents, had his office at 9 West 4th street.

The artistic urge expressed itself frankly in the advertisement: "A lady desires an engagement for the purpose of becoming proficient in the dramatic art."

# THE NEGLECTED ACTORS' FUND

In all of the business of the Actors' Fund, in New York, Pacific Coast, along the Gulf or the Canadian border, but four salaried people are employed. That is operating a charitable bureau for all of the show business of thousands of persons at a minimum of expense.

In one recent week the Actors' Fund's office in New York sent 157 separate checks to beneficiaries or for their benefit. Those checks aggregated \$3,700. That may or may not be a large number of theatrical dependents for one voluntary charitable organization without visible means of maintenance to support. It's but a sample week; a usual week for the Actors' Fund.

The Actors' Fund must subsist by subscriptions or donations, or its annual dues for professionals. Annual dues are \$2; a life membership in the Fund is \$50. Yet how many members of the show business ever has thought to enclose \$2 or \$50 in an envelope addressed to the Actors' Fund, Columbia Theatre Building, New York City? Not many.

A wrong impression may have spread anent the Actors' Fund and its resources. Here and there within the past has been printed where the Fund was made a legatee under this or that will. Those bequests were made. Perhaps they have been turned over to the Fund ere now. In any event, however, the Fund can not touch the principle for its own support. At most is only available the income. Not sufficient income to alleviate the always pressing demands upon the Fund to meet an outgo with no come back of \$3,700, more or less, weekly, year in and year out.

That \$3,700 is a fixed overhead without anything fixed on behalf of the Fund to find it.

And not only does the Fund send out these 157 checks for 157 different people who depend upon it, not all ill either but some in dire needs for necessities; it buries the dead, it maintains the needy or indigent living at the Actor's Fund Home, if they are of the show business.

Men like Dan Frohman and Sam Scribner, both of whom are fettiishly "sold" on the Actors' Fund devote their days and years to it, and get what? Worry! Where are the thanks coming from for the operation of this great theatrical charity when it can not commence to draw the money it needs from the show business that it succors?

Theatrical Guilds have injured the income of the Actors' Fund. There are denominational Guilds in theatricals. No question arises over or about them but the Fund has felt their inroads upon donations or dues. No denomination is brought up with the Fund over an applicant for aid or when informed of a death.

Perhaps the Actors' Fund has erred in not going to the expense of a press agent. Somehow the show business that should know press agency the best, prefer to believe press agents' stuff rather than the cold facts of a munificent charity such as the Actors' Fund is. And the cold facts are that the Actors' Fund needs money—money from the show business or any other business. It has no money to spend on press agents; it has no money to spend on anything or anybody but the needy people of the business it represents.

Think of the Actors' Fund more often—send it money more often—induce others to do the same thing. Support the Actors' Fund.

Who knows who's next?

## RIGHT OFF THE DESK

By NELLIE REVELL

By far the smartest evenings of the fall have been those "Ten Nights in a Star-Room," occurring every Saturday night in Daniel Frohman's studio atop the Lyceum theatre. And if Mr. Frohman wanted to charge admission to them, he would undoubtedly reap a tidy sum for his favorite hobby, the Astors' Fund, in the interest of which the affairs are being held.

For one finds there more celebrities and talent than I have ever seen at any benefit. Last Saturday were a number of grand opera singers whose names I can't either spell or pronounce, also Bobby Clark, Hazel and Eleanor Dawn, Joe Laurie, Taylor Holmes, Marie Cahill, Pauline Lord and her new author, Mr. Winters; Robert Haines, Vivian and Genevieve Tobin, Alison Skipworth and too many others to get them all into this column.

It is inspiring to see how the great ones of the profession, actors, writers and composers, have rallied around Mr. Frohman to help him entertain the leaders of commerce and finance who are helping the drive for the Fund.

The parties team with wit and hospitality and if any professional doesn't get in on the gatherings it is his own fault. For everyone of the theatre is urged to drop in after the show any Saturday night from now until the drive for the Fund is finished. There is no cost. No collection is taken. No one is asked for funds.

Eddie Darling has been back to the Palace! But much as he wanted to see his friends he didn't dare let them know he was there. Doctor's orders: "Seeing the show is enough excitement—don't do any hand-shaking." So he slipped quietly into a side entrance Monday afternoon, went to the gallery and from there watched his first show in weeks. And from there went home to bed to rest up for a further resting up at Atlantic City the next few weeks.

The William Morris family (the actor's, not the manager's) have gone to Fort Wayne, Ind., where Wilhelmina, the young lady of the family, is a member of the Wright Players, stock company. She has been wanting experience in stock. And her parents, being quite sure that whatever Wilhelmina wanted she should have, went with her to lend moral support.

In Gus Kleinecke's life, Detroit is not the place where they make automobiles. It is much better than that, being the place where he has just had a chance to unpack his grip and settle down for eight weeks. He is conducting for one of the "Vagabond King" road companies and it is his idea that, while kings may like vagabonding, an orchestra conductor mightily prefers staying in one place for a while every once in so often.

More news of musicians—Caroline Nichols of Boston Fadettes fame has come down from her Boston home to arrange for bookings for "The Clarion Trumpeters," which she has produced for the Publix and the Balaban and Katz picture houses. She has permanently retired from the stage and is devoting all her time to discovering and training young musicians.

Speaking of Miss Nichols, everyone who recalls the Boston Fadettes will remember Ethel McDonough as with that troupe before she became known as a vaudeville single, "The girl with the drum."

Strangely enough, though, Miss McDonough has given up the stage, she is still known as one of the best female drummers in the world. But now she does the long roll as a travelling saleswoman for a French hat

## Public for Reserve Seat Theatres

Admitting that moving pictures are rapidly passing into two classes in the usual making by the grade producers; that of the high class program feature and the higher class program feature, there still remains another and substantial reason for the proposed reserved seat picture theatre.

A picture that is set for production cost to say about \$250,000 but runs to \$500,000 or more, even \$700,000, doesn't necessarily enter into the super or road show classification because of production cost. It's just a better made picture and as such is entitled to a special showing before generally released. As a matter of record and fact the most profitable road show pictures have not been the costliest.

Yet that unusually well made feature film is the cause of the reserved seat theatre project. That grade of picture is coming along so rapidly it now seems that a future supply for a reserved seat house changing weekly is assured. It is not settled that the reserved seat house will change weekly. It may go in for runs, or hold to a run where the picture stands up sufficiently.

Even a regular program feature may develop qualities that will list it for the reserved seat houses before going into the regular picture theatres.

The public for the reserved seat circuit is that ever present element that will not stand in line to buy an admission ticket. Naturally there are more women than men in this category. But there are enough of both in any first class city of affluence to support a picture theatre that reserves its seats for twice daily performances at a slight advance over the regular scale of the picture houses.

Pictures draw from a very wide population. It may be stated that barring the mighty few who still think the spoken drama is the only stage entertainment, there is no portion of the theatre going population of this country not patronizing the film theatre excepting those that want to know they will find a seat upon arriving. This remains the only portion for pictures to win over. They will win them with the reserved seat house.

Ever so many people would not become devotees of the picture houses if never entering them, if they must perforce stand in line or wait in the lobby to gain an unidentified seat inside. Those people want to purchase their tickets in advance and visit the picture theatre in the same way they would any other theatre reserving its seats.

The reserved seat film house will fit right into this want.

## INSIDE STUFF

ON LEGIT

Although advertised with "ballet of 40" and "symphony orchestra," the Shubert production of "The Pearl of Great Price" played a fortnight in Brooklyn at the Majestic with a small orchestra and a single dancer. The production is of elaborate appearance but probably not so heavy, as fancy lighting and judicious use of drapes have dressed the stage well. The show did little business on its second Brooklyn week, and the real reason for the extended engagement was the last minute cancellation of "Red Blinds," the Lord Lathom play which stopped suddenly.

In Brooklyn Amelia Bingham's name led the billing although her part, that of a disorderly house madame, was small. For New York, Claudette Colbert is billed over the rest, for her role is by far the longest and most important. Fredia Inescourt withdrew in Brooklyn, replaced by Marion Kirby, while Reginald Sheffield was added for the New York engagement, which opened Monday at the Century.

"Billing" coupons given away last week for the Frolic (roof) show, "Blonde Sinner," called for two reserved seats "by paying a small advance." The "small advance" line was very small, in type.

The future of "Her Cardboard Lover," tried out for several weeks with Laurette Taylor in the lead, is undecided, as no feminine "name" has been announced for the role when the show goes on again. There is a possibility that Leslie Howard, with Miss Taylor in the tryout, will be featured alone, as the male part is said to be more important than the feminine lead.

Most of the principal New York casting offices that placed chorus girls with musical shows have had that branch of their booking service reduced to nothing through the Actors' Equity Association handling a bureau open to its c. g. members.

The Equity Association for \$17 puts the girls to work, the money being taken as a membership angle and deducted from their weekly stipend in dribs and drabs.

With "The Jazz Singer," his first legit piece, and "Private Izzy Murphy," his first picture, both current in Chicago, George Jessel was a double star in the loop. It is a novel happening when one man is the star in both a show and picture playing the same time in the same city. But that both vehicles should be the player's first attempt in the two fields is not believed to have been seen before.

and gown house of New York City. And I understand from buyers her drumming brings business now the way it used to bring applause.

The accounts of the illness of Emma Carus bring back memories of my first meeting with that talented woman. It was in 1894, and an editor sent me to interview John L. Sullivan, then on the first of his farewell tours. He was with the Rentz-Santly burlesque company, appearing at the old Herrman theatre on Broadway, between 27th and 28th streets, then known as the Gayety, and spelled two ways, too.

While talking to John L. in the wings I saw a young miss step forward and do a turn, billed as "Emma Carus, the Female Barytone." I wonder who in that audience thought that the name of Emma Carus in the next 30 years would reach the heights of the entertainment world. Perhaps not even Miss Carus herself.

My, my, but I'm glad the campaign is over. For what with making speeches for the Republicans at the Mills's headquarters and attending parties for Sol Bloom, Democratic congressman, my sympathies feel like the battleground of the Marne. And if I voted according to my friendships, they would put me in jail for life as a repeater.

Just to show you what a good Republican I am I even put elephants in the motion pictures I write. Having just attended a pre-view of "Spangles" my circus story, I am going through the travail experienced by most authors when they see their brain-children for the first time on the silver sheet. For when I saw "my story," I mean what would have been my story if they had left any of my story in it, I suppose, I ought to be glad they even left the elephant in—at least I'll still be in good with the Republican National Committee.

Will Rogers says he went out to his Oklahoma ranch to look for oil and found two stills. But, he continues, everyone in Oklahoma is going to vote dry at the next election. That is, all who are sober enough to get to the polls.



# YIDDISH SHOWS AT HIGH TIDE; MOLLY PICON TOPS, \$15,000 WEEK

**Two Big Jewish Theatres Being Built—Growing Limousine Trade Helping Prosperity—Second Highest Gross The Gables to \$12,000**

The Yiddish show business is now in its most flourishing condition. One New York downtown show has been grossing \$15,000 weekly and consistently. It means for capacity for Molly Picon in "The Little Devil," current at the Second Avenue theatre at \$2.75 top.

Two new \$1,000,000 Yiddish legit structures are in construction. The new Maurice Schwartz Yiddish Art Playhouse on 2d avenue and 12th street is slated for opening Thanksgiving night, with "The 10th Commandment," a new play by Abraham Goldfaden, the father of the Yiddish theatre and dean of Yiddish playwrights.

The other new house is the Public, on 4th street and 2d avenue. It will have Aaron Lebedoff, a romantic musical comedy star of the Yiddish theatre, as the chief mime. It will not be ready until about Washington's Birthday.

The unusual prosperity of Yiddish show business is traced to a growing limousine trade of Jewish theatre patrons who have been awakened to the histrionic charms of the native tongue because of the unusual dramatic merits of the productions in acting and presentation. The recent Broadway premiere of "We Americans" with half of the cast recruited from the downtown Yiddish playhouses for their English-speaking stage debut, already has had its influence for increased Yiddish patronage, such Ghetto emissaries as Muni Weisenfreund and others who have been sensationally acclaimed for their characterizations on Broadway, acting as advance agents for their downtown antecedents.

## Box Office

A survey of the Yiddish show business from East New York section of Brooklyn through the East Side and into the Bronx discloses some interesting box-office grosses. Second to Miss Picon, Mr. and Mrs. Max Gabel (Jennie Goldstein) co-starring in a sex meller, "A Woman of the World," are clicking off \$12,000 weekly at their Gabel theatre on the Bowery.

An artistic success is Jacob Ben-Ami, returning to the Yiddish theatre, at the Irving Place Art Playhouse doing "Samson and Delilah," getting \$6,000 weekly in the 1,000-seat house. Ben-Ami's personal draw figures importantly as the play is a somewhat overly familiar Yiddish classic.

The Vilna Troupe, an importation, is holding forth at the Lipzin (formerly the London theatre) on the Bowery, with "Why a Heart?", written by a foremost Yiddish journalist, Louis Miller, to a \$5,000 weekly gross.

"Stepmothers," at the large-capacity National on 2nd avenue, is a meller and grossing \$10,000. It cannot go below that because of the overhead. Samuel Goldenburg is the star.

Nathan Goldberg in "The Jolly Student" is the star at the Lenox to \$5,000 weekly.

## Recording Favorite Too

Aaron Lebedoff, whose personal popularity extends to his being a favorite Yiddish phonograph recording artist as well, attracts about \$6,000 into the Liberty (Brooklyn) box-office with a new operetta, "Clomka."

Another East New York playhouse, the Hopkinson, has "Stepmothers" (the same play is at the National simultaneously), and averaging \$6,000 at the gate. That play recently held forth at still a third house, the Lenox, indicating that three stock productions of one piece can flourish at the same time, the Yiddish playhouse being strictly a local proposition excepting for the big hits that draw from all over.

Joseph Kessler's McKinley Square theatre has "The Streets of New York."

## ARBITRATION TO DECIDE MISS TAYLOR'S LETTER

**Odd Form Agreement From Woods for Actress to Play Until 1928**

Laurette Taylor has a peculiar letter form of contract arranged by A. H. Woods for her appearances in "The Cardboard Lover," but a dispute over the contract will be heard next week. The show closed recently after trying out. It was not brought to Broadway, as difference of opinion existed over Miss Taylor's suitability for the leading role.

According to the contract, the star is engaged to play in "The Cardboard Lover" until 1928, she is to appear in New York, Philadelphia, Boston and Chicago.

A clause in the agreement states that all rules governing Equity contracts shall apply. Under Equity rules if a production is closed for a period of eight weeks, run-of-the-play contracts originally pertaining to the attraction are void.

Woods plans to keep the play off for that length of time and then engage a new cast. Miss Taylor claims her contract is good until Jan. 1, 1928. Hence the arbitration.

## Judith Anderson's 'Eden'

With Jeanne Eagels now permanently settled upon play "Chicago" under the Sam H. Harris management, there is a possibility that Judith Anderson, under contract to Charles Frohman, Inc., will play the leading role in "The Garden of Eden."

If this comes about, the production will be made by Frohman, Inc., and Harris in association.

Another possibility for Miss Anderson is that she will play in the adaptation of "La Riposte," made for the Frohman office by Sidney Howard.

## 'Ace' Sore on Jeanne

Kansas City, Nov. 2.

When Jeanne Eagels was here last season she had a "run in" with Ace, dramatic critic of the "Journal-Post." When Variety reached here last week, in the evening edition of his paper Ace ran a photographic reproduction of Variety's story about the star of "Rain" in the current issue, properly credited, with the comment:

"Surely not our Jeanne."

As this is Jeanne's home town, the comment is considered caustic.

## Mrs. Leslie Carter, Inc.

Los Angeles, Nov. 2.

Mrs. Leslie Carter has organized under the state corporation laws a stock company to be known as Mrs. Leslie Carter, Inc., with a capitalization of \$200,000.

No stock is to be sold, the issue being held by Mrs. Carter, her husband, William Louis Payne, and three others.

Since her retirement from the stage Mrs. Carter has written several plays. She recently completed her memoirs, which, with the publication of her books, will be syndicated.

## 'Lucky' Stars Holmes

Taylor Holmes was lifted to stardom with "Happy Go Lucky" at the Liberty, New York, Monday. Although the house boards were not changed, advts. in the dailies gave Holmes that honor.

The show is due for the road after another week.

## WHO WANTS A PILOT?

Los Angeles, Nov. 2.

Dorlys Perdue, actress, in private life Mrs. Geraldine Feldman, obtained a divorce from Louis Feldman, on the grounds of cruelty. The decree was awarded by Judge Summerfield who three years ago played a part opposite the actress in a prologue called "Divorce."

## Swaffer vs. Pollock

Hannen Swaffer, Variety's special columnist in London, and a boy who hates himself, has issued a challenge to Arthur Pollock of the Brooklyn "Eagle," dramatic editor of that daily and another who can handle the I stuff pretty well also.

Swaffer says Pollock touched upon some of his matter in Variety as indicating that Pollock believed he had at last discovered an Englishman with a slight sense of humor, or something along that line. The cause isn't material if the two boys will get together for an argument, leaving themselves out of it.

For time and place, Times Square is suggested at 4.45 a. m., the only moment it isn't congested and when no one cares.

Or, if more agreeable, in front of the Lambs Club on a no-matinee afternoon or in the cellar of the Brooklyn "Times" plant.

## \$44,000, RECORD WEEK FOR 'BROADWAY,' XMAS

What is expected to be a new record weekly gross for a dramatic attraction has been arranged for "Broadway." It is set for that smash to attain the figure of \$44,000 for the week between Christmas and New Year's at the Broadhurst. There will be 12 performances, through a daily matinee.

For the show New Year's eve the admission scale will be topped at \$11. New Year's night it will be \$4.40, the regular Saturday night top scale.

The matinees have been scaled at \$3.30 top, except Wednesday afternoon, which will be \$2.75 as at present. The regular nightly scale is \$3.85 top.

It is figured that the house will make \$10,000 alone during the record week. There is little doubt the show will make the mark as it is established as the outstanding non-musical of the season.

The players in "Broadway" will earn a week and a half's salary; stage hands and musicians likewise.

## Chas. Hoffmeister Killed; Two Hurt in Auto Crash

Milwaukee, Nov. 2.

Charles Hoffmeister, 43, city passenger agent for the Northwestern Railroad here and well known by theatrical troupes making Milwaukee, since he handles all theatrical shipping over his road, was killed and James Higgins, 31, former assistant manager of the Palace theatre, and Harry Phillips, former assistant manager of the Majestic, were seriously injured when the car in which they were riding crashed into a truck on a country road about 30 miles out of Milwaukee.

The car, driven and owned by Phillips, ran headlong into the truck and was demolished. According to information given authorities, the truck had stopped, with its driver talking to the driver of another truck going in the opposite direction. It is also claimed that the trucks had no lights showing.

## The Berchel Resumes

Des Moines, Ia., Nov. 2.

"Gentlemen Prefer Blondes" opened at the Berchel theatre last week. The house has been dark for almost 18 months owing to labor troubles.

Iris West plays Lorel Lee in the company from Chicago.

## Broadway Shows in L. A.

Los Angeles, Nov. 2.

Edward Rowland, managing director of the Hollywood Playhouse, due to open in December, announces he has "If I Was Rich," and "Two Girls Wanted." In addition the house will present "Allas the Deacon," "The Great Gatsby," "Twelve Miles Out" and "The Swan."

"The Deacon" probably will be the opening bill.

## K. McDonald Film Lead

Los Angeles, Nov. 2.

Kenneth McDonald, from the New York stage, will play the male lead in "Sunshine of Paradise Alley," opposite Barbara Bedford, for Columbia Pictures.

## Willard Mack in Hospital

Baltimore, Nov. 2.

Willard Mack collapsed after the performance of "Lily Sue" last Tuesday, and was removed to a hospital. It is expected he will remain here under treatment for several weeks.

Mack wrote "Lily Sue," in which E. H. Sothern is starred and the actor-author was also in the cast. John Rosleigh went into Mack's part.

## ARNOLD DALY HURT; SENT TO HOSPITAL

**Playground Night Club Mentioned—Contradictory Tales of How He Received Injuries**

Arnold Daly, appearing at the Theatre Guild in "Juarez and Maximilian" is in the Metropolitan Hospital on Welfare Island suffering from a fractured skull. Physicians attending the actor are optimistic about his recovery but say he will be confined to bed for an indefinite period.

Shortly before 6 a. m. Daly was removed from Texas Tommy Guinan's Playground, 201 West 52nd street, to the hospital. Someone in the club notified Policeman Regan, West 47th street station, that a man was injured and needed medical attention. An ambulance in charge of Dr. Goldstein was summoned and the actor hurried to the hospital.

Before taken away Daly gave his address as the Friars Club. According to the story told by the police, Daly said he had entered with two friends, and after a short time they left him. He said he got up to go to the wash room when he tripped and fell to the floor, hitting the back of his head.

## Different Stories

Employees went to his assistance and found he was bleeding from the nose, mouth and ears. It was then that the police were notified. As the actor's name had been misspelled there was doubt for some time that he was the professional.

Late Monday afternoon Warren Munsell, general manager of the Theatre Guild, went to the hospital and conferred with Dr. Bernerker, who is in charge.

Dr. Bernerker permitted Munsell to see Daly. The Guild manager talked with him, and the latter said he had received his injuries in the street at 51st street and 7th avenue when he fell. His story does not coincide with the police version.

Hymie Edson, connected with the Playground, was asked about the case. He said nothing had happened at the club except that a man whom he did not know had a slight hemorrhage.

Despite this explanation a rumor spread along the Rialto and in newspaper offices that Daly had been assaulted in the Playground. Who started the rumor or where it came from could not be traced.

## MME. DAMIA WALKS OUT ON PHILLY AUDIENCE

Philadelphia, Nov. 2.

While J. J. Shubert figuratively cooled his heels in the orchestra waiting for Mme. Damia to reappear after the first number of her repertory at the Chestnut Street opera house last night, the much-heralded song bird walked out on her audience through a back door.

The customers had listened to a long drawn out sketch in "A Night in Paris" and had become quite bored. When Madame Damia walked on and rendered her impression of a woman's love and the realization that she was fading like a rose the audience handed her a faint ripple of applause that must have sounded like mockery to one walking off the stage. Numerous giggles didn't help soothe the singer's ire, so she quit cold.

When the scenery was shifted and Madame Damia was given her cue to return for the next numbers no one appeared. It is reported that lady was quite furlous when she made her way to the dressing room and seemed to forget all about the waiting Mr. Shubert and her unappreciative audience.

## COMMISSION ON 10 WKS' WORK, EQUITY SAYS

**Knocks Out 'Run-of-Play' for Casters; Posing as 'Artists' Repts.'**

Legit actors placed by 'artists' representatives' desirous of collecting commissions for run of play rather than 10 weeks as stipulated under the employment agency laws, are squawking against such practices and withholding remittances.

The agents involved in attempts to intimidate players who have fulfilled the 10-week obligation threaten suit but seldom go further than the threat. Heretofore service of a lawyer's summons was sufficient to either force payment or some sort of settlement.

Recently many of those concerned have taken the matter to Equity with the latter upholding the 10-week remittance arrangement. It has panicked the casters.

Equity has not encouraged actors to forego obligations but has advised them as to whether or not existing arrangements between agents masquerading as 'artists' representatives' to evade license regulation had issued equitable agreements.

With steady workers holding out, things are anything but tranquil with the casters and with many finding it difficult to make ends meet.

## FRAZEE DEFENDING SUIT

Harry H. Frazee has decided to defend Dan V. Arthurs' accounting suit involving "No, No Nanette" instead of technically "stalling" through making a motion to dismiss, the complaint as he originally intended. Frazee instead will file an answer to the complaint.

Arthur won in his 25 per cent. accounting action involving "My Lady Friends," the libretto foundation of "Nanette." On the strength of the "Lady Friends" legal victory, Arthur is now seeking to collect on the hit musical comedy.

## 'Ben Hur' Leaving Biltmore After Run of 16 Weeks

Los Angeles, Nov. 2.

"Ben-Hur" terminates its Los Angeles engagement at the Biltmore Nov. 20, completing 16 weeks. It then goes on tour, playing San Diego and a few other southern California cities before starting back throughout the Southwest.

"Blossom Time," on its third trip to the coast follows "Ben-Hur" at the Biltmore for two weeks.

## No Kindergarten Play; Stock Cans 'Green Hat'

San Francisco, Nov. 2.

The Board of Education in Stockton, Cal., has cancelled a contract made by them with "The Green Hat" to play on sharing terms in the Civic Auditorium of that city.

The Board of Education became alarmed when they learned the story and theme of Michael Arlen's shocker and decided that inasmuch as they were responsible for the school children of Stockton they could not afford to sponsor a play with so much paprika in it.

Charlie Salisbury, agent for the show, negotiated the contract with the Board of Education when unable to play Stockton because of West Coast Theatres, Inc., who have the town sewed up, adopting a hands-off, don't-touch attitude towards "The Green Hat."

## "Broadway" Set for L. A.

Los Angeles, Nov. 2.

"Broadway," the play of New York night life, will open the new Wilkes in Hollywood about Christmas.

**ALLAN K. FOSTER**  
School of Dancing  
344 W. 72d St.  
New York City  
Home of  
The Foster Girls



## "DUMMY" FOR SHUBERTS SUSPENDED BY AUTHORS' GUILD

**Dramatists' Members Refuse to Do Business with  
Brother—Jacob Weiser, Shuberts' "Dummy"—  
W. J. Perlman, Writer, Also Suspended**

In playwrighting circles it is said half a dozen authors have refused to accept proffers to make adaptations or other playwrighting from the Shuberts as the managers have not signed the minimum basic agreement framed by managers and the Dramatists Guild last spring.

Within the past two weeks a prominent author declined to assent to Shuberts securing the English rights to a current Broadway success on the same grounds. Under the rules no plays may be submitted to the Shuberts until they sign.

Lee Shubert was on the managerial committee agreeing on the basic contract, but has withheld signing the agreement. The Shuberts attempted to stand out for a portion of the so-called "small rights" attendant to musical production. The small rights include revenue from radio, picture house royalties and fees from restaurants collected by the American Society of Authors, Composers and Publishers. The latter organization's writing members also belong to the guild.

An attempt to evade the basic agreement through a "dummy" was charged against the Shuberts recently, with the result a producing manager and an author were suspended by the guild.

**Weiser and Perlman**  
The men involved were Jacob Weiser, manager, and William J. Perlman, a writer, the play in question being "My Country," which failed. There were two counts, one that Perlman awarded more than 50 per cent of the picture rights to Weiser, which is a direct violation of the agreement; the other violation, regarded as indirect, was that Weiser acted as a "dummy" for the Shuberts in producing "My Country."

Perlman was suspended for three months. By unanimous vote Weiser, who had signed the agreement as a manager, was suspended until March 1, 1927, and no member of the guild will be allowed to submit plays to him before that date. He could have been declared in bad standing permanently.

The charges against Weiser were heard before Jules S. Bache, appointed arbitrator by the Arbitration Society of America, who was surprised the matter should be submitted for arbitration, as the violations were clear. Weiser contended the play needed some changes and acted as collaborator, for which Perlman gave him an added interest in the play.

**"My Country" All Shubert**  
Just before "My Country" opened it was announced a Shubert production. That billing was then changed, the "Independent Players, Inc.," being named as presenting the show. Weiser testified he was employed by the Shuberts, but had the right to produce on his own. He admitted the Shuberts owned 50 per cent. Bookkeeping was done through the Shubert office, royalties paid the author by Shubert checks, and various Shubert employees were engaged in handling the show.

There are now 610 members in the Dramatists Guild, including almost every known writer for the stage. To date 127 managers have signed the basic agreement. That takes in all important producers except George M. Cohan and the Shuberts. Cohan is a member of the guild and is producing only his own works, which leaves the Shuberts virtually alone in their stand.

The council of the Guild recently passed a resolution to make a small weekly assessment on all members' plays on the boards. The idea of that fund is to meet current expenses and build a reserve for emergencies. By taxing members whose works are being produced the necessity for raising dues was eliminated. This idea was borrowed from the French Authors Society, and the resolution was unanimously ratified at the annual meeting last Thursday, when 150 members attended.

### Officers Elected

At the meeting Arthur Richman was re-elected president, Otto Harbach succeeding Anne Crawford Flexner as vice-president; George Middleton succeeded Owen Davis as chairman of the board; Percival

## Woman Dramatic Ed. Costs Telegram' Ads

Quite a few theatrical ads were pulled from "The Evening Telegram" last week by press agents in New York who were infuriated at the paper's dramatic editor, Katherine Zimmerman, comparatively new to show business and to New York, but who has signs on her office door telling the press agents they mustn't annoy her.

One of the signs was to the effect that she had measles and press agents seeing her did so at their own risk, while others have been to the effect that the press agent boys should run along and not annoy her.

This treatment particularly got under the skin of some veterans around Broadway, men who claim to have never run up against such treatment before and who also claim that they've had their elbows on bars with male dramatic editors of ten times Miss Zimmerman's fame.

What actually made the boys angry was that the dramatic editor's job is, on certain days of the week, to inspect photographs and written material which the agents offer, and to either refuse courteously or accept it. In all other dramatic offices around New York, the agents claim, and in dramatic departments of papers much more important than the "Telegram," they are treated courteously and with consideration. Thus they're incensed at the "Telegram" treatment, and particularly so at finding out that Miss Zimmerman has been dramatic reviewing and editing for less than two years.

The ads were withdrawn to draw the paper's attention to the treatment the agents were receiving.

## McLaughlin's Royalty; Shuberts Drop His Name

Robert McLaughlin's name was missing from the billing of "The Pearl of Great Price" when the Cleveland author-manager's play opened under the direction of the Shuberts at the Century Monday. Credit for the writing was dropped by the Shuberts after McLaughlin refused to agree on a reduction of the royalties, it is said. It appears that the author's contract does not specifically call for mention in the billing.

McLaughlin's royalty is the usual 5 per cent up to \$5,000, 7½ per cent to \$8,000 and 10 per cent thereafter. He is said to have refused a straight 5 per cent royalty. The Shuberts argued for a cut on that basis because of the spotting of the "Pearl" at the Century, where it would be possible to gross \$40,000 weekly at \$3.30 top.

Wilde, secretary; Henry Erskine Smith, treasurer; Luise Silcox, executive secretary.

Directors: George S. Kaufman, Eugene Buck, Edward Childs Carpenter, Marc Connelly, Rachel Crothers, Dorothy Donnelly, Owen Davis, William Carey Duncan, John Emerson, Anne Crawford Flexner, James Forbes, George Kelly, Jules Eckert Goodman, Cosmo Hamilton, Otto Harbach, Jerome Kern, Fred Thompson, Tom Barry, J. Hartley Manners, Adelaide Mathews, Roi Cooper-Megrue, George Middleton, Channing Pollock, Arthur Richman, Le Roy Clemens, Winchell Smith, A. E. Thomas, Augustus Thomas, Rita Weiman and Percival Wilde.

Augustus Thomas presided at the meeting in the absence of Mr. Richman.

## L. A. OFFICIALS IGNORED AT NEW HOUSE OPENING

Los Angeles, Nov. 2.  
Belasco, a 1,200-seat legit house costing \$1,250,000 built by E. B. Doheny, the oil magnate, opened its doors this week with "Gentlemen Prefer Blondes" as the attraction.

The opening was a strict invitation affair with Mrs. Doheny being reported as having taken the entire lower floor. Newspapers were limited to seats, all being turned down after the critics and publishers were cared for. However, the press agent of the house, who is one of Hollywood's "free lance" group and who handles a cafe there, was reported to have been very liberal in handing out the invitations to patrons of the establishment. It is said many important city officials were neglected in the invitation list and are inclined not to look too lightly on the oversight.

The house is being operated by Edward Belasco, a former motion picture promoter, G. Davis and Fred Butler, a former stage manager at the Old Burbank.

The attraction was booked into the house by Homer Curran, who guaranteed the Selwyn's \$25,000 profit on the western run.

## 'Dirt' Plays and Juries

Talk of empanelling the citizen play juries again reached the dailies last week, when it was stated three plays might come under scrutiny.

Broadway was somewhat surprised since there is no "dirt play" vogue as in other seasons. The identity of the three plays seemed a puzzle. Only one of the new productions was mentioned but in that are no lurid lines nor situations, the intent of the drama being subtle throughout.

Inclusion of three other plays holding over from last season was fallacious, all having been passed on by the play juries at that time.

Several individual complaints were received by District Attorney Banton last week, apparently written following the publication of a speech by Mayor Walker before the Catholic Actors Guild. His Honor declared he was against "raw stage stuff" and explained that when he accepted first night tickets he had no way of telling what kind of plays they would turn out to be. The mayor was present at the premiere of the one questioned play and is said to have rated it very good drama.

Mr. Banton stated he had sent police officials to view the trio of plays about which he had received complaints. Pending reports from the police, he is holding off action in calling the play juries.

Before a play jury can be called, Equity and the Drama League must be notified by the district attorney and representatives of those bodies would then pass upon the selection of the juries. To date neither Equity nor the League has been called downtown, though such action may come this week, should Mr. Banton decide the situation requires jury scrutiny.

## BREAD UPON WATERS RETURNS AS CAKE

Seven performers who gambled services for four performances of "Tragic 18," recent "flop" at the Charles Hopkins, New York, when the original sponsors, Fuget, Inc., and Murray Phillips bowed out are splitting \$2,500 because of their loyalty.

The amount represents half of the picture rights price which were sold last week to First National for \$5,000.

When the show was collapsing because of lack of financial support from either the producers or patrons, Maurice Block, youthful author, took charge asking the players to stick with him and promising he'd declare them in for 50 per cent of picture and stock rights money. All agreed.

## How Critics Depreciate

Chicago, Nov. 2.

Ashton Stevens, the Herald-Examiner's famous drama critic, who is convalescing in St. Luke's hospital after an operation, conveyed this bit of philosophy to a Variety reporter over the phone:

"The American drama," he said, "is hell on the stomach."

## NEW THEATRE SEAT SHORT

The night on which the new Waldorf theatre opened saw part of the wall painting crew mingling with the audience.

When one man presented his seat stub to an usher, the orchestral guide returned up the aisle to state, "Sorry, sir, but your seat hasn't been put in yet."

## 7 SHOWS OUT

Seven attractions are off New York's theatre list, including two Village productions, which quit last week-end. Five of this group are of recent presentation.

"The Great Temptations," Shubert revue at the Winter Garden, leaves for the road after 35 weeks. It opened last spring to sensational business. Shortly that pace dropped and continued downward.

"At Mrs. Beam's," produced by the Theatre Guild, closes at the Garrick, where it moved from the Guild three weeks ago. Its total engagement was for 23 weeks. The English comedy went along to good business, getting as high as \$14,000 weekly, then averaged around \$11,000. During the summer, which it spanned the weekly gross was between \$6,000 and \$7,000.

"The Jeweled Tree" will close at the 48th Street after four and a half weeks to very bad business. Estimated weekly grosses were \$3,000 or under.

"The Humble," presented by Carl Reed at the Greenwich Village, lasted four weeks, closing suddenly Saturday. It was o. k. as a production try, but could draw only small money.

"White Wings," produced by Winthrop Ames at the Booth, will stop after a try of three weeks and three performances. It won some high praise from the critics, but very small money at the box office. Less than \$5,000.

"God Loves Us," produced by the Actors' Theatre, will close at the Elliott. It opened three weeks ago. Also praised in some comment it could not attract trade. Also under \$5,000.

"The Lion Tamer," independently produced downtown at the Neighborhood Playhouse, stopped Sunday after showing for about two weeks. It will go on again Nov. 11 to form repertory bill.

## Traffic Captain Sues Mrs. Poole for \$50,000

Mrs. Mercedes H. de Acosta Poole, of 134 East 47th street, playwright and poet, was acquitted in Special Sessions on a charge of assault in the third degree.

The complaint was made by Policeman Harry Berger, of Traffic B, who claimed that the automobile driven by Mrs. Poole knocked him down Sept. 20, bruising his legs and back.

The patrolman testified that on the date he was directing traffic at 57th street and 6th avenue when Mrs. Poole made a left turn with her machine, contrary to the traffic regulations for that corner. He declared that when the automobile knocked him down he blew his whistle for her to stop, but she continued east on 57th street. He commanded a taxicab, continuing to blow his whistle and finally arrested her at Madison avenue where Mrs. Poole's car was halted by traffic.

He said the next day Mrs. Poole was fined \$15 in the traffic court for driving without a license.

After the officer had testified counsel for Mrs. Poole moved for the dismissal of the case saying that no evidence of criminal negligence had been shown. The Justices agreed with him and the playwright was acquitted.

On leaving the court-room Mrs. Poole was served with papers in a suit for \$50,000 damages brought by the officer.

## MISS McGRATH, ILL, PLAYED

Frances McGrath, leading woman with the Rialto Players at the Rialto, Hoboken, N. J., was stricken ill last week, but insisted upon finishing the week out in "Little Nellie Kelly," despite advice from her physician. She also attempted to take on next week's bill, "Love 'Em and Leave 'Em," but was forced to turn back her part Saturday.

The stock management sent out an s. o. c. call and located Nellie Leach, who had understudied Florence Johns in the original production.

## ALMA CLAYBURGH HAS HUSBAND SUMMONED

**Called at Downtown Office—  
Both in Police Court—  
Husband Dismissed**

Mme. Alma Clayburgh, concert singer, appeared again as a principal when she applied to Magistrate Simpson in the Tombs Court for a summons charging her husband, Albert Clayburgh, with disorderly conduct. The singer obtained the summons, and Clayburgh appeared in court Saturday to answer the charge. The hearing was adjourned until Monday when the charge was dismissed.

According to the noted singer, she was thrown bodily from her husband's office on the ground floor of 290 Broadway. She landed on the sidewalk and her pumps, lost during the melee, were thrown after her, she says.

Mrs. Clayburgh, in seeking a summons, told the Magistrate she had called at the offices of A. D. Smith & Co., cotton converters at 290 Broadway, of which her husband is the head. She said she wanted to discuss with Mr. Clayburgh about securing a home for their 10-year-old daughter, Alma. As she entered her husband's private office, she alleges, three men, one who claimed he was a police inspector, seized her by each arm and the legs, and carrying her through the main corridor of the building to the street where they unceremoniously dumped her on the sidewalk.

### Lost Her Home.

The singer declared that her husband had consented to allow their daughter to accompany her on a trip around the world last September. Accordingly Mrs. Clayburgh says she gave up her apartment at 270 Park avenue. At the last minute her husband withdrew his consent to allow his daughter to make the trip and as a result the singer says she was forced to engage a suite at the Ritz-Carlton, thus depriving her daughter of a real home.

The Clayburghs have been separated several years. The husband, who is a millionaire, allowed his wife \$15,000 a year for the support of their daughter. Mrs. Clayburgh declares this is insufficient and because she cannot leave her daughter alone in a hotel, she has had to abandon several engagements.

Clayburgh some time ago sued for a divorce, naming several correspondents, but the suit was dropped.

When both appeared in the Tombs Court, Mrs. Clayburgh requested an adjournment as the assistant district attorney was absent. Clayburgh, through his attorney, objected to the postponement stating that he had present a half a dozen witnesses who were ready to testify that his wife's charges were false. The Magistrate however granted the adjournment.

Following the court's dismissal of her husband, Mrs. Clayburgh created a scene in the court room. The Magistrate said he attributed it to her nervous condition.

## GUILD MAY ACQUIRE NEW GOLDEN THEATRE

The Theatre Guild is reported having taken over the new John Golden theatre on 58th street west of 7th avenue. It is understood the deal is a long-term rental with an option to purchase. The house opened Monday, when "Two Girls Wanted" moved there from the Little.

The Golden was offered for rent or sale several weeks ago, although then not completed. Golden's unsuccessful search for a new attraction to book into the house is one reason reported for him giving it up.

By its acquisition the Guild will continue to control three theatres as at present. The lease on the Klaw expires late in November and tenancy of the Golden is expected to start by or before the holidays. In addition to their new theatre the Guild continues as lessee of the Garrick.

Brock Pemberton will move his "Loose Ankles" into the latter house next Monday. He will use the Garrick for midnight performances of "Say It with Flowers," Pemberton attempting to establish a late theatre draw, an idea borrowed from the night club habit.



# ART THEATRES

By Theodore Pratt

## Civic Repertory Theatre

Eva Le Gallienne began her intelligently ambitious Civic Repertory Theatre at the 14th Street Theatre Oct. 25, with Jacinto Benavente's "Saturday Night." The second play, Anton Tchekov's "Three Sisters," opened the following evening, and the two introductory plays will be played alternately for a time with Henrik Ibsen's "The Master Builder," revived from last season, on Nov. 1. Ten plays will be given during the season.

Prices are as interesting as they are moderate, evening seats selling for a top of \$1.50 and scaling down to 50 cents; matinee prices from \$1 to 35 cents. Subscribers obtain seats at even lower rates. The house is an old-fashioned one, formerly playing Italian dramas and operas, but it is colorful and adequate, a shrewd home for such a venture. The large backstage space makes it possible to store scenery for repertoire, one of the things usually forgotten in the daily announcements of this bug-a-bear of the American theatre which now seems to be exploding on all sides.

## "SATURDAY NIGHT"

Prince Michael..... Sayre Crawley  
The Duke of Savoy..... Eugene Wellesley  
Prince Florencio..... Paul Leyssac  
The Countess Rinaldi..... Beatrice Terry  
Leonardo..... Alan Birmingham  
Harry Lucetti..... Marilyn Brown  
Lord Seymour..... Barlowe Borland  
Imperia..... Eva Le Gallienne  
Ruh-Sahib..... Harold Moulton  
Mr. Jacob..... Egon Brecher  
Tobacco..... Sydney Machat  
Mme. Lella..... Beatrice de Neergaard  
Donna..... Ruth Wilton  
Maesta..... Leona Roberts

A brave piece with which to open, chosen with a realized prime motive of exhibiting the company entire. Telling only the breath of a story, it allows of no star-system. The thin tale is of a sympathetically melancholy young mother guarding her daughter in the paths of life and love she has walked so tragically herself.

Imperia, formerly a sculptor's model for a statue of Will, is now mistress to Prince Michael, one of the heirs to a throne. Prince Florencio, another heir, makes advances to Imperia's daughter, Donna, and is killed in a tavern brawl for his pains. Prince Michael succeeds to the throne and wants Imperia by his side, but she will not go until her dying daughter finally leaves her.

The first two of the five tableaux were hazy and offered little to grasp, with audience and players fighting it out to no decision. The third episode, a powerful one of ensemble acting, settled down to a holding theme, the story marching strongly for a time and then dribbling out again.

Miss Le Gallienne handled the role of Imperia with the strength of her characteristic and unobtrusive restraint. Her fellow players of equality appeared in the persons of Ian Birmingham, suave as Leonardo, Beatrice Terry, Egon Brecher, Paul Leyssac, Marilyn Brown and Beatrice de Neergaard. Sayre Crawley could not quite carry off Prince Michael, while Ruth Wilton as Donna was unconvincing.

Though "Saturday Night" is picturesquely mounted by G. E. Calthrop, holding some moments of beauty, and though there are effective shooting of inspired playing, the total left much to be desired in the way of dominating its audience with consistency.

## "THREE SISTERS"

Olga..... Beatrice Terry  
Masha..... Eva Le Gallienne  
Irina..... Rose Hobart  
Baron Nikolay Lvovitch Tushenbach..... Harold Moulton  
Vasily Vasilyevitch Solonyov..... Sydney Machat  
Ivan Romanitch Tchekutykin..... Sayre Crawley  
Anfisa..... Leona Roberts  
Ferafont..... Marilyn Brown  
Orderly..... Gordon Pascal  
Lt.-Col. Alexander Ignatyevitch Vershinin..... Egon Brecher  
Andrey Sergeyevitch Prozorov..... Alan Birmingham  
Fyodor Ilyitch Kuligin..... Paul Leyssac  
Natalya Ivanovna..... Beatrice de Neergaard  
Alexey Petrovitch Fedotkin..... Hardie Albright  
Vladimir Karkovitch Roddey..... Ian Emery  
Maid..... Ruth Wilton  
Two Musicians..... Nancy Beville and Zarkovitch

Here is a remote picture of Russian life brought to the stage with all the blood of the real thing. It tells the horrible pulsating story of the frustration of three sisters seen through the veil of the abstract frustration of all life.

Olga, Masha and Irina Prozorov dream some day of going to the almost mythical and therefore romantic Moscow. Bored, tired and even melancholy, they believe that Moscow holds for them happiness. But one is chained to the household work, another to a pompous, stupid husband and the third to a man

she does not love. The brother in whom they hold all faith marries to ruin his career and is forced to mortgage the home. There is left only the awful inevitability of a future as dreary as the present.

The best thing that can be said of the company in this piece is that it was a company. Miss Le Gallienne appeared most deeply in her Duse-like style of the fullness of life with its tantalizing, continually postponed moments of happiness. Beatrice Terry and Rose Hobart played along with her nicely. Miss Hobart was a highly sympathetic and appealing figure with her pitifully misplaced love. Mr. Crawley redeemed himself in this play and gave a startling performance of the contrasting Ivan Romanitch Tchekutykin who, unlike the three sisters, accepts and does not hope with his drunken, telling philosophy that he really doesn't exist, but only seems to exist.

Miss Le Gallienne's direction is probably the most significant thing about the performances in 14th Street, for it makes the theatre there one of actors, rather than of plays. The actor, by his very subjection to the other players and the play, is the thing. Her direction utilizes the deadening, effective silences so much at home with the Moscow Art Theatre. It is not adverse to letting everything drop to obtain the realistic conviction of the thing being actual life. It is especially able in bringing out the charm of irrelevant sentences.

From its already shown ability, from its nature and from its price, it seems that the Civic Repertory Theatre may be patronized to the hilt. It may even pinch a toe or two of the Theatre Guild, for it is a revolutionary playhouse in more ways than its admission prices.

## "REIGEN"

Series of 10 sketches by Arthur Schnitzler. Adapted from the German by Kathleen Kirkwood. At the Triangle.  
Soldier..... Karl von Maer  
Girl of the Streets..... Susan Shenfane  
Parlor Maid..... Gillian Gillmore  
Young Man..... Ralph Weidman  
Young Wife..... Norma Gerden  
Husband..... Dudley Leselvie  
Sweet Young Girl..... Dorothy Mary Smith  
Poet..... Paul Morton  
Actress..... Claire Townshend  
Count..... Dudley Leselvie

"Reigen," or "Hands Around," by Arthur Schnitzler, is probably one of the frankest things ever written for the theatre. Picturing the entire of a series of erotic seductions, it is also one of the most honest, all of it faithfully done by Schnitzler.

Being of the nature that it is, the play needs expert translation and playing. It receives neither at the Triangle, the published translation by F. L. A. and L. D. E. being superior to the one Miss Kirkwood has made, and the playing inept, unconvincing and passionless. Claire Townshend, as the Actress, was the only one who displayed any worthwhile ability.

The climax of each sketch was nicely handled by having the lovers secret themselves behind shrubbery or by turning out the lights. A good many guffaws came from a sparse audience. "Reigen" was produced at this theatre last season at midnight performances; it is said it will be presented soon at Joseph Lawren's studio.

The affair at the Triangle is hardly worth the \$2.20 involved.

## "WHY NOT?"

Repertory Company of the Kenneth Sawyer Goodman Memorial Theatre, Chicago. In alliance with the Art Institute of Chicago, presents comedy by Jesse Lynch Williams. Staged by Thomas Wood Stevens.

A well staged, fairly acted, well written, but quite senseless farce is the first of the season's productions on the list of the Goodman Memorial Theatre's repertory company. The piece, by Jesse Lynch Williams, is not strong enough to satisfy the theatre's clientele.

This theatre and company, maintained in direct connection with the Art Institute of Chicago, caters for the most part, if not altogether, to those interested in the institute or art itself. In the theme of "Why Not?" no art can be found, though it concerns a poet as a principal character and some talk of color as a sideline. The one set of the production, however, excellent in construction and hue, and the direction of Thomas Wood Stevens, are both artful.

With a more meaty script the players could show to more advantage, though as it is they are all capable. In the cast, and playing well without exception, are Hubbard Kirkpatrick, Ellen Lowe, Dorothy Daniels, Russell Spindler, Helen Forrest, Ellen Root, Richard Osten and Neal Caldwell.

## Shows in Rehearsal

"Up the Line" (Richard G. Herndon).  
"The Turnadot" (Province-town Players).  
"Head or Tail" (Henry Baron).  
"The Strange Prince" (Heede & O'Malley).  
"Say it with Flowers" (Brook Pemberton).  
"Shucks" (Sam H. Harris).  
"This Woman Business" (Dr. Louis Sunshine).  
"Mistress of the Inn" (Civic Repertory Theatre).  
"Where's Your Husband" (Fielding & Bamman).  
"Gertie" (Gustav Blum).  
"A Wooden Kimona" (Froelich & Moffat).  
"Mozart" (E. Ray Goetz & Frohman Co.).  
"Pygmalion" (Theatre Guild).

## BUILDING VIOLATIONS HALT TOTTON THEATRE

"Secret Sands" failed to materialize at the Edythe Byron Totton Theatre Friday night as per schedule, because of several building law violations on the new playhouse which will have to be lifted before a license is issued.

The company, which had been rehearsing for the past two weeks, was dismissed Friday by Joseph Byron Totton, director, who characterized the dismissal as "technical" abandonment unless the members were unemployed and cared to return after the license trouble had been adjusted.

The cast was paid for rehearsals and therefore could be dismissed without reference to Equity.

## "BROADWAY" IN CHI BEATING IN 'NOOSE'

In addition to the two "Broadways" intended for the coast and London, another company is being cast and will be sent to Chicago. It was intended to hold Chicago until next season, but pressure for attractions in the Loop brought about a change in plans.

Another angle is that "Broadway" will beat "The Noose" into Chicago, which would have been the logical spot to open the latter play.

## FUTURE OPENINGS

"The Bar Fly"  
"The Bar Fly," satirical comedy by Harry Wagstaffe Gribble, has been acquired for production by A. E. & R. R. Riskin, who will bring it out the latter part of January. Unless present plans are switched Florence Moore will be starred, with another actress succeeding her in "She Couldn't Say No" when it is sent on tour.

"Any Man's Woman"  
Michael Kallieser has begun casting for his next production "Any Man's Woman," which he will place in rehearsal next week.

The piece is a sequel to Kallieser's "One Man's Woman." The latter piece, while doing intermediary business in New York, has caught on at the Central, Chicago, despite a panning at the hands of the reviewers.

## "Loving Ladies" Out

Los Angeles, Nov. 2.  
"Loving Ladies" closed suddenly at the end of its second week at the Orange Grove. The decision to close was made during the final Saturday night's performance.

It was expected the play would run four weeks, as T. Roy Barnes had an agreement with the management. However, a settlement was effected. The house will be dark until November 5, when it will reopen with "Rain." Charlotte Treadway will portray the role of Sadie Thompson.

## Harvard's Prize Play

Henry Fisk Carlton's Harvard prize play "Up the Line" has gone into rehearsal under direction of Allan Dinehart, with Richard Herndon producing.

It will open out of town Nov. 15, coming to New York two weeks later. Cast includes Louis Clahern, Florence Johns, Malcolm Duncan, Dan Kelly, Frank Andrews, Dorothy Estabrook, Barry McCullom and others.

## Equity and Contractor Over 'Duchess' Salaries

Unless the claims of the players in "The Daring Duchess" are arbitrated Equity will proceed legally to collect on notes amounting to \$6,000 endorsed by Besider Schoen, wealthy Bronx contractor. Schoen backed Paul Trebitsch, who produced the show.

"The Daring Duchess" is technically supposed to have stranded in Springfield, Mass., Oct. 27, but Trebitsch claims the players walked out and refused to play after the matinee on that day.

Providence was the previous date played by the "Duchess." A week and a half's salary was due. Trebitsch called the players together and said the show would have to close at that point, but if they played the next week in Springfield money for part salaries could be borrowed from the theatre in that city.

The manager alleges the players agreed. He secured \$2,400 in advance on account of his share of the receipts from the Springfield theatre, dividing \$1,200 among the company, he says, and using the balance to move the show there. When the show stopped Trebitsch was pinched by the stagehands, who didn't get their wages.

Advised to Arbitrate  
Because the players walked out instead of playing out the week, Trebitsch contended they forfeited any claim against the notes filed with Equity, but the latter has advised the manager to arbitrate.

The actors have another angle to the story. They claim the manager had promised to draw \$200 nightly from the Springfield box office, which was to be divided so they could buy meals. They declare he failed to do so, and figured they would be forced into hotel bills. Trebitsch appears to have been jammed up with the local theatre by the walkout of the company, the amount of money advanced him being more than the company's share.

## Coast 1-Nighters Support San Francisco Successes

San Francisco, Nov. 2.  
So far as coast-produced shows are concerned there appears to be a very profitable five weeks of one-nighters in the California country north of Bakersfield. The Henry Duffy show, "Love 'Em and Leave 'em," now on tour is getting sensational grosses at \$2 top.

In Petaluma the take was \$1,211.50; in Vallejo, \$1,394.50; in Sacramento, \$2,136, matinee and night. Martinez, a mere village which only recently acquired a theatre and never had a legitimate road show in its history, grossed \$1,166.

Very few eastern road shows out here. The small towners are wary of them on account of past experiences with turks. The small towners want road shows that have played San Francisco. Then they believe they have merit.

## "Monkey Biz" Sequel

San Francisco, Nov. 2.  
Following their engagement at the Columbia with "Monkey Business" Olesen and Johnson the ex-vaudeville comedy team, will return to Los Angeles to produce a new revue called "More Monkey Business."

The team hope to remain on the coast indefinitely, alternating between Los Angeles and here, figuring on a basis of 12 weeks in the movie capital and four in San Francisco.

It is understood the new show will be financed and presented by Olesen and Johnson personally, with Michael Corper not interested.

## "Affairs" Moves Nov. 28

Chicago, Nov. 2.  
Rufus LeMaire's "Affairs" is slated to close about Nov. 28 after a 20-week run here. The piece will probably do a few weeks on the road before reaching New York.

"The Better 'Ole" (picture) and the new Vitaphone bill, current in New York, follow into the Woods.

## PUBLICITY FOR GUITRYS

S. Jay Kaufman, who handled the publicity for Raquel Meller's first American engagement, is acting in the same capacity for the Guitry engagement, which begins at Chanin's 46th St. about Christmas.

Kaufman was engaged about three weeks ago by the A. H. Woods office, working with Sam Hoffenstein, the Woods' publicist.

## 'BLONDES' QUIT FRISCO; \$6,000 ON FINAL WEEK

San Francisco, Nov. 2.  
"The Green Hat" completed five weeks at the Wilkes Saturday and departed for a brief road tour. Four of the five weeks were big but the fifth was markedly slack. "Gentlemen Prefer Blondes" completed an equal number of weeks at the Curran and departed for Los Angeles. At no time did this booking rate a success locally. "Hat" finished around \$4,000, and "Blondes" around \$6,000.

"Creoles" follows at the Wilkes. This is the first of two pieces Richard Bennett will do locally, the other expected to be "They Knew What They Wanted." "Creoles" is a new play, being offered to San Francisco as a world premiere. "The Butter and Egg Man" from Los Angeles succeeds "Blondes" at the Curran.

"Monkey Business," in its second week at the Columbia, touched \$8,000, or a bit better with the mid-night matinee Saturday counting importantly. "Alias the Deacon" holds strong at the President, demand and popularity presaging long run. "The Poor Nut" got a good opening at Alcazar. Football season and holidays should give this collegiate comedy ample support to continue it into January. Duffy will not tour show on account of number of suppers required. Piece long postponed on account of this point which was in controversy between Duffy and east.

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## Meller's First Week Did Not Reach Expectations

Raquel Meller's first week of a first repeat engagement fell short of expectations. The gross for the first eight performances, nightly at \$11 top, was a bit over \$11,000 at Henry Miller's, New York. This week the Spanish star is appearing four times, in the afternoons only, at \$5.50 top, also next Sunday night. She will start touring after another week in New York.

Last season Miss Meller's first week, with its \$25 premiere, did \$27,000 in four shows.

It is claimed by E. Ray Goetz again presenting the seniority, that she objected to appearing over four times weekly, although having done 12 and 14 performances weekly abroad. Scaling the repeat at \$11 seems to have been an error.

During the last two or three weeks of Miss Meller at the Empire last spring the scale was reduced to \$7.70 top.

Advance reports from out of town state the ticket demand for Meller is strong.

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## Same 'Rubber' Checker

Milwaukee, Nov. 2.  
Police are looking for one James Ray, posing as the advance agent of a New York producer. He is believed to be the same individual who was known as Don Clarke, alleged to have passed phoney checks in Omaha, Denver and other points after representing himself as connected with Carroll's "Vanities."

Ray had no trouble in establishing himself locally, showing passes and other papers. He slipped a rubber check for \$150 to Morris Zaldin, treasurer of the Gayety, local mutual house. He told show people he would produce a "super-production" at the Davidson.

After that, he got \$100 from the Chicago, Milwaukee and St. Paul railroad office after signing a contract to jump his shows from here to Los Angeles. Ray suddenly disappeared before advices from New York arrived repudiating him.

## CAST CHANGES

Vlasta Maslova and Bayard Roth closed at the Mark Strand, Brooklyn, N. Y., last week, to join the Chicago "Greenwich Village Follies," replacing Nattova who, since her partner, Jean Myrlo, left her, has been going it alone.

The Maslova and Roth combination will be in the new edition of the "G. V. Follies" when that gets under way.

## Bill Kelly in N. Y.

William J. Kelly is in New York again, after six years' absence. While away, Mr. Kelly spent three years in Australia and the remainder of the time in pictures at Hollywood.



# 'OH! KAY!' DOES \$32,000 AT \$3.30 TOP

Means More Than 'Follies' \$38,000—'Rain' \$25,000

Philadelphia, Nov. 2.

Five shows hit the high spots last week, the rest trailing, with Saturday business pulling a couple across to probable profit.

Of the four that clicked strongly the biggest surprise was "Oh! Kay!" This one went well the first week, the management claiming almost \$28,000, but in its second and final week the musical went to about \$32,000. Remarkable for a production in the second week of its existence here. The agencies reported just as great a demand for this one as for the "Follies," across the street, and from Thursday on it was next to impossible to get seats.

This is the third time that Aaron & Freedley have clicked here with try-outs. "Oh! Kay!" could have stood a six weeks' engagement and will be a cinch as a repeat. The show had been whipped into such shape at the end that it was a "natural" anyway you looked at it.

The "Follies" led the town on the week. The difference in the early week performances, and especially the Wednesday matinee, turned the tide. The gross at the Forrest was almost \$38,000. The show was not raved over, many calling it weaker than most "Follies."

The dramatic leader, without question, was "Rain," which ended its stage career with a single week's engagement at the Broad, its third visit to this city. The demand amazed everybody, and there wasn't a performance that had more than a row out, with capacity Wednesday matinee and thereafter. It was the seventh week for "Rain" in Philly, and all things considered was the greatest of them all. The only other dramatic attraction which did big business was "Able's Irish Rose," actually beginning to gain of late. Last week's total at the Adelphi was better than \$16,000, and there hasn't been a single indication of falling off. A season's run" is being heard on all sides here now.

The fifth play to hit the bullseye was "Gay Paree." In its sixth and last week at the Chestnut it went to \$22,000; its best figure since opening. The engagement of this try-out revue has been one of the surprises of the fall season, and marks the best business done by any Shubert revue here in years. The total gross was about \$130,000, very big for this house.

"Pigs" claimed between \$7,500 and \$8,000 in its fourth and final week at the Garrick, while "A Lady's Virtue" was probably about \$7,000, if that, also in its fourth and last week at the Walnut.

The only flop was "The Great Gatsby," at the Lyric. This one came in for three weeks, but closed Saturday night and was sent to the storehouse.

## Incoming Shows

As a result of the closing of "Gatsby," the Lyric is dark this week. The Shubert has a week of San Carlo Opera. That leaves six regular attractions, of which four are newcomers. The Broad has "Craig's Wife," and the Garrick, "The Last of Mrs. Cheyney," both for four weeks. The Walnut has "One of the Family" for two weeks only. The Chestnut Street Opera House has "A Night in Paris" for a run.

Next Monday, "The Student Prince" begins a return engagement at the Lyric and "The Song of the Flame" starts a three weeks' stay at the Shubert. Beatrice Lillie's new musical comedy, as yet unnamed, was also listed for next Monday, but it is understood the show is not ready. It may come in later in the week, or possibly have its local engagement cancelled. Nothing has been announced or reported to shoot in, so the unusual situation of the Forrest's being closed may result next week.

Nov. 15 "The Patsy" opens at the Walnut, as yet the only booking for that date. The 29th Otis Skinner is reported at the Board in "The Honor of the Family." "Love in a Mist" comes to the Garrick, and the new operetta with Peggy Wood, based on the life of Jennie Lind, opens at the Shubert. The engagement of Al Joison at this house has been pushed back to around Christmas.

**Estimates for Last Week**  
"Craig's Wife" (Broad, 1st week), Pulitzer prize winner opened four weeks' stay Monday; single week's engagement of "Rain" was sensational, more than \$25,000 claimed.

San Carlo Opera (Shubert, 1 week only). Last week "Oh Kay" terrific,

## Belasco, Wash., \$1.50 Top for Untried Plays

Washington, Nov. 2.

Glenn Hunter in "Young Woodley" at the National, and ran up a respectable gross.

"Lady Fair," the new operetta at Poli's, was admittedly in a bad shape when opening.

The Belasco was out of the running last week after three bookings and as many cancellations. This house is to make a big splash in prices on all new ones in the future, the scale being set at 50c. to \$1.50 referred to in the advertising as "20-year-old prices."

Robert Mantell in Shakespeare is in for two weeks at the Auditorium with its 6,000 capacity playing to \$1 top. A big advance sale was awaiting the opening.

**Estimates for Last Week**  
National—Glenn Hunter in "Young Woodley" (Tyler-Dean). Liberal estimate sets week at \$10,500.

Poli's—"Lady Fair" (Schwab and Mandel). Did right well for new one, although notices on unfinished state cut off at least \$4,000. Got somewhere near \$15,000.

President—"Ladies of the Evening" (stock). The Belasco piece jumped the gross here a good \$1,000 over any previous week, and for the first time got the intake over the outgo. However, heavy production may have cut into the extra money considerably. Got \$5,850 at \$1 top. Held over for second week.

## This Week

Auditorium, Robert B. Mantell; Belasco, "Lily Sue"; National, "Yes, Yes, Yvette"; Poli's, "Artists and Models."

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## BALTIMORE FALLS HARD FOR UNDRRESSED REVUE

Baltimore, Nov. 2.

Both the Auditorium and Ford's got good patronage.

The Auditorium lead the procession of two. "Artists and Models," with advance Sunday advertisements that made no attempt to conceal the fact that the chorus was traveling light, got the break to a sell out. This continued up until Saturday afternoon, when the Navy-Michigan game took away the standees.

Ford's got a Belasco opening. "Lily Sue." The premiere was scheduled for Monday but the indisposition of Willard Mack delayed the opening until Tuesday night. Mack went on for that performance but was noticeably suffering from a heavy cold. Jack Roseleigh relieved him the following performance (Wednesday matinee), and continued, his name going into the program.

The critics called it sheer melodrama and voted it entertaining.

**Estimates for Last Week**  
Auditorium—"Artists and Models." Show could have easily remained two weeks to nice profit. Got one of the record grosses for this house. Reported at over \$30,000.

Ford's—"Lily Sue" (David Belasco). Good business in spite of stiff legit opposition. Business never capacity but good and profitable.

**This Week**  
Auditorium, "The Green Hat"; Ford's, "No, No, Nanette."  
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The Elks National Home at Bedford, Va., has as a guest Jack Symonds, at one time senior partner of Symonds, Hughes and Rastus, blackface comedians of the '30's.

with capacity after Thursday; \$32,000 claimed; at \$3.30 top this really outshone "Follies."

"Last of Mrs. Cheyney" (Garrick, 1st week). Ina Claire in for four weeks; "Pigs" ended moderately successful four weeks' stay at about \$7,500 or a little better.

"Follies" (Forrest, 2d week). Led town with about \$33,000, but some seats out at all performances, except Saturday; should duplicate this week through football crowds.

"Night in Paris" (Chestnut, 1st week). Shubert revue in for extended stay; "Gay Paree" completed a highly successful six weeks' run at \$22,000.

"One of the Family" (Walnut, 1st week). Two weeks only for Grant Mitchell show; "A Lady's Virtue" got about \$7,000 in last week of not very successful engagement.

"Able's Irish Rose" (Adelphi, 2th week). Up a peg last week; \$16,000 quoted; remarkable business and show may stay season.

The Lyric is dark this week, following the closing of "The Great Gatsby" last week, when it only grossed \$5,000. On Monday, "The Student Prince" begins a return engagement.

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## L. A. GROSSES

Los Angeles, Nov. 2.

Carter DeHaven's revue at Music Box, second week, drew \$17,000. "Family Upstairs" at the Morosco in its third week did \$7,100.

Majestic with "Strutting Sam," second week, got \$9,000.

"Castles in the Air," coast production, reopened the El Capitan last night.

## 'BUBBLING OVER' BUMPED IN LOOP JAM

Backers Reported \$125,000 Behind—9 Musicals Compete in Chi

Chicago, Nov. 2.

Seven musical shows housed within the same block ran into a tornado of low receipts last week. The pacemaker of the town ("Cocoanuts") held high, yet the call even for this one wasn't of the "punch" calibre.

"Kitty's Kisses," before it was able to get out of the Olympic, played several nights under \$200 gross. "Bubbling Over," an expensive organization backed by two Philadelphia hotel men, didn't gross \$7,000 at the Selwyn. Since the Philadelphia engagement it is reported that the owners of "Bubbling Over," have sunk \$125,000. Rochester and Syracuse were played before Chicago.

"Greenwich Village Follies" figured no stronger than \$20,000 in a premiere week gross that in other years always hit \$30,000. Saturday didn't give the "Follies" a sellout, so seldom missed at the height of the season at the Apollo.

"Princess Flavia" is entrenched with a record total of special party sellouts, but the hotel call wasn't strong for the first week at least. "Flavia," however, will ride the prevailing slump because of the special parties.

"Affairs" has exhausted the capacity call, slipping in the leaps that come to all record shows with a snap of the finger. "Sweetheart Time" figures to be taking weekly losses at the Garrick, but no suggestion of a departure is hinted.

In other parts of the town "Vagabond King" and "Tip Toes" make nine musicals in town. "King" continues sensationally at the Great Northern, while "Toes," going along below expected business, is sitting right to reap the benefits of any probable relief from the general slump.

## Shows Going Out

Low-operated dramatic shows are forced out this week because of having withstood the conditions as long as possible. "Kongo," planned for a Christmas stay, leaps out quick. "Coal Oil Jennie" steps also. "The Ghost Train" found it hard to pass \$6,000, so gives up. Plenty of dark Chicago houses are on the horizon. The Selwyn goes dark with the exit of "Bubbling Over."

"The Shelf" showed possibilities at the La Salle. Jessel continues to run up the high grosses at the Harris, holding by far the dramatic lead of the town. "One Man's Woman" is making a new mark for the Central.

The speculators yelled about conditions, which reached their heights last week for gloomy thoughts.

## Last Week's Estimates

"The Runaway Road" (Studebaker, 1st week). Insult play regime started last night, drawing society crowd. "Alias the Deacon" moved next door to the Playhouse for continuation of run that hasn't figured pace expected.

"She Couldn't Say No" (Olympic, 1st week). Opened last night. "Kitty's Kisses" terrific loss, not bettering \$2,500 gross.

"The Ghost Train" (Adelphi, 3d, final week). Mystery piece failed to click, holding again between \$5,000 and \$6,000 gross. "Hymn to Venus" next week.

"Cocoanuts" (Erlanger, 3d week). Failed to draw solid capacity on usual big nights yet held town's lead with \$31,000.

"Coal Oil Jennie" (Blackstone, 9th, final week). At no time during engagement drew real money, probably averaging \$6,000. "Honor of the Family" for two weeks commencing Monday.

"Vagabond King" (Great Northern, 9th week). Marked call still prevails and even with town in noticed decline got \$28,000.

"Affairs" (Woods, 17th week). Decision reached to exit Nov. 23. Sharp decline two weeks ago with gross down to \$22,000. Stacked up huge profits on whole engagement, having weathered all stiff opposition.

"Poor Nut" (Cort, 10th week). Saturday matinee called off because of Ohio-Chicago football game, with midnight performance given instead. Ohio atmosphere gave week's business.

(Continued on page 63)

## TRADE FELL ACUTELY LAST WEEK ON B'WAY—BOYS HAD TO EAT 'EM'

White's 'Scandals' Star Draw of U. S. A. at \$41,500—Not as Many Hits as Suspected—Newer Successes Smothering Others

"The boys had to eat 'em."

That is the expression descriptive of the situation when ticket agencies are unable to dispose of allotments.

Last week the depression along Broadway was felt in the agencies and they were "stuck" with tickets for all the buys except the several smash successes. Monday and Thursday developed as off nights during the fall, but last week light trade was evident up to and including Saturday night.

The reaction was found in the cut rates where the list numbered 35 attractions this Monday. The pre-election period accounts for a natural slump yet business generally does not measure up to normal for this time of the year.

The season started out with a rush. What looked like an unusual number of hits simmered down to a few. The productions first hailed as successes were shoved aside by more substantial hits, and the final analysis showed that the percentage of production tries which landed were no greater than in other autumns.

There may be a success of two included in the numerous entrants within the past two weeks, exclusive of the current week, but the balance appear to have little chance. "Daisy Mayme" claimed around \$10,000 at the Playhouse for the initial week, and the agencies are doing fairly well for it; "Autumn Fire" is doing nothing at the Klaw; "Gentle Grafters," highly touted out of town, looks like a weak sister at the Music Box; "Caponsacchi," at Hampden's, is regarded as part of a repertory being formed.

"Katja" "Bust"

Among the entrants of the previous week "On Approval" at the Gaiety, is rated a lower floor draw at about \$2,000 and may get by. "The Noose" appears to have a better chance at the Hudson and is paced about the same; "The Wild Rose" may land but started quite mildly at the Martin Beck for a musical attraction of its pretense; "The Ladder" got a bit over \$5,000 its first full week at the Mansfield; "Katja," with less than \$15,000 its second week, appears a bust.

"Scandals" is getting the highest grosses in the country. Last week at better than \$41,500 the difference in takings over the previous week only represented standing room; "Criss Cross," with nearly \$37,000, was rated next, with "Sunny" close behind and naturally off at this period of the run; "The Ramblers" beat \$30,000 and is surely in for a run; "Countess Maritza," about the same mark and similarly regarded; "Vanities" rates under that group, around \$26,000 last week; "Queen High" and "Castles in the Air," \$22,000; "Honeymoon Lane," \$20,000; the others are in the field, among them "The Vagabond King," which is terminating a long engagement this month.

**\$28,000 for "Broadway"**  
"Broadway" is the unquestioned leader of the non-musical field and again approximated \$28,000; "Gentlemen Prefer Blondes" has not fallen under \$24,000, and is second; "The Captive," as big as anything on the list, over \$22,000; "An American Tragedy," about \$18,000 and not quite as strong as first; "Lulu Belle" shows little change in pace, almost \$20,000; "Shanghai Gesture," lusty drama, \$15,000; "Yellow" is steadily jumping and beat \$13,000 last week; "Jaurez and Maximilian" steadily dropping and will close after another week; "Loose Ankles" is making some money but will move; "The Donovan Affair," also satisfactory at \$10,000; "The Woman Disputed," fairly good at \$11,000; "We Americans" climbed to \$9,000 but is no heavyweight; "The Little Spitfire" going along to profit at over \$8,500; "The Judge's Husband" making some money and probably set until first of year; "What Every Woman Knows" still profitable, over \$8,000; "Black Boy" just about getting by at \$6,000; "They All Want Something" cannot last much longer.

## Changes

"Temptations" leaves the Winter

Garden Saturday and next week "Gay Paree" will occupy that house; "White Wings" closes at the Booth, which gets "First Love"; "Oh, Kay" comes into the Imperial; "The Jeweled Tree" stops at the 48th Street where "The Squall" will be offered; "Old Bill, M. P." will open Monday at the Biltmore; "Loose Ankles" moving to the Garrick where "At Mrs. Beam's" will close; "God Loves Us" is slated to close at Maxine Elliott's which may get "Head of Tall"; "Naked" comes to the Princess; "The Humble" closed at the Greenwich Village and "The Lion Tamer" stopped for the time being at the Neighborhood; "Tournad" is a listed opening in the Village next week.

"The Pearl of Great Price" which opened at the Century Monday, got about \$13,000 its second week at the Majestic, Brooklyn; "Twinkle, Twinkle," at Werba's, looked pretty good and is due in town soon; "The Patsy" did well at \$9,000 at the Bronx.

## 23 Buys and No Biz

There are 23 buys now held by the premium brokers of theatre tickets and the majority of them are complaining that there has been no business to speak of in the last two weeks. That is true as reflected by the reports of business in the houses.

Of the week's new attractions it was but certain that one would receive a buy, "Pearl of Great Price," at the Century Monday night, the brokers taking 500 a night for four weeks with 25 per cent return.

Two renewals were made. One was for "Queen High," for eight weeks and 300 seats a night; the other for "Castles in the Air," not solid, some brokers renewing and others not.

The complete list comprises "Queen High" (Ambassador); "White's Scandals" (Apollo); "Lulu Belle" (Beltmore); "Broadway" (Broadhurst); "Vanities" (Carroll); "The Pearl of Great Price" (Century); "The Captive" (Empire); "Katja" (44th St.); "The Donovan Affair" (Fulton); "Criss-Cross" (Globe); "We Americans" (Harris); "Honeymoon Lane" (Knickerbocker); "Happy Go Lucky" (Liberty); "An American Tragedy" (Longacre); "Fanny" (Lyceum); "Ramblers" (Lyric); "The Wild Rose" (Beck); "Gentle Grafters" (Music Box); "Sunny" (New Amsterdam); "Castles in the Air" (Selwyn); "Countess Maritza" (Shubert); "The Great Temptations" (Winter Garden).

**Cut Rates Climb to 35**  
Cut rate list reached its high for this season on Monday of this week when there were 35 attractions listed and the possibility was that this list would be augmented further with some of the openings added before the week was out. Holiday eve, the night before election and 35 shows selling tickets at cut rates.

The cut rates had listed "The Straw Hat" (Am. Laboratory); "Henry-Behave" (Bayes); "What Every Woman Knows" (Bijou); "Loose Ankles" (Biltmore); "White Wings" (Booth); "Shanghai Gesture" (46th St.); "John Ferguson" (Cherry Lane); "Black Boy" (Comedy); "The Little Spitfire" (Cort); "Naughty Riquette" (Cosmopolitan); "Sex" (Daly's); "If I Was Rich" (Eltinge); "The Woman Disputed" (Forrest); "Katja" (44th St.); "The Jeweled Tree" (48th St.); "The Judge's Husband" (49th St.); "The Blonde Sinner" (Frolie); "At Mrs. Beam's" (Garrick); "2 Girls Wanted" (Golden); "The Humble" (Greenwich Village); "Jaurez and Maximilian" (Gould); "We Americans" (Harris); "The Noose" (Hudson); "Autumn Fire" (Klaw); "Happy Go Lucky" (Liberty); "Fanny" (Lyceum); "The Ladder" (Mansfield); "The House of Usher" (Mayfair); "God Loves Us" (Elliot); "Just Life" (Morosco); "Yellow" (National); "The Girl Friend" (Vanderbilt); "Sure Fire" (Waldorf); "They All Want Something" (Wallack's); and "The Great Temptations" (Winter Garden).

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## SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

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 (23rd week) (C-901-\$2.75). Pre-election slump reported for most attractions with attendance down early this week for same cause; little difference noted in trade of run leader, "Abie," over \$9,000.

**"Americana,"** Belmont (14th week) (R-515-\$5.50). Though eased off of late, profitable business claimed with approximate gross around \$12,000.

**"An American Tragedy,"** Longacre (4th week) (D-1,019-\$3.85). One of recent dramatic productions expected to make run of it; felt depression last week, but around \$18,000.

**"At Mrs. Beam's,"** Garrick (28th week) (C-537-\$3.30). Final week; "Loose Ankles" moves down from Biltmore, although Guild planning new production here some time later; comedy quoted at \$5,000.

**"Autumn Fire,"** Klaw (2d week) (D-330-\$3.30). Irish play, hit overseas, faring very badly and likely to be taken off quickly; attraction booked for four weeks.

**"Black Boy,"** Comedy (5th week) (D-682-\$3.30). Not expensive to operate; management hopeful of moderately successful engagement; pace around \$6,000. Indications not promising.

**"Broadway,"** Broadhurst (7th week) (C-1,118-\$3.35). Question of how many standees for weekly gross to measure close to \$28,000; tops not-musical field without question.

**"Castles in the Air,"** Selwyn (9th week) (M-1,067-\$4.40). Agency buy-off Saturday; scale immediately reduced from \$5.50 in expectation of stronger box office trade; around \$22,000 last week.

**"Countess Maritza,"** Shubert (8th week) (O-1,395-\$5.50). Holding close to capacity; last week slightly off, but estimated gross around \$30,000; looks like real musical hit.

**"Crise Cross,"** Globe (4th week) (M-1,416-\$5.50). Charging \$6.60 Saturday night; same scale applied Monday (election eve); grosses estimated less, but claiming \$37,000; no doubt about Stone show being capacity draw.

**"Daisy Mayme,"** Playhouse (2d week) (C-879-\$3.30). Not brilliant premiere, but attracting attention and agencies reporting demand for tickets on increase; first week claimed \$10,000.

**"Fanny,"** Lyceum (7th week) (C-957-\$3.30). Booked for road Nov. 13; moderate business, \$10,000 or less; "Lily Sue" and "Mozart" (with Irene Bordoni) both mentioned to follow.

**"Gentle Grafters,"** Music Box (2d week) (C-1,000-\$3.30). Though well regarded out of town, opening Oct. 27 not promising, nor were notices.

**"Gentlemen Prefer Blondes,"** Times Square (6th week) (C-1,057-\$3.85). Not under \$24,000 weekly since opening; figures to run season to big money.

**"God Loves Us,"** Maxine Elliott's (3d week) (D-924-\$3.30). Final week, although another house claimed in sight; Actors' Theatre production not considered money show and house offered for other booking; less than \$5,000.

**"Happy Go Lucky,"** Liberty (6th week) (M-1,202-\$3.85). Will remain another week; then due for road; probably aimed for Chicago; rated \$13,000 to \$14,000; "Twinkle, Twinkle," due Nov. 15.

**"Henry-Beave,"** Bayes (11th week) (C-860-\$3.30). Another week will let this one out; claimed \$5,000 weekly pace doubtful; mostly cut rates, but attendance light anyhow.

**"Honeymoon Lane,"** Knickerbocker (7th week) (M-1,042-\$3.85). Average weekly trade quoted \$21,000 and over; somewhat off last week like most others.

**"If I Was Rich,"** Eltinge (9th week) (C-892-\$3.30). Bit better since moving here from Mansfield, but trade only moderate, with estimated gait between \$5,000 and \$6,000.

**"Iolanthe,"** Plymouth (28th week) (O-1,043-\$3.30). Few weeks more; during fall average grosses \$12,000 weekly; off lately at about \$10,000.

**"Juarez and Maximilian,"** Guild (4th week) (D-914-\$3.30). One week more will be about all; too expensive for regular showing and little trade outside of subscriptions; \$10,000.

**"Just Life,"** Morosco (8th week) (D-893-\$3.30). Doing as well here as at Henry Miller's; last week estimated \$8,000 to \$9,000.

**"Katja,"** 44th St. (3d week) (M-1,326-\$4.40). First week gross approximately \$15,000; last week well under that mark; not much

chance for this musical comedy that scored in London.

**"Loose Ankles,"** Biltmore (12th week) (C-944-\$3.30). Moving to Garrick next week; business profitable at \$9,000; "Old Bill," by Balrnstfather, follows in.

**"Loose Ends,"** Ritz (1st week) (D-945-\$3.30). English drama touted as good thing, by Dion Titheredge; presented by Sam H. Harris; opened Monday; "She Couldn't Say No" closed strongly, \$9,000.

**"Lulu Belle,"** Belasco (39th week) (D-1,000-\$3.85). Belasco's dramatic sensation of last season still among Broadway's big money attractions; gaited around \$20,000 weekly.

**"Naughty Riquette,"** Cosmopolitan (8th week) (M-1,500-\$4.40). About four weeks more; moderate money musical with average business \$14,000 to \$15,000 weekly; house may get Cecile Sorel, French star, in December.

**"On Approval,"** Galety (3rd week) (C-808-\$3.30). Very good downstairs trade, though new English comedy not recognized as exceptional attraction; approximate pace \$12,000.

**"Queen High,"** Ambassador (9th week) (M-1,163-\$4.40). Agency demand took upward turn and ticket buy extended; over \$24,000 two weeks ago and last week about \$22,000; very good for pre-election.

**"Scandals,"** Apollo (21st week) (R-1,168-\$5.50). Keeps away out in front, with advance selling as strong as ever; leads list in gross and demand; nearly \$42,000 again.

**"Sex,"** Daly's (28th week) (D-1,173-\$3.30). Regarded as dramatic freak; attracting much attention in early weeks and riding to profitable business ever since except for short time in summer; \$9,000.

**"Seed of the Brute,"** Little (1st week) (D-530-\$3.30). Opened Monday under direction of William A. Brady, Jr., and Dwight Deere Winman.

**"Sunny,"** New Amsterdam (59th week) (M-1,702-\$5.50). Last week's gross around \$36,000; under normal, but not surprising at this stage of run; ought to recover and go through fall.

**"Sure Fire,"** Waldorf (3rd week) (C-1,142-\$3.30). Looking for new attraction for this new house; some critics thought show wonder, but last week (first full week) gross not much over \$4,000.

**"The Blonde Sinner,"** Frolie (17th week) (F-602-\$3.30). Going along to moderate money but probably doesn't need much to operate; \$5,000 to \$6,000, with cut rates factor.

**"The Captive,"** Empire (6th week) (D-1,099-\$3.30). So far this adaptation from French sensational draw; equal to anything in point of demand, with standees in all performances; \$22,200.

**"The Donovan Affair,"** Fulton (10th week) (D-913-\$3.30). Excellent pace of this mystery play keeping it at profitable pace; last week \$10,000; new Beatrice Lillie show planned for house around holidays.

**"The Girl Friend,"** Vanderbilt (35th week) (M-771-\$3.85). Work on new musical, "Peggy," started and next here; "Girl Friend" eased off but bettering even break; probably over \$10,000.

**"The Great Temptations,"** Winter Garden (35th week) (R-1,498-\$5.50). Final week; started like world beater but dropped behind leaders; "Gay Paree" next week.

**"The Jeweled Tree,"** 45th Street (5th week) (CD-969-\$3.30). Final week; show in on guarantee and lost plenty; maybe \$3,000 weekly; "The Squall" next week.

**"The Judge's Husband,"** 49th Street (6th week) (CD-707-\$3.30). Figures estimated have been under pace; William Hodge show rated over \$9,000 and should stick through fall.

**"The Ladder,"** Mansfield (3rd week) (D-1,097-\$3.30). Off to slow start; plugging via extra space ads may help; last week, first full week, bit over \$5,000.

**"The Little Spitfire,"** Cort (12th week) (CD-1,046-\$2.75). May remain until holidays; though not big, moderately good business at average between \$8,000 and \$9,000.

**"The Noose,"** Hudson (3rd week) (D-1,094-\$3.30). Regarded having likely chance for run; last week estimated about \$12,000, with agencies reporting growing demand.

**"The Pearl of Great Price,"** Century (1st week) (D-2,890-\$3.30). Shuberts splurged on producing Robert McLaughlin's dramatic spectacle; opened Monday after fair showing in Brooklyn.

**"The Play's The Thing,"** Henry Miller (1st week) (CD-946-\$3.30).

Presented by Frohman office with Holbrook Blinn in lead; Molnar's "Spell Im Schloss" opens tonight (Wednesday).

**"The Ramblers,"** Lyric (7th week) (M-1,406-\$5.50). Among big money musicals; pre-election depression felt in measure but gross over \$30,000 last week.

**"The Shanghai Gesture,"** Chamin's 46th Street (35th week) (D-1,399-\$3.85). Strength of this holdover drama exceptional; resumed after summer layoff with agency business excellent; estimated around \$15,000.

**"The Vagabond King,"** Casino (59th week) (O-1,447-\$3.85). Long run operetta in last month; scale reduced recently in expectation of livening box office trade, but show about through; \$12,000.

**"The Wild Rose,"** Martin Beck (3rd week) (M-1,089-\$5.50). Reported picking up after mild start; last week first full week with approximate gross \$19,000, considerably under expectations.

**"The Woman Disputed,"** Forrest (6th week) (D-1,000-\$3.30). Made some money but not exceptional draw; pace rates it among moderately good gross shows at \$11,000 to \$12,000.

**"They All Want Something,"** Wallack's (4th week) (C-770-\$3.30). Theatre parties advanced gross somewhat last week; between \$4,000 and \$5,000 including cut rates; won't last much longer.

**"Two Girls Wanted,"** John Golden (9th week) (C-800-\$3.30). Moved here from Little Monday; new house not finding another attraction; claimed around \$7,000 in former house.

**"Vanities,"** Earl Carroll (11th week) (R-998-\$6.60). Always seems to get good trade, though off last week like field; around \$26,000.

**"We Americans,"** Sam H. Harris (3rd week) (C-1,051-\$3.30). Looks like moderate money show; last week at \$9,000 best figure; though attraction may stick for time, no exceptional money expected.

**"What Every Woman Knows,"** Bijou (30th week) (C-605-\$3.30). Beats \$8,000 regularly and indications still point to Barrie revival sticking through fall.

**"White Wings,"** Booth (4th week) (CD-707-\$3.30). Final week; reviewers liked this one too, but could not get \$5,000; "First Love" with Fay Bainter next week.

**"Yellow,"** National (7th week) (D-1,164-\$3.30). Now regarded hit; business jumped at almost every performance last week and demand steadily growing in agencies; estimated \$13,000.

**Special Attractions and Rep**  
**Raquel Meller,** playing four matinees and Sunday night at Henry Miller's instead of eight performances as last week; scale \$5.50. Last week, \$11,000.

**Harry Lauder,** at Century one week, \$2.75 top; \$32,000.

**Eva Le Gallienne** in Civic Repertory at 14th Street, offering "The Master Builder," "Saturday Night" and "Three Sisters."

**Outside Times Square—Little**  
**"The Humble"** closed at Greenwich Village Saturday; "The Lion Tamer" closed Sunday at Neighborhood Playhouse, with "The Little Clay Cart" due Nov. 4; "Ruth" opened Monday, Central Park; "The House of Usher," Mayfair; "The Straw Hat," Laboratory; "Reigen," Triangle; "John Ferguson," Cherry Lane.

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## MUSICALS IN BOSTON

**"Big Boy" \$32,000 Last Week—Student Price, \$30,000**

Boston, Nov. 2.

Business continues fair here for the musicals and the comedies. The others have not been very successful.

Last week was about normal for this time of year. Due to the closing down of the Colonial, which swung over to a Vitaphone picture this week, the Al Jolson show, "Big Boy," did strong business at the Shubert, as did the other musical in town, "The Student Prince," in at the Majestic. These are the only two musicals in the city.

This week the Tremont also goes out of the rank of the legitimate theatres. Ina Clare in "The Last of Mrs. Cheyne" departs. "Beau Geste" comes in. Indefinite stay.

**Last Week's Estimates.**

**"The Patsy,"** Wilbur (1st week). Opened at this house Monday night after several weeks of Grant Mitchell in "One of the Family." \$12,000.

**"The Butter and Egg Man,"** Plymouth (2d week). Caught on fairly well last week. \$12,000.

**"The Wisdom Tooth,"** Hollis (2d week). Proving very fair. Gross for first week, \$10,000.

**"Big Boy,"** Shubert (last week). Has been a big money maker here with gross for last week, \$32,000.

**"The Student Prince,"** Majestic (last week). For a return engagement this show has done exceptionally well. \$30,000.

**"Love in a Mist,"** Park (1st week). Opened here after a few weeks of very fair business with "Craig's Wife." \$8,000.

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## PLAYS ON BROADWAY

## GENTLE GRAFTERS

Comedy in three acts by Owen Davis, presented at the Music Box, Oct. 27, by Sam H. Harris; staged by Sam Forrest.  
Cora Blake.....Charlotte Granville  
Mary Doyle.....Lucille Sears  
Delivery Man.....Liane Carrera  
Sally.....Walter Brown  
Jim Merrick.....Katharine Alexander  
Dick Cameron.....Morgan Wallace  
Kitty Doyle.....Robert Keith  
Jerry Doyle.....Helen Lackaye  
Jan McClung.....Charles Kennedy  
Tom Morton.....Guy Nichols  
Billy Dexter.....Charles Ritchie  
Robert.....William David  
.....Fred E. Strong

Philadelphia critics raved over "The Shelf." It lasted a month on Broadway. "Gentle Grafters" was equally well regarded out of town but indications are not favorable for it doing much better.

Owen Davis wrote "Gentle Grafters" and he thought it a neat piece of work. No doubt it is. Mr. Davis' summation of his own plays are curiously the reverse of the box office verdict—his best written works rarely got the money while the others have been generally successes.

"Gentle Grafters" should be singular instead of plural because the play is the story of a well-reared girl of the gold digger type who is different in that she, well, is "too cold." Her "stage" mother is a grafter, too, but there is nothing gentle about that bimbo.

The pair have worked themselves up from 14th street to a Fifth avenue apartment, owing everybody and paying no one until faced with exposure via court action.

Sally has carefully evaded accepting the generous proffers of her wealthy employer, insistent she isn't that kind of girl. Her a. k. companion never figured Sally would turn out to be a chilly kind of a flapper. Her code is conveyed in the line: "There is nothing so annoying in this world as to live with a virtuous woman."

But Sally falls and Jim Merrick, her boss, is the chap. It happens after the phoney mother frames the psychological moment, a time when Sally is led to think that Dick Cameron, whom she loves, has become engaged to another girl.

Mr. Davis' chief point in his new play appears to be that a girl of this type will fall under similar circumstances and at a particular point. That is not clearly established in the dialog nor is it convincing.

"Gentle Grafters" reaches no dramatic heights nor does its humor evoke much laughter. That perhaps is why it does not figure to land. The development of the final act is a bit of excellent craftsmanship. Sally tells her supposed fiancé Jim spent the night with her. She expected Dick to turn from her then and he does. Then off she trots with two other fellows who do not suspect Sally is anything but a nice little good-time.

Katharine Alexander, who for several seasons has attracted attention by her clever acting, is "made" by "Gentle Grafters." It was said first night excitement tempered her premiere performance and that thereafter she gave a finer one. But Miss Alexander's playing even under the reputed handicap was enough to indicate the promise of a brilliant career. She certainly was charming when cuddled in a big chair, peering ever so naturally over the side.

The supporting cast looked competent in the main but Miss Alexander had so many sides the play seemed all hers. Morgan Wallace as Merrick was authentic, though Robert Keith as Sally's fiancé was not such a good choice.

In the cast is Liane Carrera, Anna Held's daughter, and her French maid dialect was, of course, the right stuff.

A short life and not so merry for "Gentle Grafters."

ried sisters suddenly become interested in his welfare and resent the intrusion of the title player who is brought onto the scene as the companion of the 17-year-old orphan, May Phillips.

Daisy Mayme is rather a blatant, banal and ostentatious personage who acts at times in keeping with the chorus-girl suggestion of her cognomen. Her overly familiarity with folks whom she immediately addresses by their Christian names may be an individual characterization, but for general consumption it might not strike the responsive, sympathetic note the author may have intended.

However, that detail, while an incongruity, is not so much to the point as the general motif. It shows Kelly again as a faithful delineator of dramatic character, but nothing beyond that. It certainly does not advance him any, and he has his past performances behind him as his greatest claims to fame.

Kelly's "Show-Off" possessed a certain human and humorous appeal that made it box-office proof. Ditto for "The Torch Bearer" and its satire on the amateur theatrical entrepreneurs. Ditto to some extent in "Craig's Wife," where the conflicting elements made for a certain dramatic suspense.

"Daisy Mayme," stripped of its character studies, is rather obvious. The attraction between the adolescent girl and her mature mentor is a discernible means toward a similar attraction between the woman and the girl's guardian, resulting in the latter offering matrimony as one reason to keep her near the girl.

The casting is superb. Next to Jessie Busley in the title role, Roy Fant as Mr. Filoon, a 91-year-old crony, and Josephine Hull as Mrs. Oily Klipax stood out. Midge Evans, the Baby Peggy of yesteryear's Biograph and Vitaphone film productions, is now grown up and has already essayed mature parts opposite Barthelmess in "Classmates" and elsewhere. A charming little lady, her 17 years disclose a natural untrained voice that fits the part nicely. She is winsome and certain to command attention in legit with maturer development histrionically and physically.

As to "Daisy Mayme's" box office chance, it does not mean much beyond a moderate run. Figuring against this estimate is the small cast of eight, the one set production and comparatively trivial overhead. As a play it might not rate so much, but the Kelly creative conception, the technicalities on house and terms, etc., should see this one into the money class.

## SEED OF THE BRUTE

William A. Brady, Jr., and Dwight Deere Winman present a new drama staged and written by Knowles Enright. At the Little Theatre, Nov. 1, 1926 (\$3.30 top).

Lizelle Saunders.....Hilda Vaughn  
Calvin Roberts.....Robert Ames  
Lafe Bratton.....Claude Cooper  
Molly Carr.....Adelle Carles  
John Roberts.....Donn Cook  
Anne Emerson Roberts.....Doris Rankin  
Barbara Davis.....Jane Seymour  
Judge Emerson.....David Crawford  
David Carr.....Harold Elliott  
Matthew Carr.....Sydney Booth

Monday evening, on 58th street, a theatre named after John Golden, built as a monument to the living disciple of clean plays, opened; at the same moment, in the Little Theatre, of which the same John Golden is one of the lessees and operators, there opened "Seed of the Brute," a play that for bold and shocking profanity, salaciousness and obscenity, outranks any of the rank ones in town.

A prolog starts with a youth roughly ordering out of his barn a village "slut" (one of the mild epithets) after they have discussed with dirty detail an all-night amour elsewhere and she is begging him to take her there again; he tosses her to one of the cheap-trash boys of the locality, to whom she goes rather than, as she says, take the proposition her sister made her in a letter to go to Peoria and enter a house of prostitution (only in this piece they don't call it that—they always call it an unprintable word).

Snarling, in comes a married woman. He beats down her virtuous resistance, seizes her, fights for the physical rights of the male who clutches the woman he wants, and as the curtain drops he is locking up the barn "for the night" as he announces.

Therefrom we skip 20 years. He has married the village hearse, the best blood hereabouts. They have a son. But he is a studious, sedate boy, nothing like his father, who now dominates the country and has in his grip the bootleggers, red-light women and grafters (those are refined names for them, not the ones often used in the script) and wants his son to follow in his tracks. His wife adores him but is a weary, subdued, bullied woman. The son wants none of his father's business, methods or spirit.

Comes now the son of Molly Carr, the married woman who was locked in the barn all night with the mow-em-down fellow. He looks and acts just like that bird and nothing like his meek, sanctimonious, sup-



posed-to-be father. There are complications, a shooting, political embroilments, and pop it comes out that he is the father of Molly's boy. But that boy has "guts," as the lines put it, spurs his real old man and the seed of the brute shows itself in breaking the hard guy, making him eat dirt and making him promise to renounce the only son he has that he wants.

There is some action in Act 1—not much but some. Of course, the prolog is nothing but action, and rough action, too. Act 2 finishes with hysterics and has plenty of talk, but is interesting. Act 3 is like nothing ever seen before, and if anything murders the chances of the piece, that act does it and can plead nothing except insanity for a defense.

After slam-bang cussing and fighting and loving and defying, that last stanza becomes Ibsen-esque in its staccato sentences, recriminations, discussions, diatribes. Suddenly the lines become stilted and the acting becomes "artistic." If there is an illegitimate child in the play, it's that last act, which surely wasn't born of the seed of

that prolog and either of the other two.

Summed up, this play is unimportant from every standpoint. It has some strong twists and some snappy lines. But not enough to get it a tumble without the blasphemies and the raw business of the prolog.

That is always a gambling quantity at the box office. Some "attractions" have been made through it, others killed. This is an unpleasant, sometimes grisly thing. The likelihood is that the rough palaver won't save it.

It is a small cast and the Little theatre is just what it calls itself, so "Seed of the Brute" may hang on a while. The house is famous for long runs. At this stand, the current entry may run to Lent, with the chances against that, and scarcely a lookout for hit grosses.

Lait.

Doris Rue, formerly in vaudeville with her Collegians (band), after an extended illness with the flu, will join a show and not reorganize her orchestra.

## NEW YORK THEATRES

**HENRY MILLER'S THEATRE**, 124 W. 43 St.  
MATINEES, WED. & SAT., 2:30

**Holbrook Blinn**

In FERRIS MOLNAR'S

**THE PLAY'S THE THING**  
MATINEES, THURS. & SAT., 2:30

**New Amsterdam** Theat., W. 43d St.  
Evenings, 8:30  
Mats. Wed. & Sat., 2:30

**MARILYN MILLER**  
Artistic of Musical Comedies  
and her Star Company in  
**'SUNNY'**

**SEASON'S LAUGH SENSATION!**

**LOOSE ANKLES**

**BILTMORE** 47 St. W. of E. W. 8:30  
Mats. Wed. & Sat. 2:30

**SELWYN** Theat., W. 43d St. Eves. 8:30  
Mats. Wed. & Sat. 2:30

**JAMES W. KILPATRICK'S GLORIOUS**  
**CASTLES in the AIR**  
With Vivienne Segal, Bernard Granville,  
J. Harold Murray, Thelma Lawton  
THE MUSICAL SENSATION OF THIS  
GENERATION

**BELASCO** Theat., W. 44 St. Eves. 8:30  
Mats. Thur. & Sat. 2:30

**DAVID BELASCO** Presents  
**LENORE ULRIG**  
as **LULU BELLE**

**VANDERBILT** 48 St. E. of E. W. 8:30  
Mats. Wed. & Sat. 2:30

**LOW FIELDS' NEW MUSICAL COMEDY HIT**  
**"THE GIRL FRIEND"**

**GEORGE WHITE'S APOLLO** Eves. 8:30  
POPULAR MATS. WED. & SAT. 2:30

**GEORGE WHITE'S**  
**NEW SCANDALS** NEW  
World's Greatest Show. World's Greatest Cast

**FULTON** Theat., W. 46th St. Eves. 8:30  
Mats. Wed. and Sat. 2:30

"The finest of mystery melodramas."  
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**THE**  
**DONOVAN AFFAIR**

**SAM HARRIS** THEATRE  
West 42nd Street  
at 8:30 Sharp. Mats. Wed. & Sat., 2:30.

**SAM H. HARRIS** Presents  
**"We Americans"**  
A new play by Milton Herbert  
Gropper and Max Siegel

**If You Don't Advertise in**  
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## AUTUMN FIRE

John L. Shine presents (and plays the leading part of) "Autumn Fire," Irish play in three acts by T. C. Davis. Piece has eight characters and two scenes. At the Klaw, Oct. 23.  
Ellen Keegan.....Una O'Connor  
Nance Keegan.....Julia Harley-Milburn  
Owen Keegan.....John L. Shine  
Michael Keegan.....Felix Irwin  
Mrs. Desmond.....Caroline Morrison  
Tom Purdon.....Clement O'Loghlin  
Molly Harley.....Mary Harley-Milburn  
Morgan Keegan.....Lloyd Neal

Venture easily disposed of. It is in the Klaw for two weeks on a rental basis from the Theatre Guild and that will suffice abundantly. The piece hasn't a redeeming virtue. At the premiere an audience which apparently had assembled to do honor to Mr. Shine was bored to death and giggled in the wrong places to relieve its ennui.

"Autumn Fire" is a bad example of an especially pernicious type of play—that kind of play that actors love because of "fat" parts for themselves without reference to the rest of the play. It probably sets a record for the enormous number of utterly meaningless lines spoken by a single actor.

The play itself is unbelievably lacking in significance of any kind whatever. It is three acts of trivialities without form and void.

Mr. Shine imported the production and the company entire. Several of the players do well in Irish types, notably Una O'Connor as an Irish farm drudge and Lloyd Neal as a gossip old man.

No organization could make any headway against the handicap of the play. It is enough to say that the entire last act is taken up with Shine, as the broken down old sport, sitting in a chair and walling against fate.

The greater part of the second act has to do with a girl who wants a new dress made for a party and persuades the dressmaker to make it. Thereupon the dressmaker measures her with great care and thought. The incident doesn't lead to anything.

At another time the playwright elaborates upon the heroine telling a lie to account for being delayed on her way home from the village. The circumstance is then forgotten and is never referred to again.

The whole play is like that. Attention by the audience is constantly focused upon something and then that something ceases to mean anything at all. In the end the play itself and all its component parts do not mean a thing.

Mr. Shine has terribly long scenes in which he works himself up to emotional heights for no reason and does much intense acting in a theatrical sense. That's probably the purpose of the play. It doesn't merit serious consideration. *Rush.*

## JUDGE'S HUSBAND

Comedy in three acts by William Hodge presented at the 40th Street, Sept. 27, by Lee Shubert. Mr. Hodge starred.  
Marg.....Jessie Crommette  
Stella.....Dorothy Walters  
John Findley.....Charles F. McCarthy  
Alice Kirby.....Ruth Lyons  
Mrs. Judge Kirby.....Gladys Hanson  
Joe Kirby.....William Hodge  
Harry Pritch.....Alexander Clark, Jr.  
Des Reynolds.....Richard Gordon  
Sophie.....Marie Haynes  
Clerk of the Court.....Francesca Hill  
Court Stenographer.....Dorothy Lyons

William Hodge, comedian and star of another generation, is still very much around. He wrote "The Judge's Husband" and is starring in it. It is, like other plays in which he has appeared, clean and humorous, a style of stage entertainment that he was identified with long before certain Broadway managers made the same formula the basis of publicity campaigns.

The satirical situations in "The Judge's Husband" are very amusing and might some day be made the basis of an operetta. Mr. Hodge plays his role up to the hilt and has the aid of a cast well chosen in the main.

As Joe Kirby, Mr. Hodge is a lawyer in Wave Crest, Conn. His wife, who studied law under his tuition, is now a judge, the first of her sex to occupy that office in the community. They have a daughter eligible for marriage. Because the girl had gotten into a scrape in New York he refused to tell his wife where he has been for two days and nights. For some reason it was agreed between the father and daughter not to disclose the matter to the judge.

She finally starts action in her own court for divorce. It is a unique situation for a woman judge to have her own separation case tried before her, act as witness against herself in a way. The daughter is placed on the stand, but the affair in New York is not disclosed, and is not until the girl tells her, just as her mother is about to hand down a decision granting herself a separation.

Mr. Hodge in a program note states that certain scenes strictly adhere to legal possibility. The author acknowledges indebtedness for the legal information to Hon. Judge Newell Jennings, of Bristol, Conn.; Hon. Judge Mead, of Greenwich, Conn.; Roger S. Baldwin, a New York attorney, and Ralph Brush, also an attorney, of Greenwich, Conn.

There are some highly amusing scenes between the judge and her

husband. One of his inventions as to where he was during the two days had it that he "was stuck two miles up in an airplane and surrounded by a flock of naked angels." Joe Kirby has been a sort of housekeeper since his wife went onto the bench. A scene in which they mimic each other's line of squawks was highly productive of laughter. So was Joe's line of cross-examination of witnesses.

That fine manner of woman Gladys Hanson enacts the judge, a very human, wholesome characterization and a splendid opposite for Hodge. Two irritable old lady roles were excellently handled by Jessie Crummette and Francesca Hill. Ruth Lyons made a quite personable ingenue, playing the daughter, Richard Gordon was just fair as Reynolds, another attorney, who stepped in between the judge and her husband. Eccentric parts were handled well enough by Charles F. McCarthy and Dorothy Walters.

Mr. Hodge has played "The Judge's Husband" for over a season, appearing successfully in Chicago, Boston and other points. Some idea of its standing here may be had from the booking of 22 theatre parties between now and early December.

This veteran of the legitimate stage, author, actor, star, plays far much better than his years. While his is not an attraction to command exceptional grosses, "The Judge's Husband" rates a success and should easily last beyond New Year's Day. *Ibce.*

## CAPONASACCHI

Costume play in three acts, prolog and epilog, eight scenes in all, by Arthur Goodrich and Rosa A. Palmer. Story based on Robert Browning's poem, "The Ring and the Book." Staged and directed by Walter Hampden, who also plays the name part. Production designed by Claude Brangdon. At the Walter Hampden Theatre, New York, Oct. 23.

Glenn.....Anthony Andre  
Melchior.....Marcel Dill  
Andrea.....Gordon Hart  
Montini.....Louis Polan  
Pope Innocent XII.....Stanley Howlett  
Guido Caponsacchi.....Ernest Rowan  
Caponsacchi.....Walter Hampden  
Tommati.....Hart Jenks  
Venturini.....P. J. Kelly  
Salachi.....Robert Bates Gibbs  
Gherardi.....Dallas Anderson  
Pietro Comparini.....J. P. Wilson  
Violante Comparini.....Suzanne Jackson  
Complice.....Edith Barrett  
Canon Conti.....Cecil Yapp  
Governor of Arezzo.....C. Norman Hammond  
Archbishop of Arezzo.....Edwin Cushman  
Margherita.....Marie Adels  
Valors.....Howard Clancy  
Peppina.....Grania O'Malley  
Innkeeper.....William H. Sams  
His Servant.....Albert West  
Marinetta.....Eudora Hunner

Undeterred by the prompt finish of "The Immortal Thief," which lasted about three weeks, Walter Hampden has again chosen a play with a religious background for his second venture of the young season. The play is a contradiction. It makes large pretense of serious purpose and then defeats its own ends by degenerating into an intensely theatrical work. These two conflicting elements never fuse.

There is much fine pageantry and a wealth of scenic splendor in the performance. There are, too, moments of effective drama, but it is drama of the stage rather than of life. The actor and the playwright are never out of sight. Hampden's florid style emphasizes rather than masks the artificiality of the play. Besides which, the play is done in verse, a medium that makes it even more remote from reality. The whole affair, then, is a flowery, stilted bit of fiction, richly and beautifully done in its mounting but lacking in human appeal. In short, another artistic enterprise of short duration and profitless career.

In translating the Browning poem to the stage the authors have employed the screen flash-back device. At the rise of the curtain Caponsacchi, the priest, is on trial before the ecclesiastical court in the Vatican in Rome, 1695. As he rises to make his defense, there is a blackout and the testimony is enacted during the following three acts. The epilogue brings us back to the court, where the judges debate their verdict, shrewd churchmen guided by expediency rather than high justice. For the dramatic climax, the curtains at the back of the court part, disclosing Pope Innocent XII himself, who chides the timid court and pronounces judgment.

Here is a bit dramatic moment, dressed up in sumptuous trappings, but fundamentally a cheap theatrical trick, worthy of any low-brow melodrama, as is done here, in spite of its lofty language and superficial dignity. Stanley Howlett, as the Pope, almost made the scene convincing by the sheer impressiveness of his performance. Almost, but not quite.

Caponsacchi is a priest in Arezzo, where he is idolized by the people. He comes from a fighting family and his impulses are toward adventure rather than cloister. Count Guido has wed the wealthy Pompilla and plots to murder her and take possession of her father's fortune. Caponsacchi befriends the lone girl, helps her to escape to Rome and seeks to defend her. Guido follows, lays elaborate plans to support the false charge that the girl and the priest are lovers, and when he has established fictitious proofs of that situation kills the girl

and her parents then lay charges against Caponsacchi before the authorities of the Church.

The judges are disposed to side with the husband because he has laid his plot well. Besides, if they clear the priest the people will resent the appearance of the Church favoring its own priest against a citizen. It is while they are debating and hair-splitting over laws and policies that the Pontiff himself takes the question away from a worldly court and defends truth and honor.

Hampden brings to the role of the priest a certain dignity of bearing, and the measured lines of the play take on much charm from his fine voice and diction, but these are attributes of an actor. Hampden is always Hampden the actor, never Caponsacchi the priest. Ernest Rowan was much more the character of Guido the sinister. Best human portrait of all was Cecil Yapp as the jovial, pot-bellied monk, Canon Conti. Edith Barrett made a particularly appealing Pompilla. *Rush.*

## They All Want Something

Herman Gantvoort presents Courtenay Savage's three-act comedy, including prologue, adopted from the novel, "The Dark Chapter," by E. J. Rath. Staged by Alonzo Price. William T. Tilden second feature. Opened at Wallack's, New York.  
Kane Kilbourne.....Kenneth Richards  
Hilda Kilbourne.....Katherine Revner  
Mr. Kilbourne.....Charles S. Abbe  
Mrs. Kilbourne.....Camilla Crane  
Graevenor.....Joseph Greene  
Billy Kilbourne.....Irene Shirley  
Wade Rawlins.....William T. Tilden, 2nd  
Herb Wheeler.....Raymond Van Sickle  
Valerie.....Valerie Dade  
Virginia.....Virginia Morris  
Minnie Harlan.....Irene Shirley  
Jack Merrill.....Edward Downes  
Chauncey Smith.....Donald MacMillan  
Annabelle.....Helene Ambrose

This one is destined for a short theatrical existence. Punchless. Holds nothing to merit even an extended cut-rate support.

Enigmatic title is but sketchily worked into the proceedings, the appeal being an obvious play to intrigue the unwary. The original fiction source, "The Dark Chapter," is a better description of the tale, which deals with a glorified hobo whose antecedents suggest a dark chapter in his life.

William T. Tilden, 2nd, the athletic thespian, who impresses one more favorably on the tennis court than in sock and buskin, is cast as the tramp taken into the household of an impressionable matron. Her altruistic weakness is that of salvaging wayward hobos and making them toil. Consistently enough, those tramps she has heretofore sponsored in a long patient and much tried household somehow could not concur with Mrs. Kilbourne's propaganda for industry, which made the surprising willingness of the new entrant the more remarkable.

Some attempt at novelty production with the introduction of guests at a masque ball, but otherwise little to relieve the conventional banality of it all.

Billy Quinn, the lovable 14-year-old, co-starred with Tilden in the latter's previous effort, "Don Juan, Jr." is again the particular bright spot here. For the rest, they matter little.

A cut-rater best and certain to fall by the theatrical wayside soon after the attraction's four weeks' guarantee on Wallack's expires. *Abel.*

## Out of Town Reviews

(on page 49)

## PLAYERS IN LEGITIMATE

**FLORENCE MOORE**

**CLARENCE NORDSTROM**  
in **"QUEEN HIGH"**  
AMBASSADOR, NEW YORK

**HELYN EBY-ROCK**  
**"HONEYMOON LANE"**  
KNICKERBOCKER, NEW YORK

**MARIE SAXON**  
WITH  
**"RAMBLERS"**  
LYRIC THEATRE  
New York City

**PHIL TEAD**  
PLAYING LEAD IN  
**"THE POOR NUT"**  
ALCAZAR, SAN FRANCISCO, Cal.



# PLAYS OUT OF TOWN

## LILY SUE

Story of the early '90s. Written by Willard Mack and featuring Beth Merrill. Staged and presented by David Belasco at Ford's, Baltimore, Oct. 26.

Harve Pedley.....Huron L. Blyden  
Phronia, his wife.....Florence Gerald  
Sue, his daughter.....Beth Merrill  
Ass, his son.....Leslie M. Hunt  
"Duke" Adams.....Curtis Cooksey  
Louis Lingard (twin).....Joseph Sweeney  
Lance Lingard (brother).....Jack Roseleigh  
Joe Holley, Butler.....James Grady  
"Stonewall" Billings.....William Courtleigh  
Charlie Highhorse (a Blackfoot).....Herbie Banyard  
Mina Keason.....Robert Wayne  
Uncle Johnny Hines.....Ranchers

Baltimore, Nov. 1.

"Lily Sue" is a melodrama of the early Bronson Howard era, with overtones of the Carolinian folk plays, grafted on to a thrilling one-act. Thanks to the casting and direction by the Wizard of Producing, it looks and sounds like a whole lot more than it really is.

Mr. Mack's plot deals with a family of "Drifters" of the great southwest in the post-covered-wagon days. They pitch camp on a Montana ranch long enough for Willard Mack to introduce a brusque sheriff, a rodeo Romeo and a pair of the cussedest villains since the reformation of Owen Davis.

The Drifters' daughter is a youthful Widow Cagle with her hair in a braid and a laconic disinterest in the male members of the cast. She is by way of being the rose of the rancho, however, and the sheriff is determined to annex her by the marriage route even if he has to sever a more casual alliance up in Butte.

"Duke" Adams, who has been sweet on Lily Sue since 8.45, is falsely accused of the murder of one of the villains who was hell-bent on doing wrong by Lily.

Here's the sheriff's chance to remove a persistent rival, but the heroine beats him to it and seizes "Duke" in the old attic, borrowed for the occasion from "The Girl of the Golden West." Just before the act two curtain the sheriff discovers the ruse and starts with "Duke" for the hoosegow.

Comes Mack's excellent third-act punch. In a setting showing the exterior of Joseph Wick's pictorial prairie "cooler" there are about 30 minutes of tense emotion, with Beth Merrill as Lily Sue emerging with most of the histrionic honors. She not only saves Duke from the sheriff, but from half of male Montana out for a lynching bee.

It's a tried but tense act and the saving grace of Mr. Mack's none too ingenious melodrama. More, it reveals Miss Merrill as an emotional actress of depth and shading. Mack cut out the sheriff to fit his own costume and played the part Tuesday. Illness forced him out of the cast Wednesday and the part was turned over to Jack Roseleigh, whose name went into the program thereafter.

"Lily Sue" will contribute little to the progress of the American drama, but it is a convenient and serviceable ladder for Miss Merrill's climb to stardom.

## A PROUD WOMAN

Wilmington, Del., Oct. 30.

Mrs. Merritt.....Margaret Wycherly  
Frank Baldwin.....Percy Ames  
Selma.....Madeleine King  
Senator Norton.....Brandon Evans  
Marion Taylor.....Florence Eldridge  
Edgar Merritt.....John Marston  
Julia Cates.....Elizabeth Hladon  
Wilbur Cates.....Herbert Yost  
Edith Norton.....Anne Morrison

"A Proud Woman," a new comedy of character by Arthur Richman, which had its premiere in the Playhouse on Monday evening, October 25, seeks to demonstrate the unreasonableness of false pride in a woman of moderate circumstances. After running through the gamut of the vagaries and restlessness that come from pride, the story ends with the heroine refusing to marry the hero, to whom she was affianced, until she has paid certain obligations incurred by her sister. It's not a good ending.

The pride that possessed Marion Taylor's sister first and, through her, communicated itself to Marion, belong to the second class. It grew to the proportions of an obsession, warping and distorting all that the girl saw or did.

The occasion for the false pride

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was the plans made for Marion's marriage to a rich man. The difference in their social position had not prevented their engagement and would not have prevented their marriage if Julia, the petty-minded sister, had not come in from the home town in the Middle West, looking for slights and finding them. She fills Marion with her suspicions that they are being patronized, that the wedding is a small one because Edgar's family is ashamed of her, that he has not shown "proper" respect by not having a long engagement.

As the engagement is prolonged to please Julia the girl gets more and more on the defensive, resentful of every kindness shown her from her fiancé's family, suffering from the belief that everybody is against her.

The picture is not a pleasant one as Florence Eldridge in her competent, forceful way gives her performance. As the sister, Elizabeth Risdon rouses equal dislike. They assure the play sharp intensity, and rasp the nerves of the audience, as they make their helpless men in the play suffer.

Herbert Yost gives an excellent performance as the long-harried little husband of Julia. The audience identifies itself with "Wilbur." As long as the play lasts, it, too, cannot escape the inexorable Julia.

A sort of cynical humor prevails, but not even Anne Morrison and Margaret Wycherly's gracious roles and Percy Ames' ease in his humorous part can make the play a pleasant one. The author and Miss Eldridge have been too successful.

## NAKED

Mamaroneck, Nov. 2.

Problem play in three acts by Luigi Pirandello, with Augustin Duncan featured. At the Playhouse, Mamaroneck, try-out house which draws from fashionable Westchester county. Oct. 27.

Erastia Drei.....Marguerite Rissler  
Ludovico Nota.....Augustin Duncan  
Signora Onoria.....Mattie Keene  
Alfredo Cantavalle.....Porter Hall  
Franco Lasplaga.....Carlin Crandall  
Emma.....Georgia Von Tornow  
Grotti.....Carroll Ashburn

There is little action in the piece but lots of low-toned conversation. Having a seat in the rear and not being up on his Pirandello one had to guess what it was all about. It appears to sum up something like this: Is a person what he thinks he is, or what he is thought to be, or what he wants to be? The dialog was to a considerable extent philosophical, and every word should have been heard to gather the full significance of the plot which centered around a lie told by a young girl. Just why she told this lie was explained by the girl (Miss Rissler) in the last act, but as nobody could hear her explanation, the play ended in a fog. The action takes place at the present time in the study of an author in a lodging house in Rome. The study was an attractive piece of stage setting.

The Playhouse, being the only legit house of any consequence between New York and Stamford, has a big draw from Westchester county points. Ads are run in the county papers and fashionable suburbanites motor in from miles around.

Mamaroneck, with its new community theatre, has seen a lot of new shows (about 40) tried out here since the break in policy was initiated last April, but it remained for "Naked" to cause a small-sized riot. The fuss started when many became impatient on being unable to hear what the characters were saying. Some in the audience got rough and didn't hesitate to say what they thought.

"And then I heard voices," one character was barely heard to say.

"Where?" shouted someone.

Augustine Duncan, playing the male lead, and who presented the play, in a bland after curtain word remarked that Mamaroneck audiences appeared accustomed to seeing rather than hearing their drama (doubtless referring to the motion pictures shown on certain days).

## LADY FAIR

Washington, Oct. 28.

If Schwab and Mandel, listed as presenting "Lady Fair," will only keep the piece out of New York long enough for Otto Harbach, Oscar Hammerstein 2nd, and Frank Mandel, credited with the book, to build up their end of the job, this opera has every chance of being a smash.

With three performances to its credit prior to the Monday night opening at Poli's, it should not be a difficult task to catalogue the shortcomings and go to work on them. For instance, comedy is sorely lacking, with what little is dispensed being well handled by Eddie Buzzell; several big holes are apparent in the action—with the same almost stopping at times for a consequent loss of interest; lighting is atrocious, which should have been developed to balance the lack of any need of production outlay; the feminine portion of the chorus is entirely too submerged after a dancing flash in the opening that

could have been developed further to good results, while the costuming of these same chorines was actually terrible.

None of these shortcomings, however, are such but that they can be corrected, and it will be a great pity if they are not. For Sigmund Romberg has supplied a score of 14 numbers that individually and collectively are delightfully tuneful. To sing that score a truly worthwhile cast has been assembled. Romberg in his work has not made it necessary to gather a bunch of "names." Voices combined with the ability to handle the lines constitute the necessary ingredients, and that is what has been provided. There is a slight question in this regard as to the selection of Mildred Parissette for the lead, but she sang the role more than acceptably, thus compensating for a lack in other phases of the role.

A no more romantic setting could have been chosen than in the Riff mountains with the Arabs and French soldiers, along with the creation of a "Riff Robin Hood" as the central character. When this Robin Hood, known as The Shadow, carries the girl away after she has had her chance to shoot him, it's a cinch, particularly when the feminine hearts out front know the sheik to be the supposedly retiring son of the French governor and trying to make good with that same girl.

Reverting to the Romberg score, his "Ho," riding son of the Riffs in a march tempo, simply reaches out and gets those in front, while the love theme, encased in syncopation, cannot miss. But this is true of all of them, even to the three comedy numbers allotted Buzzell and Nellie Breen.

Robert Halliday not only sang, but looked and played the lead exceptionally well. William O. Apostrophe scored in several numbers with his tenor voice, while Pearl Regal, in just such a part as she had in "Rose-Marie," again registered.

The entire undertaking is a big thing. Indications are that when it reaches New York it will be not of the class that gets by because of its bigness and the consequent thought that it must be good because it is big, but due to the fact that from all angles those behind it and in it

have something worth while to work with. As it stands it is assured of a good box-office draw, and it can be made to top most of its kind.

Meakin.

## BUBBLING OVER

Chicago, Oct. 30.

Musical comedy in three acts, presented by Edward Royce in association with J. Harker Chadwick and Morris Wood at the Selwyn, Oct. 25. Production staged by Edward Royce with additional numbers staged by Max Scheck. Book by Clifford Grey, music by Richard Myers, lyrics by Leo Robin.

Monty Baxter.....Cecil Lean  
Bubbles Clayton.....Cleo Mayfield  
Geraldine Gray.....Gloria Foy  
Archie Vanderpool.....Jack Thompson  
Rawles.....Franker Woods  
Barbara Drew.....Margaret Breen  
Scrubby Smith.....John Cherry  
Rini Grant.....Cyril Ring  
Ted Gardner.....Robert Spencer

"Brewster's Millions," George Barr McCutcheon's much-used novel, is the theme for this light song, dance and comedy entertainment. In fact the menu is so light the \$3.30 top for it looks high.

The McCutcheon novel isn't mentioned in the program nor in billing. The draw is through Cecil Lean and Cleo Mayfield, who have retained their box office qualities through these many years.

"Bubbling Over" concerns a young man who has just inherited a million from one relative and must spend it within a year in order to inherit seven million left by another relative. His friends, who are not let into the secret, try to keep him from spending the million by various tricks, while his fiancée (Gloria Foy) is sadly perturbed about his antics. The temporary spendthrift finally gets rid of the million, revealing the reason for his apparent foolishness, and takes the gal in his arms.

Casting is good enough. Cecil Lean, as the young millionaire, continues to be Cecil Lean, while Cleo Mayfield is allowed to drawl at will as "Bubbles," a chorus girl affectionately interested in helping the young fellow get rid of his dough. Gloria Foy and Jack Thompson carried the song and dance honors. They're good as singles and better as a dance team.

The only prominent character role was played by Franker Woods as

Rawles, the butler. Woods delivered his gags in typical vaudeville manner and cashed in with nice results.

Just two musical hits with any quality of catchiness about them in the score. One of these has some possibilities. There are several good bits of lyrics, but unfortunately they're hooked up with scores that do them no good.

The chorus girls are as pretty as could be desired by the baldest of b. and e. merchants. The fact that they're all dressed up, while it's pretty, is still another matter.

This is strictly a Lean-Mayfield personality comedy, with little support coming from book, score or lyrics. There are too many other shows struggling to live. This is a matter of weeks.

## Burke Wins Staten

### Island Stock Fight

The Harder-Hall Players have withdrawn from the Palace, Port Richmond, Staten Island, after several weeks of legal conflict with James Burke, lessee of the house. The latter has installed a company of his own, headed by R. Bentley.

Harder-Hall's walkout was the climax of much turbulence between the stock operators and house lessee. Burke claimed Harder-Hall had gone in this season on a rental basis, with a two weeks' notice clause either way. Burke exercised the clause by notifying Harder-Hall that he intended operating the house himself and installing a company of his own. Harder-Hall refused to vacate, alleging a subsequent agreement, claiming that since the company had done profitable business it was entitled to remain at the theatre. At that time Burke entered the house and took possession with Harder-Hall, causing his arrest on an unlawful entry charge, later dismissed.

Meanwhile Harder-Hall continued to hold the theatre pending litigation, but withdrew after a settlement out of court.

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DISK REVIEWS

By ABEL

COLUMBIA

Mary Haynes, from the varieties, is making her disk debut on the Columbia with a couple of her vaude song specialties, "Cry Little Girl, Just Cry," and "Down At Our New Beauty Shop." Probably restricted material, it is all refreshingly new, and, as done by the comedienne, the couplet is quite fetching. Lyric songs are her forte, and Miss Haynes should make this a feature of her repertoire on the wax.

Al Lentz

Al Lentz and his orchestra are Columbia newcomers, although clicking nicely on the lesser labels. The latter paved the way for recognition, Lentz personally possessing a fine flair for novelty lyric vocalizing. With it his novelty band is very satisfactory for the straightaway dance purposes. "Elsie Schult-en-helm" and "How Could Red Riding Hood?" are typical Lentz ditties, and if the synopating comedian does not become "serious," as many other comedy jazzists are wont to, and just sticks to the comedy and novelty, his recording rep will be on the ascension.

Don Voorhees

Don Voorhees and his Earl Carroll's Vanities Orchestra, to give them the full billing, is from "Vanities," making his Columbia debut, besides "canning" generally. It is only natural that the initial recordings of the "Vanities" song hits, "Climbing Up the Ladder of Love" and "Hugs and Kisses," should be ultra and distinctive. The natural advantage of nightly applause to these show tunes would insure an unusual recording, and the product lives up to the fullest expectations. Harold Yates contributes vocal solos in each, but the Voorhees technique is what impresses mainly.

Harry Reser

Clicquot Club Eskimos, under Harry Reser's direction, are an exclusive Columbia outfit, although Reser records for the other concerns, the WEAF radio "made" name being reserved only for Columbia. As ever, Reser's dance delivery clicks, Tom Stacks, from the band personnel, essaying vocal interludes. "Chick, Chick, Chicken" and "The Two of Us" are a variety couplet, the former a novelty ditty and "The Two of Us" more melodious and "legit" in construction.

Ruth Etting

Ruth Etting, Windy City songstress, again impresses with a couple of Windy City ditties, "Stars" and "There's Nothing Sweeter Than a Sweet, Sweet Sweetie." The "Stars" number is somewhat of a departure, being ballad-y and not of the usual hot-ty-totsy song delivery Miss Etting featured up to now. Seemingly she is equally adept either way.

That reed virtuoso, sometimes called the Kreisler of the saxophone, Rudy Wiedoeft, has a couple of original sax solos on Columbia's lists in "Sax-O-Phun" and "Valse Mazette," the latter permitting for some graceful lead harmonies. The former is a sax novelty.

Both have been "canned" by Wiedoeft for the other companies, Columbia being somewhat belated in releasing them.

Ford and Glenn

Other radio favorites on Columbia's lists are Ford and Glenn, the Chicago ether favorites. "I'd Love to Call You My Sweetheart" and "Mary Lou," both Windy City creations, again evidence the classiness of the Chicagoans in giving their native products first plug. That in itself is commendable civic and artistic pride.

Ford and Glenn are, of course, Windy City standards around the various broadcasting studios and large Midwest favorites with the public, which was what prompted their disk recording.

Johnny Marvin

Johnny Marvin, the uke strummer in "Honeymoon Lane," was kept busy recently "canning" his show's tunes for the various com-

panies. For some he officiated merely as vocal soloist, but on Columbia No. 750 and Edison's No. 51841 Marvin is the soloist. "Half a Moon" and "Jersey Walk" are the selections from the musical comedy, recorded for both companies in identical manner, to self-uke accompaniment. Columbia goes it one better by featuring Marvin as being of the "Honeymoon Lane" Co.

Paul Ash

Chicago gets another break on Columbia through the medium of Paul Ash on No. 751 with "Kiss Your Little Baby Goodnight" and "It's a Happy Old World After All." Milton Watson of the Oriental-Ash entertaining corps doing the vocal interludes. These numbers are consistently "hot," a jazz violin among other things impressing.

Ted Lewis

You can't keep Chi down, for along comes Ted Lewis, now a Windy Cityite by proxy where Le-Maire's "Affairs" is holding forth, doing "I Can't Get Over a Girl Like You." A corking sax solo part and some effective two-hand piano work in the arrangement are the technical features. Leo Reisman and his orchestra, hailing from sedate Boston, does "For My Sweetheart" as the couplet, also of the same melody school of symphonic synopation.

Seven Aces

Warner's Seven Aces get "hot" in "Who'd Be Blue?" and "Hangin' Around," the disk being a straight-away torrid recording.

BRUNSWICK

Vincent Lopez

Four magic dance recording names are represented on as many records of the Brunswick label. Vincent Lopez, with his Casa Lopez Orchestra, on No. 3339, offers "Scatter Your Smiles" and "Lay Me Down to Sleep in Carolina," indicating a resumption of Lopez's activities, which were interrupted by his recent picture house tour this past summer.

Abe Lyman

Abe Lyman's California Orchestra, another highly rated Brunswick combo, maintains its standard with "Don't Somebody Want Somebody to Love?" coupled with "Pal of My Lonesome Hours," both fox trots, done in typical Lymanesque style.

Ben Bernie

Ben Bernie and his Hotel Roosevelt orchestra puts New York again on the map with "Why Do Ya Roll Those Eyes?" from "Americana," which is the work of Morrie Ryskind and Phil Charig, the latter a Bernie protege and sponsored by the maestro, who made possible Charig's being called to proper attention. "I'd Love To Meet That Old Sweetheart of Mine" is the coupling, and up to standard.

Isham Jones

A new Walter Donaldson song, "It Made You Happy When You Made Me Cry" is glorified in synopation by Isham Jones and his crack orchestra. A raggy entry is "Meadow Lark," a dance novelty.

VICTOR

Jesse Crawford

A dance disk novelty is Victor No. 20157, which has Jesse Crawford at the Wurliitzer organ "canning" a waltz and a fox-trot with Goldkette's Book-Cadillac Orchestra (Detroit). The combination of the high pitched pipe organ and a corking dance orchestra produces a warmer dance product, deep and resonant in its musical nuances and equally pleasing for oral as well as dance purposes. "I'd Love To Call You My Sweetheart" and "Kentucky Lullaby" (waltz) are the selections.

Henry Burr

The "Because I Love You" disk epidemic is further spread by Henry Burr's sympathetic tenoring of the Berlin ballad hit, a violin, cello and piano accompaniment impressing itself instrumentally as a background for the singer. "The Two of Us," a sprightlier fox-trot ballad, of English derivation, is equally pleasing under Franklyn Bauer's treatment, Frank Banta accompanying the tenor.

Jean Goldkette

The Russo-Fiorito Oriole Orchestra, which has been off the Victor label for some time, is back again with "Trying To Forget," a Mark Fisher song which has the composer also doing the vocal chorus. It's a zestful fox-trot. The reverse is by Goldkette's Book-Cadillac Hotel Orchestra, the same outfit that officiated on another disk with Jesse Crawford. On their own they are even more impressive. This gives Jean Goldkette two crack Victor orchestras, incidentally his original combination which is merely identified by

his own name, being a past-proved favorite.

Nat Shilkret

The first of "The Ramblers" show tunes on the disks has Nat Shilkret offering "All Alone Monday," the tricky Kalmar and Ruby ditty. Shilkret has made a thorough musicianly job of it, Johnny Marvin doing the vocalizing interlude.

The coupling is a pop tune, "That Night In Araby," a sequel to Ted Snyder's "Sheik of Araby," and equally colorful a fox-trot. Edwin J. McEnelly's Orchestra, a New England outfit, is the recording artist with Henry Burr on the vocal end.

Jack Smith

Jack Smith, he of the whispering baritone, again croons engagingly on No. 20254. Berlin's "That's A Good Girl" and "Precious" are his most recent assignments, both making an appropriate coupling and well handled by the artist to his own piano accompaniment.

VOCALION

Fess Williams' Royal Flush Orchestra is a colored combination and when a c. c. does colored "blues" there's no question about their torridness. These are "hot" plus. The ditties are "Messin' Around" and "Heebie Jeebies," the latter with some odd vocal effects thrown in.

The Bostonians

The Russe invasion has had its effect on American dance music with vodka flavoring. "There's A Boatman on the Volga" and "Petushka" are the fox-trots with the Chauve Souris treatment, recorded by The Bostonians on Vocalion. They are colorful arrangements, the Volga number obviously a frank dance adaptation of the classic "Volga Boatman."

Louis Katzman

The Castillians are Louis Katzman's outfit, otherwise the Whittall Anglo-Persians of radio fame, and also known as The Ambassadors and kindred noms-de-disks as occasion arises. Using the Spanish billing, they are offering a novelty tango, "Galleguita" and "La Cirasana," a fox-trot of equally meritorious order.

OKEH

Francis J. Carter

Francis J. Carter is a disk newcomer, piano soloist who is somewhat handicapped by a faulty keyboard recording. Somehow the tinpanny quality has not been wholly obliterated by Okeh's otherwise improved electrical recording process. "Birth of the Blues" and "Wonder What's Become of Joe" are Carter's first releases and indicate he will merit watching.

Alma Rotter

Alma Rotter is an impressive contralto, her voice doing much to interpret the general lyric motif of her song offerings. "Put Your Arms Where They Belong" and "I'll Never Miss You Again" are recommended numbers for the ballad patrons.

Harry Raderman

Harry Raderman's Okeh Syncopators are a bit "hotter" than Shilkret's Victor version of "All Alone Monday" from "The Ramblers," although equally effective for dance purposes. G. Underhill Macy of Smalls and Macy, the Radio Aces, as they are identified, is credited for the vocal chorus, and again on the reverse, "Only You and Lonely Me," a stately melody fox trot.

EDISON

B. A. Rolfe

A couple of Oriental fox trots are coupled on Edison No. 51840. B. A. Rolfe on one side offers "Zoubeeda" and the more familiar "Moonlight on the Ganges," which Paul Whiteman first introduced, bringing it back with him from England, has Duke Yellman and his orchestra as the recording artists. The arrangements in each are distinctive.

Joe Cardullo

Rolfe is again present on No. 51848 with his Palais D'Or Orchestra offering "Why Do Ya Roll Those Eyes?" the "Americana" song hit. Rolfe is the featured Edison artist and fast increasing his following. He is also a WEAF radio star, and his trumpet solos have so impressed themselves that the Edison label now parenthetically mentions "trumpet virtuoso" alongside of Rolfe's name. On the reverse Joe Cardullo's Everglades Orchestra does tricks with "Birth of the Blues" from "Scandals."

Constance Mering

A pianistic novelty is Constance Mering's soloing of "Crazy Quilt." A more sedate piano solo is the backing, "Trail of Dreams," a distinctive waltz song composed by "Swanee" of Lopez's orchestra.

Miss Fifi has left the Dover Club, New York.

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

Roseland Ballroom

(SAN FRANCISCO)

San Francisco, Oct. 26. Once upon a time Roseland Ballroom was an ice-skating rink. Because of the war the government put an embargo on ammonia. That put Roseland out of business as a rink and started it as a ballroom. In those days Roseland was known as the Winter Garden.

As a ballroom it has the usual history of ups and downs, boom seasons and dull, but consistently it has been a money-getter, and today leads the field in San Francisco. Since its days as a rink it has been under the management of William C. Dathe, who is also one of the four directors of the controlling corporation, the others being Alexander Young, M. M. Lowenthal and John Tait, cafe and restaurant man and sports promoter.

Starting as a "nickel a crawl" establishment, Roseland operated under that system for four years. In 1922, feeling a reaction in this part of the country against the crawl system, Dathe inaugurated the more genteel "social" system, with one admission price to cover the entire evening's dancing.

The bandstand is situated in the center of the dance floor, experience having demonstrated that this is the logical place for it, considering the immense size of the dancing surface—210 by 100 feet. A comfortable dancing crowd is fixed at about 2,500 persons, but on certain occasions Roseland has had 6,000 persons upon its straining floor. The scale of admission is 60 and 35 cents on week night, 75 and 40 cents Saturdays and Sundays.

Rent on Sharing Terms

The ballroom is available for private balls on terms which sound like a theatre contract. The ballroom takes first money up to \$300 to cover the light, heat, staff, etc. Above that the organization running the dance and the ballroom split 60-40, with the house on the short end. The house also retains its checkroom and refreshment concessions.

Located in a residential community and drawing its trade in large measure from homes, anything like "rough stuff" is strictly out. There is no objection to fancy dancing, but it must be dancing.

An interesting sidelight on Roseland's history is that in its early days as the Winter Garden a big juvenile trade was developed at special matinees for school children. While at the time this meant little in the way of revenue to the ballroom, today many of these children, now grown up, patronize Roseland and pay adult prices.

Climaxing his career as a ballroom innovator and pioneer, Mr. Dathe has recently affiliated with the Music Corporation of America, becoming its franchise holder here and also the first ballroom manager in San Francisco to sign with a ballroom circuit and contract for "name" orchestras. Liberal one-sheeting, placarding tie-ups and considerable splurging in the dailies heralded the new connection. This extra publicity is part of the ballroom circuit scheme of getting box-office results. The expense is split 50-50 by M. C. A. and Roseland.

The new era was ushered in Sept. 20 with Zev Confrey's orchestra. Roseland's contract calls for recording orchestra exclusively. Confrey, besides being a leader, is the composer of a number of pieces alleged to send ordinary pianists into fits when they attempt to get in all the fingering. This is easy to believe after watching his exhibition of nimble digits, which, in the form of a half-hour recital, has been a nightly feature during his engagement (soon to conclude).

Elevating Jack Crawford

Among Confrey's men Jack Crawford has attracted so much attention that when Confrey's bookings take him east M. C. A., at the request of Roseland itself, is elevating Crawford to the leadership and starting him off on what will eventually be a transcontinental tour. Crawford would naturally attract attention, as he weighs 275 pounds, being a "pint" size edition of the late Paul Belse. He specializes on reeds, and is a first-rate musician. He fakes any instrument in the orchestra, clowns, sings, has a personality the crowds adore on, and seems to have a world of energy, for all his poundage.

It's quite likely that Crawford will eventually land in some stage band. He looks like a bet for the presentation stuff. Meanwhile he will remain at Roseland until Jan. 2, after which Charley Dornberger will be sent out here by M. C. A.

Since the new M. C. A. affiliation receipts at Roseland have increased 32 per cent. That estimate comes from the ballroom manager.

Leeway for Physicians

Washington, Nov. 2. No longer does the physician have to specify the druggist on his liquor prescriptions, sets forth a recent ruling of the Bureau of Internal Revenue.

The secretary of the treasury approved the order on Oct. 15.

FRIVOLITY DROPS SHOW; REALTY CO. RUNS CLUB

Kitty White, Black Bottomer, and Beth Challis as Entertainers

Billy Arnold's Revue at the Frivolity Club, New York, is no longer at the establishment. It was let out in the middle of last week, and at the same time the early opening for dinner done away with. Now the club opens at 10 p. m. and continues until "closing."

A peculiar angle is about the Frivolity inasmuch as it is controlled by the E. A. White Realty Organization which acquired the club so that it could get on the air through broadcasting and secure radio advertising for its development projects.

Through this a deal was made with Arnold at the opening of the season whereby he was to furnish the principals and choristers for a revue at a flat price of \$1,500 weekly, while the reality people paid for the costuming. It is said that \$5,000 was invested in dressing the show, which looked it.

Two shows were given a night, at dinner and supper. The dinner show called for no cover, but a \$2.25 dinner was served. It was discovered after operating a few weeks that the dinner business was being operated at a loss, and it was discontinued and with it went the revue.

Last Wednesday night Kitty White, Bottom dancer, was called in as was one other single woman, with Beth Challis and Eddie Lambert remaining, as is also the Jack Denny band, which is doubling this week at the Strand theatre.

MOSS WITH DAVIS

Joe Moss, who has been New York booking manager for Meyer Davis' music for five years is still with the concern and intends continuing his pleasant relations.

A trade report unofficially circulated has been going the rounds resulting in some confusion.

HERE AND THERE

The Butler Hotel, Seattle, Wash., will start using the M. C. A. circuit of ballroom orchestras Dec. 20 with Charles Dornberger's outfit.

Irwin Abrams is doubling into the Rendezvous from the "Blonde Sinner." Harry Reser's Clicquot Club Eskimos are at the Knickerbocker grill succeeding Abrams.

Duke Elkins' Kentucky Club band is playing in the cabaret scene of "Black Boy" (Comedy), doubling from the club.

Dolly Bernard's 'Flames'

Dolly Bernard opened at the Torch Club, New York, Monday, featured along with her "torch bearers."

The latter are billed as "little flames," Kitty Rinkult, Eva Kennedy, Marie Norville, Peggy Deah, Elsie Mayne, Kitty Reardon.

"Silver Bells"

ARE

Good Banjos

ASK

MONTANA

JOE ROBERTS

SAM CARR

RUSSELL MANUEL

ROY SMECK

BANJO LAND

LLOYD IBACH

EDDIE ROSS

AND MANY OTHERS

NEW ILLUS. CATALOGUE FREE

BACON BANJO CO., INC.

GROTON, CONN.

F. J. Bacon D. L. Day

EDDIE ELKINS

Director of his charming dance purveyors at the Faraday Club, New York, relies on distinctive dance music for his favorable impression. The unusual in the Elkins brand of synopation has been a trade-mark and he turns to Robbins-Engel for a natural source of supply.

Take a tip from Elkins and treat yourself to our Big Four: "HUG & KISSES" (Vanities) "CLIMBING THE LADDER OF LOVE" (Vanities) "ONLY YOU & LONELY ME" "TRAIL OF DREAMS" "ALABAM STOMP" (Vanities)

Published by Robbins-Engel, Inc.

799 Seventh Ave., New York City



# "PLUG" SEEN IN VITAPHONE'S "CANNING"

**Singers and Bandmen  
Receive Money Offers If  
Getting Songs on Vita**

Energetic music publishers have now cast their optics on the Vitaphone as a new avenue for exploitation. Vocal and instrumental recording artists have been approached for "terms" in order to introduce new song material on the musical screen, the publishers naturally counting heavily on this form of plug only limited by the burial of any of the Vitaphone reels. These, from present indications, will be universally circulated for some time to come and its sheet music reaction with favorable material is anticipated.

One singing team had \$300 offered them and another bandman recently signed for a large figure is considering \$1,000 advance "royalty" on a new song, plus 50 percent equity in the profits thereof if he will "can" a certain song number on the Vitaphone.

The fallacy of the music publisher in giving away half or a goodly portion of his product in a misguided sense of exploitation again asserts itself with this, as with every other avenue for song plugging.

Music Publishers' Protective Association rulings are seemingly a dead issue under the guise of "royalty," and that song material is just as necessary for the performer's welfare as vice versa is disregarded. Publishers will quibble about trifles and their insistence on equity in minor details is swept away in catering to the "angles."

## Dance Hall License Cases

Lloyd Thomas, 33, manager, of 108 West 139th street, was acquitted in Special Sessions of a charge of conducting a dance hall without a license.

Thomas was arrested on June 6 by Policeman Henry Boshamer of the West 135th street station, who claimed he had observed a man and woman enter Thomas' place after the man had purchased a ticket for \$1.50. The couple, according to Boshamer, then joined 15 other couples who were dancing. The justices decided the evidence was insufficient and discharged the complaint.

Another man, charged with the same offense, was not so fortunate. He was Ferdinand Tummings, 36, 313 West 119th street, arrested by Policeman Boshamer on June 6 for conducting an unlicensed dance hall at 461 Lenox avenue. Boshamer charged Tummings permitted 10 couples to dance in his place after each had paid 15 cents. He was given a suspended sentence.

## Charm Club's New Show

A new floor show routine by Harry Walker went into the Charm Club, New York, last week. It includes Peggy Worth, Paul Haggerty, Clothel Berryessa, Thelma Carlton, Edith Van Kempel, Bubbles Shelby, Dolores Potter, La Verne Lambert, Addie Clifford, Loretta Meier and Allan Walker as master of ceremonies.

Graham Gardner's Orchestra supplies the dance music.

### Deauville's New Revue

Chicago, Nov. 2.

A new revue opened last week (Tuesday) at the Deauville Cafe, Floyd Dupont, producer of floor shows, put on the whole revue.

Five principals and eight girls figure in the show, the former including Margaret White, held over from the last show; Wallace and Cappel, from "Affairs"; Effie Burton, Evelyn Ruth and Isabel Crandall, formerly of the Crandall Sisters.

**If You Don't Advertise in  
VARIETY Don't Advertise**

## Berlin-Weil Hook-Up; Stand In Under Cover

The long rumored hook-up between Irving Berlin, Inc. and the Milton Weil Music Co., with the latter having Henry Bergman (Clark and Bergman) financially interested as a partner with Weil, is further borne out by the working understanding that Berlin, Inc., will not stand for one of its songs replacing anything from the Weil catalog in any act or band's routine. This seemingly altruistic gesture is not the accepted standard among tin pan alley operators where competition is keen. One firm's plugger constantly seeks to land his song and oust anybody else's in his own favor.

It is not unknown that Bergman has always been a "Berlin man," starting with Berlin, Inc., five years ago as its professional manager. Weil was the Chicago representative for Berlin, Inc., until starting his own business.

Weil has two songs, "Rose-Colored Glasses" and "Talking to the Moon," big hits around Chicago but have not been able to click east despite their obvious merit and unusual charm.

It has been noted that acts who for some reason or another are religiously friendly with Berlin, Inc., also manage to give Weil a plug and shrewd performers, whether quasi-songwriters "angling" for a Berlin, Inc. favor, or acts otherwise obligated to Berlin, Inc., generally manage to "understand" about keeping the Weil catalog in mind.

## Comic Strip Masque

Chicago, Nov. 2.

Tranon ballroom got valuable publicity for its Halloween masquerade. The scheme confined costumes eligible in the \$500 prize contest to those worn by cartoon strip characters in the "Herald-Examiner."

The paper reciprocated in the tie-up by running daily stories on the event.

## Lefkowitz-Coleman Judgment for \$3,065

An echo of the flop Herman W. Lefkowitz-Emil Coleman Asbury Park night club this past summer is the \$3,065.52 judgment by Benjamin Margolis and Elias Preiss (Elmar Trading Co.) against the Biarritz Casino, Inc. Lefkowitz and Coleman individually, and the J. B. Shupper Co. The judgment is on two notes for \$1,500 each dated June 11, 1926.

Lefkowitz is a well-known cafe man around New York, formerly owning the Rue de la Paix and the Casa Lopez until selling out that room to Lopez and Eugene Geiger. Coleman is the band leader now at the Montmartre.

Both operated the Biarritz at Pleasure Bay, outside of Asbury Park. Week-end trade at the roadhouse was insufficient to make the new venture a paying proposition.

## Iris Vining Resigns As Granada Organist

San Francisco, Nov. 2.

Iris Vining, organist at the Granada since 1923, has resigned. She will leave Nov. 5, when the present orchestra, headed by Don Wilkens, goes out to be replaced by Ben Black.

During her long engagement at the Granada Miss Vining was the only organist in San Francisco receiving featured billing. She will rest for several months in Del Monte.

### Film Boomer for Dance Hall

Chicago, Nov. 2.

Bruce Godshaw, who has been doing exploitation for Universal Films the past year, has returned to the Karzas organization in a production and promotion capacity for their ballrooms and theatres. He was at one time associated with Karzas' Tranon ballroom.

### New Vanity Fair Show

Chicago, Nov. 2.

Vanity Fair (cabaret) has opened a new show with Buddy Whelan, Lamb Sisters, Gladys Mintz and the Vanity Fair Singing Instrumentalists.

Van's Vanity Fair Orchestra, Art Cope directing, remains.

## "Peaches" Sung Into Palace of Stone

More conspicuous than the title, "I'm All Alone in a Palace of Stone," the slogan, "The 'Peaches' and Browning Song," is emblazoned on the title page of a new Fred Fisher, Inc., song publication. Lon Mooney is the author and is one of those "Bird in a Gilded Cage" and "Mansion of Aching Hearts" ditties.

The chorus of this newest tin pan alley contribution is: I'm all alone in a palace of stone. Down in the city of tears. Trying to care for an old millionaire.

Wasting the best of my years. I'm just a poor little girl. Holding gold money bags. Silks on my back, while my heart is in rags. I'm all alone in a palace of stone. Down in the city of tears.

## KAHN'S \$100,000 CLUB OPENS FRIDAY NIGHT

**Postponement Required to Assure Atmosphere—\$25  
Premiere Couvert**

Introducing an ultra night club that represents an investment of \$103,000 before the doorman opens your motor has its difficulties not encountered by the average, garden variety of supper club. Particularly when some 500 \$25 couvert charge patrons are your premiere evening's guests.

As a result of all of which Roger Wolfe Kahn and Rene Racovert's elaborate Le Perroquet de Paris was compelled to postpone its premiere at the eleventh hour from Monday to Friday night.

With contractors, designers and mural artists working extra shifts and double time, labor's languid progress cared little for the anticipations of the elite. Despite repeated assurance from the contractors that everything would wind up satisfactorily in time for the premiere, it resolved itself down to a need for adjourning the opening. This time, to insure the perfection of every detail, a five-day interval was set by the action of the Otto H. Kahn house so that nothing go awry again.

At best, from about five days before the opening, it was palpable that the artistic importations of French-made mural panels and other niceties would have to be installed at leisure within a week after the premiere. From the inside it is really a fortunate windfall for the sake of the general atmosphere.

The room itself is the last gasp in artistic night club interiors, the features of which will be cited in a regular night club review following the premiere, but such notable details as a mirrored dance-floor, hanging cages with live periquets (parrots), aquariums with real fish swimming underneath the glass surface of each table, an elaborate lighting system, a French-improved acoustic bandstand that insures the best sounding possibilities for Roger Wolfe Kahn's ultra Victor recording orchestra, and other unique and extraordinary innovations are but to be generally described. The general ensemble defies adequate description and only can be done justice with repeated visits.

### New High Couvert

The \$25 premiere is a new high mark in night club openings which

## OLSEN'S SECRET CLUB

George Olsen and his orchestra are due to take over Peter's Blue Hour on West 48th street next week and will operate the supper club somewhat secretly until Olsen gets his bearings.

This has always been an Olsen idea, sounding himself out through the medium of personal friends and following before generally announcing any new cafe engagement.

Olsen is understood to have a "piece" of the room. Bernie Foyer booked him in.

## 'Hit and Run' Leader Must Stand Trial for Death

Altoona, Pa., Nov. 2.

Kenneth Keller, popular orchestra leader and less popular "hit and run" motorist, whose car caused the death of an aged employee of the city a little over a week ago, has waived a preliminary hearing and entered bail for his appearance at the January term of court.

Keller, according to the story told by a woman companion, continued on in his car after the accident to a Gallitzin hotel, near Altoona, where he spent the night with his woman companion and another couple.

## U. S. Ducks Ether Jam

Chicago, Nov. 2.

The Injunction suit brought by WGN, the "Chicago Tribune" radio station, against WGES, operated by J. Louis Guyon, to restrain the latter station from broadcasting on a wave length that is alleged to interfere with reception of WGN programs, has been sent back to the state courts by Federal Judge James H. Wilkerson.

### ARISTOCRATS RECORDING

The Four Aristocrats, new singing and instrumental combination, have made their first Victor records. They may be signed exclusively by that company.

The quartet opened this week at the new \$5 night club, Le Perroquet de Paris, switching from the Cafe de Paris.

Benjamin Davis has been grooming the four via the picture houses.

have never exceeded \$10 heretofore. The regular Le Perroquet fee will be \$5 nightly, after premiere.

The opening is booked solid at \$25, all cash trade with the few exceptions of Roger Kahn's and Rene Racovert's personal guests.

Racovert is an experienced cafe man, his Parisian counterpart, Le Perroquet, being one of the two night club highlights in the French capital. When at the Cafe de Paris atop the Century last season, Racovert quickly established a following which he has swung to the new Kahn-Racovert enterprise.

Aside from the natural dance feature by Roger Wolfe Kahn's orchestra, the entertainment is requested to be kept a secret until the premiere, being a "surprise" proposition.

### "Break" for Others

Inability of the Kahn-Racovert club to open was a "break" for the Mirador and Maurice. The turn-aways gave the Mirador capacity. Maurice made more than one reference to the opposition premiere, harping on the \$25 cover, keeping it up until a few table occupants audibly resented it. The dancer may not have known the 57th street opening had been called off, although night club news of that kind has a habit of being relayed swiftly.

## INSIDE STUFF

### On Music

#### Victor's Dance Music Idea

A new idea in dance music recording will be offered by Victor when it releases a disk featuring Jesse Crawford playing his Wuritzer organ with Jean Goldkette's Book-Cadillac Orchestra of Detroit in support. The combination of a dance band with a high-pitched organ is said to produce a new quality and idea in dance music.

The Book-Cadillac orchestra is a Goldkette unit and not the original Jean Goldkette combination which is a veteran exclusive Victor recording organization. This band has been touring the east and when at Roseland ballroom, New York, recently, it broke the house record for attendance previously held by Vincent Lopez. Louis J. Brecker, the managing director of Roseland, is authority for this summation, he having imported Goldkette's own band from Detroit where they held forth regularly at the Greystone ballroom, to be the guest band attraction for 12 days.

## AWLIE GOSS AND BASS WITHDRAW CHARGES

**Man Misrepresented Himself  
as Owner of Rendezvous—  
Girl Expected Job**

Awlie Goss, 22, cabaret performer, residing at 214 West 24th street, and Lewis Bass, 28, salesman, stopping at the Times Square Hotel, withdrew counter charges that they had lodged against each other in the West 47th street station house. Both were discharged by Magistrate Louis Brodsky in West Side Court.

Miss Goss said she had been employed as a dancer and magician at the Pachita Club, 138 West 55th street until a few nights ago. She had Bass arrested on a serious charge after he caused her arrest on the charge of stealing a \$100 bill from a bankroll on a dresser in his room at the hotel. The money was never found. Miss Goss denied taking it.

The pair were taken to the police station by Patrolman Martin Cronin, of the West 47th street station, who was called to the hotel by the house detective.

Bass testified Miss Goss had entered his room stating she was lonely. On a table, he said, reposed the money, several hundred dollars.

She walked to the dresser and picking up the "century" said, "Is this money real or counterfeit?" He replied Bass. She then held the note to the light when he walked over to retrieve his dough. He struggled to recover it, he said, but magically it was gone. He then called the hotel detective.

Miss Goss stated that she had gone to the Pachita to collect some money and her costumes, when Bass spoke to her, she said. He was with two male friends. He told her, she said, that he was the owner of the night clubs, Rendezvous, Chicago, and the Sound Beach, at Los Angeles. He said that he came here to get talent, she added.

### Talked Over Details

She explained to him that she would be pleased to get a job with his shows. He then invited her, she said, to the Times Square to his room, where they could go over the details. His two friends joined him. When they reached the hotel, she said, his two friends stepped out of the room, ostensibly to phone some other girls that were to join the show.

She then charged that Bass made an improper proposal to her. She repulsed him and a struggle ensued. Her screams were heard and the hotel detective came to the room. During the struggle, she alleged, the light was extinguished. It was turned on before the arrival of the bluecoat. It was then that Bass, she stated, charged her with the theft of the \$100 bill. A search was instituted but the money could not be found.

### In Jail Overnight

Both were "booked" at West 47th street police station and spent the night in the West 30th street pen. In court Miss Goss wore gold slippers, a beaded dancing dress and a bright red turban. Bass was attired in dark clothing.

Miss Goss was represented in court by Attorney Edward V. Broderick. He briefly explained the dancer's story to the court. The latter directed Miss Goss to take the witness stand. She testified that Bass told her he owned the Rendezvous and the Sound Beach Clubs.

Miss Goss completed her story and asked the court to permit her to withdraw the charge against Bass. The charges were withdrawn.

Miss Goss told reporters that Bass invited her to breakfast after the court proceedings.

The Rendezvous, Chicago, cabaret of the first class, is owned and operated by George Liederman. Mr. Liederman is in Chicago at present and has not been in New York in months. He is not interested in any other cabaret or night club. Lewis Bass is an unknown name in the show business.

### Long Local Jump

Chicago, Nov. 2.

Grace Chester, singer, probably holds the "doubling" jump record of Chicago.

She is appearing nightly at both the Granada cafe, 6,800 south, and the Granada theatre, 6,500 north.



## NIGHT CLUB REVIEWS

## CHARM CLUB

2d Review  
(NEW YORK)

New York, Oct. 28.

New floor show here is a Harry Walker layout featuring Peggy Worth, with an alleged screen and legit rep that can be thrown into the busboy's receptacle as far as night clubs are concerned. Otherwise it's a straight variety line-up, with Allan Walker as master of ceremonies, the Blue Grass Boys, a yachtclubish quartet, and Graham Gardiner's orchestra rounding it out.

Walker is the floor show co-ferencier. He introduces Bubbles Shelby, energetic ragster, who does a Ted Lewis impression as a favorable entry. La Verne Lambert's Ruase dance, Clothiel Berryessa (sounds like a gag!) with a Spanish specialty, and Addie Cliff-

ord's Indigo warbling followed. Brown and Dale, male hoofers, were added starters and clicked.

Walker's own contribution was negative, and that goes double for Miss Worth.

In between Douglas Reid, Jimmie Rich, Chubby Davis and John Davis, comprising the Blue Grass Boys, fill in, but the most meritorious single contribution is by the energetic dance septet. Graeme Gardiner at the drums, also vocalizing, heads the smart little band, playing some effective special arrangements. Arnold Bernie and Maurice Auster are at the reeds; Al Constance plays trumpet; Bob Dolan is the pianist-arranger; Sal Sussman, banjo-violinist; Bill Truesdale, violin.

Messrs. Martin and Lewis, the managers, are astute enough cafe men to know what they want. The room is as charming as its billing and the show should be blended for speed and pep in tempo with that snappy band. The rest falls by the wayside.

Ade.

BROADWAY'S  
FAVORITEBUBBLES  
SHELBY

That Personality Girl

NOW

CHARM CLUB  
N. Y.

## COLLEGE INN

(CHICAGO)

Chicago, Oct. 31.

Of all the spots in town, ranging in various degrees in class, this room in the Sherman hotel has the advantage. A perfect location, in the heart of the loop, on the Rialto itself and with all the opportunity to draw from outsiders and the hotel, yet the College Inn is dead.

Up to a year ago or so nothing but a third-rate band was offered as an attraction. The element that frequented the place went there because it was always known as a rendezvous for the boys around town.

The management began to realize that the place was deteriorating, slowly but surely. Isham Jones, then Abe Lyman was brought in to uplift the status. Added attractions in the way of acts were put on, until, with the departure of Lyman, it switched to a floor show idea. That it maintains.

Considering that the College Inn stands aloof from the rest of the night clubs in this city, the class of entertainment offered is not what it should be. Not that the present revue there isn't o. k. in itself. It probably is as good, if not better, than any of the others. But as long as the managers of the Hotel Sherman have decided to make a night club out of the College Inn it should be nothing but exclusive, with the best "names" obtainable for the floor. This is altogether absent now, with the result that lack of trade is very much to be noted.

An impromptu platform has been

installed for the new show. It serves its purpose fairly and is better than nothing. Twelve girls, all youthful and easy to look at, form a good background for the principals. The routines are well regulated and the girls prove capable in their work.

The McCune Sisters do a "Black Bottom" number in "snappy looking white feather costumes and also sing good harmony. They are a classy team and show evidence of experience on a floor. Frank Lischeron and his girls, Mary Moore and Gloria Randolph, are a trio of dancers of ability and showmanship. Lischeron does an Adagio, using both girls and scores with his fast pirouettes. This act is a safe bet on any floor.

Myrtle Lansing, a prima donna from local night clubs, is well suited for this place. She has a pleasant and strong soprano. Her knowledge of the business also stands her in good stead.

Sylvia Joyce, bright looking girl, who started about a year ago by winning a couple of Charleston contests, shows a marked improvement in her work. She now does a mean "Black Bottom" and a good strut in a very much abbreviated costume. Her wardrobe is nice.

Buster Brown, a speedy boy, goes through some whirlwind acrobatic tap dancing. He also does a fast Russian dance in good style.

Maurie Sherman and his orchestra of 12 men provide the musical end. Their dance music is very good, but they don't seem to be set with the show, but probably will be as time passes. This band is quite a favorite here.

The show was produced by Jack Fine.

Loop.

## SILVER SLIPPER

(NEW ORLEANS)

New Orleans, Nov. 3.

Very sumptuously furnished is this newest of local night clubs, situated in the heart of the Vieux Carre (New Orleans' Greenwich Village), on Bourbon near St. Louis street. It has already established quite a class patronage, getting "a play" from the "who's who" of the town.

Rather a neat show on tap for the fall term, with a couple of "stand-outs."

B. B. B., who styles himself "New Orleans' Adopted Son," is doing the "hosting" in great style and uncorking a real "specialty" on his own. The chap with the "patent leather hair" is developing as a fast, extemporaneous wit, and has already built himself a "following" here.

The Silver Slipper has brought back to the night life of the town one of America's greatest accompanists, Buzzy Williams, who, in his own line, even outdistances the Mike Bernard of the Pastor days, and that isn't detracting any from Mike. This Buzzy Williams, had he elected to remain away from his wife and children, could have risen to heights. For 20 years he has made hundreds of ordinary singers look like headliners with his Ivory-manuevering. Williams has long been a genius unsung, and the Silver Slipper and its entertainers are mighty lucky to have him among those present.

One of the high lights of the entertainment is Lettie May, blonde and beautiful, with a form that sent her to Atlantic City from Dallas last year. A dandy little floor show entertainer, with oodles of personality.

Besson and De May are prime favorites in Apache dancing, somewhat removed from the conventional.

Steve Locarno's "Orioles" furnish excellent dance music. Samuel.

## SAMOVAR

(Chicago)

Chicago, Nov. 2.

Thus, if rumor is right, is one of the few night clubs in Chicago not currently crying the blues.

The night caught was "Professional Night." Numerous performers down for their own enjoyment were called upon for specialties, backing up a show that is weak in spots.

Al Downs, master of ceremonies, is clean cut in his job. A very neat boy with a likable manner. Olive O'Neil, well known through past performances in Chicago, is a good-looking prima. Olive has a well-rounded soprano voice, getting all possible on that and good looks, which include dressing.

Bob Heen, Hawaiian jazzier, accompanies himself on a uke and grinds out some hot stuff. He seems well liked here.

Simmons and Clifford, girl harmonists are there on looks and vocal stuff, but lack selling ability.

Rose Vanderbrush, sweet-looking brunette with slick hair cut, accompanies the artists on a floor piano.

The Samovar Orchestra, Charley Straight unit, is conducted by L. Nielson. Not much to be said other than that it is just about okay for the place.

Sam Klein, well known in the cabaret game here, operates.

Loop.

## JAZZLAND

(Los Angeles)

Los Angeles, Oct. 27.

A black and tan joint, and a big one, Jazzland, has not been discovered yet by the majority of the white mob. As the rendezvous of the colored elite and a sprinkling of other patronage, the draw has not been broadened to the point where the regular cab patrons of the town drown out the wild, free and easy "levee" atmosphere.

When the big spenders and the movie crowd discover this hide-away the dress suit gang will flock here for the music. It is the hottest in town, and the entertainment will be brought up to South Side and Harlem standards.

Jazzland was formerly Levy's Tavern, some years ago, and since the wide-open days shut down. It was reopened three months ago by Dr. A. C. Nelson, colored, and Joe Mann and Louie Atlas, white. The latter handles a lot of checkroom concessions downtown. S. V. Adams, colored restaurant owner, of Central avenue, local black belt, is manager. The place is a big one at 108th and Central avenue, out of the city limits, in Watts, local gag town for the vaudevillians. The place has little police supervision, getting its only grief from the county liquor squad.

Buster Wilson and his Sunnyland Band, eight-piece and colored like the rest of the entertainment, bat out the dance music. Especially on on reeds, this combination has it over every other local band, black or white, for hotness. Melody effects rather than loud tones and tympani are used for the "mean" music they dish out. With Wilson at the piano, the personnel includes Ashford Hardee, trombone and arranger; Bernice Brice, trumpet; James Carson and Earl Whalen, reeds; Howard Patrick, banjo; James Jackson, tuba, and Ellis Walsh, drums.

Run on the Chicago plan, there is no covert, but an assessment at the gate—50c. on week nights and \$1.10 Saturday and Sunday. Food, while not elaborate, is in Southern style, very good and reasonable. Max Brandies is the caterer.

Jazzland has 1,200 capacity, about the largest in Southern California. Decorations are rather loud, with murals of dusky maidens in the nude cavorting about the walls. Lighting is subdued. A big floor for dancing can accommodate a large crowd.

Plenty of noise during and be-

tween dance numbers. When the colored gentry take their entertainment there's nothing quiet about the affair. No regulation on the dancing, and they cut loose. The hoofing is plenty raw.

The floor show, given twice a night, at nine and again at one, is not well polished or finished, although Miss Blackbottom (Corinne Jackson) went over big. There is an impromptu spirit about the production, with the waits too long.

Charles Gill, in special song and dance, opens, introducing the chorus of three girls in Hawaiian costumes for a cooch number. Male song and dance team, in for Sunday night only, received very mild-

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DOUGLAS REID

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ly. Gill finished the number with a burlesque crouch.

Gus Jones did well with a soft shoe strut dance that was spoiled by too much stalling and faking. Thelma Porter, demi-tasse blues singer, warbled several "pop" numbers. Gill followed with an acrobatic hoof number. All this set the scene for Miss Blackbottom's entrance. In a calico dress and old straw hat this "plenty big mama" threw out a lot of notes that tickled the eardrums.

Her stuff was all lowdown and blue. One of her numbers was "Tweet, Tweet, Twat, Twat." After being called back several times she exited, to appear later on for another song.

A "Runnin' Wild" ensemble followed, with every one getting out and hoofing individually and ad libbing their dances. This was built up from a shuffle up to the "Black Bottom," performed by Charles Weaver, who rolled his hip movement all over the place. Tap Charleston ensemble closed the number.

Miss Blackbottom was spotted here again and followed by the neatest dancers of the evening, Anderson Brothers, who produced the show. Their plots were well modulated, and when they went into their dance feet flew. All eccentric numbers that showed some new ankle tricks. They closed the 45-minute show.

### Knickerbocker Grill

(New York)

New York, Oct. 29.

After Joe Panl gave up the Knickerbocker grill, it underwent a couple of changes in policy, becoming more latterly a popular priced lunchery, operated by the Stanley Co., of which a Mr. Smith is the head. To augment the noonday service, the grill was open for dinner and supper with no astonishing returns in the brief, period Irwin Abrams and his orchestra, since switched to the Rendezvous, New York (night club), held forth.

A more serious attempt to put the room over for nocturnal gastronomic catering is now being made with the featuring of Harry Reser and his Clicquot Eskimos [national favorites through the WEAF radio network and its attendant exploitation] now for dinner and supper at the Knick.

The grill has always been a "spot." It's ideal Broadway and 42nd street location is psychological and from all indications should be

made a popular eating place, on the order of the Hofbrau.

Of 500 capacity, a curtaining-off arrangement can diminish the size of the interior as the attendance warrants. The menu scale is reasonable and the unquestionable popularity of the Clicquot Club Eskimos insures the dance music end.

Reser's radio and extensive recording reputation has long before brought him into demand for picture houses, etc., this sort of thing being limited because of the regular Thursday night broadcasting and the prolific "canning" which would make it impractical to leave New York. A cafe was the only alternative.

Reser has made some new changes in his personnel, which numbers nine, including himself, and produces beaucoup dance music of ultra order. It's a novelty combination, immediately impressing with their furry accoutrements a la Eskimos in deeping with their billing. But despite the frigidity of the atmosphere and billing, they are considerably "hot" on the syncopeation. Nor is the novelty limited to the costuming. Tom Stacks, drummer-vocalist, impresses with his traps specialties. Paul Rickenbacker is a pianist who, if he has not done solo recording work, should. His keyboard contributions rise ever and anon above the rest of the arrangements in most impressive manner.

Joe Davis and Clarence Doench handle the reeds: Paul Redmond, banjo; Maurice Black, tuba; Abby Bossen, trumpet; Matthew Colten, trombone. Reser conducts only for the present, his usual banjo solos being curtailed pending the erection of a new atmospheric set.

Reser and his Clicquot Club Eskimos are worth the \$1 supper cover, although there is a likelihood of the cover coming off altogether in the grillroom. That may be a good business move, the large capacity permitting that, with a minimum check idea as a possible offset.

Regardless, the Reser syncopators are impressive cafe dance music purveyors and have behind them a wealth of exploitation and reputation to recommend them anywhere.

Abel.

### SID ERDMAN'S CLUB

Chicago, Nov. 2.

Sid Erdman, master of ceremonies at the Granada cafe for several months, will open his own place at 515 E. Superior street on Nov. 4. It will be known as Club Lido.

### CAFE GRANADA

(CHICAGO)

Chicago, Nov. 2.

Cafe business throughout the city being generally shot, Al Quadbach's sponsorship of a "loop" cafe as a south side neighborhood attraction is not getting much of a break.

Early this year Quadbach, in defiance of Chicago's old tradition that "you can't get a cabaret customer farther south than 35th street," enlarged his old Gingham Inn, turned it into one of the prettiest cafes in town, and put in a regular floor show. For a while business was great. Then a slump hit the cafes.

Like other places around town, Quadbach is doing good business only on week-ends. Despite this he continues the same standard of entertainment which inaugurated his enlarged cafe. His is the only place on the farther reaches of the south side presenting a standard loop floor show.

The present show is run off in four sections nightly, with Sid Erdman acting as master of ceremonies. Grace Chester, blue singer, is the outstanding personality. She has the fortunate knack of becoming absorbed in the character of her songs. Incidentally, Grace is doubling in local pictures houses to advantage.

Soubretteing is handled by Rose Marie, who sings and dances well but gets her hand on a pair of wicked eyes. She has worked quite a few of the places around town. A newcomer from the coast, Frank Robb, is doing a "Frisco" minus the stuttering.

Eddie Van Schaik, who used to be the high note in the "1,000 pounds of harmony" vaudeville act, completes the cast of principals. Eddie is official greeter for the cafe on the side.

A chorus of six specialty girls, all pretty enough to make 'em stop eating, worked four flash numbers, two of them very good. A "heebee-jeebee" dance presentation was the pep and class of their routine and brought the girls some well deserved applause. Their other outstanding number was worked on small ladders, with the girls doing the up-and-down stuff in unison and doing some back-bend tricks from the top. Ruth McGuire, Nina Taylor, Margie Cunningham, Marie Lee, June Lauderdale and Georgia Lustig make up the group.

Ernie Caldwell's Aces of Syncopation, here on a several years' contract, are getting better every night. Ernie informs that the boys have recently been studying the finer

points of music and have just blossomed out with the results of their study.

A 50-cent couvert prevails on week nights and is doubled for the week-ends. Standard cafe prices are charged on food and drinks.

If the south side ever decides to take up cabaret seriously, Al has the ideal spot for 'em. As it is, his business isn't any worse than in most of the loop's cafes. Loop.

### CLUB MIMIC

(NEW YORK)

New York, Oct. 29.

The Club Mimic, formerly Chante, now has Benny Davis' name lent to it and featured with the advent of the songwriter-entertainer at the helm.

Davis is a past proven cafe attraction, his Atlantic City night club and Woodmansten Inn (roadhouse) accomplishments this past summer leaving little doubt as to that. He is a songwriter of unusual success with a medley of past performances that reads like a catalog of song hits.

Davis is "in" on the cafe for a "piece," probably also operating under a guarantee, being too shrewd a business man and performer not to assure himself on that score. The couvert is \$2 and \$3. It is Davis' idea to give 'em a good money's worth in the form of a fast, hotsy-totsy entertainment.

With Davis, and incidentally the only holdover, are Teddy King and his Diplomats, smart dance sextet, who shine even better when doing the intimate strumming and humming entertainment in between dance sessions. They are very worth while, nice looking and harmonically and instrumentally appealing.

Davis' show has himself as master of ceremonies. Ethel Allis, from "Honaymoon Lane," was the first starter with a dance specialty. Dolores De Soto, an impressive looking Castilian, fandangoed with a castanet accompaniment. Ethel Bryant exercised her torso in accepted Gildagray gyrations, and Reine Valerie, from Chicago, who stayed a couple of weeks at the Club Richman, did pop songs. George Hale, dance specialist, stepped sensationally.

Topping everything along came the cute and very attractive Mrs. Benny Davis (Dorothy Gompert), who stepped a few and warbled her way into popular acclaim from the couvert payers. The artists' "Black Bottom" was a second climax. As

before, Jesse Greer accompanied effectively at the piano.

Davis is seemingly sensitive about laying himself open to any song-plugging criticism and has taken the opposite tack to sidestep anything suggesting over-exploitation of his own pop wares.

Davis has a good show and the Davis popularity should make the club bearing his name (132 West 52d street) a rendezvous for the Broadway "mob." Abel.

### CLUB BELLAIRE

(CHICAGO)

Chicago, Oct. 23.

A new night club on Diversey parkway, about a block away from the Rendezvous. The room is part of the hotel by the same name and has been open about a month. The hotel itself is but recently built.

The room was used as a regular dining room and open all day. One of the owners of the hotel conceived the idea of turning the room into a night club after nine, with customary cabaret entertainment. It was figured that the room being open all day, very little extra expense would be incurred—just a small overhead is left for the orchestra and entertainment. As an advertising medium for the hotel the idea is good, besides the radio value through the broadcasting nightly over WBBM.

Mr. Vogelsang, the manager, is a young man of experience in the cafe business, having been brought up in it. His father, the elder Vogelsang, was identified for years in Chicago, with his famous restaurant on Madison street. The food at the Bellaire is substantial and the prices moderate. Dinner is served at 6, but the orchestra doesn't go on until 9, the show following about an hour later. Couvert is \$1 on week days and \$1.50 week-ends.

An eight-piece combination, led by Lloyd Barber, provide the music both for patrons and show. Music is conservative and fits in with the atmosphere. Dance music has a nice, even tempo, with good shading without exceptional arrangements.

Four assorted acts, with an added tryout, comprise the floor program. Bobby Pierce, dainty little miss, put over several soubrette numbers in a snappy manner. Bobby has been working around for quite a while, always attractive.

A youthful couple of good appearance were DeCarloz and Louise, (Continued on page 54)

## TALK OF NEW YORK

# FOUR ARISTOCRATS

GENTLEMEN WHO ENTERTAIN

EDDIE LEWIS  
BERT BENNETT

FRED WEBER  
TOM MILLER

"VARIETY"

"Right atop of this, the house virtually went wild over the singing and playing of The Four Aristocrats. This quartet is a combination of piano, uke and two guitars, and when the audience got the first strains of that steel guitar they couldn't be stopped. And the singing by the pianist was another riot. The boys were on the screen for 10 minutes."

VITAPHONE

"FILM DAILY"

"Next came The Four Aristocrats, a combination of string instruments and vocal selections. Striking a keynote of jazz, all numbers of this group were splendidly received. However, it was the unusual reproduction of the sweet quality of the Hawaiian guitar which caused a definite burst of applause."

ARTISTS

NEW YORK "TELEGRAPH"

"The Aristocrats registered as well if not better than the stars. Diversity is their form of entertainment, and they came through with a bang, their art being broke with applause during their entire program."

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Direction BENJAMIN DAVID



## "PRIVATE CLUB" IN VILLAGE ALL THROUGH

**Uptown Joints with Lower Prices Too Strong Opposition—Lot of Grief**

Our Club, Greenwich Village, New York, has closed for a third time and probably permanently unless the landlord can secure another tenant for it. That is doubtful. Inability to operate with open doors because of the cellar layout not coming within regulations for a dance license is credited for the bust.

Outside of the numerous "speakeasies" in the Village the "private club" idea has flopped. The old days of regular patronage for these "private" places has passed. With a roving clientele when the joints get anybody at all the "peep hole" okay is too much grief for joint owners and prospective patrons.

The "private" places came into being two years ago. They were generally classified as places that had tried to obtain dance licenses and failed because of inability to measure up to requirements or other stumbling blocks. Those refused, adopted the club gag, operated behind closed doors and found it a better break for awhile.

When trade began dropping and

new rounders heading for the Village, much of the trade had to be passed up because of the "booze" sales which became a part of the enterprise with the locked door.

### Speakeasy Competition

Uptown speakeasies operating with reasonable tariff and offering entertainment of a sort are the latest opposition to crop up for the Village cabarets. Some former Village cabaret men convinced that the "soft" racket was through in the Village shifted to the 30's, opened "joints" with singing waiters and a pianist for dancing and prices for stuff much lower than in the downtown bunk area.

With beer, such as it is, at 25 cents and "booze" at 50 cents with no covert and entertainment without extra cost save what one cares to toss at the entertainers, the Village couldn't compete with their 50 cents and \$1 covert charges in dumps and \$1 a split for mixing waters.

The bargain prices of the uptown joints didn't take long to spread. The uptown operators saw to this for at least a few weeks by sending runners into the Village to mix and "sell" their places to the merry-makers down there.

The only angle that kept the Village on the map in its hey-day was that its prices were lower than Broadway cabarets. In those days the Village got an element of in-betweeners, which the cheaper scaled uptown places are getting now.

## Washington Agents Raid Mayfair Club; 3 Arrests

The Mayfair Club, night club, located at 218 West 58th street, was raided early Tuesday morning by federal agents from Washington.

There was a goodly crowd in the place at the time. After the agents alleged to have purchased quite some rye at \$1 per, they declared themselves and took possession of the place.

The entertainers and the patrons, about 50, were permitted to leave. Three arrests were made. These included the proprietor of the place, Mrs. Margaret Lynch. When taken to the West 47th street station she said she lived at 503 West 134th street, and declared she was in the advertising business.

The other prisoners were John Marks, manager, who said he was a steward of 1363 Kossuth avenue, Bronx, and Edward Morrison, waiter, who gave his address as 573 West 157th street.

The federal arresting officer was James Gaynor. He stated padlock proceedings were pending against the place.

## CECIL'S OBJECTIONS

Cecil Cunningham is out of the Club Cameo, Dolly Kay succeeding with Joyce and Irwin, Violet McKee, Mary Gleason and Bert Frohman in support. Irving Bloom's band holds over.

Miss Cunningham was to have had a "piece" of the place. She also objected to having her "kids" sit at tables with patrons.

## Helen Morgan's Merry-Go-Round

A new night club will come into existence early in November when Helen Morgan's Merry-Go-Round opens under Lou Schwartz' direction.

The latter's 54th St. Club, now closed through building department technicalities, will be renamed for the Morgan debut. Miss Morgan is currently at the Playground.

## NIGHT CLUB REVIEWS

(Continued from page 53)

dancers. Their tango and waltz clicked nicely. Ruth Patton, a blonde with a pleasing soft voice of lyric soprano quality, sang a classical air and a ballad. Both went over. Miss Patton has not been seen around town in the last few years, her last engagement in Chicago having been at the College Inn. Jones and Lansing, two boys and a piano, did well with some well-selected current pop numbers. The tryout act, two girls singing harmony, didn't do so well.

It's a little too early to make a prediction, but considering the small "nut" the Club Belleaire should run along nicely. The room can seat around 300, and the surroundings are pleasant. Loop.

### HILLSIDE

(ALBANY, N. Y.)

William Johnson, proprietor of the Hillside night club on the Kenwood road, two miles south of Albany, is offering an innovation in attractions for night clubs in this section. He has as entertainers Billy Cortthay, Ralph Villano and Beulah Dalley, the last two billed in vaudeville as Villano and Dalley; May Abbott of Detroit and Nick Romano.

Villano and Dalley are featured. They offer the Argentine tango and other dances. They have scored with night club-goers. This act is the first of its kind to be presented as an attraction in night clubs hereabouts.

Cortthay, known to radio for his ukelele and singing novelty, does his act and also acts as master of ceremonies. Cortthay is liked for his clever quips.

Nick Romano, brother of Phil Romano, Victor artist, is doubling from drums in the orchestra as a floor entertainer. He has a whispering tenor style of singing. Mary Abbott is a personable miss who sings popular songs.

The orchestra is the Hottentots, local aggregation. In addition to Romano, the musicians are Harry Niles, saxophone; Sidney Olshehn, piano, and Michael Mann, banjo. This orchestra is featured on the program and provides snappy accompaniment for the dancers.

The hostesses are Genevieve Reed and Lillian Dewar, two attractive girls.

Hillside is on a knoll in an at-

tractive setting. It is a two-story building with the floor occupying most of the lower story. The cabaret has a capacity of 150, with additional quarters on the second floor. The room is L-shape, with the orchestra on a dais at one end. No cover charge.

Johnson's popularity has aided materially in creating a large clientele, and with his plans for this season taking shape so satisfactorily he may anticipate a record business, and deserves it. *Refonda.*

## NIGHT CLUB NOTES

Ben Horwitz, for two seasons headwaiter at the Club Kentucky, has opened his own place, the Cliff Grill, on Riverside drive, which will be a dine and dance place with a conservative cafe atmosphere.

Mary Higgins is now conducting Saturday afternoon tea dances at the Club Anatole, New York, with Al Jockers supplying the dance music. Since Jockers' advent at the Anatole, business has perked up.

Ruby Keeler is now at the Deauville, doubling from the Silver Slipper.

A George Olsen band unit may go into the rechristened 54th Street Club when it opens Nov. 10 as the Helen Morgan Merry-Go-Round. Wells and Brady, Al B. White and Alice Boulden will also be in the show.

## No Personal Service

### Tax for Hotels

Washington, Nov. 2. Hotels do not come under the provisions of Section 200 of the Revenue Act of 1918, the Board of Tax Appeals has ruled.

This is the section setting up personal service corporations, which section has caused no end of confusion not only to theatre owning and producing companies, but to those allied with the amusement industry.

In handing down the board's opinion it was stated that "if any hotel fulfills the requirements of a personal service corporation it is most exceptional."

The recent adverse decision in the Newman Theatre Corp. case, as previously reported in Variety was one of the decisions quoted in connection with the present appeal to the board.

Paul Savoy, of Detroit, says he is not the personal representative to Cantor Joseph Rosenblatt. Savoy states he is booking manager for Cantor Joseph Rosenblatt through the latter's kindness.

Theodore Allen and Joseph Pope have joined the Helen Robinson casting agency.

Sid Williams, comedian, has signed with Shuberts for a production.

Gus Edwards has gone under the exclusive management of William Morris for a year.

## "FEET" FINED \$5; WOULDN'T OBEY COP

Hymie (Feet) Edson, 34, stopping at the Hotel Harding, and one of the owners of Texas Guinan's Club on West 54th street, was fined \$5 in West Side Court by Magistrate Joseph E. Corrigan on the charge of disorderly conduct. "Feet" paid the fine.

He was arrested in his auto by Patrolman Otto Westphal of Traffic B at 47th street and 6th avenue. Edson was proceeding south on 6th avenue when at 47th street Westphal directed him to turn west. Edson wanted to drive east.

Westphal halted Edson and demanded to see the latter's license. "Feet" refused, and Westphal said that the cabaret owner gave him plenty of "lip." He threatened to have Otto sent to the "goats." Westphal then made Edson drive to the police station, where he was locked up. He soon got bail.

In West Side Court Edson was as silent as a Sphinx. Otto told the court his story and Edson was found guilty. He had nothing to say as he left court.

Julia Gerity has switched from the Club Kentucky to the Dover Club, New York. Another newcomer at the Durante playground is Rube Bloom, recording pianist, given a spot with his "mean" keyboard solos.

The Cafe de Paris, New York, reopened last week with Ben Selvin once again the dance band feature. Selman has Frank Cushman, trumpeter, succeeding Earl Oliver.



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On Wednesday Night of Your Week  
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IRVING AARONSON'S  
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Direction Frank B. Cornwall  
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WASHINGTONIANS  
Fifth Season  
CLUB KENTUCKY, NEW YORK

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Orchestras  
VICTOR RECORDS

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Direction: WILLIAM MORRIS

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MUSIC BOX GIRLS  
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WEAF Radio Star  
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### Rates for Cards ONE INCH

13 times.....	\$51
26 times.....	100
52 times.....	175



# OBITUARY

## HARRY HOUDINI

Harry Houdini, 54, died Oct. 31 in a Detroit hospital, following an operation for appendicitis performed Oct. 25. Peritonitis had set in before the operation was performed. Oct. 30 another operation to alleviate approaching paralysis of the bowels, an after effect of blood poisoning, was performed.

Houdini was physically perfect. He was neither a smoker or a drinker and always in trained condition for the feats or tricks he performed upon the stage or elsewhere. He had no inkling of an unknown internal ailment until playfully boxing with a newspaper man in his dressing room at a Montreal theatre the week prior to his opening at Detroit. A slight pain remained after the boxing. Examined, physicians advised Houdini

entirely variety performance, minus the sketch, song and dance. He had been an aerialist in wagon shows under the name of Eric and Eric Weiss was his proper name. He studied and practiced magic of all kinds until his superior was never known. His best trick, the

In cherished remembrance of  
Our Beloved Friend  
**HARRY HOUDINI**  
who passed away Oct. 31, 1926  
Mr. and Mrs. Ben Beyer

one and only one he never would reveal, the "needle trick" is believed to have been accomplished through Houdini's skill as a palmer.

The illusion or trick Houdini thought the least of was his "disappearing elephant" at the New York Hippodrome, necessarily clumsily performed. Houdini had been president of the Am. Soc. of Magicians for several years. He held that office at his death.

As an author Harry Houdini obtained authority on mediums, magicians and magic. Houdini refused to segregate mediums and magicians. One of his earlier works was upon both, in which he delved back to the Davenport Brothers as proof of his position. Houdini's works on the past will become text books of the future, on magic and spiritualism as seen by him in the practice.

From a very lowly to a high rank in the show business, Houdini sent himself up, and remained up, doing all of his showmanship by himself, making the daily newspapers his

**MEMORIAM**  
The JEWISH THEATRICAL GUILD  
OF AMERICA, Inc.  
Mourns the Loss of Our Beloved  
Life Member  
**HARRY HOUDINI**  
Died Oct. 31, 1926  
"Farewell, dear Brother! May your  
soul rest in peace.  
Our love for your memory will never  
cease."  
WILLIAM MORRIS, President.  
LONEY HASKELL, Secretary.

unsolicited press agents and passing out as a paramount performing showman of original, distinct and valuable ideas, executed, performed and in most instances, if apparatus were required, built by him.

A unique figure, his life and its work, also its reward could only be wholly told between book covers.

A widow, and a brother, professional, Theodore Hardeen, survive. The home of the deceased was at 278 West 113th street, New York city.

The funeral will be conducted from the New York lodge of Elks in West 42d street at 10 o'clock tomorrow morning (Thursday).

The body will lie in state at the West Side Undertaking Parlors, 200 West 91st street, until it is removed to the Elks lodge rooms.

It was Houdini's personal request that his obsequies take place at the Elks' lodge.

## WILLIAM WILSON

William Wilson, 28, chorus man and who had played minor roles in several shows, died October 17 at Saranac Lake, N. Y. Mr. Wilson, after appearing in many Broadway choruses, took up small parts, playing in "Artists and Models," "Irene" and "Just Because." His family name was Lisowski.

When his health became impaired he went to Saranac Lake in April, 1925, under the care of the Actors' Fund.

## RIVERSIDE MEMORIAL CHAPEL

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New York's  
Most Beautiful  
Funeral Parlor

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## JIM HARRINGTON

(H. Dexter Ladd, Sr.)

Jim Harrington, 53, in private life Hermon Dexter Ladd, Sr., vaudeville, musical director and arranger of music, died Oct. 29 of bronchial pneumonia. He is survived by his wife, professionally Pearl Mansfield, and three children by his first wife.

Mr. Harrington was born in Bos-

ton. He played the piano in the old Austin and Stone Museum and later was musical director of Keith's, Providence, and also director for the Henry Woodruff shows, including "The Prince of Tonight."

From 1912 to 1915 he appeared in vaudeville with the act, Harrington, Mildred and Lester. During the past six or seven years Harrington was located in New York as an arranger of music.

Interment in Philadelphia.

## EVELYN MASON.

M. Evelyn Mason, 34, colored actress, died in Los Angeles Oct. 29 following the effects of an operation for ptomaine poisoning. Miss Mason had gone west some months ago to assist in the picturization of "Appearances," the Garland Anderson play in which she had played.

Billy Pierce, colored theatrical agent, was her stage sponsor. Miss Mason's remains were in-

## IN MEMORY OF

## HOUDINI

"MAY HE REST IN  
ETERNAL PEACE"

JOE LEE

terred on the Coast. Her Los Angeles home address was 680 E. 47th street.

## THOMAS W. SLATER

Thomas W. Slater, 56, died at his home in Baltimore Oct. 29. Mr. Slater had appeared in stock, legitimate and vaudeville. He was a member of the original Albaugh Lyceum theatre stock, Baltimore.

During the war he retired from the stage and went into government service.

Maurice Suez, 46, director of the Potinere theatre, Paris, died suddenly in a cafe.

Hippolyte Berteaux, 83, well known French decorative painter.

Hans Kinck, 61, Norwegian writer, died at Oslo.

Charles Krauss, former French actor and picture producer.

The mother of Kenneth E. Moore, of the Walter Fehi company, now in Portland, Ore., and of Robert Moore, Altoona, Pa., theatre musician, died at her home in Altoona, Pa., Oct. 28 after a long illness.

Herbert L. Tracey, 55, found dead in a Rochester, N. Y., street with his skull crushed. A news account of his demise appears elsewhere in this issue.

Herman Federoff, musician and composer, died in Baltimore.

For many years he was musical director of the Parkway theatre. (Loew).

The father, 76, of Ben Beyer died in New York Oct. 29.

## DEATHS ABROAD

Paris, Oct. 28.

Emile Keppens, French picture actor.

Eugenio Selles, 84, Spanish playwright.

Cleveland Moffett, 63, American author and journalist, died in Paris after a short illness. Body cremated and ashes being taken to Salisbury, N. C., by widow and son.

Mary Jas, 73, Hungarian actress, died at Budapest.

Testifying before Judge Harry A. Holzer in her application for divorce, Thelma Leonard charged that her husband, Charles O. Leonard, drank liquor and endeavored to have her do the same. The divorce was granted.

Harry Brand, press agent for Joseph M. Schenck, has been made business manager for the Buster Keaton Company.

Nigel Barrie, film actor, is defendant in a suit instituted by his former wife in an amended court plea. The complainant alleges Barrie is in arrears in alimony payments to the amount of \$1,400.

## No Electrical Fortune

A charge of being a fortune teller, made against I. Rosenberg, 161 East 106th street, was dismissed when brought before Magistrate Rosenbluth in West Side Court.

Rosenberg was summoned to court by Sergeant Burgess, West 47th street station. The sergeant said he entered Joe LeBlanc's ticket office at 43d street and Broadway and observed an electrically operated machine which told fortunes.

The officer explained that a dime was deposited and the person then placed their hand on some dials and the machine printed the fortune. Rosenberg, the officer said, told him he rented space in the ticket office.

The magistrate concluded that in view of the fact that the machine was an electric contrivance it could not be construed as fortune telling on the part of Rosenberg, and dismissed the proceedings.

## RADIO AT STARLIGHT PARK

Charging it up to publicity, Starlight Amusement Park, operated in the Bronx by Capt. Whitwell, has put into operation its own broadcasting station, WKBQ.

Although closed all winter, the station will broadcast nightly from now on. No time will be sold, Capt. Whitwell desiring to plug only Starlight at all times.

Ed. Phelan, normally in charge of publicity at the park during the summer, only, presides over Station WKBQ.

## GIMME, SAYS TRUDY

Des Moines, Ia., Nov. 2.

"Trudy" Ederle filed a suit here for \$714 against former Sheriff W. E. Robb, proprietor of Avon Lake, where Miss Ederle gave an exhibition a few weeks ago.

Miss Ederle charges she was promised \$750 for her appearance, but received only \$36.

## Circus Midget on Screen

Los Angeles, Nov. 2.

Gustaf a midget formerly with the Al G. Barnes circus, standing 28 inches, weighing less than 30 pounds, and 26 years old, has been signed by Harry Cohn of Columbia Pictures for a comedy role in "Too Many Keys," in which Helene Chadwick and Harry Myers play the leading parts.

## Advertising Regulated

(Continued from page 4)  
interest or of detriment to the Commonwealth of Australia.

A new production, "For the Term of His Natural Life," being made in Australia, may be considerably affected by this regulation, adds the American official.

In connection with advertising the regulations are broadened to include practically every phase of the exploitation material. Copies of each specimen must be deposited with the board prior to the importation of the film.

Importers are required to give security that the material will only be used as passed; should anything further be added it must first be submitted and approved by the board.

In this same connection Vice Consul John E. Moran, of Melbourne, has furnished the department here with statistical data on the results of Australian censorship for the calendar year of 1925.

It is disclosed that the United States had 1,555 films approved by the board, with the United Kingdom registering with 146, while all other nations are represented by but 62 such films for the entire year.

1,695 Passed; 58 Rejected

Of the combined total passed by the board, 1,324 were passed unconditionally; 371 were passed after eliminations, while 68 were rejected entirely. No separation of these films by countries of origin is made.

The figures forwarded the department were compiled from the annual report of the censor who, it is stated, still is urging the improvement in advertising matter.

As has been previously reported in Variety, it is the "press books" that have created the greatest difficulties in getting by the Australian board. These books, the objectionable ones, reach the exhibitors through other channels than the customs.

It is believed that the new regulations tightening up on the exploitation matter is the result of the "bootleg press books."

## New N. J. Parks Are in Quandry for Next Season

The future of several of the Northern New Jersey amusement parks which bowed in last summer and the season before is in a doubtful status for next season.

The new parks took the flier on short capital, figuring to put them over in a season or two and didn't. Instead, two of the outfits have all but gone into bankruptcy, the latter being stayed off by creditors who are giving the operators an opportunity throughout the winter to interest new capital, if possible.

The past season was a notoriously bad one for parks in this section. An over-parked condition made things bad enough but inclement weather and late summer made it worse.

Despite all methods of exploitation stunts tried to bring them into the park, all flopped. Many concessionaires forfeited most of their season's rent to pull out early when convinced the parks were a flop.

Palisades park was about the only one in this area that could claim any real business, with Columbia park next, and no comparison after that.

## PARIS' BUFFALO BILL CIRCUS

Paris, Oct. 23.

Photographs and posters of Buffalo Bill are being used in the suburbs to advertise a small tent circus named "Cirque Buffalo Bill." The troupe is local.

Complaints have been heard from fans not satisfied with the anticipated William Cody show.

## CARNIVALS

(For current week (Nov. 1) when not otherwise indicated)

Alabama Am. Co., Ashland, Ala.  
Bernardi Expo., Yuma, Ariz.; 8, Phoenix.

Bernardi, Greater, Dillon, S. C.  
Best Policy Shows, Wister, Okla.  
Bortz Midway, Beebe, Ark.  
Bruce, Greater, Walterboro, S. C.  
Clark & Wunder (Florida Tip Top), Deland, Fla.; 8, West Palm Beach; 15, Key West; 22, Miami (two weeks).

Coe Bros., Bainbridge, Ga.  
J. L. Cronin, Palm Beach, Fla.  
Delmar Quality, Garland City, Ark.

Dixieland Expo., Helena, Ark.  
John Francis, Conroe, Tex.  
Galler's Expo., Monticello, Fla.

Billy Gear, Pelham, Ga.  
Gloth, Greater, Augusta, Ga.  
Kellie, Grady, Fayette, Ala.  
Roy Gray No. 1, Bay City, Tex.  
Roy Gray No. 2, Waco, Tex.

Great Western, Edwards, Miss.  
Bill H. Hames, Austin, Tex.  
Harris' Combined, Lowell, Arl.  
Hill's Greater, Smithfield, N. C.; 8, Anderson, S. C.

Johnny J. Jones, 19-27, Jacksonville, Fla.  
Ketchum's Southern, Macon, Ga.  
Thos. P. Littlejohn, Bainbridge, Ga.

J. George Loos, Beeville, Tex.  
Mau's Greater, Boligee, Ala.  
Miller Bros. No. 2, Smithfield, N. C.

Miller's Midway, De Quincy, La.  
Ralph R. Miller's, Baton Rouge, La.

D. D. Murphy, Laké Charles, La.  
Peerless Expo., Bainbridge, Ga.  
Nat Reiss, Washington, Ga.

Rice-Dordan, Flatonia, Tex.  
Royal American, Greenville, Miss.  
Smith's Southern, Thibodaux, La.

Strayer Am. Co., Kosciusko, Miss.  
Trade at Home, 1-13, Houston, Tex.

C. A. Vernon, Weatherford, Tex.  
West's World's Wonder, Mullins, S. C.

Wortham's World's Best, Waco, Tex.

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## SCENERY and DRAPERIES

SCHILL SCENIC STUDIO Columbus, O.

might attempt or succeed with.

In Boston about a year ago when Houdini alleged to have exposed one "Margery," a famous and well connected, socially, medium of that city, "Margery" announced she had placed a curse upon Houdini and he would die by Dec. 21, 1925. Houdini replied he might die but if so it would be a coincidence.

In his professional work Houdini had run the gamut of nearly an



# VARIETY'S CHICAGO OFFICE

HAL HALPERIN in Charge

State-Lake Theatre Bldg., Suite 520

Phones: Central 0644-4401

# CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, State-Lake Theatre Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

Apparent empties at the New Palace Sunday matinee, the first time such a Sunday slump since the opening five weeks ago. Novelty of a new house probably wearing off with a let down on elevated platform sheeting.

Some one placed three single women on a nine-act bill. While the three are different types, operatic, character and straight songs, they clashed in the running order that had one follow the other, with the third going on with only a one-act let-up. George Dermonde and Partner opened in good style, with the customers coming down the aisles throughout. Emma Haig and Olin Howland seem still there on their comic dancing performance in

number two spot. Through some bad placing only Buddy Sheppard, leader of the orchestra that accompanies the turn, could be seen from a side seat. Sheppard is an excellent violinist. His "Impression" of Fritz Kreisler playing a popular number was a feature.

Eddie Allen and Doris Canfield found applause after Doris' delicious clowning. Remaining among the best of mixed comedy turns. The first of the feminine "singles" was Ann Fitzau, American operatic prima donna, warmly received. Miss Fitzau is a favorite in Chicago, her

lister so forte. The wop character was too thin and failed to convince. The straight was much the better of the two.

Baxter and Frank and Co., six-girl orchestra and a couple of hoofers, have a fast, neat and entertaining act. The girls are snappy and play scorchingly "hot." Both boys are good steppers and scored. Their routines are okay. The opening drop reveals familiar characters of the funny sheets, with the faces of both boys and some of the girls inserted. Purdy and Fain are easily the comedy hit of the bill. Purdy

Geat representatives, the Kansas City advance sale has only been equalled by Cleveland. William H. Oviatt, general manager, is giving personal attention to getting Convention hall ready.

The National Players (stock) will produce "Buddies" Armistice week and "Rain" at an early date.

The "Big Parade" starts for a three or four week run at the Shubert Oct. 31. Prices to be \$1.50 top nights and \$1 at mats.

## OAKLAND, CAL.

By WOOD SOANES

Henry Duffy will play "Love 'Em and Leave 'Em" in the East Bay region. His touring company plays the Campus, a movie house with stage equipment, in Berkeley. It is playing the one-night stands, with Isabel Withers, the original San Francisco star, heading a "number two" company.

Incidentally it is rumored Duffy plans to start his next San Francisco production with an Oakland premiere. After the local showing the play may be taken directly into San Francisco. This will be the first time on record that Oakland was made a "dog town" for a San Francisco production.

The "Chester Cycle of Mysteries" will be the next offering of the student players at the University of California. Ibsen's "The Wild Duck" last week was the third play of the season.

Jimmy Gleason, author of "Is Zat So?" and "The Fall Guy," will direct the stock production of the latter play at the Fulton with his wife, Lucille Webster, in the leading feminine role.

"The Green Hat," with Ruth Chatterton, comes into the Twelfth Street (old Orpheum) next Monday night for a six days' run. It follows "Ben-Hur," which played one week to heavy returns.

## PITTSBURGH

By JACK A. SIMONS

Nixon—"Young Woodley." Alvin—"Rose Marie." Pitt—"The Big Parade." Gayety—"4-11-44" (Columbia). Davis—"Young April" and vaude. Aldine—"Sparrows" (film). Grand—"The Amateur Gentleman" (film). Olympic—"The Eagle of the Sea" (film). Sheridan Square—"K & A Train Robbery" and vaude. Harris—"K & A Train Robbery" and vaude. Academy—"Midnight Frolics" (Mutual). State—"Private Izzy Murphy" (film). Cameo—"The Old Soak" (film).

What is believed to be the largest electrical theatrical sign outside of New York is being erected over the main entrance to the Nixon theatre. Tunia F. Dean, a native son, is here ahead of "Lily Sue," booked for the Nixon week of Nov. 8.

M. L. Koppelman, local movie man, has been appointed manager of the Supreme Photoplay Co. He served for several years as assistant manager at the Standard-Federated exchange.

Howard Foerste, manager of Warner's State theatre, resigned last week to assume the management of Loew's Colonial, at Reading. He was succeeded at the State by Kenneth Hoel, recently manager of Keith's, Syracuse.

## OKLAHOMA CITY

By GEORGE NOBLE

The C. of C. theatre at Klowa, Okla., has closed permanently.

The Dreamland at Tulsa has been purchased by Charles Deal.

Curtis Logan has been appointed assistant manager for F. P. L. at Oklahoma City.

John Fligley has been transferred by Metro-Goldwyn from Oklahoma City to Dallas, Texas.

A new theatre will be erected by J. O. Templeton and W. Wozenjraft at Seminole, Okla.

## CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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home town. Her repertoire included a classic, popular number, medley of opera pieces, to close with another pop. She was stunning in a full length black velvet gown with rhinestone bodice.

Sylvia Clark, held over from the week before, followed with entirely new material. The new stuff by Harry Delf and Bobby Kuhn fell short of Miss Clark's usual routine "bits" except in one case, the "Hardware" number. Miss Clark duplicated her success of last week.

Theodore Roberts got as much as possible in his only fairly entertaining sketch. Mr. Roberts is the actor and trouper unique and the audience seemed idolizing. A curtain speech was great, and Mr. Roberts "wowed" them upon lighting one of his famous cigars. Intermission followed, with the classy looking and singing Marion Harris next. Miss Harris excused after one encore owing to a bad cold. Her work was flawless.

Bert Hanlon got laughs in a bill lacking comedy outside of his turn and that of Allen and Canfield. Hanlon's gags are quick and sure. It was reported that he was to work through the bill, as did Fred Allen for the first few days last week. The too long running time of the regular routine probably called that off.

The California Collegians' orchestra closed the show, holding them down nicely.

An assorted bill at the Majestic this week. A not too enthusiastic audience was huddled together in the first ten rows of the orchestra. Booth and Nina, a one-man cycle turn aided by a girl in curls, opened a little meaningless chatter between the two, the girl's banjo solo for no apparent reason, and the finish, with the cyclist ascending two sets of steps, bouncing on a board to the floor. Earl Gilson, even for two-spot, was weak, both in voice and stagecraft.

Following came Fauntleroy and Van, a Rube turn in the Weaver Bros. turn, in a good exhibition of all the familiar musical instruments in the latter's act, even to the hand saw and fiddle brooms. Those who saw the W. C. Fields picture, "It's the Old Army Game," can easily recognize the village drug store scene in "The Corner Drug Store." Almost the identical sub-titles in that particular scene in the picture are heard in this comedy skit with a musical version. Six people, divided equally in sex, do well with the material; the boy in Fields' "part" and the comedienne taking the honors, the others having little to do or nothing to do. Basil and Saxe, wop comic and straight, in a comedy "recruit" skit, failed to reg-

still takes those falls and is good for a laugh every time he turns around. Miss Fain makes a charming foil, with the accent on the charm business.

Billy Champ and Co., in "666 Sycamore," has a corking mystery farce, another "Bat" idea. Closing in the first show Sunday morning, this playlet held plenty of good spots for thrills and laughter.

Hayman's Kedzie theatre was getting the money before de luxe picture opposition started to worry vaudeville. Now business is only fair. This is true of all the pioneer neighborhood vaudeville houses which have refused to take up the pace set by opposition.

The W. V. M. A. furnishes acts for this house. On the bill, Kajiyama, concentration wizard, was featured. Kajiyama's appearance is preceded by a film trailer, in which he gives a demonstration of reading, writing and conversing simultaneously. His mental feats are as entertaining as anything vaudeville has to offer. Jim Penman and Page, openers, started the bill well. Penman is a monologist mainly and a juggler incidentally. Makeup and dialect are English. The girl, pretty and wearing few clothes, is used for display purposes. The act isn't quite fitted for an opening spot.

Meyers and Nolan, quite familiar around town, did unusually well in the deuce spot. This is a mixed act of comedy and song, with the gagging centered on the woman's weight. Carr Lynn and his imitations held next to closing. Lynn uses no makeup, announces that he doesn't tell vulgar stories and states that he doesn't want applause. The Alexander Santos dance revue, prettily costumed, is okay for the W. V. M. A. houses. Consists of a dance team, two hand-balancers and a girl who does a few high kicks besides her singing. The adagio and tango numbers by the featured team are good. The hand-balancing boys also did well.

"Forever After" (F. N.) the feature.

W. H. Stein, M. C. A. field representative, has gone on a month's tour of the New England States in an attempt to extend the M. C. A.'s booking locations.

## KANSAS CITY

By WILL R. HUGHES

Shubert—"Big Parade." Missouri—"The Alarm Clock" (National Players).

Orpheum—Vaudeville. Newman—"Alma of the South Seas"—Gilda Gray (personal appearance).

Royal—"Bardelya the Magnificent." Liberty—"Spangles."

Mainstreet—"Senor Daredevil"—vaudeville. Pantages—Vaudeville—pictures. Globe—Musical stock—pictures. Empress—"Hello Pares" (Mutual).

Fred Meyers, district manager, Universal, is in a local hospital recovering from a nervous breakdown.

"The Miracle" opens a three weeks' engagement at Convention hall Nov. 22. The advance mail orders indicate one of the most successful engagements the spectacle has ever had. According to the

## NEWARK, N. J.

By C. R. AUSTIN

Shubert—"Oh Kay!" Broad—"A Proud Woman." Proctor's—Vaudeville and "The Clinging Vine."

Loew's State—Vaudeville and "The Whole Town's Talking." Newark—Vaudeville and "Almost a Lady."

Mosque—"Prince of Tempters" and vaudeville.

Branford—"Paradise" and vaudeville.

Rialto—"The Black Pirate" (second week).

Fox Terminal—"The Lily" and "The Wolf Hunter."

Capitol—"The Naked Truth" (3d week).

Goodwin—"The Strong Man."

Miner's Empire—"Lucky Sambo" (Columbia).

Lyric—"Happy Hours."

Orpheum—"Georgia Minstrels."

The engagement of "The Naked Truth" at the Capitol has been little short of sensational. Extra shows have been put on and there has been a solid line of men several deep from the lobby up Market street by Proctor's and nearly to Washington street. Proctor's has had the experience of seeing business literally going by the door and the house has been caused much annoyance by the crowds jamming the entrance, despite the best efforts of several extra policemen. This is possibly the first week the Capitol has made money this season. The house is a sort of Stanley-Fabian step-child, being controlled by the big firm, but neither acknowledged nor advertised as such.

Under the presidency of A. Johnny Mack of the Empire, the Newark Managers' Association, which was about moribund, has come to life and promises to play a real part in theatrical affairs of the city. Instead of sporadic meetings held at unseasonable hours, the association meets now for lunch at the Cadillac the second and fourth Wednesdays. An active campaign for members has brought in several new ones, including the management of Paradise Dance Hall, which heretofore would never have been admitted on the ground that Paradise was not a theatre.

The present policy is that all managerial interests in all the allied lines should join forces. William C. Downes, Loew's State, is vice-president, and D. J. Shepherd, Stanley-Fabians, secretary.

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### MINNEAPOLIS

Metropolitan — George White's  
"Scandals" (road show).

Shubert — "The Bride" (Bainbridge  
stock).

Hennepin-Orpheum — Vaudeville  
and pictures.

Palace — "Here Comes the Bride"  
(McCall-Bridge players).

Pantages — Vaudeville (Babe  
Ruth) and pictures.

Seventh Street — Vaudeville and  
pictures.

Gayety — "French Models" (Mu-  
tual).

State — "The Ace of Cads" and  
double Russian quartet (Volgas).

Garrick — "Take It from Me" and  
Melody Makers (stage).

Strand — "La Boheme" (2nd week).

Lyric — "Mismates."

Aster — "The Unknown Cavalier."

Grand — "Tin Gods."

Minneapolis had just come out of one scare over patronage of its own famous symphony orchestra when it got touched up a little over failure always to dig down to see some of the best road shows that come to town. The wealthy patrons of the Symphony gave it out that the \$100,000 guarantee was as far as they would go this year—that they wouldn't stand a double assessment to meet deficits. This aroused public spirit and a campaign to sell season tickets to the regular Friday night symphony went over easy. The guarantors were so well pleased that it was arranged to resume the Sunday afternoon "pop" concerts by the orchestra, which they decided to cut out unless the

season sale was satisfactory. Then came a week of fall-down on patronage of "Dearest Enemy" at the legit theatre, the Metropolitan, and "civic priders" told Minneapolis the symphony scare might have to be repeated if first-class shows were neglected habitually.

The town is getting one sport and athletic celebrity after another. First Babe Ruth and then Gertrude Ederle.

### ROCHESTER, N. Y.

By H. D. SANDERSON

Lyceum—Thurston.  
Keith-Albee Temple—Vaude.  
Fay's—Pop, vaude.  
Gayety—"The Gorilla" (Colum-  
bia).

Corinthian—"Sugar Babies" (Mu-  
tual).

Eastman—"Syncopeating Sue."

Piccadilly—"The Four Horsemen."

Regent—"Fascinating Youth."

Mrs. Florence Colebrook Powers's "Girls' Revue" (local), and Alfie Monk's Orchestra, were featured for the fall opening of Odenbach's Restaurant.

Adelaide F. Jennings, 28, head of a private detective firm here, drew a \$25 fine in City Court for alleged assault on Mrs. Elsie Bartholomay, estranged wife of William P. Bartholomay, advertising manager, Lyceum theatre.

Mary Garden returns to Rochester for a day with the Rochester American Opera Company, she announced, leaving here to open her season in Chicago. The famed diva was guest of George Eastman (Eastman-Kodak) and sang at the Eastman Theatre.

Joe Monk, leader of the Gayety (Columbia) orchestra, gave the first public presentation of "The Navy Day Medley" to 600 sailors and naval militia at the Lyceum, Oct. 28.

Frank Montgomery, New York, after a week of drilling the chorus for Lena Daley's new show (Columbia) jumped to Detroit to revise the dance routine of Daley's "Broadway Brevities." He will be back in New York Nov. 15 for the tryout of his own revue "Syncopeation" at the Lafayette theatre.

Frank M. Smith is back as advertising agent for the Gayety (Columbia) here.

### SYRACUSE, N. Y.

By CHESTER S. DAHN

Wieting—First half, "Garrick Gaieties," opening tour here; last half, dark. Next week, first half, dark; last half, "Kid Boots."

B. F. Keith's—Vaude and pictures. Temple—First half, "Lena Daley's Own Show" (Columbia) opening here; last half, six acts vaude and films.

Savoy—All week, "Naughty Nifties" (Mutual).

Strand—First half, "Fine Manners"; last half, "Paddedock."

Empire—All week, "Laddie."

Robbins-Eckel—All week, "Three Bad Men."

Harvard—"Into Her Kingdom."

Regent—"You Never Know Women" and "Shipwrecked."

Palace—"Tramp, Tramp, Tramp."

Frank Wilcox, stock actor, and Dewitt Newing, stock impresario, had a close call when the former's automobile collided with another machine on the Blodgett Mills-Cortland highway on Sunday. Both cars were badly smashed, but the four occupants escaped with bruises and scratches.

Newing announced the Scranton stock troupe would open its third season Jan. 16.

In spite of unseasonable weather, which caused the cancellation of the last day's program in its entirety, the 1926 Potsdam fair netted a profit of \$1,000. It was a distinct surprise to the directors, who anticipated a loss.

With the Drama League of Syracuse confining its activities to home meetings, a new amateur dramatic organization is coming to the fore here. The society, the Community Players, started in Eastwood, a village recently incorporated into Syracuse. Expanding the Players have taken a lease on the old Little theatre of the Drama League and plan a series of productions, the first to be "Kick In."

Officers of the organization are Donald D. Ausman, president; Mrs. Kurnal Crandall, vice-president; Mrs. J. Corson Ellis, secretary, and Tracy H. Wilder, treasurer.

Today's (Tuesday) municipal elections update finds the Sunday movie question a major issue in two cities, Ogdensburg and Elmira. Church interests in both cities have waged an energetic fight to kill the Sunday movie proposition.

In Syracuse the theatrical interests are also interested in a referendum, that on daylight saving. The theatres, particularly the picture houses, have scored daylight saving as harmful and a nuisance.

attacking it as a class proposition and a menace to health. The theatres bought time "on the air" from Station WTRF and used local speakers, not associated with the theatre, to oppose daylight saving.

Miguel Gasco, 25, of Sidney, was seriously burned the first night he was on the job as projectionist at the Strand theatre, Norwich. The celluloid ignited as it was running through the projector, and Gasco was burned about the head, shoulders and arms. The fire in the booth was extinguished with hand extinguishers.

Tom Kane, former manager of the Empire here when it was under lease to Howard Ramsey for stock, is in town ahead of "Ben-Hur," picture. The Wieting will have the movie at its Turkey Day attraction.

Francis V. P. Martin, of Robbins-Eckel, got a neat publicity break last week. He advertised "Three Bad Men" were coming to town, and called it to the attention of Police Chief Martin Cadia. The chief promptly sent a letter to Commissioner of Public Safety Carlton B. Shaw, asking for 100 new policemen.

### ST. PAUL

Metropolitan—Dark.

President—"The Best People" (Arthur Casey Players).

Lyceum—"The O'Brien Girl" (McCall-Bridge Players).

Palace-Orpheum—Vaudeville and pictures.

Capitol—"Syncopeating Sue," Sisle and Blake (stage).

Astor—"The Prince of Temptors."

Tower—"Forever After."

Princess—"The Last Frontier."

Strand—"The Sporting Lover."

Geoffrey Bryant is the new juvenile with the Arthur Casey Players, replacing Bernard Burke, now in New Orleans.

Arthur Van Slyke has joined the McCall-Bridge Players.

Metropolitan, dark, opens with "No, No, Nanette" Nov. 14.

Sisle & Blake are making their third appearance at the Capitol.

The Victoria (night club) has revue headed by Emmetta Germaine, formerly in Mutual burlesque.



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#### By HARDIE MEAKIN

Auditorium—Robert Mantell in Shakespeare (two weeks).  
Belasco—"Lily Sue" (Belasco); next, "Glamour" (Woods & Lewis).  
Nov. 15, Katherine Cornell in "The Green Hat" (Woods).  
National—"Yes, Yes, Yvette" (Frazee); next, "No, No, Nanette" (Frazee). Nov. 14, Ziegfeld "Follies".  
Poll—"Artists and Models" (Shubert); next not announced.  
President—"Ladies of the Evening" (stock); next, "Desire Under the Elms".

Earle—Vaudeville-pictures.  
Keith's—Vaudeville.  
Wardman Park—"Four Horsemen" (film).  
Gayety—"Give and Take" (Columbia).  
Mutual—"Step Along" (Mutual).

#### Pictures

Columbia—"Bardelys, the Magnificent"; next, "Quarterback".  
Metropolitan—"Syncopating Sue" (Corinne Griffith), and Ponce Sisters, also D'Allessandro; next, "Forever After" and Cliff Edwards.  
Palace—"War Paint" and Ben Bernie Orchestra; next, "So's Your Old Man" and Plymouth, Vt., Old Time Orchestra.  
Rialto—"Flaming Frontier"; next not announced.

Van and Schenck, when playing here three weeks hence at the Metropolitan (picts), will double into the Carleton, a new night club. John J. Payette, of the Stanley-Crandall offices, booked the duo for the picture house and then sold them to the club.

"Lily Sue," though originally billed to have Willard Mack, its author, appear in the cast, had William Roseleigh in the part by a last-minute change.

Wrestling has been put back in at the Mutual as an added Friday night feature. The Gayety has as its extra a midnight show on this same night.

Halloween was a great night for the old-established night clubs and the new crop of late gathering places that have sprung up this season.

The Carleton (new) had its opening on that night, with the result that the management had to open the ballroom of the hotel to handle the overflow. Meyer Davis likewise packed them; reservations were cut off at the Le Paradis and Club Chantecler Monday.

So far the Metropolitan bookings being held over for the uptown Tivoli (Stanley-Crandall) have been confined to but three of the many attractions playing the downtown Met. Art Landry's orchestra is the third such to be held over for the Tivoli.

Jimmie Lake's Commercial hotel went through quite a fire scare on Friday morning last that chased 24 members of the Mutual burlesque show, "Parisian Flappers," into the street at 3 in the morning.  
The fire broke out in the basement of the hotel in a sulphuric acid preparation placed there to kill the rats. The fumes from this is what drove the burlesque people out in scanty attire. Nothing was lost belonging to the company.

#### SAN FRANCISCO

After being in the "red" for 13 months, the Wigwam theatre in 60 days has been put back in the winning column by Nat Holt, new manager and part owner. Currently the house is playing pictures in combination with Jack Russell's Musical Comedy Co. They are grossing between \$6,000 and \$7,000 weekly in contrast to \$3,000 weeks of the "red" era.

Lee Morrison has gone east, leaving behind him his lawyer's assurance that Hallie Rose, late treasurer, Capitol theatre, will be paid \$100 at the rate of \$10 a week, in accordance with a Labor Commission ruling. Other charges pending against Morrison as an outgrowth of his brief and disastrous leaseholdship of the Capitol have been dropped.

Jack Crawford and orchestra, now at Roseland ballroom, open Jan. 15 at the Butler hotel, Seattle. Either Charlie Dornberger or Don Bestor will succeed Crawford at Roseland. Gerald Miller, trumpet, and Candy Willis, sax, are new members of Crawford's band.

"Gentlemen Prefer Blondes" has gone to Los Angeles. Rhea Martin has been replaced by Mary Ricard.

Chief of Police O'Brien and all the O'Brien rooters were on hand

for a special midnight preview at the Pantages of "The Three Bad Men," (Fox), in which the chief's son, George O'Brien, appears.

King Calder has replaced Kenneth Daigneau in "Allas the Deacon." The latter has gone to Seattle to appear with the Henry Duffy Players there.

Excavation work will begin following Armistice Day ceremonies on the building of San Francisco's \$5,000,000 group of War Memorial buildings, one of which will be a civic opera house, the first of its kind in the United States.

#### MILWAUKEE

By HERB ISRAEL

Davidson—"Gentlemen Prefer Blondes."  
Garrick—"Anna Christie" (stock).  
Pabst—German stock.  
Palace—Vaudeville.  
Majestic—Vaudeville.  
Miller—Vaudeville.  
Gayety—"Bandbox Revue" (Mutual).  
Empress—"Hula Hula Maids" (stock).  
Alhambra—"My Official Wife."  
Garden—"Laddie."  
Merrill—"Sparrows."  
Strand—"Men of Steel."  
Wisconsin—"Syncopating Sue."

Bud Purcell and Betty Rhodes, Empress (stock), have gone to Minneapolis to join the McCall-Bridge Players.

Racine, third largest city in this state, has been chosen by Universal for the premiere of "Michael Strogoff," according to George Levine, U. manager here. The picture will be shown Nov. 8 at the Rialto. Midwest movie men will be guests of Universal.

Swiss and Ukrainian organizations are bringing their own concerts to Milwaukee. The Moser Brothers, Swiss yodlers, are billed for the Auditorium Nov. 7, and Ukrainian chorus at the Pabst Nov. 14.

The Majestic, combination house, had thirty actors on its stage this week, an outcome of the stiff battle in the picture-vault grind houses caused by Pantages going into the Alhambra.

The Golden Pheasant, padlocked a year ago, reopened with its usual road house policy last Saturday night. Gerold's Inn, formerly Sam Pick's place, also padlocked at the same time, has not reopened.

#### BUFFALO

By SIDNEY BURTON

Majestic—"Naughty Cinderella" (McGarry Players).  
Shubert-Teck—"First Love," Shubert production of new comedy by Zoe Akins from French of Louis Verneuil, starring Fay Bainter, with Bruce McRae, Geoffrey Kerr, George Marion, Orlando Daly, Leonard Booker, Mortimer Weldon, Robert Davis; "Green Hat" next.  
Buffalo—"Kid Boots."  
Hipp—"Subway Sadie."  
Loewe—"Blarney."  
Gayety—"Bozo's Show" (Columbia).  
Garden—"Sky Rockets" (Mutual).

The Arcadia Ballroom, closed the past month after a stormy fortnight career, reopens Nov. 6 under a free admission policy but with an alternative cover charge of 50c for a table or a straight tax of 50c per dance. The Carolina Nighthawks' orchestra is featured.

John McCormack's concert, scheduled at the Music Hall Oct. 27, was called off owing to the singer's severe cold. McCormack plays a return later in the season.

Jean May (Pfeiffer), who left the McGarry Players a few weeks ago to wed Russell Medcraft, playwright, is back this week as leading lady.

"Watlin' Wharf" is announced as the first play to be given this season by the Buffalo Players. Harold Preston, New York, will direct.

Blackstone, magician, playing the Lafayette Square last week, was visited by the Erie County Society for the Prevention of Cruelty to Animals. Complaint had been lodged by a letter from Massachusetts that the magician was mistreating animals in connection with his performance. Blackstone waited on the agents of the society, who, after witnessing the performance, pronounced the show O. K. and free from humane violations.

#### BALTIMORE

By BRAWBROOK

Auditorium—"The Green Hat."  
Ford's—"No, No, Nanette."  
Guild—"Patience."

The Play Arts Guild opened its 1926-27 season at their intimate playhouse last Wednesday with a production of Gilbert and Sullivan's "Patience." The production was highly praised by the dramatic critics who were able to catch the mid-week opening. T. M. Cushing, dra-

matic critic, "The Sun," is director of the guild.

WBAL, Baltimore's super-power radio station, celebrated its first anniversary Monday. The station was on the air continuously from early afternoon until midnight, with every unit of the staff doing a turn on the air. Frederick R. Huber, station director, supervised the program.

The Arlon Singing Society of Baltimore celebrated its diamond jubilee in a three-day fest here last week.

#### SEATTLE

By DAVE TREPP

President—"The World Loves a Winner" (stock).  
Orpheum—Vaudeville.  
Pantages—"Shipwrecked" and vaudeville.  
Fifth Avenue—"It Must Be Love."  
Coliseum—"The Waltz Dream."  
Strand—"Aloma of the South Seas."  
Winter Garden—"Belle of Broadway."  
Columbia—"Sparrows" (second week).  
Liberty—"Into Her Kingdom."  
Blue Mouse—"My Official Wife."

"Sparrows" (Mary Pickford) was such a draw last week that Manager Bender (Columbia) held the picture a second week.

Henry Duffy came from San Francisco this week to witness the first performances of the new Clemmens play, "The World Loves a Winner." This play is for one week only.

"The Song and Dance Man" (film) did fair business at the Capitol last week.

Galli-Curel made her first appearance in concert here in three years Nov. 1, auspices of Women's Federation of the University of Washington.

Excavating for the big new Orpheum theatre at Times square is nearly complete. The new Orpheum will be about three blocks from the Coliseum and a block and a half farther from the new Fifth Avenue.

The big billboard which advertised the erection of the proposed new theatre for Famous Players-Lasky, Ninth and Pine, has been torn down. It is reported that the theatre project has been abandoned.



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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.

Orpheum had a show last week of which Sam "Kut" Kahl would be ashamed of assembling. It was one of the worst laid out bills imaginable. No fault of the artists, as they all meant well, but the results were not there. Word the show was off traveled very fast around town after the Sunday opening with the result trade was very, very light on the lower floor Monday night and kept up that way for the entire week. If this thing keeps up long it looks as though the house will adopt the policy it was laid out for—feature pictures—and then show a profit, which it cannot do now.

Show started off with the Carl Schenck duo in equilibristic feats. Then came Deiro with his accordion, playing classical and popular numbers, doing real nicely and scoring with his final effort. Ruth Budd then appeared. Her turn as constituted, now is a long, dragged out affair. Miss Budd gives sufficient thrills with her aerial work, but the chanting and dancing prelude apparently hurt her standing with her admirers, through endeavoring to do something out of her line. In the fourth spot came Joe Marks, aided by Mae Leonard and Howard Snyder, in a skit, "Then the Fun Began." This is a turn which "Kut" Kahl let slip away from him. He should not have done so as it is a "tip off" to the \$1.65 customers that there is going to be a marked transformation in the type of entertainment the Orpheum patrons may expect in the future, and they are not going to like it. Kahl ought to grab this off the Orpheum bill

and take it back to the midwest, where he has a lot of 50c. top houses accustomed to this type. Blossom Seeley with Benny Fields held over for a second week, closed the first part. Miss Seeley had no easy sledding. She changed her routine, introducing "The Dream of the Big Parade" as a semi-dramatic number. This one is all wrong for her and if she must have used it she should have waited until Armistice Week, when anything of this nature would go. The other routine did not seem to get over the top at all. Probably one of these days Miss Seeley will get a catalog of stuff suitable to her talents and when she does it will be easy sailing.

Allan Rogers opened the second half and did not seem to arouse much interest until he pulled a gag which he had read in Nellie Revell's column in Variety about the Scotchman and Jew who were brought to the psychopathic ward for observation because the former was throwing money away and the latter picking it up and handing it back to him. This was the biggest applause getter of his turn, even bigger than his ace chant, "Eli, Eli."

Next to closing were Weaver Brothers, who have added their sister Elvirato to the turn. They had the gang hungry for something and gave it to them aplenty, stopping the show with ease. Closing were Bob and Gale Sherwood with their fine entertainers. This turn is hooked wrong for a closer as it starts slowly and drags considerably until the meat is reached, which is too late as the walkout mob does not wait. For closing the bill they should rearrange their routine and hold the running time down, as they have a suitable turn this way, and will find it easy to score with it, but following the Weaver boys was suicide. Ung.

Cantor Josef Rosenblatt scored a personal triumph at Pantages last week, topping a supporting bill of exceptional quality. From start to finish it was above the ordinary Pan offering. Cantor Rosenblatt is, without question one of the most outstanding vaudeville singles who has appeared in Los Angeles.

Two numbers and two well-deserved encores made up his offering, with the selections ranging from old-fashioned ballads to an Italian aria, and a Jewish chant, if such it may be called. Cantor Rosenblatt has a rich and resonant voice, with both his high and extremely low notes registering. He demonstrated his showmanship by rendering his first two numbers, "The Last Rose of Summer" and "The Jewish Selection," before a rich drop in two, with a front drop in one draped in panel effect. No spotlight and only illumination from a bunch light in either wing gave an effective richness to the scene. After much applause Cantor Rosenblatt returned and sang an Italian number which went over big, and for a second recall sang "Mother Machree." For the first time in months the electric billing outside Pantages is not split up, being devoted exclusively to the cantor.

A substitute on the printed program had Lawton, comedy juggler, in opening spot, replacing Schep's Comedy Circus. Lawton is very clever with the billiard balls and proved a successful opener. In duce spot were the four colored Emperors of Song, who held the stage longer than their allotted time, due to the insistence of the audience. A genuine novelty followed, Baby Dodo Reid, not yet 12, who is a prodigy of the most pronounced sort. Following a song number in a nursery set in full stage, the little miss showed her ability on the xylophone, and was then introduced by a man, evidently her father, who proceeded to put the little miss through some astounding feats of memory. The child is a wizard at chemistry symbols, the names of rulers and the capitals of every country of the globe, and showed her thorough knowledge of the Constitution of the U. S. by readily designating each amendment as called for. A real entertaining act.

Gibson's Navigators are back at

Pan's for the second time in a few months. The girls, all talented musicians, started a little slow, but their exceptional playing soon had the crowd going.

Douglas Charles and Co. had a difficult spot closing the showing after Cantor Rosenblatt, but the offering was a diversified one, including comedy dancing by Charles, several vocal selections by Helen Douglas and some balancing and top mounting as well as adagio dancing by Charles and Peter Reill. "The Family Upstairs" was the feature.

Paul Howard, dancer, appearing in presentations on the West Coast, is now owner, manager and general instructor of the William Fisher School of Acrobatics, in Hollywood. Howard is a son of William Fisher and took over the business when the elder retired.

Donald Crisp, De Mille-Metropolitan director, has been elected president of the Writers' Club, Hollywood, for a second term. He is the first president honored with reelection.

Ned Marlin, western sales manager for First National Pictures, arrived here on a general inspection tour. He will confer with executives of West Coast Theatres, Inc., and other circuits on the Pacific coast.

Mary Pickford was a luncheon guest of the board of directors of the Los Angeles Chamber of Commerce. She briefly outlined her views of civic beautification, and other city needs. Further conferences with Miss Pickford are planned.

Chotiner's "La Brea" opened at Ninth and La Brea, Oct. 28. The new house will have a straight picture policy. It is a large dance hall in connection with the theatre, where the patrons dance free after the show.

Notices have been sent out to architects and designers to submit plans for a simple, unostentatious mausoleum to be erected at the Hollywood cemetery, where the remains of Rudolph Valentino are now in a mausoleum belonging to June Mathis. All reports that the remains would be taken to Italy by the former star's brother are thus set aside.

James Hall, new Famous Players-Lasky leading man, finished his third picture with that organization last week in "Stranded in Paris," starring Bebe Daniels. This was the second picture he made opposite Miss Daniels. He will leave this week for New York, where he is to be used on a picture now in preparation at the Long Island studios.

With "The Walter From the Ritz," Raymond Griffith's next starring vehicle for Famous Players-Lasky being rewritten, it was decided to make a switch of directors. Arthur Rosson will direct the picture instead of James Cruze. Production is scheduled to begin Nov. 15.

B. P. Schulberg, Sol Wurtzel, Victor H. Schertzinger, A. L. Rockett and Jack White are named as governors of the new Hollywood Olympic club. Plans call for the erection of a 10-story clubhouse in Hollywood, with dining and club rooms, pre-view theatre, swimming pool and Turkish baths.

Actual construction work on Warner Bros.' proposed Hollywood theatre is scheduled to start next week by Lange and Bergstrom, builders. The site is at Hollywood boulevard and Wilcox avenue.

Arthur Freed has secured the Pacific coast stock rights for "Rain" and will produce it shortly at Orange Grove. Charles King will direct the production.

Betty Journey, picture actress, and her husband, Allan A. Holton, spent their first wedding anniversary in Superior Judge Charles S. Cral's court as defendants in a suit instituted by Roy Dowd of the Los Angeles county flood control council, in proceedings to condemn a portion of their property in Glendale for flood control purposes.

The court awarded the couple \$1,000 as payment for the condemned land, and also found that while the couple had filed a claim for \$1,500 damages, their property would be benefited in that sum.

Contracts have been let for the construction of a \$35,000 wardrobe building at the Pickford-Fairbanks studio.

To celebrate the 15th anniversary of their studio, the first in Hollywood, Christie Brothers installed a

bronze plaque in the plant. Mayor Cryer officiated.

Employees of the Metro-Goldwyn-Mayer studio, Culver City, organized a post of Foreign War veterans. George Cooper, actor, was elected commander.

## DULUTH

By JAMES WATTS

Orpheum—"Sunny Side Up."  
Lyceum—"The Quarterback."  
Garrick—"Forever After."  
Strand—"Kosch Kitty Kelly."  
Lyric—Vaudeville and Photoplays.

Road show season opened this week with "The Big Parade," which did capacity business for six matinees and seven nights at Orpheum, formerly home of Orpheum vaudeville.

Matthew Allen, manager of the company that played here, is traveling with his wife, Bessie Bacon, daughter of the late Frank Bacon. The Bacons are writing a book entitled "Barnstorming," which gives many interesting experiences of the Bacon family in the pioneer days. The book will be published soon.

Finkelstein & Ruben celebrated Sixth Anniversary Week in Duluth this week, with four of their houses in this city and several in Superior, Wis., taking part. F. & R. have just made several changes in managers at the Head of the Lakes. William McCreary, who has managed the Palace in Superior three years, has been placed in charge of the Lyric here, and Walter McCallum has replaced Gust Carlson at the Zelda. Carlson is now at Savoy and People's. P. F. Schwie, who managed the Orpheum here last year, has resumed his former position here as manager of the Garrick. Mel Herz is his assistant.

Leonard M. Leigh, organist at the Capitol, St. Paul, has been brought here to play the new organ at the Garrick.

The Garrick is offering a new feature in the form of a permanent ballet. Specialties with scenery are presented on the weekly bills.

Orpheum, former home of the Casey Stock, will present pictures and road attractions under the direction of the Blackmore Bros.

Manager Al Anson of the Lyceum recently made a trip to Chicago, where he booked a number of stage acts as features of the picture bills. Walter Klingman, organist at the Lyceum for five years, recently resigned to accept a similar position in Eau Claire, Wis. Gladys Byerly, formerly at the Garrick here, and Earl Larson, assistant to Mr. Klingman, are now in charge of the organ. Bob Cox, known as the "Wonder Boy Organist," has been made organist at the Strand. The Strand plays Paramount and other pictures.

## DETROIT

Balaban & Katz are now handling all of the publicity, newspaper advertising and copy for the various Kunsky first-run theatres, which includes the Michigan, Capitol, State, Madison and Adams, under the supervision of Lou Kramer. Howard O. Pierce, who formerly handled the Kunsky advertising, will devote his entire time to presentations.

H. S. Gallup, general manager of the Deift Theatres, Inc., Marquette, Escanaba and Munising, Mich., will build a third house in Marquette.

The new film building will be ready about Dec. 1. Each exchange will have its own screen room. Most of the space is already leased.

Bob Sheehan, former manager of the Martha Washington theatre, has resigned to handle the vaudeville booking department to be opened by Jean Goldkette in connection with his orchestras.

## ALBANY, N. Y.

By HENRY RETONDA

Capitol—"Ben Hur" (1st half);  
Sporting Widows (burlesque) (2d half).  
Leland—"Plastic Age."  
Strand—"Forever After."  
Clinton Square—"Bigger Than Barnum's."  
Ritz—"The Eagle of the Sea."  
Grand—Pictures and vaude.

Albany plans the erection of a municipal radio broadcasting station on the top floor of the New York Telephone building.

The Hall, second-run picture house here, has a series of contests and amateur presentations as added attractions.

Eugene Riley, of the Capitol box-office, has resigned.

Mildred Monley and Northway and Childs from Villa Venice, New York, were featured at the Band Box, Ten Eyck hotel, Albany, Halloween night.

Stephen C. Boisclair, organist, Mark Ritz, Albany, is now managing the Bay State Aces, who are playing a return at Blossom Heath, dance pavilion between Schenectady and Albany. The personnel of the orchestra is Julian F. Webster, director, reeds; Francis W. Martin, piano; Fred Engle, drums; George Boden, banjo; Charles Miller, trumpet; Joseph Vargas, trombone; Francis Connelly, reeds, and Thomas J. Connelly, reeds and violin.

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## BILLS NEXT WEEK

(Continued from page 37)

**ITHACA, N. Y.**  
Strand  
2d half (4-7)  
Roma Bros  
Ford & Cunningham  
Kola Sylvia  
(Two to fill)

**JACKSONVILLE, FLA.**  
Arcadia (1)  
Billy Farrell  
Marie Hughes Bro  
Jahn & Edwin Sis  
Kurgel & Robles  
Dan Sherman Co

**JAMESTOWN, VA.**  
Opera House  
2d half (4-7)  
Carlie & Lamal

**H Springfield Rev**  
Palmer & Hutton  
Wilson Aubrey 3  
Thomas Evans

**JER. CITY, N. J.**  
State  
2d half (4-7)  
Steppin & Sea  
Laura Ormabee Co  
Pat Daly Co  
Wm Ebs  
100% Rev

**JOHNSTOWN, PA.**  
Majestic  
2d half (4-7)  
Joyner & Foster  
Prince Wong  
Fountain of Dance

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Tuition

**MOBILE, ALA.**  
Lyric  
2d half (4-7)  
Kellam & O'Dare  
Ed Blondest Co  
Zelda Bros  
Rex's Melody Mkr  
Eddie Clark

**MT. VERNON, N. Y.**  
Proctor's  
2d half (4-7)  
Red Folies  
Lydia Harry  
(Others to fill)

**MONTREAL, CAN.**  
Imperial  
2d half (4-7)  
Lyric 3  
LaSalle & Mack  
Anderson & P'raon  
Miss Dumbell  
Stuart Sis

**MORISTOWN, N. J.**  
Lyons Park  
2d half (4-7)  
Bardell & McNally  
Brems Pitts  
Frank X Silk  
Nalvahl  
Niles Oliver

**NASHVILLE, TENN.**  
Princess  
2d half (4-7)  
Helen Eley Co  
Walt Manthey Co  
Jack & Jill  
Chuck Haas  
Fields & Johnson

**NEWARK, N. J.**  
Proctor's (1)  
Weldano's Sen  
Montana  
Skelly & Helt Rev  
Bradford & Moray  
Martins & R'kards

**NEWB'GH, N. Y.**  
Academy  
2d half (4-7)  
M'Kay & Ardine Co  
Anger & Fair  
(Others to fill)

**N'W B'W'K, N. J.**  
Rivoli  
2d half (4-7)  
Donia & Dunley  
Bee & Ray Gorman  
Smith & Naidi  
Smith & Sawyer  
(One to fill)

**NEW HAVEN, CT.**  
Palace  
2d half (4-7)  
Juva Maroon  
Muroy M'N & R  
Weston & Hutchins  
Mme Pompadour  
(One to fill)

**NEW L'DON, CT.**  
Capitol  
2d half (4-7)  
Musical Rowells  
In Backyard  
Joe Daniels  
Raymond Ann  
B'way Whirl

**NEW O'LN'S, LA.**  
Palace  
2d half (4-7)  
Goin' Home  
Foster & Pogy  
Harvard W & B

**PITTSBURGH**  
Davis (1)  
Thomas & Fred'k  
Smith & Strong  
Torke & King  
Carlton E & W  
Adler Well & H

**Fayman McG & G**  
Jack Clifford

**NIAGARA FALLS**  
Bellevue  
2d half (4-7)  
Howard & Nichols  
Carpos Bros  
Whitefield & Irel'd  
Fred Sosman  
Baroness Erzi

**NORFOLK, VA.**  
Colonial  
2d half (4-7)  
Leon Lamar  
Val Jean Tr  
Bobby Heath  
Jones & Morgan  
Haynes & Beck

**N. ADAMS, MASS.**  
Empire  
2d half (4-7)  
Foley & Welton  
Dance Carnival  
Country Club Girls  
Chas & Collins  
Thelma Arline

**NORTHAMPTON**  
Calvin  
2d half (4-7)  
Spencer & Wilms  
Oliver & Crangle  
Richy Wally  
Jenny's Comedy 4  
(One to fill)

**NORWICH, CONN.**  
Broadway  
2d half (4-7)  
Baldwin Blair  
Baby Henderson  
Oliver & Leo  
Van & Bell  
Dawn & Day

**OTTAWA, CAN.**  
Keith  
2d half (4-7)  
Lyric 3  
LaSalle & Mack  
Anderson & P'raon  
Miss Dumbell  
Stuart Sis

**PASSAIC, N. J.**  
Playhouse  
2d half (4-7)  
L & M Wilson  
Frank Mayo  
Jack Donnelly  
Chevalier Bros  
(One to fill)

**PATERSON, N. J.**  
Regent  
2d half (4-7)  
Bert Baker  
Rockwell & M'atha  
Lerner Girls  
(Two to fill)

**PHILADELPHIA**  
Keith (1)  
Helen Carlson  
We 3  
Stanley & Birnes  
Florie LaVere  
Carr Lynn  
Jean Acker  
Corrinne Tilton  
Burns & Allen  
Duncan's Colliers  
(8)

**PHILADELPHIA**  
Lyric  
2d half (4-7)  
Howard & Lind  
Wayburn's Show  
(Others to fill)

**ROANOKE, VA.**  
Roanoke (1)  
Clayton & Lennie  
Joe Fong  
Jerome & Evelyn  
Ruby 3  
1 Summer's Day

**RICHMOND, VA.**  
Lyric  
2d half (4-7)  
Howard & Lind  
Wayburn's Show  
(Others to fill)

**ROANOKE, VA.**  
Roanoke (1)  
Clayton & Lennie  
Joe Fong  
Jerome & Evelyn  
Ruby 3  
1 Summer's Day

**RICHMOND, VA.**  
Lyric  
2d half (4-7)  
Howard & Lind  
Wayburn's Show  
(Others to fill)

**ROANOKE, VA.**  
Roanoke (1)  
Clayton & Lennie  
Joe Fong  
Jerome & Evelyn  
Ruby 3  
1 Summer's Day

**Harry Snodgrass**  
(3)

**Duncan's Dogs**  
Ruby Morton  
4 Camerons  
Sargent & Lewis  
Denno Sis  
Si Lahar Tr  
Ida May Chadwick

**Harris (1)**  
Nolly Tate  
Lamont 3  
Wheeler & Potter  
Harry Rappi  
G & M Moore

**Sheridan Sq.**  
2d half (4-7)  
Blanch & Cr'ghton  
3 Nitro  
Eddie Rogers  
Elaine Ser  
Frank Leffell

**FITZSL'D, MASS.**  
Proctor's  
2d half (4-7)  
Jerome & Ryan  
Edwards & Morris  
Lester & Stuart  
Edna Torrence  
Frank Shields

**PLAINF'D, N. J.**  
Oxford  
2d half (4-7)  
Pat Hennings  
(Others to fill)

**PLATSB'G, N. Y.**  
Strand  
2d half (4-7)  
Smith & Bagley  
Laurie & Rayne  
Tumbling Clowns  
(Two to fill)

**PITCHESTER, VT.**  
Colonial  
2d half (4-7)  
Fries & Cody  
McCoy & Walton  
Ladoux & Macchia  
Tokio  
Static

**PORTLAND, ME.**  
Keith  
2d half (4-7)  
Morning Glories  
Flying Hartwells  
Senna & Weber  
Alex'der & Oleason  
Walsh Sis  
Joe Walters Co  
(Lowell appt)  
1st half (8-10)  
Artie Mehlinger  
T & D Ward  
Mr & Mrs Barry  
Iris Green  
Walter Fenner Co  
Sylvetown Orca

**PORTSMOUTH, O.**  
Le Roy  
2d half (4-7)  
F Work & Estelle  
Bayes & Speck  
Lyte Lapine  
Knights' Roosters  
(One to fill)

**POTTSVILLE, PA.**  
Hippodrome  
2d half (4-7)  
Stanley & Quinotto  
Klinger's Rev  
Earl Hall  
Jolly Coleman  
(One to fill)

**PGH'PSIE, N. Y.**  
Avon  
2d half (4-7)  
Wm A Kennedy  
Allen & Norman  
Stacey & James  
Gene Costello  
Francis 3

**PROVID'CE, R. I.**  
Albee (1)  
Beesee & Qupee  
Louise Wright  
Keno & Green  
Kramer & Doyle  
Geo D'Silver Orch  
Francis 3

**RICHMOND, VA.**  
Lyric  
2d half (4-7)  
Howard & Lind  
Wayburn's Show  
(Others to fill)

**ROANOKE, VA.**  
Roanoke (1)  
Clayton & Lennie  
Joe Fong  
Jerome & Evelyn  
Ruby 3  
1 Summer's Day

**RICHMOND, VA.**  
Lyric  
2d half (4-7)  
Howard & Lind  
Wayburn's Show  
(Others to fill)

**Rule & O'Brien**  
Thos E Shea Co  
Moss & Frey  
Kelly & Jackson

**SARATOGA, N. Y.**  
Congress  
2d half (4-7)  
Friend & Watkins  
Cannon & Lee  
(Others to fill)

**SCH'NTADY, N. Y.**  
Proctor's  
2d half (4-7)  
Frankie Rice  
Fred Bowers  
Mack & Leonard  
Stuart & Lash  
(One to fill)

**SCANTON, PA.**  
Poli's  
2d half (4-7)  
Night in China  
Stan Kavanaugh  
Earl Hampton  
Jack McGowan  
Carleton & Ballow

**SHAMOKIN, PA.**  
Capitol  
2d half (4-7)  
Nayon's Birds  
Col J George  
Everett Sanderson  
(Two to fill)

**ST'BNVILLE, O.**  
Capitol  
2d half (4-7)  
Lane & Golden  
Scanlon Dano Bros  
Farnell & Florence  
Fountain of Dance  
Louis Hart

**SYRACUSE, N. Y.**  
Keith  
2d half (4-7)  
Bloom & Shea  
Chester & Devere  
6 Harmanlacs  
Ray Conray  
(Two to fill)

**TOLEDO, O.**  
Keith  
2d half (4-7)  
Van DeVelde Co  
Kody & Wilson  
Joe DeLier  
Herb Warren Co  
Mack & Rossiter  
Dance Shoppe  
1st half (8-10)  
(Same bill plays  
Gd. Rapids 11-13)  
Maud Allen  
Collins & Peterson  
Hoctor & Holbrook  
Fred Sosman  
Sylvetown Orca

**TORONTO, CAN.**  
Hippodrome (1)  
Schlicht's Co  
T & D Ward  
Herb Williams Co  
Silvertown Cord Or  
Alex'der & Pogy  
Patricia  
The Kennys (8)  
Arnaud Bros  
Clifford & Marlon  
Derkson & Brown  
Jans & Whalen  
The Lockfords  
Edith Clifford

**TRENTON, N. J.**  
Capitol  
2d half (4-7)  
Philbr'k & Deveau  
McCunn Grant  
Junior Folies  
Billy Nash  
(One to fill)

**TROY, N. Y.**  
Proctor's  
2d half (4-7)  
Lillian Roth  
Hadij Ali  
Flying Henrys  
Bills of B'way  
Jean Carpenter

**UNION H'L, N. J.**  
State  
2d half (4-7)  
Jimmy Lyons  
Memories of Opera  
(Others to fill)

**UTICA, N. Y.**  
Gaiety  
2d half (4-7)  
Bartie Sis  
Heien Lewis Co  
Leon & Dawn  
Meehan & Shannon  
Maud Earl  
Bee Jung  
Gold Medal 4  
Bardo & C'ingham

**WABREN, O.**  
Robbins  
2d half (4-7)  
Marty Zoller  
Flashes of Y'rday  
Doran & Soper  
Martell & West  
(One to fill)

**WASH'GTON, D. C.**  
Keith (31)  
Nathane & Sully  
Sydel & Spotty  
A & M Havel  
McLellan & Sarah  
Dunninger  
Roby Norton  
Sunkist Nelson  
4 Karrys

**Red Folies**  
Smith & Strong  
York & King  
Sully & Thomas  
(One to fill)

**WABREN, O.**  
Robbins  
2d half (4-7)  
Marty Zoller  
Flashes of Y'rday  
Doran & Soper  
Martell & West  
(One to fill)

**WASH'GTON, D. C.**  
Keith (31)  
Nathane & Sully  
Sydel & Spotty  
A & M Havel  
McLellan & Sarah  
Dunninger  
Roby Norton  
Sunkist Nelson  
4 Karrys

**Red Folies**  
Smith & Strong  
York & King  
Sully & Thomas  
(One to fill)

**Frank X Silk**  
Murray & D'gherty  
5 Petleys  
Rahmen Bey  
Gypsy Camp

**WASH'GTON, PA.**  
State  
2d half (4-7)  
Andy Potter  
Rolly & Orden  
Marie Rialto  
(Two to fill)

**WATERBURY, CT.**  
Palace  
2d half (4-7)  
Harris & Holley  
Golden Bird  
Ida May Chadwick  
DeVine & Dale

**WATERT'N, N. Y.**  
Avon  
2d half (4-7)  
Claude DeCar  
Gene Moore  
(Three to fill)

**WHEEL'G, W. VA.**  
Victoria  
2d half (4-7)  
Dare & Yates  
Bell & Naples  
Karter's Kom  
Spengler & Hull  
Black & O'Donnell

**WILKES'B'G, PA.**  
Poli's  
2d half (4-7)  
Jack Lavier  
Weeping Willow  
H Kinney Rev  
Medley & Dupree  
(One to fill)

**WOON'SKET, E. I.**  
Bijou  
2d half (4-7)  
Charleston Champs  
Joe Rich & Pals  
Freeman & Lynn  
Ward & Taylor  
Dewillford & B'man

**WOR'STER, MASS.**  
Poli's  
2d half (4-7)  
Jr Orph Unit No. 5  
Read & Duthier  
Bob Fisher  
(Two to fill)

**YONKERS, N. Y.**  
Proctor's  
2d half (4-7)  
Freda & Palace  
Jarvis & Harrison  
Goody & M'gomery  
Janet Childs  
Monroe & Grant

**YORK, PA.**  
York  
2d half (4-7)  
Levan & Putnam  
Sallor Boy  
Franklyn & Royce  
Racine & Ray  
Jack Hedley

**YOUNGSTOWN, O.**  
Hippodrome  
2d half (4-7)  
Barrett Bros  
Hartley & P'terson  
Ethel Davis  
Modena's Fan Rev  
Billy Hallen  
Jim Jam Jems  
1st half (8-10)  
(Same bill plays  
Akron 11-13)  
6 Saratos  
Rickard & Gray  
Welder Sis  
Adler Well & H  
(One to fill)

**house. According to information,**  
McKeon had been sending "names"  
to the Lafayette for several weeks  
prior to the Shea-Vita deal.

This is in line with Variety's  
stories several weeks ago anent  
Jules Mastbaum's ultimatum to E.  
F. Albee regarding "hands off" in  
the Stanley houses following the  
direct booking o. Van and Schenck  
by Acme and the subsequent play-  
ing by Stanley of the act in the  
face of Albee's protest.

**On**  
*Everybody's*  
**Lips!**

**STEIN'S**  
**MOIST ROUGE**

IN GLASS JARS 50c  
A Stein Make-Up Product  
THREE PERFECT SHADES  
FOR  
THREE TYPES OF BEAUTY  
Manufactured by  
**M. STEIN COSMETIC CO.**  
NEW YORK

**F** LASHY  
ABRICS  
FOR  
**P** EPPY  
PRODUCTIONS  
at MENDELSON'S  
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**Eyebrows Darkened**  
Permanently  
Eyebrows and lashes perfected and darkened  
with Colours; not affected by washing,  
perspiration, cream, etc.; lasts for weeks,  
positively harmless. Experts at both shops.  
Treatments 50c. Box with instructions, \$1.10  
postpaid. Seize's, 28 W. 30th St. & 34 W. 40th St., N.Y.

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All income devoted to Child Welfare

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**FOR NOVELTY ACT**  
Tall lady who can sing and put over  
comedy numbers.  
Also comedian—must be short; able to  
do dance specialty and produce.

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**Theatrical Makeup**  
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Drop Curtains in Silk, Velvet and  
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Out Ten Weeks  
Complete electrical effects  
Also two interior sets  
**J. E. Horn, 1560 Broadway**  
NEW YORK  
Bryant 4204-4205

## STANLEY BOOKS

(Continued from page 5)

to Shea's Court Street, Buffalo, by  
Keith's several seasons ago. It re-  
mains also opposed to Shea's Hip,  
also booked by K-A.  
The dropping of straight vaude-  
ville from Shea's, Buffalo, in favor  
of Vitaphone may have entered into  
the decision of Acme to book the

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**PROFESSIONAL TRUNKS**  
Hartmann, Oshkosh & Mendel Trunks  
ALL MODELS—ALL SIZES ON HAND  
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Telephone in Each Room.  
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Shower Baths, Hot and Cold  
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Electric fan in each room.  
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Opposite N. V. A.

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Housekeeping Furnished Apartments  
230 West 43rd Street, New York  
Longacre 7112  
Three and four rooms with bath, complete kitchen. Modern in every particular. Will accommodate four or more adults.  
\$12.00 UP WEEKLY

## GOV'T DISCUSSION

(Continued from page 4)  
kins will be equally as surprising to the picture industry.  
But that is not the only unexpected bit of material in the new brief, which has just been filed and which is characterized as a supplemental document to the previous two volumes submitted by Mr. Fuller close to 16 months ago.  
Now the array of government counsel comes forward with the proposal to the industry that a meeting be called here for a general discussion of trade practices in connection with block booking, as the only means of saving the industry from a general violation of the anti-trust laws.  
This is looked upon as inviting the entire picture industry to now take a hand in the long drawn-out F. P. proceedings with the question being left very much an open one as to whether or not the suggestion will be considered by the picture interests.  
The answer is expected to be made by the Will Hays organization.  
In but one respect does the brief continue along the old lines of the government case, namely, the conspiracy charge and the attack on the motives of Adolph Zukor in his alleged desire to dominate the industry through the control of theatres in key cities and by the use of "restrictive tying and exclusive" contracts.  
The new brief, numbering 80 pages, opens with the statement that nothing in this new material will touch upon the fundamental or jurisdictional questions of interstate commerce, public interest or competition in commerce. This phase, it is stated, having been previously covered. The new evidence secured during the recent additional hearings in New York City is characterized as having added nothing additional.  
**Conspiracy**  
Going right into the charge of conspiracy and the "various illegal purposes for which F. P.-L. was organized," to quote the brief, the failure of Mr. Zukor to testify is referred to as follows:  
"There is another item of evidence, sufficient of itself to support the allegations of conspiracy in Paragraph Five (of the complaint). It is not an exhibit or the testimony of a witness or witnesses. It is a fact of record—manifest not on a page or on certain pages of the record, but manifest from the whole record.  
"It is the fact that, with full opportunity to do so, F. P.-L. has not produced Mr. Zukor or Mr. Lasky to negative the evidence of their purposes, plans, motives or intentions; nor has either of them testified in his own behalf. . . . this is evidence from which it may be properly inferred that their testimony would have been against the interests of the respondents."  
It is not necessary, continues the brief, for F. P. to secure a monopoly of all theatres to dominate distribution, it being stated that no charge of a monopoly being existent is made.  
The plan, as charged against

# HOTEL LORRAINE CHICAGO

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SINGLE ROOM WITH BATH, \$2.00, \$2.50, and \$3.00 PER DAY  
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DOUBLE ROOM WITH TUB BATH, \$21.00 PER WEEK  
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NEW YORK  
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All newly decorated. Shower  
baths, hot and cold water  
and telephone  
\$9.00 Single  
\$12.00 Double

F. P. was to absorb the profits from houses it owned and from the operation of theatres owned by independents, who booked the F. P. product.  
A large portion of the brief is devoted to the 20,000 theatres of the entire country against the small percentage controlled by F. P. Ral-bourn, of the picture company, who, it is claimed, prepared the theatre statistics, is attacked on these figures, with Washington taken as example. It being claimed by Ral-bourn that 10 first run houses were in operation here whereas in actuality it was but four.

### Selling on Merit

On the other hand, F. P. is given credit by government counsel of having endeavored to sell its pictures on merit alone. Competition of other companies, however, who continued to sell in blocks, forced the company to resume the practice, the brief adds.

### Mr. Halner states:

"The real remedy would be a full and free trade practice conference participated in by all competitors, great and small."

If this "falls in the redemption of the industry" the commission is then urged to issue complaints "to match the several pleas of guilty already entered, based on block booking alone, and try the single, incontestable issue so quickly as to enter simultaneous orders to cease and desist against F. P. L. and all its associates in the open defiance of law."

Because competitors resort to block booking is no defense for F. P. It is stated, and as F. P. has openly admitted that block-booking destroys small and independent producers, it is not incumbent upon the commission to prove it, is added.

### Unlawful Contracts

"Tying" and "Exclusive" contracts are also hit by the commission's counsel, it being stated that these were unlawful even before the enactment of the Clayton Act.

If F. P. does offer individual or smaller groups of pictures from a block when same has been refused by exhibitor, it is pointed out, the Supreme Court has held that an offer of an unobjectionable alternative lease does not save an offered "exclusive contract" from illegality.

In dispensing with the argument of the former chief counsel, Mr. Fuller, the new brief states:

"The uncontroverted fact of block-booking alone compels an order to cease and desist.  
"The writers of this brief have made no reference to the proposition that ownership of theatres by F. P. L. is per se unlawful. The complaint does not allege ownership per se. That question is not within the issues."

SPECIAL RATES TO THE  
PROFESSION  
Courtesy—Cleanliness—Comfort  
The Most Modern One and Two Room  
Apartments with Private Bath  
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THE BEST VALUE  
TIMES SQUARE  
Single: \$10 up — Double: \$12 up  
Our Best Front Rooms: \$16  
With Twin Beds: \$17 and \$18  
FULL HOTEL SERVICE  
Phone: 8170 Circle  
226 West 50th Street  
NEW YORK

## \$100 A MINUTE

(Continued from page 1)  
for the privilege of getting the title before an estimated audience of 5,000,000 people, it was not such a bad move.

The era of big pay for big "names" on the radio is commencing with the advent of the cold weather, ideal stay-at-home radio climate.

When the new National Broadcasting Co. takes over the combined WEAF and WJZ merged radio chain Nov. 15, an epochal other entertainment will be offered.

Merlin H. Aylesworth, president of the new radio combine, states that an elaborate national network will broadcast an ultra program of paid artists recruited from professional ranks. The "opening night" Nov. 15 will be a four-hour marathon from 8 to 12, generally conceded to be a milestone in the history of radio broadcasting.

## CHI. LOOP JAM

(Continued from page 46)

ness extra kick, to around \$12,000.

"Kongo" (Princess, 9th, final week). When Sunday night grosses slipped off week's average dropped to \$6,000-\$7,000, calling quick exit.

"Jazz Singer" (Harris, 5th week). Knocked out another \$20,000 gross but felt backwardness of Saturday night's sales. Special Monday-Tuesday house parties featured.

"Follies" (Apollo, 2d week). Lowest premiere gross Greenwich Village organization has checked in seven years. Midweek matinee below \$1,000. Figured around \$20,000.

"The Shelf" (LaSalle, 2d week). On eight performances drew \$9,000 and with help of balcony parties should hold close to premiere week's gross for at least four weeks more.

"Sweetheart Time" (Garlick, 7th week). Holding moderate average pace of about \$11,000, varying only by size of Monday-Tuesday special balcony parties. Average gross thus far figures weekly loss for attraction.

"Bubbling Over" (Selwyn, 2d, final week). Philadelphia backers lost bucketful of coin before arriving on east or house rental terms. It marks the second time Variety has dropped below the highest daily newspaper man and, to the other extreme, this score signalizes the first instance of any critic (Hammond) on a daily turning in a perfect percentage of 1,000.

The next box score printed will again be based only on those shows which have left Broadway, the

"Tip-Toes" (Illinois, 4th week). Hasn't struck figure expected but holding own around \$23,000 average gross. Moved into third place in hotel call for musicals.

"One Man's Woman" (Central, 3d week). Still drawing clientele of

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1-2-3-4-room apartments. Each apartment with private bath phone, kitchen, kitchenette.  
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## Hotel Thomas Jefferson

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1816 Arch Street  
NEWLY FURNISHED  
Professional Rates for  
Professional People  
All Modern Improvements

## PENRAE PHILADELPHIA, PA.

N. E. Cor. 10th & Pine Sts.  
New Modern Apartment Hotel  
Reasonable Weekly Rates  
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own, getting sensational window sales during day. Average gross for whole engagement centers around \$9,000, terrific for this house.  
"Princess Flavia" (Four Cohan's, 2d week). In seven performances did around \$15,000 but piled up record number of special party sales.

## CRITICS' BOX SCORE

(Continued from page 1)

column the top dramatic men are giving their aids plenty to do. This explains the wide difference between the total of 27 falling shows and the number of these witnessed by some of the critics. There have been quite a few instances where three shows have opened the same night, swinging the second and third stringers into action.

One outstanding item of the score is that of all the reviews compiled only six were tabulated as "no opinions" (where the reviewer refrained from his opinion as to stating whether a show is good or bad). Dale ("American") leads this column, but is only wrong five times out of 21.

Osborn ("Evening World") trails the list due to being wrong 11 times out of 19 for a percentage of .578, while a tie exists between Anderson ("Post") and Atkinson ("Times") for third place at .778, each also having written on the same number of attractions.

### No Alibi for Variety

Variety's .692 or only 18 right out of 26, is the worst showing this paper has ever made in a box score and is without an alibi. If included with the daily writers Variety would stand seventh, decidedly poor for trade paper reviewing where the scribes supposedly have an advantage due to their inside knowledge on how a show may be hooked up on east or house rental terms. It marks the second time Variety has dropped below the highest daily newspaper man and, to the other extreme, this score signalizes the first instance of any critic (Hammond) on a daily turning in a perfect percentage of 1,000.

The next box score printed will again be based only on those shows which have left Broadway, the

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800 Eighth Ave. (49th St.)  
CHICKERING 3550  
2-3 Rooms, Bath and Kitchenette. Accommodate 2-3 Persons. Complete Hotel service. Summer Rates. Under New Management  
HARRIET E. KENT, Owner

## HOTEL ELK

53d St. (Just East of B'way)  
NEW YORK CITY  
All Modern Improvements  
Convenient to All Transportation  
\$11 PER WEEK  
WITH BATH \$14

scores including the entire list of attractions, present or past, being those published at mid-season (the first of the year) and in the spring, the season's end.

## CINCINNATI

By JOE KOLLING

Grand—"Ben Hur" (fourth week).  
Shubert—Earl Carroll's "Varieties."  
Cox—National Players (stock).  
Keith's—Vaudeville and films.  
Palace—"Blue Eagle" and vaudeville.  
Empress—"Speed Girls of 1926" (Mutual).  
Olympic—Mollie Williams (Columbia).  
Lyric—"Stella Dallas."  
Capitol—"Campus Flirt."  
Walnut—"So's Your Old Man."  
Strand—"Forlorn River."

"Ben Hur" concludes its run here this week, even though the film is drawing near capacity.

The Earl Carroll show, with Joe Cook and Lou Holtz, came to the Shubert against the wishes of City Manager Sherrill, whose objection was founded on "criticism" from other cities. To finish out the week in this city the attraction will have to be clean, for Sherrill has indicated that objectionable bits will cause the house to be closed.

"Abies Irish Rose" did a good business at the Shubert last week, as did "The Cat and Canary" at the Olympic and the "Step Lively Girls" at the Empress. In the last named attractions Michel and Bentley present a chorus that for youth and looks is about the ace in vaudeville.

The Elks' Fashion Show, offered thrice daily last week at Music Hall, attracted fair afternoon and good night patronage. With a local department store tie-up and advertised as presenting \$100,000 worth of gowns and furs. The show offered seventeen New York models and five vaudeville acts.

O. E. Wee, former road producer, has given up theatrical business for a commercial enterprise.



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*and his* VICTOR RECORDING ORCHESTRA



1926 1927

## WHAT A RECORD!

January to May—Muehlebach Hotel, Kansas City  
 June to August—Steel Pier, Atlantic City  
 September—Single engagements in the West  
 October—Castle Farms, Cincinnati  
 November—Baker Hotel, Dallas

Going back again to  
 the Muehlebach Hotel,  
 Kansas City, from De-  
 cember to April.

NO REST FOR THE WICKED, 'CAUSE WE ARE

*Booked solid through the*

**MCA**  
 (MUSIC CORPORATION OF AMERICA)

32 WEST RANDOLPH ST.

CHICAGO.



# VARIETY

PRICE  
**20**  
CENTS

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 20 cents.  
Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.

VOL. LXXXV. No. 4

NEW YORK CITY, WEDNESDAY, NOVEMBER 10, 1926

56 PAGES

## RADIO IN SHOW BUSINESS

### COUNTRY FOLK DON'T WANT 'DIRT' PLAYS, STOCK MANAGERS FIND

**Mystery Farces and Mellers Only Go on 'Road'—  
Risqué Stuff Costs Family Trade—Church People  
Scare Business Away—'Dirt' Hurts for Weeks**

Mystery farces and melodramas are eclipsing risqué and "dirt" show bills in stock this season. Mystery pieces are in greater demand. They are reported about the only releases actually showing returns at the box office. The trend in stock is an indicator the road is not a good market for the "dirt plays." Play bro-

(Continued on page 31)

### \$2,000—1,800 WIRES AND CANTOR 'PLUGGED'

Eddie Cantor's reaction on his broadcasting at the rate of \$100 per minute is the usual conclusion of any "name" that makes an impression with an audience of 4,000,000 or more people, an aggregate attendance the same performer would take years to play before.

Cantor received over 1,800 wires from localities west of Chicago alone, exclusive of the huge eastern (Continued on page 25)

### BENNETT'S 'CREOLES' IN POLICE CENSORSHIP

San Francisco, Nov. 9. Corporal Peter Peshon, local police censor, dropped around at the Wilkes last week to get a load of "Creoles," the new Richard Bennett show. After the performance he notified Dean Morley, the manager, that the show violated any number of ordinances designed to protect (Continued on page 30)

### Absinthe House, 176 Yrs. Old, Padlocked in N. O.

New Orleans, Nov. 9. The Old Absinthe House, long the most famous drinking place in the United States, has been padlocked. The historic cafe where the pirate, Jean Lafitte, drank his frappe, and Lafayette Hearn received inspiration for his literary gems, was placed under the ban by Judge Louis H. Burns. The Old Absinthe House has stood at the corner of Bourbon and Bienville streets for 176 years, a "fount" at which the world quaffed.

### RECORDING RADIO FOR POSTERITY

Broadcasting history is being made with every weekly "send" by the Dueber Hampton Watchmakers from WJZ Wednesday evenings. Simultaneous with each of these radio concerts another microphone, in a separate studio, is electrically recording phonograph disks of the numbers, this wax record being to preserve for posterity the type of radio program in vogue during 1926. Two wax records are used and alternated as each number is "canned," a blank being always in place to pick up everything.

### MARY AND DOUG TO DO COMEDY

Los Angeles, Nov. 9. Indications are that Douglas Fairbanks and Mary Pickford may co-star in a comedy as their first picture since returning from abroad. The couple have been working on a number of stories of late which would prove to the mutual benefit of both, and it is likely that Sam Taylor, who recently left Metro-Goldwyn-Mayer, will be signed by Miss Pickford to direct the picture. Tim Whelan, a M-G-M gagman, who worked with the Harold Lloyd studio, will probably come over to the Fairbanks-Pickford organization to either do the double starring vehicle story with Doug and Mary or a single picture, in which Miss Pickford will be starred for United Artists. This providing she does not work with her husband. It would mark the first time the famed pair have ever appeared together on the screen.

### Jimmy Walker an Elk

Mayor Jimmy Walker became an Elk Sunday evening. He was inducted into the order through No. 1, New York.

### WJZ-WEAF TIE-UP WILL TAKE OR MAKE 'NAMES'

Figures \$15,000,000 Income for 22 to 25 Station Bookings at \$600 Per Hour Per Station Charge on a Four-Hour Nightly Basis—Opposite Programs Over Both Main Stations Simultaneously

### RADIO NOM DE PLUMES

Radio's present-day progress is so momentous that each new advancement merits stressing, but the biggest step so far in the history of broadcasting will occur Jan. 1, when the merged WJZ-WEAF national hook-up of stations will assume genuine showmanly proportions.

For the first time an attempt at program co-ordination and proper running order will be formulated. This is something which has been deplored by the critical observers of radio ever since broadcasting be-

(Continued on page 32)

### 'COMMERCIALIZED RELIGION' AS NON-THEATRICAL OPPOSITION

Advertisement in Minneapolis Dailies by Wesley Church Reproduced—"Dangerous Girls" Headlines Church's Sunday "Bill"—"Features"

### Night Clubs Tottering

A complete reversal of business conditions is at present in evidence at the night clubs within Times Square.

Most of them are tottering through the thin trade. It is accounted for by the widely spreading opposition in a congested district, also high dining checks and recent adverse publicity through stick-ups.

If trade doesn't shortly improve most of the night clubs won't have to be watched when the 3 a. m. closing order goes into effect.

### 3 'NAME' BANDS IN SHOWS

Three "name" bands will be in Broadway shows this winter.

Paul Whiteman's Dillingham contract is already assured. Vincent Lopez is now slated for the new I. Lawrence Weber-Sam Bernard show, and Ben Bernie is to double from the Hotel Roosevelt this winter into a musical.

Minneapolis, Nov. 9. "Commercial religion as non-theatrical opposition" is the description given to the position of the Wesley Church (of the Lighted Cross), with Dr. Frank Lee Roberts its pastor. In the dailies for Sunday appeared an advertisement by the (Continued on page 33)

### KATHRYN RAY IN BED; OPERATION LIKELY

Kathryn Ray, the revue beauty, is again a-bed, suffering from an internal injury as the result of the beating alleged to have been given her by George Price weeks ago in the apartment of Norma Terris. Both actresses were in "A Night in Paris" and the assault followed a party aboard a liner tied up at a Hudson River pier.


Miss Ray quietly left the Roosevelt hotel to escape reportorial attention. It was authoritatively stated early this week that unless physicians are successful in stopping the internal hemorrhage, she would be removed to a hospital for an operation.

It was also made clear that Miss Ray's beauty will not be marred. Her broken nose had practically knitted and the facial discolorations have disappeared.

The plight of Price is in nowise changed. He faces a damage action (Continued on page 55)

### 3 Night Clubs in One Bldg.; Zieggy's' Roof

Three supper clubs will operate within one building when the new Ziegfeld theatre on 54th street and Sixth avenue opens New Year's eve. One will be Zieggy's own roof, an attempt to revive the midnight frolic idea, as when the New Amsterdam roof was the centre of things, years back.



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First in American Home Series. Great Crowds Attend These Services.

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Soloists—Quartet—Choir.  
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Little Brown Church Reproduced.  
Male Quartet will Sing this Famous Song.  
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**10:45 A.M. - SPIRITUAL PATRIOTISM**

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## SOUTH AFRICA

Cape Town, Oct. 1.

The London artists, Dennis Neilson-Terry, Mary Glynn and Coy, opened at the Opera House Sept. 14 for a return visit, staging "The Cat and the Canary," under direction African Theatres, Ltd. Business good.

The Tivoli, with varied changes of full vaudeville and bio-vaudeville, is well patronized. The theatre is small, with a capacity of about 750. Week Sept. 15: Jack Lane, English comedian. His last visit here was 20 years ago. Dawn Sisters; Three Little Maids; feature film, "On the Stroke of Three."

Edward Jose and Arthur De Jong have opened offices here, with advertisements that they represent United Artists. Announcement was made that "The Black Pirate" would have the first screening in the City Hall. Then began the battle, with African Theatres on the warpath. A deluge of Fairbanks pictures were screened by them.

### JOHANNESBURG

At His Majesty's Theatre, under direction of African Theatres, Ltd., the 1926 Comedy Co. attracting good business with "A Cuckoo in the Nest." The play is produced by George S. Wray, who toured South Africa with the Macdonald Players.

"Mercenary Mary" is getting capacity at the Empire Palace, with big advance booking. Irene Shamrock, in the lead, gets over; Gerardo and Enid Adair do nicely with dancing; Phil and Phlora, good, and Kitty Emson wins favor; Horace Kenney and Hal Collins also excellent. The chorus is undoubtedly the best seen out here in years. The producer, Philip D. Levard, has turned out a classy production.

Nathan Isaacovitch, Jewish actor, and company doing excellent business at the Standard theatre with Jewish plays, under direction African Theatres, Ltd.

Orpheum (African Theatres, Ltd.). Business satisfactory. Week Sept. 1: Ross and Jerome, Keith Wilbur, pictures. Week Sept. 8: Fred Lake and Partner, Three Nicolettes, pictures. Week Sept. 15: Herschel Henlere, pictures.

Terpsichore, dancer, arrives Nov.

22, under contract to African Theatres. Bert Ralton and his Havana band due Sept. 20 for the same firm.

Donald Sutherland, 27, was recently sentenced to death for the murder of his 20-year-old wife by strangulation.

Giving evidence in his defense, the accused stated that he and his wife saw a film depicting a suicide, and she remarked: "I wonder if we will do this?" She was of a morbid nature. On their return to their rooms they decided to commit suicide. He went out, and on his return found his wife dead on the floor with a strap around her neck. He drank poison, but recovered and gave himself up.

Effe Fellowes, boy impersonator, will shortly arrive under contract to African Theatres.

"La Revue de la Danse," performed by Vera Tamarowska, Iris Delysia, Leonid Stroganoff and Alfred Stroganoff, is due this month for African Theatres, also M'Lisa Dolores, the young actress.

Poppins Saloman, dancing teacher, has been engaged to join Pavlova's ballet for the European tour. She leaves Johannesburg this month.

### NATAL (Durban)

Theatre Royal closed. The Criterion, one and only bio-vaudeville theatre, well patronized. Week Aug. 25: Jack Lane, good; Dawn Sisters, clever; Three Nicolettes, smart; pictures. Week Sept. 1: Herschel Henlere, very big; Cyril Shields, well received; pictures. Week Sept. 6: Scotch Kelly, good; Musical Astleys, talented; Day and Dawne, neat; pictures. Week Sept. 15: Tex McLeod, clever; Edna Maude, Dorothy Browne, good; pictures.

The new cinema, the Princes, controlled by African Theatres, seats

Guy Bates Post, Dorothy Brunton and Co. will arrive from Australia and open Sept. 27 at Scott's theatre, Maritzburg (Natal), with "The Masquerader," under direction African Theatres.



### BARRIE OLIVER "LONDON'S BOY FRIEND"

"Terpsichore has had more than a finger in the naturalization of this French musical farce; and again her principal minstrel is an American." "Mr. Barrie Oliver takes his cue from the tom-tom and his rhythms from the jungle. He began by reminding us of the Astaire brother; and though the comparison was by no means odious, he quickly enabled us to forget it. He is man enough to dance on his own feet, and comedian enough to delight us while doing so. The Charleston he dances on a table is a brilliant solo that more than explains the unsuitability of this reckless dance to the ballroom.

"This young comedian is invaluable to a show."

—THE OUTLOOK, Sept. 25.

## DANCING ABROAD

Paris, Oct. 31.

Mary and Christiane Guy will introduce the "Black Bottom" dance at the Champs Elysees music hall. It was first played in France by Aaronson's band, and since taken for the Harry Plicer's first act finale in the present revue at the Palace.

Earl Leslie, holiday making at Cauterets, in the Pyrenees, where Mme. Mistinguett is also staying, is expected back at the Moulin Rouge end of October.

Maurice Chevalier, with his partner, Yvonne Vallee, at the Alhambra, Geneva (Switzerland).

Sebastian and Miss Nord, after the Palermo, Madrid (Spain), are at the Municipal Casino, La Baule (France).

Mary Titus, remarked in "Mercenary Mary" in London, has joined the French version of "Nanette," at the Theatre Mogador, Paris.

Renee Devilder and Mme. Dahama, Italian dancer, will be in the winter revue at the Casino de Paris.

Sebastian and Miss Nord, after a month at the Florida here, are dancing at the Cafe de Paris. They migrate to Monte Carlo in December and will perform at the Negresco, Nice, prior to returning to New York early in the new year.

Billy Bradford and Marion Hamilton are starred at the new Apollo theatre restaurant, and will also be featured at the Florida cabaret, likewise under the management of M. Lombardo.

Chez Chase has been topping the bill at the Empire (music hall) for the past month.

Lola Mensell is the feature act at the Champs Elysees (music hall) for November.

Earl Leslie has commenced rehearsing for the new Moulin Rouge revue with Mme. Mistinguett. Randall, the English dancer-comedian, Mmes. Cesbreg-Norbens and Marthe Berthy will also be in the show.

## SAILINGS

Nov. 18 (New York to Paris) Arch Selwyn, George White, Lew Brown (Paris).

Nov. 18 (Paris to New York), Cecile Sorel and her husband, Count Segur (Berengaria).

Nov. 18 (London to New York), Sir Alfred Butt, Clara Kimball Young, Louise White (Majestic).

Nov. 6 (London to New York), Sax Rohmer (Franconia).

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## "VARIETY'S" BROADWAY GUIDE

For show people as well as laymen, this Guide to general amusements in New York will be published weekly in response to repeated requests. Variety lends the judgment of its expert guidance in the various entertainment denoted.

No slight or blight is intended for those unmentioned. The lists are of Variety's compilation only and as a handy reference. It may serve the out-of-towner as a time saver in selection.

### PLAYS ON BROADWAY

Current Broadway legitimate attractions are completely listed and commented upon weekly in Variety under the heading: "Shows and Comment."

In that department, both in the comment and the actual amount of the gross receipts of each show will be found the necessary information as to the most successful plays, also the scale of admission charged.

### SPECIAL PICTURES

"Beau Geste" (Criterion). War type. "Big Parade" (Astor). War type with plentiful comedy. "Scarlet Letter" (Central). Dramatic. Lillian Gish, tear-jerker. "Sorrowful Satan" (Cohan). Dramatic. D. W. Griffith production. Vitaphone (Colony and Warner's). "The Better Ole," comedy film, added at Colony; "Don Juan," romantic picture at Warner's.

### BEST NEW FEATURE PICTURES OF WEEK

Capitol—"Bardelys the Magnificent." Rialto—"Everybody's Acting." Rivoli—"We're in the Navy Now." Strand—"Forever After."

### NIGHT CLUBS

(Hotels-Toties or "Sawdust" Cabarets)

Avalon Club, \$2 and \$3 couvert, the latter on week-ends. Liveliest around 3 a. m. and thereafter. Good floor show. Cozy and intimate. The Black Bottom Club is an education. Hot! And how! Harlem transplanted to Broadway. Must be known to get in. No couvert; everything reasonable.

Dover Club, "Those three boys," Jimmie Durante, Eddie Jackson and Lou Clayton. Enough for the "wise" mob. Couvert \$2. Always lively. Texas Guinan's 300 Club, \$3 couvert. Rates as "human museum." Celebs rub shoulders with everybody.

Small's Paradise, Harlem "black and tan." The show-place of Harlem's mixed cafes. Quite the thing with the dress crowd for wind-up spot and thrill. Whites and blacks rub shoulders and Celestials dance with either race. Very hot-toties and reasonable. Lots of atmosphere. May encounter your colored maid, porter or chauffeur at the next table, but race, color or previous condition of servitude doesn't count.

The Nest, Hoofers' Club and Club Bamville, all Harlem "black and tans," also with atmosphere and novelty, unlike the regulation colored spots in Harlem for strictly white trade.

### "POPULAR" TYPE CAFES

Substantial type of night club, giving customers a good floor show for \$2 or \$3 couvert, the latter for Saturday nights, and a reasonable menu scale.

Vincent Lopez at Casa Lopez. Anatole Friedland, songwriter-master of ceremonies heads at Club Anatole. Scale \$3 and \$4, attempting to be somewhat "classy," but actually drawing "popular" type patronage.

The Parody Club is inclined to be hot-toties, depending on evening and attendance. That condition goes similarly for the Parody Club, Everglades and Tommy Guinan's Playground. All standards among night life places.

Club Barney, on West 3d street, is Broadway brought to Greenwich Village. Nothing particularly Bohemian but alleged atmosphere of the locale. Connie's Inn and the Cotton Club are Harlem institutions unlike the genuineness of Small's, also a transplanted Broadway further uptown.

### "CLASS" NIGHT CLUBS

For the dress-ups. Not that dinner jacket is open sesame. If they need you badly enough, you can come in overalls providing you look like a b. r. But with the winter season, the Lido, Montmartre, Mirador, Club Richman and Rendezvous more or less high-hat spots. Not so much the last two but the climbers and the actuals play the Lido, Montmartre and Mirador.

A trio of new entrants includes the last gasp in ultra night clubs, Roger Wolfe Kahn's Le Perroquet de Paris (former Ciro's); \$5 couvert. Be sure to make it.

Chez Fysher (former Plantation) has A. Nilson Fysher and Guillil-Guillil, fakir, who sits at tables. \$3 and \$4.

### "KILL TIME" SPOTS

Recommended for those with several or many minutes hanging heavy in between dates, are Hubert's Museum on West 42d street.

Two distinctive public ballrooms are the Arcadia and Roseland, on Broadway at 53d and 51st street, respectively, where refined general demeanor distinguishes these from others.

For a slant at hot-toties stepping by the adolescents are the Trionan, Orpheum and Paradise, situated 46th to 48th streets, on Broadway.

### RECOMMENDED DISK RECORDS

Recommended for their distinction in recording and type are the following sextet:

Vocalion No. 15412—Harry Richman's version of his two song hits in "Scandals"; "Birth of the Blues" and "Lucky Day."

Brunswick No. 3316—Abe Lyman's dance recording of two immortal "Blues," ancient and honorable "St. Louis Blues" in a manner that lends nuance to the W. C. Handy classic. Reverse is one of the hottest, sizeliest numbers extant, "12 St. Rag."

Edison No. 51883—Two Felix Arndt compositions, perennial "Nola" and equally novel ditty, "Marionette," done as banjo solos by Ernie Anderson. Jacob Louis Merkur accompanies at piano. Very lively.

Perfect No. 1228—They'll be talking about Willard Robison soon as they did when "Ukele Ike" Cliff Edwards first came upon the disk horizon. Robison is a Paul Whiteman "find" whose unique style of indigo warbling is best demonstrated by a session with this couplet of "Birth of the Blues," and his own "Deep River Blues."

Brunswick No. 3178—For a time organ solos on phonograph were unheard of. They were hard to record before the new electrical processes came into existence. Here's a gem by a master of the console, the late John Priest, who held forth on Broadway, at the Colony theatre, "Reaching for the Moon" and "Tell Me You Love Me."

Victor No. 20231—Barrage of "Honey-moon Lane" music. Eddie Dowling-Jimmy Hanley score unusually verdant according to this disk. On one side, Nat Shilkret offers "Half a Moon" with Johnny Marvin uke-vocalizing chorus. Reverse has Roger Wolfe Kahn with whale of dance medley in "Jersey Walk" and "Little White House."

### NEW POP SONGS OF MERIT

"Just a Bird's Eye View of My Old Kentucky Home"—Walter Donaldson-Gus Kahn novelty matches up with this hit duo's past performances, "Blame It On the Waltz"—New waltz by Alfred Solman, Gus Kahn's lyric, potential hit.

"That Night in Araby"—Ted Snyder's novelty, with Billy Rose lyric. "Looking At the World Through Rose-Colored Glasses"—Optimistic Chicago song hit that possesses unusual lyric.

"In a Little Garden"—Fox-trot ballad and popular dance favorite.

## BOOZE PRICES LOW; BAIL CUT DOWN TOO

Chicago, Nov. 9.

Prices of liquor in Wisconsin have fallen so low bootleggers are finding it difficult to raise bail when apprehended for violating the Great Freedom Act.

John Ballis of Cudahy, Wis., explained this to U. S. Commissioner Kellogg in Milwaukee when he in \$500 bail for operating an illicit liquor still.

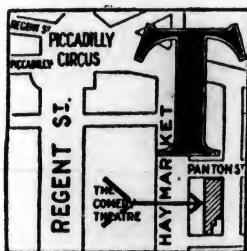
Not to embarrass the legger, the court reduced the bail to \$300.

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## London, England THEATRE FOR SALE



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is now receivable, being the Ground Rent reserved under a full Repairing Lease granted in 1880, expiring in 34 years' time.

The Comedy is in the heart of Theatreland on a site of rare—even unique—suitability for a theatre, only 150 yards from Piccadilly-circus and near neighbor of half a dozen other leading theatres which surround it within a radius of 300 yards. The building has three frontages totalling 177 feet, and covers about 6,300 square feet of land that is tremendously important, judged from its general commercial value alone.

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HILLIER, PARKER, MAY & ROWDEN  
27 Maddox Street, London, W.1.



# LONDON AS IT LOOKS

By HANNEN SWAFFER

London, Oct. 29.

Another stage backer is in trouble, this time Henri Taunay, simple young Dutchman who came to London and embraced the idea of making the Gaiety theatre a home of light opera. I believe I said in these columns, months ago, that he was looking for trouble.

It came suddenly the other day when "Love Adrift" stopped after 45,000 dollars had been lost.

Late at night, a \$2,500 bank note was produced to pay salaries, but this could not be cashed, although George McLellan, playing the good Samaritan, raised all the money he could to see the management out.

## Backers, Backers, Backers

The Shuberts are involved in the sense that one of their theatres was rented for five years. Artists will probably lose money, because the principals were guaranteed six weeks' work.

Now, suddenly Mr. Taunay says that his name was put on the bills without his permission and that he is not liable.

Oh backers, backers, why don't you keep your money in your pockets? They come to London from all parts of the earth.

A clever Russian business man told me, early the other morning, as we passed the Comedy theatre, "I backed a Cochran show in that theatre and lost money. I have backed other Cochran shows. I have never backed a show that made me a profit. Why do I do it? I do not know."

I cannot understand why managers with enough faith in their ventures to stage them do not believe in them sufficiently to find the money themselves. They do in the grocery trade.

## Big Talk About the Albert Hall

Speaking of Cochran reminds me that, according to this optimistic showman, the Albert Hall will stage, in the near future, London's greatest cabaret with four bands, a Martin Harvey production of the "Oedipus Rex" kind, Sybil Thorndike in a religious play, and Robert Lorraine in "Henry V."

I shall be very interested to see if these productions if they ever take place.

## "Beauties" Walk Round and Round

Cochran is cross with me now because I said that, at the Albert Hall ball, where so-called beauties paraded for the benefit of Hal Schulman, Hal Sherman—Schulman, Sherman, Showman seems a happy combination—some of the girls were poorly dressed.

I do not know why Mr. Cochran objects. It was not his show. I suppose it is that, as newly appointed manager of the Royal Albert Hall, he feels that the Prince Consort's memory has been slighted by my frankness.

The truth is that the ball, for which only a few hundred tickets were sold, was a terrible fiasco, and that hundreds of poor deluded girls were kept up all night to parade in a more degrading spectacle than I remember.

Fortunately, Queen Victoria was not there.

Prize fights are bad enough for such a hall but bunk competitions for poor servant girls who want to act on the screen—that is the limit!

## Doris Keane Back in "Romance"

Doris Keane is back in "Romance" and John Barrymore in a film.

Edward Sheldon, lying paralyzed in his New York apartment, sent a cheery cable to Doris, and we all sentimentalized again over a play which is much better than all this Tchekov tripe and Noel Coward nonsense. At least, it does not pretend. Doris and Owen Nares gave fine performances. And Doris got a magnificent reception.

As for John Barrymore, his film "Don Juan" proved such an attraction that I saw the Duchess of Rutland trying to force her modest and plainly-dressed way through a crowd.

I cannot understand the films. Fancy wasting Barrymore's brilliant gifts and so much beauty and splendor on a story of such unparalleled lechery. It is one long parade of lust, unilluminated by one dignified thought or decent motive, and it has about as much to do with Don Juan as it has with Diamond Jim Brady.

I wonder when you Americans will understand that, by making films like this, you are poisoning the minds of half the young people in the world. You are holding yourselves up to all the derision of all the colored races, who take you at your own valuation.

## The Power of the Press

To give you an idea of the way some theatrical managers fear some newspapers in England I need only say that one management is now afraid to sack an actress in a London musical comedy because they fear she will appeal to a certain newspaper millionaire and that they will lose his publicity.

George Grossmith, of course, is the manager with the most power over newspapers. He has only to write to Carmelite House, complaining that they haven't used his name in the last two editions for all the editors to beg his pardon.

## BOY PLAYWRIGHT HERE

Ben W. Levy, youthful English playwright, arrived from London to supervise production of his play, "The Woman Business," being given American production by Dr. Louis Sunshine.

Sunshine has previously figured in the legit production field through having adapted and produced "I O. U. One Woman."

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WILL MAHONEY

Archie Bell last week in the Cleveland News said: "Will Mahoney would add 90 percent to most revues I have witnessed during the year 1925-1926, and I don't expect to find his equal in a revue of 1926-1927. Mahoney is so clever, the audience recalled him so many times it looked as though he'd be obliged to give the whole show."

Direction:

RALPH G. FARNUM  
Edw. S. Keller Office

## 'QUEEN HIGH' LIKED; 'YELLOW SANDS' HIT

Butt's Musical Production No Smash—Comedy With Unknowns Real Success

London, Nov. 9.

Sir Alfred Butt's English version of "Queen High" (American) opened at the Queen's last week, drawing a cordial reception and favorable reviews. It does not look like a "smash."

The local players of this American musical comprise Joseph Coyne, A. W. Baskcomb, Anita Elson, Sonnie Hale, Haddon Mason, Phyllis Povah, Hermione Baddley and Stephanie Stephens. Edgar MacGregor (American) staged the show.

Another premiere was "Yellow Sands," at the Haymarket. Nothing much was expected from this comedy possessing a cast of unknowns, but it is a well acted presentation and looks like a big success.

Eden Phillpott is the author of this piece which seems to be a cross between "The Farmer's Wife" and "Bunny Pulls the Strings."

## Cecile Sorel's Props

Paris, Nov. 9.

Cecile Sorel will sail for New York on the "Berengaria" Nov. 13 to open at the Maxine Elliott in the historical melodrama "La Maitress du Roi."

Among the properties for the production which the French actress will take with her is Dubarry's bed, together with many other antique bits of furniture of historic interest.

Mme. Sorel's husband, Count Segur, will play a small part in the piece, taking the stage name of De Saxe.

## Cigale Goes Cabaret

Paris, Nov. 9.

The Cigale has reverted to the cafe chantant policy, changing over last night (Monday). Singers and dancers make up the specialty program, instead of a revue. In the group are Carmen Vildez, Musidora and Dorian, with Danvers featured.

Two decades ago Paris was dotted with cafes chantants. It was in those free and easy establishments that many of the present revue stars got their start.

## Lucas' 10 Songs

London, Nov. 9.

Nick Lucas opened at the Cafe de Paris last night (Monday) and held forth for half an hour while doing 10 songs to insistent applause.

His singing was broadcast by radio, and while this means instant publicity for his opening it also points to likely popularity.

## 'BEN HUR' WELL LIKED

London, Nov. 9.

"Ben-Hur," Metro-Goldwyn-Mayer's film special, had a splendid premiere at the Tivoli last night (Monday).

A fashionable audience was warmly enthusiastic.

## PRESIDENT'S RELATIVES VISIT WHITE HOUSE

Washington, Nov. 9.

President Coolidge has placed his approval, at least so it is interpreted here, on the tour of his relatives and neighbors from Plymouth, Vt., as a stage attraction in the picture houses.

This was accomplished by the simple expedient on the part of the President of inviting them all to the White House yesterday (Monday).

However, the invitation did not come until close to 48 hours after the arrival of the group, with the result that the President's uncle, John Wilder, told newspapermen that he wasn't in the habit of forcing himself on any one; that he realized the position of his nephew, but still—had hoped, as they were such a long ways from home, that an invitation would be forthcoming. He said he would go if the invitation came through.

From the publicity angle this was all very good for the Palace (Loew's pictures), where the old-time orchestra is appearing currently, while the belated arrival of the invitation brought another "spread."

## 'Ramblers' with Substitutes

London, Nov. 9.

Charles Gulliver, Sir Frederick Eley and Henry Sherak are due back Nov. 19, sailing from New York on the Leviathan Nov. 13.

It is reported that Gulliver has been negotiating with Philip Goodman in regard to bringing over "The Ramblers," with Clark and McCulloch and Marie Saxon.

If the starred trio cannot make the trip, it is reported Gulliver will seek Shelton and Tyler, the latter team having been groomed to succeed Clark and McCulloch in "Chuckles," on Columbia burlesque wheel on your side. Who will take Miss Saxon's lead role probably will be decided among the English ingenues.

## AMERICANIZING BY FILM

Washington, Nov. 9.

The Hays organization had Secretary of Labor Davis on hand in New York for the launching of the plan to Americanize immigrants via motion pictures.

The United States Lines, in co-operation with Mr. Hays, is going to show especially produced pictures for this purpose on its boats for steerage passengers during the voyages.

The Leviathan is the first ship to show the films, the program consisting of a one reeler titled "Immigration" and parts of "Abraham Lincoln."

It is hoped, according to announcement made here, to have all lines bringing immigrants to the United States showing these special programs.

## Dry Senate and House

Washington, Nov. 9.

The wets and dries fought out to a draw, say the political writers here, with the House and Senate to be predominated with those advocating prohibition.

David Lawrence, in his syndicated political articles, estimates that 300 of the 435 members of the House will be dry, with 70 out of the 95 Senators coming under the same classification.

This undoubtedly means no change in the Volstead act for the present.

## BILLY ARNOLD MARRIED

Paris, Nov. 9.

The marriage is announced of Billy Arnold to Miss Bobby Shanks, of London. The acquaintanceship commenced a couple of years ago at the Champs Elysees musichall where Arnold's band was playing.

## CLOWN'S SUICIDE

Paris, Oct. 31.

George Guitton, clown with a traveling troupe, fatally shot himself in Bordeaux, after terminating his act at a local music hall.

The reason for this suicide has not been ascertained.

IF YOU DON'T  
ADVERTISE IN VARIETY  
DON'T ADVERTISE

## PARIS LITTLE GROUP IN FLOP

'Tennis' by Athena Poor  
—'Paradise' Fair

Paris, Nov. 9.

The theatrical society Athena offered a periodical performance to subscribers at the Theatre Femina of "Tennis," by Ruth Leon, which turned out a pretty complete failure. The story has to do with certain intimate episodes involving three girls and a cheery youth.

The girls jeer at the conceit of the boy as he plays tennis. In turn he makes love to them, compromising two and marrying the third, whom he finds hardest to "make."

This three-act comedy drama is followed by a one-act piece titled "Un Fils" (One Son), which was nicely done and was well received. The parents are heartbroken over the disappearance of their son. They fear a tragedy, but learn that he loved the daughter of a bankrupt nobleman and feared to confess the affair. Thereupon the parents, relieved of their terrors, arrange a marriage during the boy's absence and bring him home to happiness.

## "Paradise Lost"

"Paradis Perdu," styled a dramatic comedy, by Leon Daudet and Edouard Ferras, did fairly well at the Theatre Maturins late last week. The story resembles Balzac's novel, "Femme Abandonnee."

An aristocratic lady loses caste because of an intrigue with an impetuous nobleman who throws her over and marries another wealthy girl. He subsequently divorces his wife and returns to his other love to be forgiven.

Edouard Ferras plays the lover, Eve Francis the heroine and Marcelle Piraux the scheming mother of the poor nobleman.

## WOODING FORCED TO PARIS

London, Nov. 9.

After playing one week at the Holborn Empire (vaudeville) Sam Wooding and his band were forced to go to Paris because of a previous booking.

The Wooding unit was scheduled for the Palladium this week, but postponement of the engagement across the Channel was refused.

Wooding has been in Germany for the past couple of years.

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## NEW POINTS COME OUT IN WEST COAST HEARING IN WASHINGTON

Federal Trade Commissioners Reserve Opinion—May Send Case Back for Retrial—Calif. Makes Matter of Interstate Commerce Intricate

Washington, Nov. 9.

With it made evident that attorneys for the West Coast Theatres, Inc., were satisfied that the stipulation agreed upon by counsel for both sides would shut off any further investigation by the Federal Trade Commission, the turn in the hearing before the commissioners here yesterday, apparently threw consternation into the ranks of this same counsel.

Lasting but 40 minutes the hearing was marked by much of the unexpected with all indications pointing that the case will be sent back for trial. This was intimated by the commissioners.

Observers at the hearing fully expected such action to be ordered with it only being avoided by the motion of Guy Mason, of the West Coast attorneys, to have the case quashed due to lack of jurisdiction on the part of the commission.

Alfred M. Craven, appearing as attorney for the commission, had not proceeded far in the discussion of the stipulation before the commissioners opened up with a flood of questions. Mr. Craven endeavored to answer them from the stipulation but could not.

This brought the observation from Commissioner Nugent that the document was as "clear as mud." While still later this same commissioner referred to it as "some stipulation" with a strong emphasis on the "some." To this was added the statement from Commissioner Myers that there could not be found a single fact in the stipulation.

### Bench Conference

After a whispered conference on the bench in which the words "send it back for trial" were audible throughout the room, Mr. Mason, after conferring with Bruce Bromley, also known here, due to his connection with the Famous Players-Lasky case before the commission, asked that the motion to dismiss be considered. The commission took this under advisement.

The interstate commerce phase hinges entirely upon the manner in which films are forwarded to the exhibiting company on the west coast, with a further complication being the location of the company and its various theatres within California where the greater majority of pictures are produced, thus making it possible for the films to go right from the studios to the theatres owned by West Coast.

The question before the commission, according to a prominent lawyer here, sums up as follows:

If the films are shipped from the east to a representative of the distributor in California and the transaction is wholly between the exhibitor and the local representative, it is, under the decisions, purely an interstate matter. If, however, the films are shipped from the distributors under a contract with the exhibitors, and are consigned to a local representative not as a consummation of the transportation, but merely for delivery to the exhibitor, the transaction involves interstate commerce.

Another phase left open for the West Coast attorneys to ponder over, should the commission decide the company is operating in interstate commerce from the distribution angle, is: Will the proceedings be carried forward to trial under the original complaints, there being two, or will both be amended and thus open up an entirely new line of investigation?

### Dolores Costello's Salary Jump to \$1,000-\$3,500

Los Angeles, Nov. 9.

Dolores Costello has been engaged by Warner Brothers for the next five years, getting a salary jump from \$200 to \$1,000 per week with the contract to reach \$3,500 at the end of the term.

About three months ago the girl wanted to go under the management of C. B. Seelye, but the Warners were prepared to fight the case in court.

### Exhib.'s Protective Ass'n Stops Theatre Opening

Chicago, Nov. 9.

Evidence of a neighborhood theatre owners' association has come to light through the attempted opening of the National, 63d and Halstead streets, dark for a year and a half.

This association, it is revealed, has been formed for the purpose of stopping the construction or opening of any theatre in the vicinity of 63d and Halstead by any member of the association without the consent of all other members.

One of the association's members who owns four or five small theatres on the south side had drawn up a lease for occupancy of the National. He intended to open it as a 10c picture house.

The other theatre owners couldn't see where a theatre with that admission price would benefit their houses and refused to consent to the opening. As the man involved gets his films from an agency controlled by the members he decided to let the National remain dark and dropped his lease.

### HAYS CAN'T INTERFERE; COAST UNION MATTER

#### No Settlement in Sight Over Unionization of Coast Studios

According to executives of the four trades involved in the controversy with the film producers as to the complete unionization of the Pacific Coast studios, the situation is more acute to date than heretofore. There has been no change, the trades not having heard anything since they handed word to the producers and the Hays organization that either "closed shop" conditions exist by Dec. 1 or out their studios the union men go.

The Will H. Hays organization, to whom the matter was referred, was unable to take any stand one way or the other in the controversy, as the by-laws of the Hays organization prohibit that. They cannot interfere with the internal business affairs or any of the labor disputes of any of the members of the organization.

Hays referred the matter to the membership, who in turn sent it to the coast to the California Motion Picture Producers' Association, of which Jesse L. Lasky is the head and Fred Beetsen the secretary.

In New York this week Mr. Hays stated that he could not make any comment on the situation, as it was not in his hands.

Robert Muir, west coast representative for the carpenters, here for the union sessions handling this particular matter, has returned to Los Angeles. He has been replaced on the "closed shop" committee here by James Flynn.

### Syd Chaplin's Bidders

Los Angeles, Nov. 9.

Syd Chaplin's contract with Warner Brothers expires April 7 with one picture now left to make. Metro-Goldwyn-Mayer, First National and Famous Players are bidding for his services, with \$3,500 weekly offered.



### CORINE MUER

Late Prima Donna  
Messrs. Shubert's  
"Artists and Models"  
In a Variety of Songs with  
FRANK GILLEN

This Week (Nov. 7) Capitol, Detroit  
Direction MAX TURNER

## SUNDAY FILMS WIN AT POLLS

### Referendum Up N. Y. State—Daylight Victory for Theatres

Syracuse, N. Y., Nov. 9.

Theatrical interests won all battles in which they were interested in the up-state elections last week. In this city, where the Rialto forces were opposed to daylight saving, they rolled up a surprising defeat for the measure in the municipal referendum. The local newspapers were neutral in the scrap, and the theatres waged their fight against daylight saving via the movie screens and the radio.

In Elmira and Ogdensburg, where Sunday movies were the issue, the theatrical forces won in spite of bitter anti-campaigns waged by the church forces. The majority for Sunday movies in Ogdensburg was 213, and the Common Council promptly authorized Sunday shows. A hearing will be held, however, before the mayor attaches his signature.

Elmira will have Sunday movies in early December, the interval elapsing being necessary to fulfill the necessary legal requirements. Keeney's theatre is going ahead with plans for Sunday shows, and will drop vaudeville and pictures on Sundays for a straight double-feature film program. The Berenstein interests and Henry Schweppe of the Colonial plan Sunday shows, but have announced no definite agenda.

### HIRAM ABRAMS ON LEAVE FOR 6 MONTHS

#### Illness of President of U. A. Prevents Immediate Resumption—Staff Additions

Los Angeles, Nov. 9.

Through the continued illness of Hiram Abrams, president of United Artists, the board of directors headed by Jos. M. Schenck, is reported to have suggested that Mr. Abrams go on a six months' leave of absence to insure his complete recovery.

While absent the Abrams' duties in U. A. will be taken over by additions to the executive staff. These appointments will be made toward the end of this week.

### F. B. O. Signs Two

Los Angeles, Nov. 9.

Danny O'Shea, formerly with Senneff, and Betty Caldwell, accused of being a "find," have been each placed under a five-year contract with F. B. O.

Ben Englander of Lichting & Englander engineered both agreements.

## LARGE FIRMS CUTTING STAFFS; FOX LEADS IN SWEEPING CLIPS

Fox's Entire Exploitation Dept. Out with Advertising Shut Off—No Need at Present for Either—P. D. C. and 1st National Also Cutting

### GRIFFITH WILL TRY TO AGAIN SUE JOLSON

#### Comedian's Vitaphone Appearance as Grounds for Retrial—1st Victory, Moral

D. W. Griffith is to take steps for a new trial in his suit against Al Jolson on the "Mammy's Boy" case. It resulted in a moral victory for Griffith plus a \$2,500 judgment award as damages. Griffith originally sued for \$571,000 damages, but expressed himself satisfied with the verdict in view of the moral support lent his cause by the courts.

The new cause for retrial revolves about the Vitaphone. O'Brien, Malevinsky & Driscoll discovered that Jolson did make a successful film production for Warner Brothers, this allegedly refuting his testimony that he has not appeared in pictures at any time subsequent to the flop "Mammy's Boy," which frightened him away from the cinema art after he had reviewed some "rushes."

Griffith's attorneys are preparing briefs to petition the Federal Court for a new trial based on this premise.

Meantime, later this month, another suit for \$250,000 damages by Anthony Paul Kelly against Jolson, emanating from the same cause, comes for a new trial, the jury having disagreed at a previous attempt to adjudicate the matter. Kelly is suing on the ground he was deprived of possible profits after promoting the entire deal of bringing Jolson and Griffith together for a film production.

Kelly is also said to have an ace-in-the-hole through the Federal Court having formally concluded that a contract actually existed between the parties, which fact Jolson sought to disprove.

### Remaking 'County Fair'

Los Angeles, Nov. 9.

Owing to the success of F. B. O.'s "Bigger than Barnum's" and the forthcoming issuance by Famous Players-Lasky of "Barnum," a demand has made itself evident for a remaking of "The County Fair," on the assumption circus and fair stories are in the air.

Maurice Tourneur produced "The County Fair" some six years ago as a small feature. It is said that a couple of the larger producers after the story want to do it on a more massive scale.

### Rawlinsons Have Son

Los Angeles, Nov. 9.

The Herbert Rawlinsons have a son, born yesterday at the Good Samaritan Hospital in this city.

### SILLS BACK ON COAST

Los Angeles, Nov. 9.

Milton Silks returned to Hollywood following a six weeks' stay in the east during which he was married to Doris Kenyon. Owing to illness, Mrs. Silks was unable to accompany her husband back here, but she is expected about Nov. 15.

Silks came on ahead to start work on his next First National Picture, "The Runaway Enchantress."

### WALTER MOROSCO RELEASED

Los Angeles, Nov. 9.

Walter Morosco has been released from directorial contract by Warner Brothers after making two pictures. He expects to go to Europe shortly with his wife, Corinne Griffith.

### Furthman Operated Upon

Los Angeles, Nov. 9.

Jules Furthman, Famous Players scenario writer, is in the Good Samaritan hospital, where he was operated on for ulcer of the throat and tonsils.

There seems to be in effect a general cutting down of staffs in the majority of the larger film corporations.

In the William Fox organization the most drastic cutting of the staff that has ever occurred is under way. The entire exploitation department with William Rudolph at its head has been wiped out; the publicity and advertising department has also been curtailed; all advertising has been ordered shut off for the time being, and the scenario staff in the East has been cleaned out.

Generally it is said the order for the retrenchment came direct from William Fox, who feels the heavy work for the product of 1926-27 has been done and the pictures of that group sold through the country.

With the retrenchment it may mean that the head of the corporation is figuring that the income saved may mean an extra dividend for the stockholders of the organization.

The P. D. C. organization is also reported cutting on its staff and that several changes have been made in the home office.

This is also reported true at First National, where the "iron ball" is due to swing within the next 10 days.

### Fox Objects to Foreign 'Ideal Fox Film Co.'

Volpe Armando, doing business as the Ideal Fox Film Co., has invited the ire of the Fox Film Co., which has started injunction proceedings against the Italian film agent, whose business address is 275 Sixth avenue.

Armando is alleged to have advertised extensively in the Italian press with ensuing complications to the William Fox company.

### M-G-M'S Mid-Year Meet

Metro-Goldwyn-Mayer will hold their mid-year district managers' convention at the Drake Hotel, Chicago, next week, Nov. 14, and it will last for three days. The sales executives will be pepped up on the releases for the winter and spring months.

Felix Feist, general manager of sales, is to preside. District managers who will be present are: E. M. Saunders, W. F. Rogers, T. J. Connors, P. F. Burger, A. F. Cummings, S. Eckman, Jr., G. A. Hickey, C. E. Keanich, S. A. Shirley, S. D. Perkins, J. E. Flynn and David Ber-shon.

### Eddie Cantor's "Original"

Los Angeles, Nov. 9.

Eddie Cantor is due here Nov. 14 to prepare for the making of his second F. P. L. picture.

The title has been changed from "Love Letters" to "Special Delivery." It is an original story by Cantor.

**THEATRE BEAUTIFUL**  
**FORUM**  
SHOW WEST SIDE OF THE AUTO PARK LOS ANGELES

FIFTH WEEK  
SAMUEL GOLDWYN  
Presents  
HENRY KING'S  
Production

**"The Winning of Barbara Worth"**

with  
Roland Coleman and  
Vilma Banky

Episodic Presentation  
Henkel's Melody Classics

**TED HENKEL AND ORCHESTRA**



# EXHIBS WANT U. S. HEARING

## RAYMOND HATTON DISMISSED FROM PICTURE WHILE ON LOT

**First Incident of Kind on Coast—Schulberg Notifies Player by Letter—Probably Breaks Up Beery-Hatton as Team—Ford Sterling Replaces**

Los Angeles, Nov. 9. Declaring that Raymond Hatton, screen actor and co-featured with Wallace Beery in "Casey at the Bat," was "incompetent and indifferent" in his work in the picture, B. P. Schulberg, west coast head of the F. P.-L. studios, removed the player from the cast last week.

Hatton, since the start, did not seem to be satisfied with his role or the story. John C. Ragland, Hatton's business manager, as well as the actor himself, protested with Schulberg, Hector Turnbull and Monte Brice, director, as to how he was being treated. He is said to have become unmanageable on the set, with special conferences of studio officials being called to see if they could find a remedy for the situation. None could be found, so for the first time in the history of the industry a letter of dismissal was handed a featured player by the organization. The letter, written by Schulberg, was as follows:

"Your work in 'Casey at the Bat' has been indifferent and incompetent. Statements which you, Mrs. Hatton and your manager, Mr. Ragland, have made to us recently indicate that you have purposely sought to mar the production.

"You will therefore please take notice that you have been removed from the cast of 'Casey at the Bat.' You will hold yourself in readiness for the performance of such role in other productions as we may assign you."

This notice was tendered Hatton as his work was completed for the day. The company had been shooting for three days when the elimination of Hatton took place. The film to date will be scrapped.

This probably breaks up the team of Beery and Hatton for future comedies. Their latest release is "We're in the Navy Now."

It is reported in New York that John Ragland has taken the management of Hatton. Ragland was formerly on the staff of Harold Lloyd.

Famous Players has decided to co-feature Ford Sterling with Beery in "Casey at the Bat," following the withdrawal of Raymond Hatton.

## BRENON'S NEW FILM OPENING PARAMOUNT

**"God Gave Me 20 Cents"  
Selected—No Individual  
Mgr. for New Theatre**

Herbert Brenon's latest production, "God Gave Me 20 Cents," has been finally selected as the screen production to inaugurate the new Paramount theatre, due to open Nov. 19.

At first it was believed that "The Popular Sin" was to have had that honor, but with the completion of the Brenon picture and its review by the Famous Players-Lasky-Paramount executives it was immediately voted as the picture to start the new \$10,000,000 house.

The Paramount is not to have any individual manager named. There is not going to be any personality built up by the theatre. Instead the executive heads of the tremendous Publix Theatre Corp. are to have charge of the individual departments of the theatre in whatever particular they are directing the theatre affairs of the general circuit.

## THOS. INCE CORP. SUES F. N. FOR \$1,700,000

**Suit Over 30 Pictures and  
Contract Between Firms  
Prior to Ince's Death**

Los Angeles, Nov. 9. The Thomas H. Ince Corp. has filed suit in Superior Court against First National Pictures for \$1,700,000, asserting breach of contract. The complaint, covering 67 pages and which has 100 exhibits attached, charges that the amount named in the action is due the Ince Corporation for 30 pictures delivered under contracts entered into with First National prior to the death of Thomas H. Ince.

These contracts were made between Aug., 1921, and Nov. 13, 1924. The contracts, it is alleged, gave First National the exclusive rights to distribute the Ince pictures for a period of five years, and in return agreed to fix a permanent exhibition value on each picture and to deliver it at the franchise theatres of the organization.

Following Ince's death, First National is said to have terminated its contract and to have accepted only those pictures which had been practically completed. A clause in the complaint charges that First National destroyed thousands of dollars' worth of films and substituted its own pictures for the Ince product at theatres owned by franchise holders.

It is also charged that First National stopped selling Ince's pictures at the time of his death, and by failing to get new contracts with exhibitors reduced the exhibition value of the pictures to less than half the amount originally stipulated by First National in its own contracts with the producer prior to his death.

## Sennett-F. P.-L. Deal Off; Pathe Behind Productions

Los Angeles, Nov. 9. The Mack Sennett deal to become chief comedy production head for Famous Players-Lasky is off. Sennett is to resume full production activities at the old stand on Jan. 1, recalling all writers, players, and directors he farmed out. It is understood that Pathe will go into a 50 percent partnership with Sennett, financing all of his productions.

## Doris Hill's Contract

Los Angeles, Nov. 9. Famous Players-Lasky has placed Doris Hill under a five-year contract through Ivan Kahn. The girl played the lead opposite Syd Chaplin in "The Better 'Ole" as her first big picture engagement.

## Abe Fabian III

Newark, N. J., Nov. 9. Abe Fabian is still confined to a hospital. The picture man was ill when returning recently from a trip abroad upon his honeymoon.

## Jason Robard Featured

Los Angeles, Nov. 9. Jason Robard, free lancing in three productions, has been placed under a five-year contract by Warner Brothers. He will be featured in all productions.

## REPRESENTATIVES WILL BE PRESENT AND GLADLY

**Will H. Hays, However, Refuses to Commit Himself or Organization on Proposal of Federal Trade Commission's Counsel for Talk on Film Industry—Independents Would Like to Tell About Current Trade Practices Official Investigators Failed to Unearth**

## SMALL EXHIB HELPLESS

Will H. Hays refused to comment regarding the new brief of the Federal Trade Commission in re. the Famous Players-Lasky investigation under the anti-trust laws, under which it is maintained that producer-ownership of theatres per se is not in violation of the anti-trust laws.

The brief also contained the suggestion that a meeting of the industry in general be held in Washington for a discussion of trade practices in connection with block booking, as the only means of saving the entire industry from a wholesale violation of the anti-trust laws.

Hays also refused to discuss this phase of the brief, even though it was remarked his association would undoubtedly make answer to the latest report of the government counsel.

In other quarters in the industry there is considerable rumbling regarding the proposed discussion. In the independent exhibitor ranks are a number ready to speak up and state that if the matter was to be a general discussion of trade practices then the independent exhibitors should be given an opportunity to have a voice.

Several identified in executive capacities with exhibitor-organizations stated that they fully intended to be present at any discussion of this kind and lay before the Trade Commission a number of facts in regard to practices now current in which the small exhibitor is virtually compelled to throw his lot with the larger circuits, turning over his theatres to them for operation, virtually giving them a share in his profits for protection in the supply of product for his screen.

That phase of the inside industry seems to have gotten by the Trade Commission's investigators. It is a development that has come into practice since the Federal Trade started their investigation. The circuit development and expansion idea have come within the last 18 months, while the official investigators were digging for more than four years without getting very far in their search.

## NO LINE SECURED ON STANLEY-DAVIS DEAL

Pittsburgh, Nov. 9. Efforts to shed any light on the rumor the Stanley Company expects to take over the theatre holdings here of Harris Davis have proven of no avail.

Harry Davis, president of the company bearing his name, refused to discuss the subject. It is reported Davis was in Philadelphia last week, going over the matter with the Stanley officials.

The rumor has cropped up often in the past. That the local executives steadfastly refused to talk might point to the possibility of the deal hanging fire.

## \$97 Sandwich Bill

In a studio on Long Island the other day a director on a working picture suddenly decided there would be nothing more doing that afternoon, but ordered the company back at nine in the evening.

Only principals were there at the time. Lunch must be had before they dispersed, said the director, and they wanted sandwiches, at least he did—New York sandwiches, not any from the studio's cafeteria.

Over went a taxi to New York to one of its most famous robbing "delicatessens" and got sandwiches. In that gyp place an ordinary 40 to 50c sandwich, high at that, is \$1.25.

At nine that night, with the company again gathered, the director screeched for more sandwiches, from the same metropolitan joint. Another taxi back and forth with the victuals.

The director, who in his day has gone up against a cup of Java and sneaked a roll on the side before leaving town at 3 a. m. with a wild-cattling bunch of troupers but now with a \$1.25 sandwich yen, ran up a bill of \$97 for the studio through his acquired taste.

## APPEAL EAST ON COMMUNITY CHEST IN L. A.

**Filmdom's Leaders Sign  
—Industry Wants to Do  
More Than Its Share**

Los Angeles, Nov. 9. Filmdom's leaders here have sent the annual Community Chest drive off to a flying start with a widespread appeal to the picture industry to contribute to one of this city's most pressing needs. The following letter is aimed at the east for the campaign:

"To Everybody in Our Industry: It is only insofar as the motion picture industry leads in the communal growth and general progress of the city of Los Angeles that we can expect the citizens of this municipality to respect us and to appreciate the significance and the value of the presence of this industry in their midst.

**Great Opportunity**  
"We have a great opportunity at the present time to prove again, as we have repeatedly proved in the past, that we are ready, able and willing to do more than our share on Los Angeles' most important civic problem.

"The Community Chest organization is the only sane solution ever devised to the large scale charity problem and we are particularly fortunate in having a Community Chest organization that is the most economical in America. Absolutely 100 cents of every dollar donated goes to charity.

"Your industry is adequately represented among the leaders of this campaign who accept responsibility for your contributions.

**Only Once**  
Remember that you are only called on once a year so that a large donation is not generosity or charity but good economical business practice.

"Everybody is doing his or her share and we know you are going to do yours when you are called upon by the folks at your studio."

(Signed)  
M. C. LEVEE, Chairman.  
JOSEPH M. SCHENCK,  
LOUIS B. MAYER.  
JESSE L. LASKY.

## GRETA GARBO OFF LOT; 48 HOURS TO RETURN

**Absent for 5 Days, Holding Up  
Making of 'Diamond Hand-  
cuffs' by M.-G.-M.**

Los Angeles, Nov. 9. Greta Garbo walked off the Metro-Goldwyn-Mayer lot five days ago and has since repeatedly refused to report for work in "Diamond Handcuffs."

This was supposed to have been a Mae Murray story but the latter did not like it. Assigned to Miss Garbo, she, too, seemed displeased.

The studio has issued an ultimatum that if Miss Garbo does not report within 48 hours they will claim her contract breached. She staged a similar walkout when cast for a picture opposite John Gilbert.

## COSTUMES FOR HIRE

PRODUCTIONS  
EXPLOITATIONS  
PRESENTATIONS  
**BROOKS**  
1437 B'way, Tel. 5550 Pen.

## Mrs. Hoot Gibson and Co. Are in Vaudeville

Boston, Nov. 9. Mrs. Hoot Gibson, billed as the wife of the Western star, is in vaudeville around here, playing with five Hopi Indians.

A review of Mrs. Hoot Gibson's act appears in the New Acts department in this issue of Variety.

## BEERY'S SPECIAL

Los Angeles, Nov. 9. Monta Bell will start making "The Greatest Show on Earth," based on the life of P. T. Barnum, for Famous Players-Lasky, Dec. 1. Wallace Beery is to be starred with the production expected to take about six months and to cost over \$1,000,000.



## L.A. TREASURERS READ AND WEEP; MET \$26,000; STATE O. K. AT \$24,000

Election Holiday Meant Nothing—Neighborhood Houses Hurting Downtown—Presentation Credited With State's Gross and Held Over

Los Angeles, Nov. 9.  
(Drawing Population, 1,350,000)

"Aint no business" blues is being rendered by the first run managers about town. Last week the boys let loose a flood of tears and it looked as though the town would be submerged. They cried, and how. Instead of trade picking up with a holiday in the week it dropped below the week before, which was a bad one, too. A bad break on the Saturday matinee was on account of a big football game and then Tuesday (election) was no better than the same day of the preceding week.

However, with the lack of tourists the managers might awaken to the fact that there are an overabundance of neighborhood houses which are first run and some of which also use presentations. They have to do business and are doing it through the patronage of the neighborhood dwellers who are not particularly anxious to journey downtown if they can get about as good close to home.

The Metropolitan had an off week with "Kid Boots" and the Million Dollar slipped a cog or two despite the heavy advertising battery of the Hearst papers for "The Temptress." This one dropped around \$7,000 below the returns of its second week after falling \$8,000 below the first seven days.

Loew's State had "Don Juan's Three Nights" which was one of those boxoffice nills and meant nothing. Fortunately the house expected a drop with this film so put on an 85 people Fancho and Marco revue which offset the picture and helped the house to around \$24,000. A good prolog works wonders and this one is being held over.

Grauman's Egyptian, somewhat disappointed with Vitaphone and "Don Juan," the second week of the combination. Carthy Circle with "Bardelys the Magnificent" also had a rather tough road. The Forum, with "The Winning of Barbara Worth," also took a normal skid in its fourth week.

"Kosher Kitty Kelly" began a run at the Figueroa and played to fair business its first week. It may build as the audiences of this house like this type of picture. "Ben Hur" in its fourth month, held fairly well at the Biltmore, while George Jessel's "Private Izzy Murphy" was nightly spotted at the Uptown and hit over the \$8,000 mark. "Four Horsemen" moved from the Loew's State to the Criterion and pulled through to fairly good returns.

### Estimates for Last Week:

Biltmore—"Ben Hur" (M. G. M.) (1,650; 50-\$1.50). General drops did not affect this house; business held steady to previous weeks returns of around \$12,000.

Grauman's Egyptian—"Don Juan" (Warner) (1,800; 50-\$1.50). Though Vitaphone clicked heavily here trade is not what it should be; second week of combination only showed \$18,000.

Carthy Circle—"Bardelys the Magnificent" (M. G. M.) (1,650; 50-\$1.50). Can't knock them off their seats here as \$10,000 shows; leaves in couple of weeks.

Loew's State—"Don Juan's Three Nights" (F. N.) (2,300; 25-\$1). If house had depended on picture to draw returns would have been \$1,000 a day less; prolog pulled theatre through and brought final count to around \$24,000.

Metropolitan—"Kid Boots" (F. P.) (\$3,595; 25-65). Cantor is great draw in this town, but with business off only managed to draw around \$26,000.

Million Dollar—"Temptress" (M. G.) (2,200; 25-85). Effect of Hearst papers propaganda wearing off, gross on third week down to around \$17,000.

Forum—"Winning of Barbara Worth" (U. A.) (1,800; 25-75). Held up very well for fourth week; around \$13,200.

Figueroa—"Kosher Kitty Kelly" (F. B. O.) (1,600; 25-75). This type of picture goes well here; first week \$7,800.

Criterion—"Four Horsemen" (M. G. M.) (1,600; 25-35). Not what it should have done here at small prices; \$3,250.

Uptown—"Private Izzy Murphy" (Warner) (1,850; 25-75). Very good showing at \$8,100.

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## NEW ORLEANS OUTDOES SELF; 2 HOUSE RECORDS

'4 Horsemen' Gives State  
\$18,300—'Variety' \$5,600  
at Tudor

New Orleans, Nov. 9.  
(Drawing Population, 450,000)

The outstanding item of importance last week in the film places was the breaking of records at the Tudor and Loew's State. The Tudor has been in the doldrums for months.

Given a picture like "Variety" this same Tudor, without an advance in prices, drew \$5,600, or four times what it had been doing. The picture is being held over for another week.

"The Four Horsemen" crashed over the State for better than \$18,300, and a new record for the house. A peculiar thing about the draw of the special was its tremendous patronage from the colored people hereabouts. The management was unable to fathom the picture's particular appeal to them, but they were around in droves, clamoring to get in.

"The Plastic Age" at the Strand and "Three Bad Men" at the Liberty went along to only average interest.

### Estimates for Last Week

Loew's State (3,600; 60)—"Four Horsemen" (M.-G.). Broke house record; \$18,300.

Strand (2,200; 75)—"The Plastic Age." Only the usual attention; \$4,200.

Liberty (1,800; 50)—"Mantrap" (F. P.). Just missed \$4,000.

Tudor (800; 40)—"Variety" (Ufa-F. P.). Drew more business to small house at a cheap scale of admission than was accorded either the Strand or Liberty; \$5,600.

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## BEERY-HATTON'S 'NAVY' FRISCO'S BEST, \$20,000

San Francisco, Nov. 9.  
(Drawing Population, 615,000)

Business for last week was at the Imperial, Public's 65-cent run house, which had its first winner in two months with "We're in the Navy Now." "Behind the Front," the first Beery-Hatton effort, was a big hit locally, making the "Navy" picture a push-over. A corking total of around \$20,000 for this one, possibly a bit over.

Across the street at the Granada, Public's big de luxe house, it was a tough week with "So's Your Old Man." "Upstage," with Norma Shearer always big here, clicked around \$22,700 at the Warfield. A Warner Bros. release, "My Official Wife," did well enough at the California. This house is always a tough nut to crack, and after Paul Whiteman's sensational two weeks it promptly relapsed into its accustomed lethargy. "Wife" may have done a little more than average.

### Estimates for Last Week

California—"My Official Wife" (Warner) (2,200; 35-50-75). Change in type of stage entertainment being inaugurated; about \$11,000.

Granada—"So's Your Old Man" (F. P.) (2,785; 35-50-65-90). Much lamenting; poor at \$18,000.

Imperial—"We're in the Navy Now" (F. P.) (1,450; 35-50-65-90). A mop up and expected to get four rich weeks; whirlwind start with standees even at dull hours; starting on second week with no abatement of pace; looks like "natural"; \$20,000.

St. Francis—"Beau Geste" (F. P.) (1,375; 50-\$1.50). Slowing up a bit; third week \$11,750; next fortnight will test picture's local strength; not easy to sell on account of house.

Warfield—"Upstage" (M.-G.-M.) (2,630; 35-50-65-90). Picture of vaudeville life well received; figured \$22,700; Rube Wolf coming in as stage band leader for six weeks with great publicity campaign hurrying arrival.

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## 'Charge' as You Enter

Washington, Nov. 9.  
Patrons within the Army may stroll past the War Department's film show gates and make the grade by simply stating "charge it."

This is believed to be the only chain of picture houses in the world where admissions can be charged as you enter.

## BABE RUTH \$11,000 WITHOUT PRICE TILT

Menjou \$15,000 at Minn.'s  
State—Town Holds Up—  
Denny \$7,750

Minneapolis, Nov. 9.  
(Drawing Population, 470,000)

After starting off with a full house on Sunday night, George White's "Scandals" did fair business the rest of the first half, picking up to near capacity for the finishing performance at the Metropolitan.

Vaudeville had a good week, Babe Ruth at Pantages' knocking 'em off and Julian Eltinge headlining at the Hennepin-Orpheum. Ruth was the most exploited star Minneapolis has had in a long time. Pan did a corking business with him and resisted any temptation to tilt prices.

Picture houses all reported good business, and Bainbridge stock at the Shubert (which has two benefit sellouts a week) and the Palace, musical comedy tab, and Gayety burlesque, had no complaint.

### Estimates for Last Week

State (2,040; 50). "The Ace of Cads" (F. P.). Menjou film, with the Volgas, double Russian quartet, as stage show; business rated as good; about \$15,000.

Garrick (1,800; 50). "Take It from Me" (U). Reg Denny film and Eddie Bratton's Melody Makers stage show; very nice business; \$7,750.

Strand (1,700; 50). "La Boheme" (M.-G.). Gish-Gilbert film; second week okay at \$6,500.

Lyric (1,200; 35). "Mismates" (F. N.). Kenyon-Baxter film; good business; \$1,800.

Hennepin-Orpheum (2,325; 50). "Risky Business" (P. D. C.). Reynolds-Clayton film; picture only a unit in bill featuring vaudeville; satisfactory business; about \$18,000.

Aster (895; 25). "The Unknown Cavalier." Boyd-De La Motte film; good business; around \$1,200.

Grand—"Tin Gods" (F. P.). Meighan film; rerun; nice gross; about \$1,100.

Pantages (1,600; 50). "The Family Upstairs" (U.). Valli film; picture incidental to vaudeville headlining Babe Ruth; fine business; about \$11,000.

Seventh Street (1,480; 50). "Lew Tyler's Wives." Mayo-Clifford film; picture one of units of vaudeville program; good; \$5,500.

Palace (1,600; 50). "Playing with Souls." Logan-Aar film; picture filler between musical tab shows; around \$5,500.

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## MET'S \$24,300—LIGHT

Specials Did \$13,000 and \$11,500  
Last Week in Boston

Boston, Nov. 9.

Business at the two legitimate houses which for the time being have gone over to the pictures fairly good last week with the Vitaphone picture, "Don Juan," doing \$13,000 at the Colonial. The other feature, "Beau Geste," at the Tremont did \$11,500.

These two pictures got a good break last week because of the football crowds and piled them in Friday and Saturday.

### Last Week's Estimates

"Don Juan"—Colonial (3d week). \$13,000 last week, first full week after opening.

"Beau Geste"—Tremont (2d week). \$11,500 first week.

Metropolitan—(4,000; 50). Ordinary week with ordinary picture, "Eagle of the Air." Stage attraction, Oscar "Barnyard Pollies." This week, Paul Whiteman with orchestra. This is considerably under previous weeks, \$24,300.

State—(4,000; 50). Mary Pickford in "Sparrows"; Dave Rubinoff, violinist; program depended upon last week for bringing them in.

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## Turkey as Film Trust

Paris, Oct. 31.

Reports state the Ottoman parliament at Angora is studying measures for the government to take over the control, as a monopoly, of the imports and exports of moving pictures.

## 'SHEIK'S' \$31,000 AT CENTURY IS RECORD

Loew House Far in Front—  
Other Houses Fair—Most-  
ly Around \$10,000

Baltimore, Nov. 9.

(Drawing Population, 850,000)  
The latest shake-up in picture circles is at the Warner-Metropolitan. Bernard Depkin, manager of the house since its erection four or five years ago, resigned some weeks back and was succeeded by Seltzer from the Fox house in Philly. Now Seltzer is out. H. I. North, formerly of the Lyric, Camden, N. J., succeeds Depkin, as rumored in this column several weeks ago, is a likely choice for the management of the Baltimore Stanley-Crandall house now building.

The Loew-Century was way out in front last week. "The Son of the Sheik" was the screen attraction, which, according to the management, not only established a top week for the Loew regime, but broke all records for the house.

Elsewhere business was spotty. The combination Garden and the combination Hippodrome reported good business. The uptown Parkway, now definitely given over to Loew second runs, picked up with "The Road to Mandalay." The other uptown house, Warner's Metropolitan, was off with "Womanpower." The Whitehurst's New likewise failed to get anything extraordinary with "For Wives Only." The Rivoli, however, was up with "Prince of Tempers."

### Estimates for Last Week:

Rivoli—"The Prince of Tempers" (F. N.) (2,000; 35-75). Ben Lyon, former Baltimorean, figured prominently in the satisfactory b. o.; notices were generally good and house reported week okay; opening of racing season at Pimlico figured to cut in on matinee business, but apparently didn't affect the gross.

Century—"The Son of the Sheik" (F. P.) (3,000; 35-75). Started with a rush Monday noon; lines blocked traffic; after Monday trade didn't jam upstairs and house could have handled more, but night business was tremendous, and with increased prices house got record week; under Loew regime matinee opening hour has been advanced to 11.30, with a 25-cent admission policy in effect until 12.30 afternoon; business reported about \$31,000; record for house.

New—"For Wives Only." (1,800; 25-50). An off week; still opposition and the apparently indifferent drawing power of film share the blame; \$6,500 or \$7,000.

Warner-Metropolitan—"Womanpower" (Fox) (1,800; 15-50). No outstanding names in cast so business suffered; open weather and races also figured; about \$5,000.

Hippodrome—"The Belle of Broadway" and vaude. (2,200; 25-50). Good all-around bill accounted for satisfactory week; \$10,000.

Garden—"The Mystery Club" and vaude. (2,300; 25-50). Picture got nice notices and coupled with strong vaude. bill, house weathered opposition satisfactorily; over \$10,000.

Parkway—"The Road to Mandalay" (M. G.) (1,400; 15-35). Lon Chaney boosted gross at this pop place second run; about \$3,500.

Embassy—"Diplomacy" (F. P.) (1,400; 35-60). Business about average; matinee light but evenings satisfactory; around \$10,000.

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## 'Horsemen's' Corrected Receipts at Chicago

Chicago, Nov. 9.

A protest over the reported grosses in Variety for "The Four Horsemen" on its first (\$14,000) and second (final) week (\$12,000), disclosed that the Metro-Goldwyn Valentino revival did around \$20,000 its first week, with from \$16,000 to \$17,000 the second week.

It is but customary to hold over a release or return two weeks only at the Roosevelt, where "Horsemen" exhibited.

## Colored "Ash" Off

Washington, Nov. 9.

W. C. Handy, the noted colored composer, brought to the local Lincoln (colored) to do a "Paul Ash" has left the theatre after remaining four weeks.

Business attracted to the theatre through the special engagement did not warrant a continuance, say the Crandall people who operate the house.

Mr. Handy had a 12-piece orchestra with him here.

## GILDA'S \$23,100 NEWMAN'S TOP

'Parade' \$15,000 in K. C.  
—'Aloma's' Big Tie-Up

Kansas City, Nov. 9.

(Drawing Population, 650,000)  
Gilda Gray made her first visit to Kansas City last week and shook all the Newman records from their fastenings. Never in the local history of amusements has a star and picture been given such publicity. Some 300,000 pieces of advertising were put through tie-ups with merchants without a penny cost to the theatre. Sunday business was the greatest the house has ever experienced. The extra 60 cents, now the regular top price, helped out. The Shubert got into the picture class last week with "The Big Parade," at \$1.50 top nights and \$1 for the mats. The picture had been shown in Topeka, from which this town draws for some of the bigger attractions, but it did not seem to hurt this time. The "Parade" is in for three weeks and will give way to "Ben-Hur." With these two houses going top speed the others were bound to feel the effects, and they did.

The Liberty took an awful whipping with "Spangles," and "The Four Horsemen," at the Royal for its second week, was not much better. The former house went after the shopping trade with a gaudily decorated lobby, and had ballyhoo for the opening, but no good.

The Mainstreet screened "Senor Daredevil," but gave most of its publicity to Mlle. Corson, channel swimmer, while the Pantages featured "Womanpower" and Lottie Mayer and her Diving Girls on the stage.

For the current week the Newman has "The Ace of Cads" and the Royal in starting "Bardelys the Magnificent" for a two weeks' stay. As John Gilbert is the star in "Bardelys" and is also strongly featured in the "Parade," opposition at the Shubert, the Royal management has snubbed one sheets over the "Bardelys." 24 sheet stands reading, "The Big Star of the Big Parade." Good publicity for the war drama.

"Beau Geste" is a coming picture at one of the Public houses and is getting a great publicity break through the "Journal-Post," which is running the story serially.

### Estimates for Last Week

Newman—"Aloma of the South Seas" (F. P.) (1890; 25-35-40-50-60). Gilda Gray and girls featured on stage, Miss Gray's first visit to Kansas City, and she maintained her reputation as a record smasher; established house record; lavish publicity given star and picture; few vacant seats at any show; \$23,100, breaking by few hundred top set by "Affairs of Anatole."

Royal—"The Four Horsemen" (920; 25-50-60). Second week for this revival, and did as well as expected with stiff competition against it. Hit \$4,200.

Mainstreet—"Senor Daredevil" (F. N.) (3,200; 25-50-60). First time here for Ken Maynard and future is optimistic; Gade Corson topped vaudeville bill with Odva and seals, Marget Mord Company, and Galli-Kina and Sister; Sunday opening capacity as usual, but balance of week failed to hold up to normal; \$11,000.

Liberty—"Spangles" (U.) 920-25-35-50. "The Collegians," first of a series, added screen attraction and Musical Mads on stage; front of the house dolled up in circus style, clown and barker as ballyhoo; title failed to appeal and business bad at \$4,100.

Shubert—"The Big Parade" (M.-G.) (1,600; 50-\$1, mats; 50-\$1.50, nights). Fans waited long time for this war drama and house registered capacity for the Sunday night opening; remainder of week had many sellouts; played up strong in press and looks good for the three weeks it is in for; first week, \$15,000.

Pantages—"Woman Power" (Fox). Proved entertaining screen story; stage show was topped by Lottie Mayer and Diving Girls making a better than average Pan bill; however, many of the regulars muffed it and business was off to \$7,600.

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## JUMPS GROSS \$5,000

San Francisco, Nov. 9.

Receipts at West Coast's T. and D. theatre, Oakland, jumped \$5,000 the first week of Walt Roesner's return.

The stage band leader's return to Oakland from the local Warfield was press agented into something of a civic holiday.



# "NAVY," COMEDY, \$24,570, 3 DAYS; MISS GRIFFITH'S "SUE," \$36,000

Otherwise Quiet with B'way's Flicker Flock Last Week, Outside of Specials—"Bardelys" Got \$67,774 and Held Over at Capitol

No particular kick to the business on Broadway last week other than at the Capitol here "Bardelys, the Magnificent" started off to what looked like another record breaking period at the house, but which fell short of that achievement by about \$7,000 on the week.

Along at the end of the week the real thriller appeared at the Rialto, where "We're in the Navy Now" opened Saturday and clicked to \$3,698 on the day, following Sunday with a house record at \$9,020, and Monday turned in \$6,862, making a total of \$24,570 for three days. The indications are that the week's record for the house since it was converted into a run theatre will be broken by Friday night.

The Strand last week with Corinne Griffith in "Syncopeating Sue" had a good week at \$36,000, while at the Rivoli W. C. Fields' "So's Your Old Man," despite luke warm daily paper notices, showed \$27,900 on the week.

The third week of the D. W. Griffith repertoire at the little Cameo got \$5,100. The repertoire bill was put in with the expectation of getting an overflow from Griffith's latest, "The Sorrows of Satan," but that one is already slipping at the Cohan, with last week \$9,800.

## Specials

The Colony, with "The Better 'Ole" and Warner's with "Don Juan" both Vitaphone bills, did increased business the week before, the former going to \$34,000 while the latter boosted \$1,400 to \$25,635.

Another jump was recorded at the Embassy for "Ben-Hur," where \$1,200 of increase sent the statement to \$8,947.

"Beau Geste" also did a comeback at the Criterion, \$15,031, as against \$14,852 the week before.

At the Astor "The Big Parade" dropped off about \$150, getting \$19,871, while the same was true at the Central for "The Scarlet Letter," where the business was \$11,577. The latter picture is due to leave in a couple of weeks, replaced by "The Fire Brigade."

## Estimates for Last Week

Astor—"Big Parade" (M.-G.) (1,110; \$165-\$220) (51st week). Business down about \$150 under previous week; \$19,871.

Cameo—D. W. Griffith Rep. (549; 50-75) (3d week). Running all old hits of D. W., pulling usual business for house; 5,063.

Capitol—"Bardelys the Magnificent" (M.-G.) (5,450; 50-\$1.65) (4d week). Opened very strong last week, getting \$67,774, and held over. John Gilbert's performance great draw.

Central—"Scarlet Letter" (M.-G.) (922; \$110-\$220) (14th week). About ready to finish, with new M.-G. in production, "Fire Brigade," scheduled as next. Last week \$11,577, less than \$100 drop under week before.

Cohan—"Sorrows of Satan" (F. P.-L.) (1,111; \$110-\$220) (4th week). Not holding up. Looks now as though it will be replaced before holidays. Griffith's own recutting of picture reported as reason for failure to click as road show. Last week \$9,778.

Colony—"The Better 'Ole" and Vitaphone (W. B.) (1,980; \$165-\$220) (5th week). Business still climbing, instead of showing any let-up. Last week slight increase over previous one; \$34,015. Special advance sale box-office opened in adjoining store.

Criterion—"Beau Geste" (F. P.-L.) (812; \$110-\$220) (12th week). Away above capacity again last week when \$15,031 was taken. Looks like it will stick a year at house. Matinees particularly strong.

Embassy—"Ben-Hur" (M.-G.) (596; \$110-\$220) (45th week). Climbed last week with \$1,200 betterment over week before; \$8,947.

Rialto—"Kid Boots" (F. P.-L.) (1,960; 35-50-75-99). Last week fourth and final one for Eddie Cantor's first starring picture. Played six days to \$12,532. Saturday "We're in the Navy Now," with Beery and Hatton, started with a tremendous rush; \$24,570 on three days.

Rivoli—"So's Your Old Man" (F. P.-L.) (2,200; 35-50-75-99). W. C. Fields' latest comedy. Despite some daily press reviewers didn't like it, got \$27,880 last week, lift of \$4,500 over what house drew week before.

Strand—"Syncopeating Sue" (F. N.) (2,900; 35-50-75). This Corinne Griffith picture drew very nicely, getting \$36,000, \$7,000 better than "Prince of Tempters" got first week, but the latter picture was held over. Strand policy to change this week to Saturday opening date gives the current attraction, "For-

# \$34,000 AT STANLEY; DIX AND WARINGS

Fox's Good \$21,000 Helped by Al Herman and 'Wires'—Grange Film Fell Off

Philadelphia, Nov. 9.

For the second consecutive week business tremendous in the downtown picture houses. Stanley officials are talking about this being one of the biggest fall seasons for pictures in three or four years.

Big noise last week was "The Quarterback" at the Stanley. This one came in with a bang despite the prophecies of some that the previous week's debut of "One Minute to Play," with "Red" Grange, at the Kariton would take the edge off the football picture craze for the time being. Another reason is found in the presence on the bill of Waring's Pennsylvania, billed almost equally with the picture, and playing their 21st week at this house. The \$34,000 gross last week must be, in part, accredited to their personal draw. However, the picture got great notices and even greater word-of-mouth advertising. Last week's gross was over \$8,000 above the previous week's mark. Election helped, as did the end of the week in flux of football enthusiasts.

The Grange picture, "One Minute to Play," did about \$3,500 in its second and last week at the Kariton, representing a \$2,500 drop.

The Fox had a good week also, with the crowds showing a strong liking for the added feature, Al Herman and his Minstrels. Picture was "Whispering Wires," considered better than the average run of this theatre's pictures. Over \$21,000.

## Estimates for Last Week

Imperial (1,600; 15-35) 1-2, "The Temptress" (M.-G.) (M) 3-4, "The Bat" (U. A.); 5-6, "You'd Be Surprised" (F. P.); \$3,000.

Unique (850; 25) 1-3, "Broken Hearts of Hollywood" (Warners); 4-6, "Driftin' Thru" (Pathe), a Harry Carey western; \$950.

Queen Square (900; 35) 1-2, "Fig Leaves" (Fox); this picture announced at an increase over the normal top of 25 cents was screened for only two days; 3-6, "The Blue Eagle" (Fox) for the balance of the week at the normal price; this house has been frequently using pictures in which George O'Brien has been featured, including two last week; house now using more Fox productions than any other in town; \$1,100.

Palace (550; 20) 1-2, "Ella Cinders" (F. N.); 3-4, "Mike" (M. G.); 5-6, "The Freshman" (Pathe); \$500.

Gaiety (500; 20) 1-2, "The Man from Red Gulch" (F. B. O.); 3-4, "Ella Cinders" (F. N.); 5-6, "Mike" (M. G.); \$350.

Opera House (1,200; 15-35) 1-3, "The Lone Wolf Returns" (Colum.); 4-6, "The Unwanted" (Samuelson). The legit house was an extra for the week only; special advertising was carried for "The Unwanted," an English production, which included distribution of pictorial reading matter for the preceding week; the lobby of the house was also left open on Sunday and on week days for the display of stills on both pictures; first English film screened locally for about six months; \$1,200.

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# THEATRES MAY REGAIN ST. JOHN'S CARD BUGS

Town's Table Party Fad Results in Punched Cards—"Throwing" to Friends

St. John, N. B., Nov. 9.

The injection of another picture house, temporarily, created an unusual distribution of business last week. The addition, a legit house with an unbooked week, offered a split week in bills.

Exhibitors who have been adversely affected by the superabundance of card parties are hoping for improved conditions from a theatre angle. Recently, opposition card parties have divided the patronage, as many as four on one night being held. Unsatisfactory refreshments and their service, tardiness in starting the play and unsatisfactory prizes are some of the reasons why the fad may lose its grip to a certain extent.

There are also complaints of players punching their own cards, mostly women, and winning numerous prizes. And other complaints of "throwing" games to friends who are high in the race.

## Estimates for Last Week

Imperial (1,600; 15-35) 1-2, "The Temptress" (M.-G.) (M) 3-4, "The Bat" (U. A.); 5-6, "You'd Be Surprised" (F. P.); \$3,000.

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# 1st Nat'l's 4 Supervisors With Levee, Gen. Bus. Mgr.

Los Angeles, Nov. 9.

At a meeting of First National powers held recently at French Lick it was decided to cut out the post of general production manager, now held by John McCormick, and have instead four production supervisors, with McCormick as one.

McCormick is to have charge of an individual production unit. He will produce Colleen Moore pictures exclusively. Al Rockett and two other producers will have other units.

M. C. Levee will have the post of general business manager. It is understood that this ruling will go into effect Jan. 1, but final word is awaited from New York.

ever After," but six days at house.

Warner's—"Don Juan" and Vitaphone (W. B.) (1,350; \$1.65-\$2.20) (14th week). Jump in business of \$1,400 showed still lot of life left in this double bill. Fear when receipts week before last slipped to \$24,230 that picture was slipping on account of other Vita show at Colony, but comeback last week with \$25,635 brightened prospects again. (Copyright, 1926, by Variety, Inc.)

# 'BARDELYS' \$12,000

Gilbert Film Held Over in Wash.—Bernie Band Credited with Pal-

Washington, Nov. 9. (Estimated White Population, 380,000)

Ben Bernie and John Gilbert, at the Palace and Columbia, respectively, are credited with doing the biggest business of the past week. Takings even in these two Loew houses were off, however, when compared with the grosses usually rung up.

Actually it would have been a sad week at the Palace but for Bernie and his band. The picture, "War Paint," though styled as being pleasing, was a western and picturegoers here will have none of these.

The Metropolitan got by fairly well with a good stage attraction in the Ponce Sisters and D'Allesandro and the film feature "Syncopeating Sue."

The Rialto, also with a western, failed to get business as did the Palace.

## Estimates for Last Week

Columbia—"Bardelys, the Magnificent" (M.-G.-M.) (1,232; 35-50). John Gilbert again attracted enough to have picture held over; about \$12,000.

Metropolitan—"Syncopeating Sue" (F. N.) (1,518; 40-60). Corinne Griffith always business getter here, plus stage feature ran things up to about \$11,700.

Palace—"War Paint" (M.-G.-M.) and Ben Bernie's orchestra (2,390; 35-50). "Way down when compared with preceding weeks under new policy; draw credited to Bernie; \$13,000.

Rialto—"Flaming Frontier" (U) (1,978; 35-60). If western will not be accepted at the Palace then this house, now in the "depths," couldn't have gotten over \$6,000.

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# 'TEMPTERS' DID WELL IN PROVIDENCE TO \$7,500

Double Bills Carried Nothing Unusual Last Week—Rialto's Good Break

Providence, Nov. 9.

(Drawing Population, 300,000) An ordinary week, unmarked by any outstanding grosses. Weather continued fairly warm and clear, accounting partially for the average business. Election created very little local stir.

One novelty of a sort hit town Sunday. Seven reels showing incidents in the textile workers' strike at Passaic were at the Empire that day. The Empire is the local Columbia wheel spoke. The show was arranged by the Providence Central Federated Union, which cancelled its regular meeting Sunday evening and went to the Empire in a body. The Central Federated Union of America is sponsor for the picture.

## Estimates for Last Week

Strand (2,200; 15-40)—"Ace of Cads" (F. P.). Did well and liked. "Winning Wallop" (Indep.) poor secondary feature. Good at \$7,500.

Victory (1,900; 15-40). "Midnight Sun" (U.). Russian stuff without great difference from others. "Flying Horseman" (Fox) good Hoot Gibson. Good at \$7,000.

Majestic (2,500; 10-40). "Prince of Tempters" (1st N.). Found no Catholic opposition here. Up at \$7,500.

Rialto (1,448; 15-40). "Eagle of the Sea" (F. P.). Gave this house first good break in month. Picture not helped by supporting program of cheap short subjects. \$5,500.

Fay's (2,000; 15-50). Vaude. and film undistinguished. "Forever After" (1st N.). drew little comment. About \$9,500.

Albee (2,500; 10-75). "Whole Town's Talking" (U.). Funny and pleasing. Silver's Band, heading turns, poor reception. Average at about \$10,000.

Emery (1,474; 15-50). "Midnight Lovers" (1st N.). Unfamiliar type of film for this house, which leans to thrillers and westerns. Vaudeville unremarked. Barely held average at \$8,800.

## This Week

Strand, "Men of Steel"; Victory, "The Temptress"; Majestic, "Private Izzy Murphy"; Rialto, "One Minute to Play"; Fay's, "Breed of the Sea"; Albee, "The Return of Peter Grimm"; Emery, "The Block Signal." (Copyright, 1926, by Variety, Inc.)

# Sunday Concerts at Loew's

St. Louis, Nov. 9.

Sunday afternoon concerts are to be inaugurated at Loew's State here next week. Don Albert, musical director at the house, will lead an ensemble of from 60 to 73 men. The State will spurge heavily this week on advertising for the concerts. Albert formerly conducted Sunday concerts in Chicago and Dallas theatres, and the idea was used also on the coast for a number of years.

# STATE-LAKE AT \$19,000—HURT BY WEAK FILM

'Pirate' Got Roosevelt, \$25,000—Oriental (Ash), \$45,000

Chicago, Nov. 9.

Chicago has been waiting quite a while for "The Black Pirate." As proof of what it intends to do during its stay here the Fairbanks film attracted \$25,000 worth of customers into the Roosevelt for its opening week. It could have done better if there were more seats in the theatre.

In most of the other houses business was a little below average. At the Chicago "The Quarterback" just reached \$40,000, a few thousand under this theatre's standard gross. The handicap was that the crowd, which might have seen this picture over big was in school instead of the loop. Light matinee business resulted. Evenings good.

The Oriental, Paul Ash's palace, also had a weak matinee week. Plenty of seats at intervals during the day. In the evenings it was a different story. However, the day-light weakness cut the gross to \$45,000. Ash was ill at home one afternoon.

Heavy advance sheeting is plastered around town for the second Vitaphone show coming into the Woods. The other Vitaphone show, at McVicker's, isn't ready to pull out yet with \$28,000 for last week lining up as good when conditions in the other theatres are considered.

A first run film at the Randolph, "Devil's Island," was okay at \$6,300, while a German product, "Slums of Berlin," is in the house now for a run.

## Estimates for Last Week

Chicago—"The Quarterback" (F. P.) (4,100; 50-75). Dix picture and good stage show mixed out with \$40,000; "Giant Piano" (Publix) and Boyd Senter supporting feature.

McVicker's—Vitaphone and "Don Juan" (Warner) (2,500; 50-\$2). Vitaphone draws 'em and they leave talking about "that necker in tight"; seventh full week, \$28,000; good.

Oriental—"Ladies at Play" (F. N.) (2,900; 35-60-75). Picture didn't help any and weak matinees limited Ash to \$45,000.

Monroe—"Whispering Wires" (Fox) (973; 50). Average film and poor notices gave house \$4,200; normal; Buck Jones now in and gross will go up.

Orpheum—"My Official Wife" (Warner) (776; 50). About \$7,000 for second and last week; picture failed to hit and drew unfavorable notices.

Roosevelt—"The Black Pirate" (U. A.) (1,400; 50-75). Fairbanks turned the week into a holiday for this theatre; \$25,000 and evening turnaways.

Randolph—"Devil's Island" (Chadwick) (650; 50). Pauline Frederick in first run good enough; \$6,300.

State-Lake—"For Alimony Only" (P. D. C.) (2,800; 50-75). Pop vaude house making mistake of trying to draw with weak pictures; \$19,000. (Copyright, 1926, by Variety, Inc.)

# PORTLAND'S QUIET W'K; BROADWAY \$11,200

Portland, Ore., Nov. 9.

(Drawing Population, 310,000) Business at local show emporiums was about average last week. Lou Anger, Joe Schenck's personal representative as to purchasing theatres, was in town to look over the field for a reserved house for the Schenck-Grauman combine. Should U. A. lease or purchase a house in Portland or Seattle they would have to buy outside product, as they have already sold their present line-up to Universal, who will play these pictures at their three northwest houses in Portland, Seattle and Spokane.

Paramount has removed its 24-sheet sign which for the past few months has been announcing a large Publix house opposite Harry Arthur's new Broadway theatre. However, Paramount has a 35-year lease on the site.

A contract for the entire group of William Fox pictures for his new Portland house has been signed by Alex Pantages. This excepts the five super-pictures which will be sold on the open market. The new Pan will open with a grind policy of a feature picture and six acts.

## Estimates for Last Week

Broadway (2,500; 40-60)—"The Waltz Dream" (M.-G.). Drew fairly; Liborius Hauptmann, new musical director, seems to be hitting ball at great clip; has instituted Sunday noon concerts, which is bringing them in hordes; Fanchio and Marco



revue, headed by William Le Maire, in "Dancing Shoes," a riot; business fair at \$11,200.

Columbia (800; 60)—"The Black Pirate" (U. A.). Fairbank's picture in third week going at average clip; nothing startling; \$6,500 and stays.

Liberty (2,000; 35-50)—"Fine Manners" (F. P.). Swanson brought fair week-end business; popular with women folks; picture at this house only selling feature; no stage band or attraction; \$7,000.

Rivoli (1,210; 35-50)—"For All-mony Only" (P. D. C.). House showed a little improvement over ordinary weeks; added attraction, Ass'n acts, of Dr. Allistro, "cure specialist," seemed to connect; \$5,500.

Majestic (1,000; 50)—"Neil Gwyn" (F. P.). Did not start with bang expected; house plugging "Eagle of the Sea" as coming attraction; \$4,000 and held over.

People's (936; 30-45)—"The Show-Off" (F. P.). Brought good income here; screen tests on stage caught on \$3,800.

Blue Mouse (800; 25)—"The Run-away Express" (U.). House playing many other pictures other than Warners lately; only fair; \$2,600. (Copyright, 1926, by Variety, Inc.)

#### U. A. STUDIO CORP.

Los Angeles, Nov. 9.  
Incorporation papers for \$1,000,000 have been filed at Sacramento by the United Artists Studio Corporation of Los Angeles to take over the present Fairbanks-Pickford studio on Santa Monica Boulevard. Directors are Joseph M. Schenck, John Considine, Jr., Roland West, Robert Fairbanks and N. A. McKay.



### ALHAMBRA AND WIS. \$21,800 AND \$19,300

#### Snow and Convention Helped Milwaukee—Pickford Held Over After \$10,200

Milwaukee, Nov. 9.  
(Drawing Population, 560,000)  
Snow and cold weather, together with the annual convention of the Wisconsin Teachers' Association, brought them into the theatres last week.

The Alhambra continues to lead the field but is being hard pushed. The Merrill retained its big business with Mary Pickford's "Sparrows," getting a big kid and woman draw and proving a mecca for the visiting school marmas.

Estimates for Last Week:  
Alhambra—"My Official Wife" (Fox) (3,000; 15-25-35-50). Re-issue did not help, although house had a good draw due to vaudeville acts and former weeks' attractions; still led picture houses at about \$21,800.

Garden—"Liddle" (F. B. O.) (1,000; 25-50). Had fair draw and picture seemed to please; \$3,950.

Majestic—"The Jade Cup" (F. B. O.) (1,600; 15-25-40). House had one of best weeks in recent months; around \$9,200.

Merrill—"Sparrows" (U. A.) (1,200; 25-50). Pickford picture well liked by all; much mouth-to-mouth advertising; held over for second week; first week exceeding \$10,200.

Miller—"War Paint" (M-T) (1,400; 15-25-40). With Loew acts this picture has Karl Dane, featured as "Big Parade" star, got better business than usual; probably due to visitors here; around \$7,700.

Palace—"Risky Business" (P. D. C.) (2,400; 25-50-75). Sessue Hayakawa in person had much to do with draw; around \$21,700.

Strand—"Men of Steel" (F. N.) (1,200; 15-25-50). Milton Sills draws here; close to \$3,650.

Wisconsin—"Syncopating Sue" (F. N.) (3,500; 25-50-60). Saxe's biggest house recovering after being knocked haywire for a few weeks by the Alhambra change in policy; Corinne Griffith film, with nothing much else as a draw, pulled \$19,300. (Copyright, 1926, by Variety, Inc.)

#### Griswold at Roxy

Charles Griswold has been appointed house manager of the new Roxy, New York. Griswold is a veteran house executive, former rotating manager for Publix, until the Chicago B. & K. men came in over him in Boston.

Kurt Schindler, choral orchestral conductor, and Charles Previn, also a Publix alumnus, are slated for musical berths at the Roxy.

### Famous Players' as Trade Name May Be Contest

Edwin A. Relkin, who is organizing the Jewish Famous Players, Inc., has been advised by the Famous Players-Lasky Corp. through its legal department anent Paramount's intention to protect the corporate title. Counsel for F. P. has formally notified Relkin that the name has been widely exploited and advertised and legal steps will be taken to protect it unless Relkin advises he will desist.

Relkin has consulted counsel, who opine that, as long as the Jewish motif is predominant in their productions, F. P. cannot sue. Relkin accordingly intends operating under the Jewish Famous Players, Inc., accordingly, possibly for the publicity anticipated.

The latter's first picture, "The Wild Man," starring Ludwig Satz, goes into production Nov. 23 under Ivan Abramson's direction.

#### Films for Foreign-Born Exhibited in Steeage

The picture industry, typified by Will H. Hays, tendered a luncheon to Secretary of Labor Davis and Dr. John H. Findley, chairman of the Council on Adult Education for the Foreign-Born, following the inauguration of a new service on his part of the industry in the work of Americanization of the aliens. This latest phase took the form of the presentation of picture programs in the steeage class of the liners bringing the emigrants to this country. The initial showing occurred on board the Leviathan Monday morning.

At the luncheon the Secretary of Labor stated that this was just another step forward in the field of visual education. It would only be a question of a short time now before the picture actually took its place in the schools of the country.

Hays and Chairman Finley also spoke at the luncheon, attended by a number of educators interested in the work of teaching the foreign-born.

#### Fines for Minors

Two girl cashiers, Mildred Abrahamowitz, 21, of 521 East 135th street, and Anna Gross, 20, of 160 Ridge street, were each fined \$50 in Special Sessions for selling children admission tickets to the Academy on East Houston street.

At the same time Louis Shetree, doorman, was fined \$100 for admitting minors unaccompanied by guardians.

#### Bairnsfather on Vita

Bruce Bairnsfather, author of the "Better 'Ole," has been signed by Vitaphone to do his chalk specialty, which he used as an act when playing in vaudeville.

Alf Wilton arranged the booking for the author artist.

#### CHAUFFEUR'S WIFE ARRESTED

Los Angeles, Nov. 9.  
Mrs. Frank Carpenter, wife of the chauffeur employed by Emory Johnson, picture producer, has been arrested for looting the Johnson home. The police found \$6,000 worth of furs, silk and silver plate stolen from the Johnson home Oct. 31.

The woman was arrested when attempting to ship the stolen property east. Her husband will be arrested as an accomplice.

#### "INVISIBLE GOVERNMENT"

Los Angeles, Nov. 9.  
J. C. Bachman will produce the "Invisible Government" from the original story by Jerome Wilson and Agnes McKenna for Preferred Pictures.

Francis X. Bushman has been assigned the leading role.

#### L. A. to N. Y.

Arthur Bernstein.  
Charles McCarthy.

#### N. Y. to L. A.

Mr. and Mrs. Marcus Loew.  
Ernest W. Fredman.  
R. H. Gillespie.  
Paul Gulick.  
Jack Dempsey.  
Estelle Taylor.  
Henry King.  
Joseph Hergeshelmer.  
Carmel Myers.  
Ned Marin.  
Marcus Loew.  
Paul Gulick.  
P. A. Powers.

### F. P.'S 'BIG 5' SPECIAL

Contemplates Cast of Jannings, Menjou and Negri.

Los Angeles, Nov. 9.

Famous Players-Lasky may next year make a super-special costing around \$1,000,000, with a cast headed by Adolphe Menjou, Pola Negri and Emil Jannings; Ernest Lubitsch or Mauritz Stiller to direct and Erich Pommer supervising.

This idea was given the F. P. executives by Menjou and they look favorably upon it. It is figured that the salary of the "big five" for the six weeks the picture would take to make would run around \$500,000, the balance being used for minor salaries and production cost.

### LOS ANGELES DAILIES QUEER BREWSTER DEAL

Publisher Was Selling Rights to His 5 Magazines—Offered \$250,000 for Titles

Los Angeles, Nov. 9.

Eugene V. Brewster, husband of Corliss Palmer, embryo screen actress, was going to sell the rights to publish his five magazines to a syndicate headed by E. Wheeler-Reid, publisher of "Hollywood Life," a "fan" paper, until he found out that the Los Angeles daily newspapers knew about it. He then turned around and declared no such deal was on.

Several months ago Brewster is said to have sent an emissary to the owner of a picture house inquiring if he wanted to buy the five "fan" publication rights and the Brewster property for \$500,000. The man was not interested if Wheeler-Reid was approached. The latter opened negotiations with Brewster after getting some local capitalists to underwrite the project. All papers were ready for signature, it is said, to assign the rights to "Motion Pictures" and "Screen Classics," which Brewster is now publishing, as well as "Shadowland," "Beauty" and "Movie Weekly," which Brewster has quit publishing. The buyers were not interested in the Brewster property, but were willing to pay \$250,000 for the good will rights to the magazine titles.

#### NEW MGR. AT STATE, L. A.

Los Angeles, Nov. 9.  
H. B. Wright, managing director of Loew's State for three years, has been transferred as supervisor of the West Coast Bernstein Theatres in Pasadena. Louis Golden, manager of the Ritz, has been promoted to the State's post in this city.

#### BACON'S 'WHITE FLANNEL'

Los Angeles, Nov. 9.  
Lloyd Bacon's next picture for Warner Brothers will be "White Flannel," from the Saturday Evening Post story by Lucien Carey.

### TOM FORMAN KILLS HIMSELF AT HOME

Picture Director, 34, Had Just Started Making New Picture—War Veteran

Los Angeles, Nov. 9.

Tom Forman, 34-year-old picture director, shot and killed himself at the home of his parents in Venice Sunday, with a .45 calibre revolver while in the bathroom.

A day before he started to direct "The Wreck" for Columbia, when suddenly taken ill.

Sunday, while his mother was preparing breakfast, Forman shot himself through the heart.

Besides his parents, Forman is survived by a widow and son. The deceased was a World War vet, member of the Rainbow Division. He enlisted as a private and was discharged a lieutenant of the flying corps. He had been a picture actor and director for a number of years.

#### J.-V. H.'s Re-Entry

Seattle, Nov. 9.

Some surprise was occasioned with the announcement that Jensen & Von Herberg are to re-enter the show business in Seattle.

They have purchased three houses in Ballard, suburb. The theatres are the Empress, Majestic and a new picture theatre in the new Eagles home in Ballard.

#### Can You Beat It?

More Records Broken in New Jersey  
5 WEEKS—JERSEY CITY, N. J.  
3 WEEKS—ARLINGTON, N. J.  
2 WEEKS—PATERSON, N. J.

# The Naked Truth

Featuring  
JACK MULHALL &  
HELENE CHADWICK  
SEND US YOUR DATES—We will  
Rent Your Theatre or Play Percentage  
STATE RIGHTS FOR SALE  
Public Welfare Pictures  
CORPORATION  
723 Seventh Ave., New York

### DICK LEIBERT

Featured  
ORGANIST  
Loew's Palace  
WASHINGTON, D. C.

### West Coast Motion Picture Directory of Players, Directors and Writers

#### BARBARA BEDFORD

FOR FIRST NATIONAL  
"New Loves for Old"—Turner.  
"The Sporting Lover"—Hale.  
"What Feels Men"—Archibald  
Management  
EDWARD SMALL COMPANY

#### ALAN ROSCOE

"Flirting With Love"—First National  
"Dangerous Currents"—Edwin Carewe  
—First National  
"The Texas Struck"—Universal  
Management  
EDWARD SMALL COMPANY

#### MARY CARR

"The Wise Guy"—Frank Lloyd—  
First National  
"The Fifth Commandment"—Emory  
Johnson—Universal  
"Drusilla With a Million"—Harmon  
Weight—F. B. O.  
Management  
EDWARD SMALL COMPANY

#### LIONEL BELMORE

"Return of Peter Grimm"—Fox  
"Bardelys the Magnificent"—Vidor—  
M. G. M.  
Management  
EDWARD SMALL COMPANY

#### GASTON GLASS

FOR FIRST NATIONAL  
"Sweet Daddies"—Santell  
"Subway Sadie"—Santell  
"Moans"—Mike Love  
Management  
EDWARD SMALL COMPANY

#### GEORGE IRVING

"The Goose Hangs High"—Famous  
Players—James Cruze  
"Tigs"—Irving Cummings—Fox  
"Three Bad Men"—Jack Ford—Fox  
Management  
EDWARD SMALL COMPANY

#### WALLACE MacDONALD

FOR FOX  
"Hell's Four Hundred"  
"Lightnin'"  
Management  
EDWARD SMALL COMPANY

#### ROSE DIONE

"Mile. Modiste"—Corinne Griffith—  
First National  
"Duchess of Buffalo"—Constance Tal-  
madge—Sidney Franklin—United  
Artists  
"Manon Lescaut"—John Barrymore—  
Alan Crosland—United Artists  
Management  
EDWARD SMALL COMPANY

#### JOHN MILJAN

"The Devil's Circus"—Christianson—  
M. G. M.  
"The Amateur Gentleman"—Barthel-  
mess—Oscott—Inspiration  
"Footloose Widows"—Warner Bros  
Management  
EDWARD SMALL COMPANY

#### EDITH ROBERTS

"There You Are"—M. G. M.  
"Seven Keys to Baldpate"—Douglas  
MacLean  
"Crimes of the Arm Chair Club"—  
Universal—Blache  
Management  
EDWARD SMALL COMPANY

HAROLD COOPER

Yates and Lawley

SONGSTERS DE LUXE

WEEK OCT. 30, RIVOLI, NEW YORK

NOW at RIALTO, NEW YORK

Thanks to Our Friends Who Have Aided Us

Direction WILLIAM MORRIS

CHEER UP Mr EXHIBITOR.

YOU'LL SOON HAVE

MONEY TO BURN



# 'TALKING PICTURES'—SEVERAL, ACTS' PRICES, ASKED—OFFERED

With advance reports on Fox's talking picture, to be called the Movietone, highly favorable, and the Vitaphone (Warner Brothers) already well established, a new professional outlet for "names" presents itself as an important factor. In addition, DeForest's Phonofilms are again coming to the fore with renewed production activity, they having one special agent scouting for "names."

Thomas A. Edison, the phonograph pioneer and inventor, is also reported working on talking pictures. Edison tried it some 13 years ago and flopped, it costing Keith's around \$500,000 at the time. The modern advancements made by Edison's contemporaries, however, augur well for the Wizard of Orange, N. J.

Famous Players-Lasky is also to be figured in the talking picture field, a reported hook-up with the Brunswick recording artists, akin to Vitaphone's Victor record affiliation, lending weight to that possibility.

In view of the keen competition, the latest "names" are naturally holding out, bidding one against the other. A restrictive clause against "opposition" is also a new wrinkle in the musical screen development.

Earl Sponable is Fox's production executive and is getting ready to buy talent, having several agents already interested as sources for first call. These include Arthur Klein and Walter Batchelor.

**Terms for Talking Movies**  
Eddie Cantor asked \$50,000 for a Vitaphone recording (twice that of Al Jolson), and was counter-offered \$25,000 by the Warners. Cantor is now holding out for \$100 weekly royalty on his records for a minimum of 250 weeks guaranteed. He is gambling on making anything above that.

That is hanging fire as well as a bid for George Olsen's orchestra from the Hotel Pennsylvania, who has two of the talking picture companies after him.

On the proposition of band salaries, one leader who signed with Vitaphone almost lost himself \$8,000 through being anxious to accept \$10,000 while his manager in the inner office was holding out for \$25,000. It resolved itself down to splitting the difference.

## 'Hur' Breaks Road Show Trail in Ariz. and N. Mex.

Los Angeles, Nov. 9.  
For the first time since super-pictures have been road-showed, a trail has been blazed through Arizona and New Mexico. "Ben-Hur" is the first to crack the ice.

Dick Mitchell, booking and press representative for "Hur" on the Pacific Coast, booked this film for a month's tour of this territory, which will probably prove the forerunner for similar road show engagements.

"Ben-Hur" closes its 16 weeks' engagement here at the Biltmore Nov. 20, and immediately takes the road.

Fred Zweifel will travel with the show, Mitchell handling the advance.

## Mabel Normand's Suit

Los Angeles, Nov. 9.  
Mabel Normand's \$500,000 libel suit against Mrs. Georgia W. Churchill was dismissed by the State Supreme Court as the result of a stipulation by the attorneys for both sides. Similar action was also taken in the suit in which Miss Normand sought to intervene in the divorce action Mrs. Church brought against her husband.

The controversy started in 1924 when Mrs. Church filed a divorce action and asserted that Miss Normand visited her husband in a nightdress while both were confined in a local hospital.

Miss Normand denied the charges and asked permission to disprove them, but her petition was denied by the court. She then filed the libel action denying Mrs. Church's assertions and charging the statements in the divorce complaint were malicious.

## Otis Harlan Added

Los Angeles, Nov. 9.  
Otis Harlan has been added to "Don't Tell the Wife," which Paul Stein will put into production for Warner Brothers next week.

## 'Ben Hur's' 4 Weeks in St. Louis, Very Big

St. Louis, Nov. 9.  
"Ben-Hur" closed a four-week run at the American Saturday. All four weeks were capacity, according to reliable reports, and the last week was the biggest of all.

It was the biggest biz a picture has done in St. Louis since "The Birth of a Nation."

The run would have continued, but "Dearest Enemy" was booked in. The American goes dark for three weeks Saturday night, but the film will not be brought back then. It will probably show late in the spring for a return.

## S. R. KENT'S OPERATION

Sidney R. Kent, general manager of Paramount, was admitted to a hospital yesterday (Tuesday) to undergo an operation for appendicitis. He has been suffering from this ailment for a number of months but refused to submit to an operation until the sales division went to work on the entire product for 1926-27.

At the sales meeting last spring it was feared Mr. Kent would be unable to attend, but he fought off the illness and took command. He remained on the job until after the meeting held in French Lick two weeks ago.

## WITHERS' ALIMONY

Los Angeles, Nov. 9.  
Grant Withers, screen actor, has been summoned to appear in court on complaint of his wife, who alleges he is \$300 in arrears in alimony payments.

Withers was divorced by his wife several months ago, and last week his engagement to Alberta Vaughan, screen actress, was announced.

## Dolin Not Known Across Frisco's Bay

San Francisco, Nov. 9.  
Max Dolin after three years at the California theatre here with feature billing, went across the bay to play a week's engagement in Oakland prior to reopening on this side at the Coliseum.

After two days Dolin went to the Oakland house manager and said: "I don't mean a thing over here. They don't know that I'm in town or that I'm on the stage. I know you will be glad to get out of my contract and I'm willing to relieve you of it right here and now."

The manager paid the leader off pro rata and he returned to San Francisco.

## "Camille" Starts Nov. 20

Los Angeles, Nov. 9.  
Norma Talmadge will begin "Camille" under direction of Fred Niblo at the Pickford-Fairbanks Studios Nov. 20.

Other members of the cast so far selected are Gilbert Roland, male lead, and Lilyan Tashman.

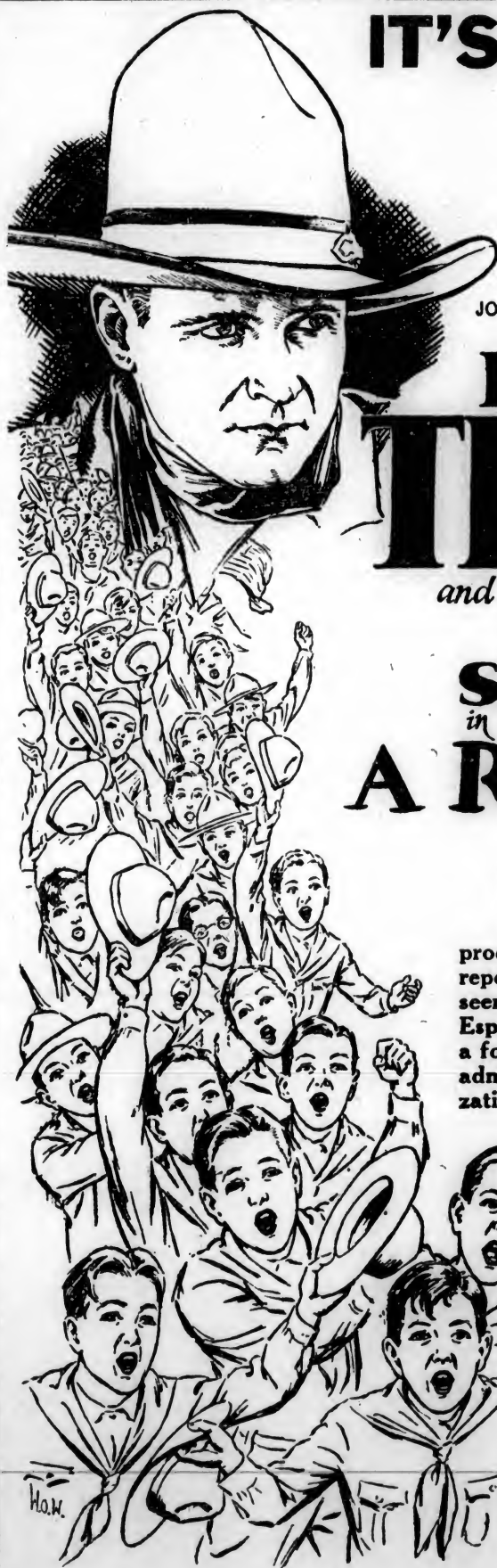
## F. & M. 'IDEA' WITH 85 PEOPLE, HELD OVER

"Pyramids" First Hold Over Stage Production at Loew's State, L. A.

Los Angeles, Nov. 9.  
Fanchon and Marco's latest idea, "Pyramids," last week at Loew's State, has been held over for a second week, the first time a stage production has been played a second week at West Coast's principal house.

A change of feature picture was made but the entire stage spectacle, numbering 85 singers, dancers, musicians and acrobats, continues intact.

Following the Los Angeles engagement it is planned to send "Pyramids" on tour of the entire West Coast circuit.



# IT'S HERE AT LAST!

Monster Showmen's Tie-up with the Mightiest Organization of Boys the World Has Ever Known!

2,000,000 Scouts Primed to Plunge into the Campaign! Endorsed and Acclaimed by Vested Heads of the National Scout Organization!

JOSEPH P. KENNEDY presents

Stupendous proposition for Boy Scout Week, observed February 14th to 21st.

# FRED THOMSON and THE HORSE WITH A PERSONALITY SILVER KING in A REGULAR SCOUT

## Smashing Endorsement!

We wish to congratulate your entire organization for producing "A Regular Scout," which, judging from the reports of those who represented us at the first viewing, seems to be just about the best scout picture yet made. Especially were we pleased with Fred Thomson, himself a former Boy Scout Commissioner, who, as the hero, very admirably caught and portrayed the spirit of our organization.

Everyone who has the interest of the Boy Scout Movement at heart will experience great satisfaction in seeing this picture.

With best wishes for the success of "A Regular Scout," I am,

Sincerely and cordially yours,

BOY SCOUTS OF AMERICA,  
JAMES E. WEST,  
Chief Scout Executive.

Distributed by  
**GREATER FBO**  
FILM BOOKING OFFICES  
OF AMERICA, INC.



## AMUSEMENT STOCKS ADVANCE MODERATELY AS MARKET TURNS

**Famous Players Gains Nearly 5 Over Last Week's  
Low—Loew at 45 5-8—Warners Stages Another Demonstration for Remaining Shorts**

The amusement shares took part moderately in the upturn of the whole market following election and continuing in varying intensity to last night's closing. Trading was in moderate volume and gains, while substantial in the case of Famous Players, were not spectacular, compared with the market leaders like steel, which advanced 10.

Famous Players was above 117 around noon yesterday, representing an advance of nearly 5 from the low of last week at 112 1/4, the ground on the way up being covered quietly and without fireworks. There was a large turnover in only one session late last week, the sales otherwise being rather below normal.

### Loew's Top at 45 1/2

The same situation applied to Loew. This stock was best yesterday at 45 1/2, less than 2 up from last week's bottom of 44 1/4. From the behavior of these two leaders in the group one might argue that the bull cliques behind them had no intention of starting a major move at this time. One guess being as good as another, probably they figured that price trend for the immediate future will be indefinite, with alternate bulges and profit taking. Bidding prices up in order to let outside dabblers realize profits has no part in their plan, which, if trade views are right, is laid out for the long campaign.

The belief is general that the Loew pool models itself on the longer-established clique in Famous Players, whose methods are ultra-conservative. Loew, of course, just at this time is in process of adjusting its new dividend basis at the

rate of \$3, figuring in the \$1 extra just voted for the current quarter. That payment puts the stock on a little better than 6 percent as against Famous Players' yield of better than 8 percent, counting the recent extra of \$2. The discrepancy, of course, puts Loew out of line, the relatively high price taking account of anticipated action in a dividend way.

### Warners Threatens Stocks

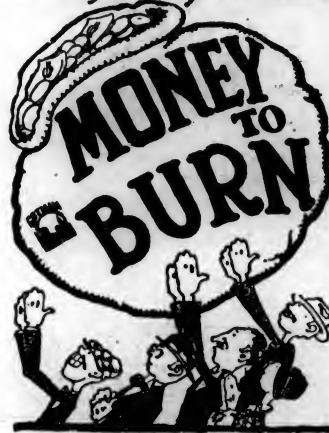
Operators in Warner Bros. stocks staged another demonstration against the remaining shorts in the stock. Late last week in heavy trading the price was run up beyond 50 again for a net gain on the week of more than 6 for the A

Summary for week ending Saturday, Nov. 6 (Tuesday holiday):

STOCK EXCHANGE									
High.	Low.	Sales.	Stock and rate.	High.	Low.	Last.	Net		
123	100 1/2	2,600	Eastman Kodak Co (8).....	120 1/4	117 1/4	120	+2 1/4		
127 1/2	102 1/2	29,300	Famous Players-L (10).....	116	112 1/2	115 1/2	+2 1/2		
124	115	100	Do. pref. (8).....	121	121	121	+2 1/2		
107	96	None	First Nat'l 1st pref. (9 1/4).....	100	100	100	.....		
83	55 1/2	16,600	Fox Film, Class A (4).....	73 1/2	70 1/2	72	-1 1/4		
24 1/2	22 1/2	700	M.-G.-M. pref. (1.89).....	24	23 1/2	24	+ 1/4		
23 1/2	13 1/2	800	Motion Pict. Capital (1.50).....	15	14	15	+ 1/4		
48 1/2	34 1/2	9,700	Loew (3).....	45	44 1/2	44 1/2	+ 1/2		
31 1/2	27 1/2	1,800	Orpheum (2).....	29	28 1/2	29	+ 1/2		
108	101	None	Do. pref. (8).....	102 1/2	102 1/2	102 1/2	.....		
83	29 1/2	8,100	Pathe Exch., Class A(8).....	43	39 1/2	40 1/2	-2		
70 1/2	62	1,100	Shubert Theatres (5).....	63	61	62 1/2	+ 1/2		
97 1/2	90	None	Univ. Pict. 1st pref. (8).....	91 1/2	90 1/2	90 1/2	.....		
69 1/2	12	156,900	Warner Bros., Class A.....	61 1/2	40 1/2	51 1/2	+6 1/2		
CURB									
41 1/2	32 1/2	6,300	American Seat., new (2).....	41 1/2	39	41 1/2	+2 1/2		
41 1/2	30 1/2	8,400	Do. cum. pref. (3).....	41 1/2	30 1/2	41 1/2	+1 1/2		
76 1/2	61	None	Balaban & Katz (3).....	7	7	7	.....		
104	3 1/2	200	Film Inspect. ....	7	7	7	.....		
34 1/2	19	600	Fox Theatres.....	24 1/2	24 1/2	24 1/2	.....		
41	29 1/2	800	Universal Picts.....	37 1/2	37	37 1/2	+ 1/4		
101	97	100	United Artists Thea.....	97	97	97	-1		
65	8	20,500	Warner Bros.....	42 1/2	35 1/2	42 1/2	+7 1/2		
BONDS									
90	96 1/2	\$3,000	B. F. Keith (Exchange) 6s.....	95	97 1/4	97 1/4	- 1/4		
90 1/2	96 1/2	113,000	Loew (Exchange) 6s.....	90 1/2	98 1/2	99 1/2	+ 1/4		
Note—Loew's rate of \$3 includes \$1 extra for current quarter.									

Note—Loew's rate of \$3 includes \$1 extra for current quarter.

## Everybody wants



## West Coast Theatres Trying Guest Conductors

Los Angeles, Nov. 9. West Coast Theatres, Inc., is trying out a radical innovation for the Pacific coast by putting in guest conductors for one week engagements at Loew's State starting next week. This will be done during the temporary absence of "Rube" Wolfe, who this week begins a limited engagement at the Warfield, San Francisco.

Charlie Melson, of the Westlake, took "Rube" place this week for the holdover engagement of Fanchon and Marco's "Pyramid" idea and will continue during the coming week as the first of the visiting orchestra directors.

Other West coast leaders who will wield the baton at Loew's State include Owen Sweeten of Long Beach, Dave Wolf, Gene Morgan and Dion Ramondi.

## N. J. Exhibs Wants Judge to Head Them

The Motion Picture Theatre Owners of New Jersey are prevailing upon Judge Henry P. Nelson of Elizabeth to accept the office of president. The move is said to be made in recognition of consideration given the film men by Judge Nelson when the latter was assistant State Secretary.

The post is honorary and would not conflict with Nelson's judicial duties. Nelson is associated with several picture theatre enterprises in New Jersey.

If Judge Nelson acquiesces his election will be ratified at the forthcoming convention of the organization to be held at the Ambassador, Atlantic City, Nov. 18-19.

## Summons for Film Renter, Max Manishor—Got \$25

Alleging that Max Manishor, 729 7th avenue, received \$25 for renting a film of his to the Select theatre in Brooklyn, S. Rubinstein, film dealer, 230 West 97th street, procured a summons in West Side Court against Manishor.

The summons was issued by Magistrate McAndrews and will be heard by Magistrate John Flood, Friday. Rubinstein told newspaper men he sought to release the film, "The Law of Israel," to a theatre near the Select. He learned that it had appeared at the latter theatre.

Representatives of the Select admitted that the film was shown there, according to Rubinstein. They said that Manishor had received \$25 for renting it to them. Rubinstein stated that the film was his and he never released it to the Select. The latter theatre is on Pitkin avenue, East New York, Brooklyn.

### U. A.'s "King Harlequin"

Los Angeles, Nov. 9.

Henry King has returned from New York and will begin work at once on the direction of "King Harlequin," an adaptation of Rudolph Lothar's stage play, for United Artists. Roland Coleman and Vilma Banky have the leads

## PRESIDENT'S R. R. SHOW

Jack Connolly in Charge of Train Screen—Repeat for Scribes

Washington, Nov. 9.

When President Coolidge and his official party left here last Thursday for Kansas City, Jack Connolly, of the Will Hays organization, was on hand to see that the President had his picture show.

Commencing with the trip to Omaha two years ago, at which time the Chief Executive addressed the American Legion convention in that city, Connolly has accompanied the party on every occasion that it has been necessary for Mr. and Mrs. Coolidge to leave Washington.

On the present journey the Pennsylvania Railroad has installed special lighting equipment and, in addition, the baggage car of the train has been equipped to enable the same films to be repeated therein for the scribes accompanying the President.

## Sam Bischoff Let Down

Los Angeles, Nov. 9.

Sam Bischoff, production manager of the McCoy unit for Metro-Goldwyn-Mayer, got into a peculiar entanglement which leaves him out in the cold so far as employment is concerned.

While Bischoff was making the McCoy pictures for M-G-M, he had correspondence with Sam Saxe, independent distributor, whereby he would produce a series of William Fairbanks pictures. A tentative deal was made and Bischoff resigned from M-G-M.

Meantime, wires were crossed and Saxe made a deal with another producer to turn out the Fairbanks product. Now Bischoff has gone to New York to ascertain from Saxe what it was all about.

## Former Scenario School Head Found Dead

Los Angeles, Nov. 9.

Roy L. Mankers, 45, former head of the Palmer Photoplay Corp. and a scenario editor and writer, was found dead in the bathroom of his home on Hollywood Drive, from gas poisoning. Police call it suicide. A widow and two children survive.

Mrs. Mankers told police her husband occupied an empty house adjoining their home for two nights preceding the evening of his death. She found his body beside a gas heater in the bathroom. He evidently had planned suicide for some days, as he made a will and entrusted it with the neighbors.

Mankers' Palmer Photoplay concern taught scenario and photoplay writing by mail.

### CHAPLINS HONOLULU BOUND

Los Angeles, Nov. 9.

Mrs. Lolita Gray Chaplin and Charles Spencer Chaplin, Jr., wife and son of the screen star, sailed for a three weeks' visit in Honolulu. The youngest Chaplin son remained in the care of Mrs. Chaplin's grandmother.

Mrs. Lillian Spicer, Mrs. Chaplin's mother, accompanied the Chaplins to the Hawaiian Islands.

## ONLY WOMAN DIRECTOR QUITS U FOR U. A.

Not Stated Whether U Holds Option on Lois Weber—To Be Exercised

Los Angeles, Nov. 9.

Although Universal was ready to exercise its option renewing a contract with Lois Weber, director and writer, the latter walked out on the film concern and announces she will join United Artists.

Miss Weber has had considerable difficulty over the selection of story material for her productions at Universal, but Henry Henigson, U general manager, stated this would have all been ironed out. He did not say whether or not his concern would compel Miss Weber to continue if they exercised their option for another year.

Miss Weber is the only woman director at any of the big studios on the Coast at present.

## KENTON-ROGELL SIGN

Rogell to Direct F. P.'s "Find"—Kenton With Ralston

Los Angeles, Nov. 9.

Erle Kenton and Al Rogell have signed directorial contracts with F. P.-L. The former is to direct Esther Ralston in "Fashions for Men," while Rogell will be used to make a series of westerns in which Gary Cooper, a new find, is to be featured.

It is the intention of F. P.-L. to build Cooper on a par with Jack Holt, the firm's ace western star.

## Foreigners Marrying

Los Angeles, Nov. 9.

Engagement is announced of Owen Train, recently arrived European actor, under contract to Universal, and Nadja Petchnikoff, daughter of a noted Russian violinist. They will be married during the winter.

The couple met in Los Angeles four years ago for the first time when Train was making a trip through this country.

## FANCHON and MARCO'S

LATEST IDEA

"PYRAMIDS"

Held Over for a Second Week at

Loew's State

LOS ANGELES

West Coast Theatres, Inc.

## ANGELO ARMENTO



The  
World's Fastest  
Tumbler  
Signed by

FANCHON and MARCO

With His Single Act for  
Entire West Coast Circuit

NOW LOEW'S STATE,  
LOS ANGELES

## JULIA PARKER

THE "CAMEO GIRL"

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

DOING 120 CONTINUOUS HOPS ON ONE TOE  
TO TREMENDOUS RETURNS



## THREE GIERSDORF SISTERS

"ARISTOCRATS OF MELODY"

NOW ON SECOND WEEK AT NEW CABLETON HOTEL, WASHINGTON, D. C.

OPENING SUNDAY AT THE METROPOLITAN

The Stanley-Crandall Presentation Theatre in the Nation's Capital



## DR. RIESENFELD NOT STATIONARY

Dr. Hugo Riesenfeld is not coming back to Broadway permanently at the new Paramount or any other house, as is so consistently rumored. Riesenfeld's sole connection with the Publix theatres is that of general supervisor, stager and production manager of all the special Paramount features.

Dr. Riesenfeld put on "Beau Geste" and "Sorrows of Satan" and went to the coast to review "Old Ironsides," which will probably come into the Rivoli Jan. 1. The Doctor is working on the special score at the present moment. He will merely take charge of the feature productions.

## Lee Moran Bankrupt; Liabilities \$3,200

Los Angeles, Nov. 9. Confessing inability to pay indebtedness amounting to \$3,200, Lee Moran, picture actor, has filed a petition in bankruptcy asking relief from the debts. He states his assets are \$225.

Among the debts are a judgment given Georgia O'P to \$2,000 and a note for \$1,000 held by Pat Powers. Moran was a member of a comedy team with the late Eddie Lyons.

## Marion Titled "Navy"

Los Angeles, Nov. 9. All of the sub-titles now used with "We're in the Navy" were written by George Marion, Jr. Al Boasberg had received credit wrongly. Boasberg wrote some titles for the picture, but they were removed after a preview before the Famous Players-Lasky people here.

## Mrs. Von Sternberg Would Isolate Husband's Temper

Los Angeles, Nov. 9. Josef Von Sternberg, film director, was unable to come to peaceful terms with his four months' bride, Riza Royce, picture actress, who recently walked out on him, with the result that the latter will institute an action for legal separation in the Superior Court.

Mrs. Von Sternberg says her husband has a temper which she fears will never cool, therefore she feels it should be taken out of her life forever.

## \$2,000,000 for 'Kings'

Los Angeles, Nov. 9. Cecil B. DeMille's "King of Kings" (P. D. C.), which has been in production for three months, up to Oct. 31, cost an even \$1,600,000. At least two more months' work will be necessary on this picture, with a total cost said to be estimated at better than \$2,000,000.

This picture is to be road-showed by J. J. McCarthy. Henry McMahon of the McCarthy office is here now preparing advance exploitation and printing layouts.

## Reissues of Old Timers

Reports lately have said that Harry E. Altken, some years ago one of the "silent men" in the Kessel-Bauman Triangle movie making concern, intends to effect a big film move.

Mr. Altken is believed to be arranging for a reissue of some of the most popular of the old stand-bys made famous by Keystone, Domino, Triangle, and other labels.

## LESSER COMING BACK

Los Angeles, Nov. 9. Sol Lesser, who went to Europe after selling his stock in West Coast Theatres, Inc., to Hayden and Stone six months ago, will return to America Nov. 23.

Lesser will probably resume theatre operation activities with his partner, Mike Rosenberg, of Principal pictures, who now operates a number of independent houses in southern California.

## HANDLING U'S THEATRES

Los Angeles, Nov. 9. L. J. Schlafli, recently appointed Western Sales Director for Universal, has been named general manager of theatres for Universal. This includes all circuit houses and those operated out of the home office.

Schafli is succeeded in the western sales territory by H. M. Herbel, until recently exchange manager at Pittsburgh.

## Gilda Gray Charged With Contract Breach

Champaign, Ill., Nov. 9.

Suit for breach of contract, asking for \$2,950, has been filed here against Gilda Gray and Gil Boag by the Stoolman-Pyle corporation, operators of the Park theatre in this city.

It is charged that Miss Gray contracted to play the week of Oct. 18 at the Park, but failed to appear, favoring, it is alleged, a theatre in Peoria where the admission scale is 25 cents more than at the Park.

The Stoolman-Pyle firm includes C. C. Pyle, press agent, who became known through making amateur athletes professionals, "Red" Grange having been Pyle's first.

## 3rd Director for Island

Los Angeles, Nov. 9.

Reginald Barker is the third director put on "The Mysterious Island" for Metro-Goldwyn-Mayer. First was Maurice Tourneur, then Benjamin Christensen and when the latter was taken off suddenly last week Barker was sent in.

## Strand's "Frolics" No Longer Touring Houses

Touring of the Mark Strand's, New York, weekly "Frolics" over the houses of the Stanley Company chain has been discontinued.

Joe Plunkett produces the "Frolics" for the Strand. It became necessary to either trim down the shows or produce them for the Strand, New York, of a size and at a price suitable for the smaller houses in the Stanley chain playing the special attraction.

This was found to be too much of an obstacle by Mr. Plunkett to his own Broadway house's stage programs.

"Frolics" were played in the Stanley houses for about six weeks. There are two of them out now finishing up routes.

## FITZMAURICE'S "BODY-SOUL"

Los Angeles, Nov. 9.

The first picture which George Fitzmaurice will make for First National is to be "Body and Soul," from an original story by Carey Wilson.

No cast selections have been made.

## PICTURE POSSIBILITIES OF PLAYS

### "The Play's The Thing"—Unfavorable

"THE PLAY'S THE THING" (Comedy, The Frohman Co., Henry Miller's). Adapted from Molnar's clever "Spiel Im Schloss" this comedy is enjoyable theatre but hardly has elements for pictures. *Ibee.*

### "Loose Ends"—Unfavorable

"LOOSE ENDS" (Drama, Sam H. Harris, Ritz). Rated success in England but one with topic impressing as lightweight for pictures, likewise for run on stage. *Ibee.*

### "Naked"—Unfavorable

"NAKED" (Princess, Augustin Duncan). A foreign-talk play, with an obscure "problem," a tragic end, no happiness anywhere, no clean love, no change of pace or atmosphere; impossible for adaptation. *Lait.*

### HIERS IN PERSON

Los Angeles, Nov. 9.

Walter Hiers, screen comedian, left for New York to inaugurate a four weeks' tour of personal appearances.

This will include a brief engagement at the Michigan, Detroit, as master of ceremonies.

### Ray Griffith East

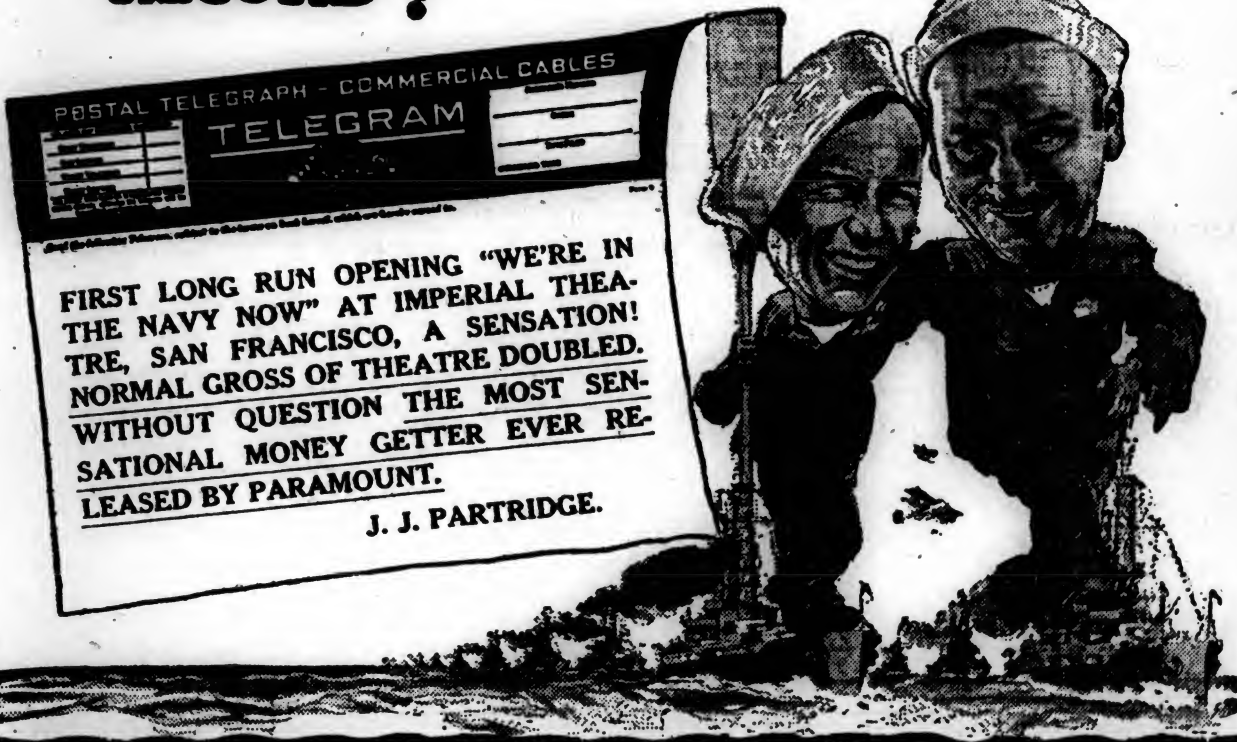
Los Angeles, Nov. 9.

Raymond Griffith has temporarily abandoned "The Waiter from the Ritz" and leaves this week for New York to make an original from the story by Alfred Savoir.

The picture is to be directed by Frank Tuttle.

# Twice as big as 'BEHIND THE FRONT'!

**\$17,720 first two days  
of long run at RIALTO,  
N.Y. (1800 SEATS)  
RECORD!**



# Wallace Beery and Raymond Hatton in "WE'RE IN THE NAVY NOW"

AN EDWARD SUTHERLAND PRODUCTION  
Original story by Monty Brice - Screen play by John McDermott

*A Paramount Picture*

WITH  
CHESTER  
CONKLIN  
and TOM  
KENNEDY  
B.P. Schulberg  
Associate  
Producer



## Eucharistic Congress

Official motion picture record of the Eucharistic Congress of Chicago presented by His Eminence George Cardinal Mundelein. Prolog by S. L. Rothafel, musical score by Otto Singenberger and Erno Rapee. At the Jolson theatre, New York, for two weeks, November 8. Running time, 96 minutes.

The official motion picture record of the Eucharistic Congress of Chicago was presented for the first time publicly at the Jolson theatre, New York, Monday night. The picture is a religiously inspiring production, although a truthful record of the events leading to the four days of ceremonies held on Soldiers Field in Chicago and the final day celebrated at Mundelein, Ill.

It is to be presented as a road show in the principal cities of the country with the purpose to finance the sending of prints of the pictorial record to the world at large and the schools and churches of the Catholic faith the world over, so

that all of the faith may witness what occurred at the first Eucharistic Congress ever to be held in America.

The picture in its effect is more than a record of the actual events, it is a revelation to all, no matter what faith or creed, that there is in this jazzy world of ours of today a tremendous belief and faith in God and His works.

Despite that, this picture is one that records the events at a Catholic conclave, it is one that all churches, no matter what their denomination, can point to as one of the most tremendous of all revivals in religious faith. It should be an inspiration to other denominations, this gathering of the Catholics from all over the world; something that should and must awaken in them a responsive chord to their own faith.

And how effectively was it all carried out. From the standpoint of the theatre one might say that here was staged the greatest of outdoor spectacles in scores of years. It drew a million people in one day alone in Chicago and that in itself should speak for master showmanship or an order that even those of the various fields of entertainment endeavor where huge amphitheatres are needed, might study to their advantage. A crowd of 1,000,000 crowded into one little town, and so well handled and policed that there isn't a single instance on the screen of ineffective handling.

As to the presentation itself: There were a few moments prior to the picture taken up with speeches.

First, was an explanation by Msgr. Quille of Chicago (who acted as secretary to the Eucharistic Congress), as to the why and wherefore of the picture. He stated that he felt the film carried a message. Not a message for Catholics in particular, but a message to all mankind that religion was far from dead and that it is still the biggest thing in the life of the world today.

In addition to this, the monsignor distributed credits for the making of the picture, first mentioning that Martin Quigley of the "Exhibitor's Herald," Chicago, had made it possible to interest William Fox and Winfield R. Sheehan, president and vice-president, respectively, of the Fox Film Corporation in the project of making a picture that would be a historic record of the congress, and then topped that (to tremendous applause) with the fact that the picture, about to be shown, was a gift from the Fox Film Corporation.

This Msgr. Quille followed by relating that the first man he had met from the organization who was to have the direction of the filming of the congress was an A. P. A., a man named Hall (Ray Hall of Fox Varieties), whose assistance, according to the monsignor, was almost invaluable.

It was, Hall said, Msgr. Quille who wrote the titles and edited the film down to theatre length from the 30,000 feet shot.

He then credited S. L. Rothafel as a Jew for having staged the prolog and others of the same faith for their assistance in making the presentation possible, not mention-

ing names, but grouping them as musicians and newspaper men.

A humorous touch was added by the monsignor's mention that in the presentation he has had the most able assistance of "the two Hayeses," meaning Cardinal Hayes of New York and Will H. Hays, president of the M. P. P. D. A., which led to a natural introduction of Will Hays and also of Secretary of Labor Dav's, both of whom spoke.

The Secretary preceded Hays and made an address frequently punctuated by applause, his appearance being particularly appropriate, since it was he who carried and delivered the message of welcome to the Eucharistic Congress from President Coolidge.

Hays' speech was one that dwelt on religious tolerance so impressively it held the audience, although this usually excellent extemporaneous talker read his address. At its conclusion it was tumultuously received and it certainly tied up the picture business for all time with the churches.

A gesture that exhibitors should not overlook, for it will in time react in their favor.

Then the picture itself: It started in Rome and finished in Mundelein, Ill. Not a single thing that happened in the tour of the 12 princes of the church in their journeys to the congress was missed. Their receptions abroad, their welcome to America in New York, the tremendous crowds to receive them, the parades, the official welcomes by Mayor Walker and Governor Smith of New York, those of the state officials of Illinois and the Mayor of Chicago; their trip across country and finally the four days of the tremendous outpourings of the pilgrims at Soldiers' Field in Chicago culminating in a really tremendous spectacle at Mundelein, Ill.

The various Cardinals were greeted with applause on each of their appearances. The pictures of the crowds in Chicago and at Mundelein are really beyond description. The picture of the Eucharistic Congress is being shown at the Jolson under a rental arrangement with the Shuberts, they being paid \$3,250 weekly for the house. After two weeks the picture is to go to Boston, to the Boston O. H., and after that, in all likelihood, the third stand will be Chicago, with Baltimore, Philadelphia, Pittsburgh and other cities to follow.

In these cities it will be presented as a road show. For this purpose a special committee headed by Msgr. Quille has been set up in offices in the Longacre building, New York. Other members of the committee who are acting at the request of Will H. Hays are J. J. McCarthy, Pat Casey and Winfield R. Sheehan. Paul C. Mooney is managing director of the film on tour.

It was unusual to Msgr. Quille, acting as a showman, but he placed his position frankly before the audience, which on the opening night was in a considerable measure composed of gentlemen of the cloth of his faith, stating that he was trying to drive-home the message of religion with the hope that the message would be accepted in the spirit in which it was presented.

After the road tour the film is to be generally distributed. In the event the exhibitor can not find a place for it on his regular program, or if the regular program will not permit of a break to admit it, it would be a good thing to take it on for special showings, through an arrangement with the churches and societies of his territory.

It is interesting and it is inspiring. No one will deny that.

## We're in the Navy Now

Edward Sutherland Production presented by Adolph Zukor and Jesse L. Lasky, starring Wallace Beery and Raymond Hatton. Chester Conklin and Tom Kennedy featured. An original story by Monty Brice. At the Rialto, New York, for a run, beginning Nov. 6. Running time, 60 mins.

This looks to be the biggest laugh hit on the screen since "Tillie's Punctured Romance" came along years ago. It is a solid hour of laughs, one bigger than the other, and if they thought "Behind the Front" was funny then this one is going to be a laugh riot. Wallace Beery and Raymond Hatton are again the stars in a comedy of the world war, only this time the action takes place at sea on board a transport. With the two stars are Chester Conklin and Tom Kennedy, who help matters along in the fight for laughs.

It is all action and titles, both contributing a full share. George Marion, Jr. titled the picture. At the opening of the picture Beery is a husky but dumb pug, managed by Raymond Hatton, the latter going 50-50 on everything except the beatings. At an athletic club K. O. Hansen meets Homicide Harrigan and the fight lasts to the extent of one punch, and Hansen is knocked clear of the ring and into one of the ringside seats. When he wakes up there the next morning his manager had faded from sight with the loser's end. A few days later, when the Navy is out recruiting with a parade, Hansen sees the manager, and a chase which follows takes both into the recruiting station, where they are whipped into line and before they can say a word they are singing the "Navy blues."

From that point on laugh follows laugh. They do everything that is possible to get them in Dutch, but both win decorations. They dump a boat load of visiting notables, including a foreign admiral, into the ocean, for which they are put to work peeling a couple of tons of potatoes. They see the captain locked in the ice box and can't help him until he is frozen stiff. They knock a spy cold and save the ship only to have the credit go to Homicide Harrigan, who is the chief petty officer of the boat they are on and who takes delight in making it tough for them. (It was he who was the tough sergeant in "Behind the Front.")

The picture belongs to Beery, Hatton and Kennedy, and the way they work together makes it seem too bad that the combination cannot be held together for additional pictures.

"We're in the Navy Now" is going to be a better box office bet than "Behind the Front," and that picture comes pretty near holding the box office record for the country of the 15th Birthday Group that Famous Players have turned out this year.

Lorraine Eason has the role of the heroine and, with but little to do, manages to make herself more than noticeable.

## Everybody's Acting

Famous Players-Lasky comedy. An original story by Marshall Neilan, adapted by Benjamin Glazer and directed by Neilan. At the Rivoli week of Nov. 6. Running time, 65 mins.

An intensely artificial and "gaggy" picture, made entertaining by its splendid cast and by a certain vigor in its hokum comedy. The names in the cast insure its pull at the boxoffice, and its propriety. But it is a pity the efforts of so brilliant an assembly of players could not have been applied to something more worthy.

The gist of the story is that four actors and an editor adopt an orphaned girl baby and bring her up in back-stage atmosphere, training her to all the accomplishments that will one day make her a successful actress. In due time she falls in love with the scion of a new-rich family.

(Continued on page 14)

## PAUL ASH

NOW AT

BALABAN & KATZ

New Oriental Theatre  
CHICAGO



PAUL ASH

The World's Champion One-Legged  
Dancer, Songster and Comedian

## JACK JOYCE

"The Boy with the Smile"

With motion-picture trailer.  
Can He Do

The Black Bottom?

HEY! HEY!

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## MARION BARCLAY

PRIMA DONNA

in "MILADY'S SHAWL"

A Triumph of Voice and Beauty  
WEEK OF NOV. 8, PALACE, DALLAS, TEXAS

## GABY RASIANO

LYRIC DRAMATIC SOPRANO

in PAUL OSCARD'S "UNDER VENETIAN SKIES"

APPEARING OVER ENTIRE PUBLIX CIRCUIT

VOICE OF GREAT POWER AND BEAUTY

## IN "SHOW BOAT"

Los Angeles, Nov. 9.

Mary Philbin and Norman Kerry will have the leading roles in Universal's screen version of "Show Boat."

This picture is to be an adaptation of Edna Ferber's novel of the same name.

YOU CAN BANK ON

Mr. XIBITOR/Deposit/

10/20/26 \$1.00

7/26 1,999,999

MONEY TO BURN

## VALE and STEWARD

"THE SHOW STOPPING KID HOOFERS"

NOW WORKING BALABAN & KATZ—LUBLINER & TRINZ WONDER THEATRES, CHICAGO

WEEK OF OCT. 25—HARDING

WEEK OF NOV. 1—SENATE

WEEK OF NOV. 8—BELMONT

WEEK OF NOV. 15—CENTRAL PARK

WEEK OF NOV. 22—ORIENTAL

WEEK OF NOV. 29—TIVOLI

WEEK OF DEC. 6—UPTOWN

Direction—MAX TURNER—WM. MORRIS OFFICE



# LITERATI

## Davis as President

Owen Davis was elected president of the Authors' League at a meeting held at the Town Hall Nov. 4. He succeeds George Barr McCutcheon. Vice-presidents elected: Arthur Train, Joseph Hergeshelmer, Rupert Hughes, George Kelly, Albert T. Reid, Mary Roberts Rinehart, Tony Sarg.

## F. W. Enright Broke

Frederick W. Enright, publisher of the Boston "Telegraph," faced his employees Nov. 4 at a meeting held under candlelight and told them he was cleaned out; that he had no credit in sight and was unable to pay salaries. Gas, electricity and water for the plant had been shut off.

Enright, former publisher of the New York Daily "Bulletin," which also lost out, charged Boston publishers with a conspiracy to drive him out of Boston.

## Hearst Wants the Best

When an opposition paper puts it over on the Hearst publications, W. R. Hearst wants the men who do it in his employ. Recently the Los Angeles "Times" beat the two Hearst papers there on the Almee McPherson story, also on picture studio news. Hearst issued orders to put the men under contract who were responsible. Warden Wollard, city editor of the "Times"; Ava Rochlea, the reporter who did the McPherson scooping, and Harrison Carroll, studio man of the publication, have been taken over by the Los Angeles "Examiner" on two-year contracts.

Wollard is functioning as day city editor with Ray Van Edish, city editor, promoted to supervising city editor. Rochlea is on the general news staff, while Carroll is left to look after the picture beat.

## "Blondes" Title Similarity

If Small, Maynard & Co., publishers of the volume "Do Gentlemen Prefer Blondes? THEY DO NOT" (capitalized title featured end of the title), do not settle with Anita Loos, as there is a strong likelihood, the authoress of "Gentlemen Prefer Blondes" contemplates starting injunction proceedings. O'Brien, Malevinsky & Driscoll have been retained by Miss Loos.

The Small-Maynard volume is by Colin Clements, with "knowing illustrations by A. Bond Salesman," and is a treatise on "the letters of a non-professional lady." The illustrations and general physical get-up of the volume are patterned after the Loos book with its Ralph Barton illustrations. Clements dedicated his book to Miss Loos and Barton.

Both volumes retail at \$1.75 and are of similar plot, ideas and size, with the "They Do Not" book also getting quite a play at the book stalls. The film rights of the latter also figure, Jake Wilk having questioned the possibility of litigation. Akim to Elsemann in the "Life of Lorelei," a Mr. Goldberg is the b. & a. man in "They Do Not."

The settlement, if any, will provide for a royalty interest to Miss Loos on the other volume.

## Richman's Verdict Upheld

The New York Appellate Division has sustained a previous verdict in favor of Arthur Richman, playwright, sued by Henry R. Stern and Joseph W. Stern, former music publishers (E. B. Marks Co.) and also operators of the International Theatrical Play Bureau. A contract dated Feb. 13, 1918, calling for the agents representing Richman on a 25 per cent commission basis, figures in the complaint.

Richman wrote "Ambush" (Theatre Guild), "The Serpent's Tooth" and "The Awful Truth," the Sterns demanding an accounting from the latter two, but without success.

Richman proved that when the Sterns and Edward B. Marks separated, the disintegration of the International Theatrical Play Bureau nullified the contract.

## Josiah D. Whitney Dies

For some years Josiah Dwight Whitney, 47, who died at his home in White Plains, N. Y., last week, was a prominent political writer and editor. After he was graduated from Yale in 1893 he engaged in newspaper work, and for 15 years was on the New York Evening Post staff. In 1912 he was special correspondent with the late President Woodrow Wilson when he was running for President.

After he quit newspaper work he

engaged with an advertising firm and later became publicity manager for the Travelers Insurance Co. For two years he was with the New York World.

## "Roundabout" Buying

The Hotels Statler Co., Inc., is issuing a house organ, "Roundabout" for distribution to its guests in their seven hotels, to be edited by Dorothy O'Connor. It will buy choice material. First issue in January will have contributions by Frank Sullivan, Oliver H. P. Garrett, Malcolm Ross, Katherine Lane Spaeth, Ralph Hayes, Thornton Delehanty, Charles Baskerville, Jr., Wood Cowan, H. O. Hofman and Dan Weldon.

Hayes will do the theatres, Delehanty on pictures and Miss Spaeth on music. The run for the first issue is 40,000.

## "Society" News in Suit

While conceding that the nature

of most literary work or other writings is not generally new or unique, Justice Glennon thinks that Helen Jenkins, society girl, who is suing the New York "Daily News" for \$10,000, has a good chance for action and refuses to dismiss the complaint. Miss Jenkins, a post-deb, was to do a "New York Society" column for the tabloid, specially stressing debutante parties. Her stuff was used in one issue, but she was not compensated therefor or permitted to continue. The "News" attorneys contended that the society news stuff is not particularly a new idea, and moved to dismiss the complaint without success.

## Daily "R. E. News"

About next week will see the first appearance of the "Real Estate Daily News," the first daily trade paper devoted to real estate in New York. Plans for the new publication were formulated secretly, that the other real estate sheets, of which there are any number, do not get the tip-off before the first issue. The backing for the new publication remains unknown, though a

number of big real estate people are reported interested.

## 240-Year Subscription

J. J. Bender, contest promoter for the San Diego "Herald," has been arrested on a charge of embezzlement by Harry Doggrell, butler. The latter subscribed to the "Herald" for 240 years and paid \$495 to win an automobile in a subscription contest. Doggrell claims that Bender kept the money and did not give him an automobile as promised.

Austin T. Rogers, editorial writer on the New York Commercial, has filed suit in the Supreme Court against Macfadden Publications, Inc., and Bernarr Macfadden for \$250,000 damages for an alleged libel contained in an editorial printed in the Graphic on Sept. 20, entitled "Lying, Bribery and Suppression."

"Broadway," New York's solid comedy smash, is to appear in book form.

A former Washington reporter, John Harrman, appeared before the Director of Customs in the capital

city to protest the seizure of his book, "What Happens."

The book, published in Paris, was seized by the New York custom officials who branded same as "grossly obscene."

Herrman says his work is anything but that and has been granted the right to file a brief requesting reconsidering.

A group of prominent authors and editors, including H. L. Mencken, Havelock Ellis, Sherwood Anderson and Genevieve Taggard, forwarded letters protesting the seizure.

Carlos F. Hurd is the new drama and music critic for the St. Louis "Post-Dispatch." The post had been vacant since the mid-summer resignation of Richard L. Stokes.

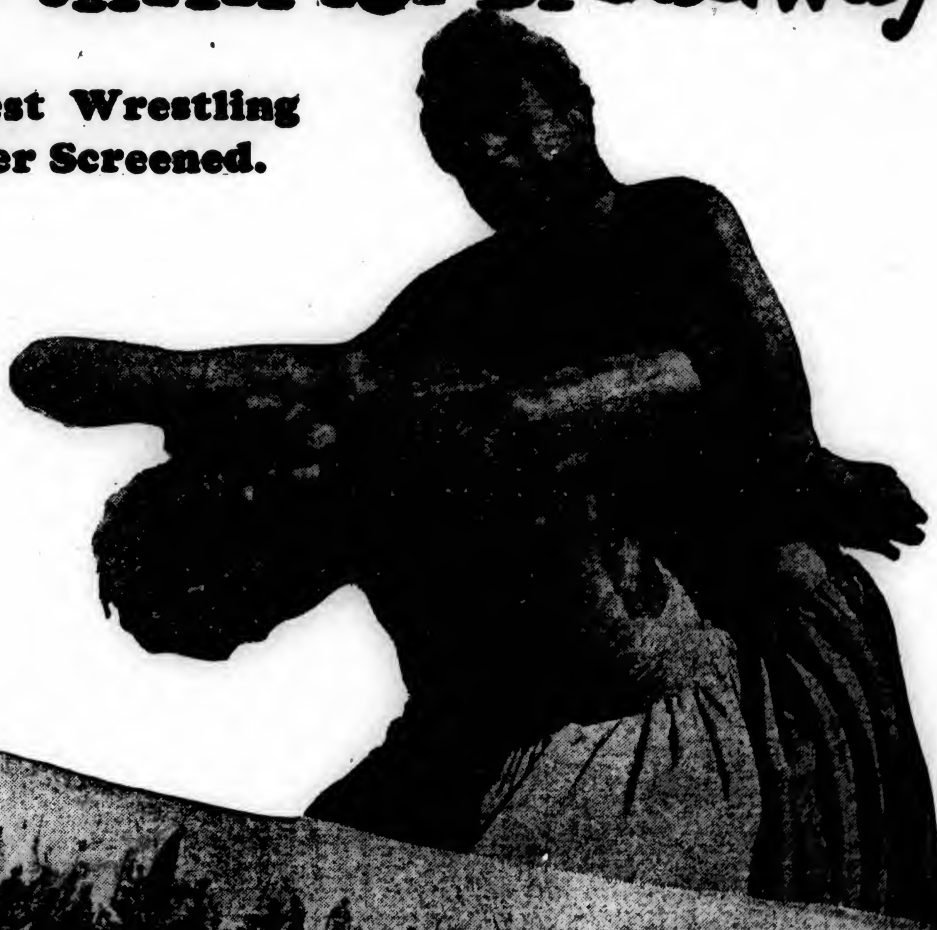
After experimenting a year, the St. Louis "Star" has decided on Don Thompson as dramatic critic.

R. T. Scott will dramatize his detective story best seller, "The Black Magician," for production by Shesgreen & Vroom. Scott is the author of much detective fiction, but this will be his first effort for the stage.

# A NEW thrill for Broadway

## The Greatest Wrestling Match Ever Screened.

No make-believe, but a real knock-em-down, drag-em-out wrestling bout between two husky he-men, Milton Sills and Montague Love! You have never seen anything like it before! You may never see anything like it again!



First National Pictures, Inc. presents

**MILTON SILLS**

**"THE SILENT LOVER"**

with  
**Charlie Murray, Viola Dana, Arthur Stone and Natalie Kingston**

Adapted from Lajos Mro's Play, "The Legionary"

Scenario by Carey Wilson

Directed by George Archambault

Production Management Carey Wilson

First National Pictures

OPENING SATURDAY NOV. 13th at the N. Y. MARK STRAND

# FIRST NATIONAL FIRST!



## Everybody's Acting

(Continued from page 12)

The young man's managing mama makes inquisition into the girl's antecedents.

The syndicate of fathers call in the stage carpenter and the property room staff of the theatre to stage a fashionable menage in their apartment in order to impress Doris' future mama-in-law. The actors play the girl's father, his titled friends and the perfect butler, and out of this situation they work up elaborate effects. The girl refuses to take part in the hoax, confessing the deception to the boy's mother, who in anger ships the young man abroad.

The conspirators manage to slip the girl on the same ship confident the romance will grow in spite of mama, and then reconcile the mother to the situation for a happy ending.

As may easily be seen, this technique of a play-within-a-play lays itself open to all sorts of extravaganzas. For once Neilan falls directing, a victim of gross exaggeration. Everything is laid on thick. Too thick. The comedy growing out of the phoney home of luxury is terribly gaggy and most stagey at moments, although it has many low comedy laughs which save the situation. Hitchcock does a capital bit of work as the make-believe butler and has the big laugh of the play.

There are good bits mixed in with the hokum. Whenever a situation develops the five foster-fathers gather heads together for a conference and the relations of all five outside their common ward have rich possibilities. The sentimental side is managed with restraint, but it is the artificial plot devices that strain credulity. Betty Bronson does not lend herself well to artifice, for she is inclined to overact the cute child in any circumstances, and the surroundings here of artificiality and make-believe serve to empha-

size the fact that she acts too hard anyway.

The picture is a medley of good and bad, but with the good predominating in sufficient weight to carry the picture through on its appeal to the average fan. *Rush.*

## FOREVER AFTER

First National release featuring Mary Astor and Lloyd Hughes. Adapted from Owen Davis' stage play and directed by F. Harmon Weight. At the Strand, New York, for six days, beginning Nov. 7. Running time, 64 minutes.

War picture with a football game. The gridiron footage looks like an added starter and is entirely incidental to the story, the season's epidemic of football films apparently being the excuse.

A pretty plain story with the audience 40 minutes ahead of the picture by calling the action and finish. Loew's New York has played many a release equal to this one, sometimes on double feature day. That's about where "Forever After" belongs.

There doesn't seem to be any pull to the title, yet the Strand was jammed Sunday night. But Sunday evening on "the street" is always a panic so proves nothing. This output is overly long in getting started, F. Harmon Weight using up considerable time in planting the idea that Jennie's mother isn't in favor of Ted Wayne as a son-in-law.

Jennie (Miss Astor) and Ted (Mr. Hughes) are very youthful at the opening, the former having her hair down her back and the latter the captain of his school's moleskin squad.

After about two reels you're pretty well convinced that Ted is not plus so far as Mrs. Clayton is concerned, and because he hasn't any money. The father thinks the boy is okay but has little to say in the matter. The pre-game theatre rally, the night before the contest, has the team on stage (not too authentic a bit) with the last half of the game fairly depicted until Ted runs the length of the field for victory. The celebration is offset when he gets a wire that his father has died.

A job in Boston takes him away but before going he stops to tell Jennie not to wait for him. The mother corners the boy and the result is that he tells the girl he doesn't care any more. And then the war. As a captain Ted wipes out a machine gun nest, is wounded and comes to with Jennie bending over the cot. After that it's a mere matter of being decorated and the clinch.

The war stuff holds plenty of action and easily outranks the football. Not much comedy, with both leads sticking neatly to their knitting plus Miss Astor's angelic appearance.

Nothing stands out during the

hour of unreeling, with "Forever After" closely approximating that classification of "just a picture."

Alec B. Francis flashes forth for just a bit before he's killed off by Postal, with Eulalie Jensen making Mrs. Clayton very prim and proper while wearing hats that only the wealthy would dare exhibit publicly. David Torrence is passive as the girl's dad and Hallam Cooley gets due to the director's prolonged introduction.

"Forever After" didn't get over as a show and bids fair to repeat as a picture. *Skig.*

## Return of Peter Grimm

Victor Schertzinger Production, presented by William Fox. From the play by David Belasco, adapted by Bradley King. Directed by Victor Schertzinger. Reviewed at projection room showing Nov. 4. Running time, 80 mins.

Victor Schertzinger, who directed "The Return of Peter Grimm" for William Fox, has turned out a picture well worth seeing. It is a picture that is worthy to play any of the de luxe houses, and in the spots where it does play the big ones it will get money. The story is a heart throb affair and all of the kick that the play contained has been faithfully transferred to the screen. This is one of those pictures that brings a sob to the throat and then gives you a laugh kick right after it.

In selecting the cast for the photoplay the choice was wise in regard to Alec B. Francis for the role that was originated by David Warfield. The supporting company is good, with Janet Gaynor as the little heroine, standing out as a "find." This little girl is sure to hang up a name for herself. Next in importance are Richard Wailing and little Mickey McBan. The latter plays the little chap who goes on to join the departed Peter Grimm, and the manner in which the youngster troups is something that some older players might watch.

In making the picture Schertzinger has worked out some really remarkable bits of photography in visions, and his handling of the "returned" Peter to walk through the household and right through the other characters of the story is little short of great. He remembered a trick or two from the T. Hayes Hunter dog and ghost picture made for Goldwyn some years ago. Schertzinger gets everything that there is to be had from the incident.

From a production standpoint there are a few spots that could have been handled a little better, particularly the lighting, for where it was sunlight outside it was night in the interiors. But in direction the action has been carried forward at all times without any killing of the footage. There are a few moments at the opening that might be speeded up, but after that there isn't a minute that is not utilized to advantage and the suspense toward the end is intense. In this picture, Fox has a box office hit in this picture. Also, it's a picture that measures up to the artistic standard that has been set for the product this year. *Fred.*

## Across the Pacific

Warner Bros. Production, directed by Roy Del Ruth, starring Monte Blue. Adapted from the play by Charles E. Blaney. At Loew's New York Nov. 4, one day.

Fast-moving "mellerdrummer" on the style of the "Injun-cowboy" pictures of 10 years ago, where the hero and the remnants of a glorious cowboy regiment are rescued at the last minute by a strong detachment of cavalry, the villainous Indians unmercifully slaughtered and the pure little blue-eyed white girl returned to the trusting arms of her wet-eyed dada by a blushing hero, etc.

In this case it is Uncle Sam's doughboys against rebel Philipinos who attempted to throw off the yoke of constitutional law and order shortly after the Spanish-American war.

Picture has been well made. It has lots of action, two good character actors, Ed Kennedy and So Jin, and it moves along fast excepting for a little while as Monte Blue agonizes over his fate over loving a sweet-looking, brown-skinned baby to learn the whereabouts of the rebel leader.

This gets him in wrong with Jane Winton, his white sweetheart, who thinks he cares for Myrna Loy, Marguerite, as he pretends to. But Monte was not that kind of a dough-

boy, although to judge from the way he kissed Myrna in one or two scenes one couldn't help wondering.

Ed Kennedy, as "Roughhouse" Ryan, runs away with the picture in a few comedy scenes, while in a death scene, propped up in Monte's arms in a heavy rain after having been shot several times, Ed makes the customers pull out the unused handkerchiefs. So Jin makes good as the lithe, despicable and ferocious Oriental villain. The high cheek bones and the glassy eyes are okay, but that wax mustache is overdone, as it looks too fine and stiff to be true.

An opening love scene with Blue and Miss Winton out for a ride on the old-fashioned bicycle is so naive it is worthy of better surroundings. Picture ends up in a regularly planned war. Will make good if the movie public has forgotten the kind of pictures shown before the war or is ready to accept a novel interpretation of old stuff.

## EXIT SMILING

Metro-Goldwyn-Mayer picture. Sam Taylor production. Co-starring Beatrice Lillie and Jack Pickford. Story by Marc Connelly. Scenario by Sam Taylor and Tim Whelan. Directed by Sam Taylor. At Loew's New York, Nov. 6. Running time, 74 minutes.

Beatrice Lillie, Jack Pickford, Doris Lloyd, Olga Wainwright, DeWitt Jennings, Macomber, D'Arcy Corrigan, Cecil Loveless, Franklin Pangborn, Jack Hastings, William Gillespie, Dave, Carl Richards, Jesse Watson, Harry Myers, Canada Phillips, Tenen Holtz.

In "Exit Smiling," Beatrice Lillie, the English comedienne of "Charlot's Revue" fame, makes her American bow as a film star possibility. That Miss Lillie, judged by her carking performance, will make the grade depends upon whether she cares to pursue celluloid ways.

This original story by Marc Connelly, legitimate playwright, whipped into screen shape by Sam Taylor and Tim Whelan, does well by the British girl. Jack Pickford is given as much prominence as Miss Lillie in the picture credits, but he doesn't deserve it. His part is strictly secondary. Miss Lillie is in there all the time, working up ludicrous comedy bits and then showing versatility by switching to tense, dramatic work. She runs away with the picture as the galley slave of the traveling rep show which is making the crossroads and "sticks" in its own private car.

Sam Taylor rates a bow for his direction. He carries on nicely in depicting Miss Lillie as the big-hearted, sacrificial "drudge" who secretly loves the juvenile (Pickford) and gets him a job with the show, sees that he eats, protects him at every step and then fools the villain in order that the boy may return to his people ungraced and watches the big thing in her life pass out.

Audiences won't like that ending. They will root for the boy to realize that the real love, an understanding one, is with the show slave and not with the banker's daughter. Yet that evidently was not the Taylor idea.

Miss Lillie's work in this is said to have been sort of an experiment. "Exit Smiling" is well cast with

De Witt Jennings capital as manager of the traveling stock company, and Doris Lloyd splendid as the leading lady. The remainder of the players also do nicely. Photographically the picture is also good.

The story is typically American, full of comedy and pathos. *Mark.*

## Private Izzy Murphy

Warner Bros. Production featuring George Jessel. Direction, Lloyd Bacon; story by R. Shrode and Edward Clark, scenario by Philip Lonergan, Robert Hopkins. In the cast: Patry Ruth Miller, Vera Gordon and Nat Carr. At the New York Hippodrome, Nov. 8. Running time, 80 minutes.

A war picture with a New York Jewish boy as the hero and an Irish girl as heroine. That is to say, all the "Able's Irish Rose" intent, dressed in pretty lavish sentiment and a wealth of hokum comedy including comic titles about "the Jewish organ," which means a cash register. Elaborate business of the marriage broker for laughs.

Vera Gordon will be the tip off that the mother interest is played hard for the sentimental appeal. That's the kind of picture it is. All obvious trick and device employed with no subtlety and none of the simple, sincere artistry that hides the mechanism behind a screen of unaffected naturalness. This is all theatrical makeshift. There

B.B. COLONY THEATRE  
MOSS  
MATS. DAILY 2:30, 5:00, 7:30, 9:15  
WARNER BROS. present

Syd CHAPLIN  
in "THE BETTER 'OLE"  
and Vitaphone Presentations  
Twice Daily, 2:30, 8:30. All Seats Reserved

WARNER THEATRE  
MATS. DAILY 2:30, 5:00, 7:30, 9:15  
WARNER BROS. present

John BARRYMORE  
in "DON JUAN"  
and Vitaphone Presentations  
Twice Daily, 2:30, 8:30. All Seats Reserved

CAPITOL BROADWAY  
Presentation by Maj. EDWARD BOWES  
2ND BIG WEEK  
JOHN GILBERT in  
KING VIDOR'S Production  
"BARDELYS"  
The MAGNIFICENT  
CAPITOL GRAND ORCHESTRA

MARK STRAND  
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DR. JOE FLUNKETT  
NOW PLAYING  
'FOREVER AFTER'  
WITH  
MARY ASTOR—LLOYD HUGHES  
STRAND SYMPHONY ORCHESTRA

LOEW'S  
STATE AND METROPOLITAN  
B'way at 45 St. Brooklyn  
THOMAS MEIGHAN in "TIN GODS"  
—VAUDEVILLE—  
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COMING  
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The Most Versatile  
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SOLO ARTISTS

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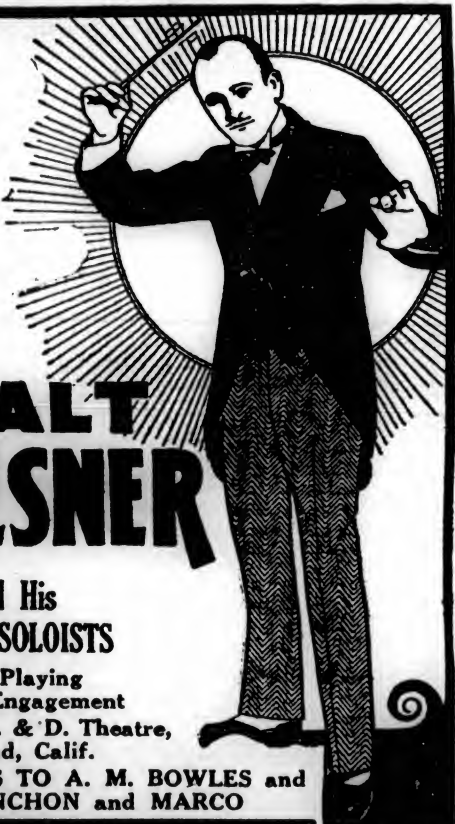
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Now Playing  
Limited Engagement  
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## Across the Pacific

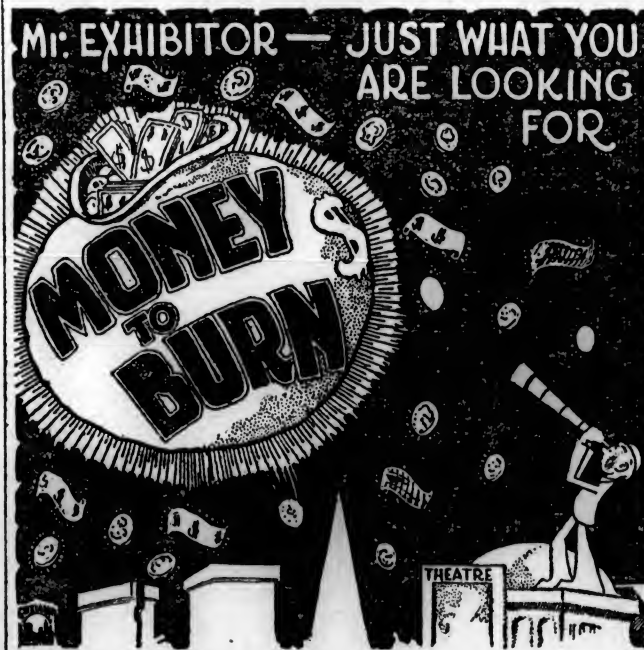
Warner Bros. Production, directed by Roy Del Ruth, starring Monte Blue. Adapted from the play by Charles E. Blaney. At Loew's New York Nov. 4, one day.

Fast-moving "mellerdrummer" on the style of the "Injun-cowboy" pictures of 10 years ago, where the hero and the remnants of a glorious cowboy regiment are rescued at the last minute by a strong detachment of cavalry, the villainous Indians unmercifully slaughtered and the pure little blue-eyed white girl returned to the trusting arms of her wet-eyed dada by a blushing hero, etc.

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This gets him in wrong with Jane Winton, his white sweetheart, who thinks he cares for Myrna Loy, Marguerite, as he pretends to. But Monte was not that kind of a dough-



IRENE TAYLOR

The Little Girl with the Big Blue Voice

Fourth Consecutive Week with Paul Ash at Oriental Theatre, Chicago



isn't a trick of sentimentality or hoke comedy not rung in.

Much heavy acting by Miss Gordon, some of it genuine and some effective, but this angle dwelt upon with wearisome insistence.

The Jewish hero gets himself into the Irish 69th regiment with no intent to conceal his race, but by an error in the rush of volunteering. When his sweetheart's people learn that he is a Jew instead of an Irishman, there is a clash, and here the picture goes altogether wrong.

In "Able" they handled this situation from the comedy angle. Here the story takes sides and deals with the episode with self-conscious delicacy that reveals the phoney inspiration for the whole line of bunk, including no end of flag waving. Whoever it was who framed the scenario to put in a defense of the Jewish war veteran's social status has committed a grave faux pas. Where the "Able" technique was to deal with racial relations in a spirit of comedy, the picture has the whole 69th Regiment of Celts rush in to vindicate Izzy when his Irish sweetheart's father and friends would repudiate him. The whole treatment of the subject here is crude. It's all cheap, hip hurrah melodrama.

The picture in its story substance has plenty of false notes of the same kind. They deal seriously with the wrong things and the comedy motif is heavy handed hokum.

Izzy's name is really Goldberg, and he uses it for his delicatessen store in Hester street. He has another establishment in an Irish locality, and his trading name here is Murphy. This is what leads to his getting on the regiment rolls as Murphy, when he volunteers to please his Irish sweetheart, who bids him farewell, promising to wait for him.

The girl's father, one O'Clahanan by name, has picked out a rising young Irish politician for her and does not get to know Izzy until he returns from overseas at the end of the war. When he learns he's a Jew there's an explosion.

Meanwhile there are many sentimental scenes having to do with the love of Izzy's mother, newly arrived from Russia, for her boy and her prayers for his safety.

The very orthodox parents of the Jewish boy, by the way, never show any objection to his marriage with the Irish girl, which again is not such true or tactful treatment of the story situation.

In the end Izzy's papa mentions complacently that it doesn't make any special difference what one's race or religion is because we're all children of God, and, strange as that may seem, the beautiful sentiment instantly removes all the elder O'Clahanan's objections to a Jewish son-in-law. Old O'Clahanan, in fact, becomes rather mushy with sentiment, and they have one of those "God bless you, my children" right then and there. From this you may perceive that it's a pretty bad picture.

It's too bad George Jessel makes his screen bow under such inauspicious circumstances. He makes a distinctly appealing screen figure, or would if he had a human part to play. Miss Gordon has one of those emotional parts, but it doesn't once ring true, although she brings to it all those natural gifts that have made her supreme in her type of character. Nat Carr has some rather funny bits as the marriage broker. Miss Miller is just a pale ingenue in a wooden role. Bernhardi couldn't have made it real.

Rush.

### His New York Wife

J. G. Bachmann's story and screen play by Leon Abrams. Directed by Albert Kelley and titled by Robert Lord. Preferred Picture. In projection room, Nov. 4; released Nov. 13. Running time, 64 minutes (3,294 feet).

Lila Lake.....Alice Day  
Philip Thorne.....Theodore Von Eltz  
Alfred Duval.....Ethel Clayton  
Lila's Aunt.....Edith Yorke  
Julia Hewitt.....Fontaine La Rue  
Jimmy Duval.....Charles Cruise

Production never rises above a childish story, full of astonishing crudities. The situation of a simple country girl from an even simpler rural village coming to the city and within a few days becoming a successful social secretary to a rich young matron.

These impossible details are just presented, and no effort is made to excuse them. Private detectives enter a fashionable apartment by force and there find a man and woman in what looks like a compromising situation. They arrest the man and lug him off to a police station, where a police sergeant takes charge of him and lets him go without any further formalities.

The picture starts out to be one of those mild stories about the village virgin who goes to the big city to seek her fortune. In this case lured by a fake theatrical agency promising to produce her plays.

It starts all over again as a society play when a rich woman seeks her lawyer's advice to save her son from marriage with an adventuress.

As a farce the story might have gotten over, but here the travesty comes in the middle of what had been a drama. After that the picture becomes a chase.

Alice Day could play the simple village maid very nicely, but here no acting could be convincing. The same may be said of Theodore Von

Eltz as the leading man. Ethel Clayton is the society mother.

The title has very little to do with the proceedings. The New York wife is actually the least important character and with an explanatory title could have been left out altogether.

Rush.

### UNKNOWN CAVALIER

Charles R. Rogers production, sponsored by First National. Ken Maynard starred. Story from a Kenneth Perkins short story. Scenario by Marion Jackson. Directed by Albert Rogel. Titles by Don Ryan. In the cast: Kathleen Collins, T. Roy Barnes and Otis Harlan. At Loew's New York (double feature day). Running time, 61 minutes.

A hard-riding western with a wealth of action, excellent pictorial quality and many merits. Story is on a well-known formula, but is compactly told in terms of fast action, and it has good comedy values.

Locale is the southwest desert country, and the sandy wastes figure in most of the backgrounds. One interesting setting is an abandoned mining camp in the middle of the bad lands, making a picturesque background.

The cattle district is infested with a bandit gang headed by a bad man called the Gila Monster, whose face has never been seen, even by his own followers. Maynard, the wan-

dering cowboy, comes into the town just after the Monster has committed one of his outrages, it being clear to the spectator that the Monster is really a respected citizen working secretly in his outlawry.

Maynard is dispatched by the Vigilantes to capture the bandit, being given as guide across the desert none other than the outlaw himself, Suggs by name. Suggs overcomes the unsuspecting cowboy and leaves him to die of thirst in the bad lands, but he is released by his horse (Tarza), featured in the billing and takes up the chase anew.

Meanwhile Suggs has made it appear that Maynard was the outlaw, and upon his reappearance Maynard is seized by the Vigilantes, is put on one of those Bret Harte comedy trials and is about to be lynched when the heroine learns the true state of affairs and comes to the rescue. Maynard escapes and goes into the Gila Monster's den (the Monster's own men have never seen their chief's face), where he is received as the master bandit himself. In the end the hero rounds up the whole criminal gang and drives them into camp.

Throughout the story there is no end of spectacular horsemanship. In the bandit's camp Maynard gets possession of the bad men's mounts by his riding stunts, giving an ex-

hibition of riding first two horses, then three and finally all four as he gallops away over a rise of ground, leaving the outlaws helpless afoot. In another place he rides a furious outlaw horse, breaking it to saddle. Throughout, the story develops to the accompaniment of pounding hoofs and reckless riding. This feature alone would carry the film for program purposes. It's simply a simple story, but well done.

Rush.

### Dangerous Friends

Directed by Finta Fox. S. J. Bruckin production released through Aywon. T. Roy Barnes starred. Running time, about 55 minutes.

Terrible!

Trying for a comedy full length that carries nary a real laugh.

Its story of two married couples, each without children; one the nagging wife and the other the dominating husband, has had a thousand counterparts in pictures.

All of this stuff seems to have been written around the fundamental of the Harry Thorne's "Uptown Flat," a vaudeville standard farce for years, but years ago.

Everything is a couplet, one couple repeating—on the reverse, though—

what the other does. It's one of the easiest pictures to walk out on that has been shown in a long while, even on a double bill, as this one was at Loew's New York.

If T. Roy Barnes thinks he is funny here, he should take another look.

For the shooting galleries and the one-nighters in the sticks.

The most important point in connection with this picture is that Burr McIntosh appears in it.

Sime.

### Organist's Studio to Tram M. P. Organists

Los Angeles, Nov. 9.

Albert Hay Malotte, featured organist at the Metropolitan, has leased space and will open a studio in the Wurlitzer Building about Feb. 1.

Malotte is purchasing a modern Wurlitzer organ and will install a projection room with a small library of miscellaneous films to be used for practical training of picture house organists.

A broadcasting tieup will also be made.

# FOR YOUR INFORMATION!

— this is important!

**"TIN HATS"** was previewed this week  
IN Hollywood.

IT is the talk of the whole movie colony.

**CONSERVATIVE** estimates place this picture

**AMONG** the very biggest comedies ever made.

**WE** urge exhibitors

**TO** arrange their booking time on "Tin Hats"

**TO** take full advantage of extended runs.

**EXTRA** play days mean . . . . .

**EXTRA** pay days!

**EXHIBITORS** took our advice to keep time open

**FOR** "Bardelys The Magnificent" . . . . .

**NOW** in its 6th Big Week at Carthay Circle, Los Angeles,

**ALSO** now in its 2nd Great Week at Capitol, N. Y.

**TAKING** our advice resulted in extra pay days!

**METRO-Goldwyn-Mayer** is giving exhibitors

**BIG** Ones for Big Runs!

**IN** the coming weeks, too, you'll see

**THE** most sensational product M-G-M ever released!

**WATCH** for John Gilbert in "Flesh and the Devil"

**WITH** Greta Garbo, the new idol of the public . . . . .

**WATCH** for Mae Murray in "Valencia" (Another Merry Widow!)

**AND** remember this . . . . .

**THE BIG ONES** this year, like the **BIG ONES** last year

**BEAR** the name

# METRO-GOLDWYN-MAYER



FILM HOUSE REVIEWS

CHICAGO (CHICAGO)

Chicago, Nov. 6. People who say "ain't" do not patronize the Chicago as a rule. There are too many other theatres in town making a direct play for that branch of trade. When a "lowdown" does visit this theatre he is either doing so in magnificent martyrdom—or is reviewing the show for Variety.

This theatre's de luxe picture house audience has been built up with attractions other than the feature picture. Excellent classical overtures, for instance; Public stage presentations which have a mildly operatic trend; organ solos which are offered on their individual merit and not as accompaniment for singing bees; even natural color travelogues in all their dullness.

These things would be poison for other than the audiences which the Chicago draws. As recognition of this fact a stage band and specialty workers provide the antidote for these programs during their stay at the Tivoli and Uptown. The Chicago has an entire city to draw from; the two neighborhood houses naturally have limited territory and can't be so refined.

A capacity audience was in the theatre at the matinee reviewed. A younger crowd than usual, drawn by "The Quarterback," a college picture featuring Richard Dix, gave the film a great reception.

As further entertainment for the customers who were attracted solely by the picture title there was Boyd Senter. On the reeds Senter is a whiz and at jazz he is a riot. His wailing clarinet won a hand for him that lasted well into the newsreel. Accompanied by Jack Russell at the piano.

This booking of Boyd Senter with "The Quarterback" was a wise move on the theatre's part. No other portion of the stage bill was made for the younger element attracted by the college picture.

"The Giant Piano," a John Murray Anderson production with a distinctly classical theme, was great stuff for the Chicago regulars. They ate it up and applauded to a frazzle. The youngsters, not regulars, either dozed or shuffled their feet nervously during the operatic warbling and instrumental classics. A part of Adolphe Dumont's pit orchestra was utilized in this presentation as a stage feature.

In their regular spot Dumont and his orchestra presented a "Songs of Italy" overture, played in conjunction with a John Fitzpatrick "Songs of Nations" film short. There are no excellent departments in this orchestra; strings and winds combine perfectly in a highly developed mode of orchestration which Dumont has realized after his years of experience.

Dumont is recognized as a master of his art. The Chicago theatre evidently considers him a feature attraction, for his overtures are presented with special lighting effects and given plenty of running time. They're worth it.

This was Jesse Crawford's last week at the Chicago for some time. Screen announcement was made that he is leaving for New York to open the new Paramount theatre and Crawford, himself, had a farewell number at the organ "Dreaming the Waltz Away," his program offering, was played in several different effects for a great plug.

The newsreel shots were shared by International and the local Chicago Daily News Screen Service. The latter is sponsored by the evening paper of the same name and is being seen all over town. Its shots are of events in this city only.

RIVOLI (NEW YORK)

New York, Nov. 6. The current feature, "Everybody's Acting" (Paramount) has strong appeal to fandom with its saccharine sentiment and its hokum comedy, but it is the presentation, a music and dance fantasy of extraordinary beauty, that gives the show its class (Presentations).

This feature is the work of Paul Osgood, who devised and staged it and in a production and creative way it is about the finest thing Broadway has seen as a presentation in many a day.

These two main elements together take up an hour and a half of the two hours, leaving only a fragment of time for the rest of the program, but in themselves they make up a first grade entertainment. The orchestra uses for its overture "Sakuntala," by Goldmark, which doesn't mean much to the fans except that it is a rather heavy if "impressive" work.

Short scenic subject, "So This Is America" (Castle Films) follows on. A neat bit of pictorial travel subject shipping from one sight-seeling wonder in the United States to another, beginning at Liberty and returning after brief stopovers at Niagara, Grand Canyon, etc. Neatly titled and of perfect photographic quality.

Hans Panke performed brilliantly at the piano for a solo number, doing one of those technical pieces that always impress. A neat bit of staging is used for the Hanke interlude. The piano is down center on a stage that is almost black except for one dull amber back left. As the curtain rises the pianist is seated at the keyboard with three tense amber spots trained on his fine white head, one right, one left and one from above. This concentrates attention upon the head and face of the player as though to a high light in a dim cathedral interior composition. In spite of its simplicity the idea is breath-taking in its effect and contributes a fine touch to a simple artistic bit.

The news topical was all Pathe and International about evenly divided. International had salmon going up a water fall, Ty Cobb retiring, aeroplane maneuvers in Texas, a group of Chicago society girls rehearsing in rompers for a charity show (an especially sightly group) and steeplechase riders at Belmont Park. Pathe views showed Mussolini mass meetings in the Coliseum in Rome and in the public squares, college campus rush in Seattle, Kansas Indians on the football field and an airplane started into the air from a warship's deck by a gun explosion. Rush.

METROPOLITAN (BOSTON)

Boston, Nov. 9. Paul Whiteman, with 27 men for 36 minutes at 65-cent top, took Boston by storm. There is every probability the house record will be broken by Friday night. Particularly when five shows Sunday were mobbed.

Whiteman has brought a band here before on at least two occasions, but never at popular prices. His booking into Boston with such a big team was a shrewd stunt for Public, as the opposition Loew's State has been building steadily all season with headlined singles and jazz orchestras.

Last Monday night was feared as an off night after the Saturday opening and the big Sunday business, but the house was capacity even at the supper show. The foyer's orchestra had to be called into action to appease the six waiting lines.

Whiteman's week is, of course, worked into a Whiteman ball, scheduled at Symphony hall for Armistice night, Thursday, this being screened and programmed.

His 36-minute routine was by far the best he had shown locally to date.

No unit was used this week, to the great contentment of that large slice of Boston's populace that is thoroughly fed up on Persian gardens and lavish costumes, drapes and chorines.

A Fitzpatrick melody number filmed as four Indian love lyrics and featuring Edward Atchison and Carmella Tentera scored a surprising hit.

The remainder of the bill consisted of three short reels of news events, Felix comedy and Raymond Griffith's "You'd Be Surprised."

Picture did not click very loud with some of the daily critics, who wailed the absence of huge laughs and the lack of comedy in corpses with knives buried extremely deep under left shoulder blades.

All in all, it is a wild week at the Met, with its 5,000 capacity, and the house record may go at a figure said to be well above \$55,000. What this means is told by the difference from last week's gross at the Met of \$24,300. Libbey.

RIALTO (NEW YORK)

New York, Nov. 7. Of course the big wow of the bill at the Rialto is the feature "We're in the Navy Now," with Wallace Beery and Raymond Hatton starred. But the show around this laugh producer filled in the time very nicely.

Opening the bill is a composite overture of Southern melodies and a screen showing of James Fitzpatrick's "Melodies of Southern States" (Short Films Reviews), the combination consuming 14 minutes. This is followed by the Rialto Cinemevents, which comprised four regular Kinograms shorts and one special of the Harvard-Princeton game and two shots from the Fox weekly. Eight minutes was allotted to the news.

Harold Yates and Cooper Lawley, the piano and song duo, who scored at the Rivoli last week, were moved down the street to the Rialto. The boys stayed on 10 minutes, doing three numbers, but dropped their slightly suggestive number "We Know a Girl," replacing it with "Red, Red Robin," the two remaining numbers being the same. They went over in great shape.

The feature takes the next hour of the bill, and then for a closer there is an interesting release by

REVIEWS

Castle Films entitled "Short Shots," which held the audience. Fred.

CAPITOL (CHICAGO)

Chicago, Nov. 6. Cooney brothers once announced that this theatre turned in over half the profits recorded for all of their theatres during a given period. With capacity audiences continuing in vogue this statement probably still holds true.

The Capitol's programs are great for a neighborhood theatre. The policy of using second and third run pictures gives it the choice of the best to be had. And whoever picks 'em knows his business. Out south, where the Capitol is, the average family man doesn't get to the loop very often unless he works there. That's where the Capitol gets a break. Because of this its features are of comparative first-run value. Neighborhood "shooting galleries" might be showing the same picture, but the customer naturally prefers spending an evening in a de luxe theatre plus a stage band presentation at reasonable prices.

"The Ace of Cads" (E. P.) was the picture, with a newsreel completing the film side.

On the stage Al Short's band carried on "In Arabia" (presentations). Not up to standard.

Business capacity at the first evening show.

STRAND (NEW YORK)

New York, Nov. 7. This house will adopt the Saturday opening policy Nov. 13, the present program outlay only being in for six days. It's just as well, those six days, for the main picture, "Forever After" (E. N.), is below de luxe theatre standard and the weekly Frolic, other than the tableaux for Armistice Day, isn't overboard on strength.

Kitty McLaughlin was the central figure to commemorate the late war, bedecked in white upon a monument flanked by 20 men in uniform. Well lighted, this made an excellent stage picture. The male chorus and Miss McLaughlin rendered a Victor Herbert melody while this was going on, silken flags of the allies making their appearance at the finish.

Not much in the eight-minute news weekly, three under normal. Pathe clicking thrice, International as many and Fox having a sole contribution. This led into the standard Frolic, which had "The Happiness Boys" of other fame (Jones and Hare) as the main kick. A gypsy ensemble preceded the songsters to but fair returns, with a black and white ballet of 18 girls, headed by Mlle. Klemova, the best bet in the 19 minutes.

Following came the celluloid leader, in turn trailed by "Then and Now," an Educational "short," topped off by bringing back the original Armistice Day as it took place in Paris, London and New York. Skig.

MARK STRAND FROLIC (46). 19 Mins.; Full and Two. Strand, New York.

A male chorus of 20 and a feminine ballet of 18 swell the personnel to 46 for this presentation. Remaining eight are principals with the exception of a piano player.

"The Happiness Boys" (Billy Jones and Ernest Hare) were used for a finish, the radio duo going to six songs, one an encore. No ballads in their routine and all numbers of the pop type. It helped, but Jones' comedy attempts are somewhat weak. They pleased, however, the main issue.

The flash end of this weekly stage feature was topped by the always attractive black and white ballet. Mlle. Klemova was in front of the 18 girls, who waved semi-circular silver wreaths while on their toes. Pretty stuff and easy to watch.

The previous item was not as attractive, a gypsy encampment during which a threesome did a fair to middlin' tambourine dance. Amund Sjövik, basso, inserted here for "Gypsy Love Song."

The 20 men were also used in an Armistice Day tableau. Skig.

HOUSES OPENING

The Lyceum, Paterson, N. J., switches from its legit road attraction policy to vaudeville Nov. 21. The house will be jointly operated by Billy Watson and Jack Linder, with the latter booking the bills. The Lyceum will play six acts and pictures on a split week.

Temple, Geneva, N. Y., is adding vaudeville on the last half beginning this week, playing four acts booked by Linder.

Low Fischer and Dayton La Pointe will manage Walter S. Crandall's new theatre at Chatham, N. Y., presenting road shows and pictures, opens Dec. 1 and seats 650. Old Orpheum is to be closed when the new house opens.

IF YOU DON'T ADVERTISE IN VARIETY DON'T ADVERTISE

PRESENTATIONS

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

WATER LILIES (40) Music, singing, dancing 55 Mins.; Full (Special) Metropolitan, Los Angeles

As a prelude at the Metropolitan, Albert Hay Malotte offered selections from "H. M. S. Pinafore," which again proved him to be a master at the keys. Attired in the regulation uniform of a British Admiral, Malotte played the Gilbert and Sullivan opera.

The presentation proper ran 55 minutes and was both colorful and tuneful. An Oriental atmosphere was created with the bandmen and Metropolitan girls attired in costumes. Opening revealed an elaborate set in three, from which emerged 10 Java dancing girls. Their efforts at terpsichore seemed amateurish but this was speedily forgotten when Eleanor Bingham did a solo number that registered strongly. Four members of the Met band then appeared before a front drop and played a double trombone-cornet number which clicked. During the first scene the Peabody band worked from the pit.

Again the drop was flown revealing the band on stage, with Eddie Peabody attired in his regulation costume of white trousers and blue jacket. Herbert Hoey and Doris Walker, both in evening attire, put over a song number with dance finish that drew heavily. During this number, as well as the other individual numbers, Peabody had his own special spotlight trained on him, which somewhat detracted from the interest and attention of the audience to the specialty numbers.

The Met girls, in black and silver attire, came on for a routine which served to introduce Harvey Karels and Ruth Miles for a slave dance number that went over with a bang. Mort Downey next favored with two song numbers to his own accompaniment and did an encore. At the close of each number Peabody made his appearance from the wings with a spot thrown on him and vociferously led the applause.

Peabody and an unprogrammed male partner gave two selections on the guitar and mandolin guitar, after which Lee Kent, with a uke, did her "Cliff Edwards stuff" for a rousing finish.

Peabody then brought his banjo into play and went over much bigger than he has of late. At the close of his first number he tried to get the band in action but the crowd simply would not stand for it.

For the finale the drop in three was flown, revealing a pond of water lilies and a temple back drop. Mort Downey came on for a finishing song and while Hoey and Walker danced across stage the water lilies opened, revealing seven girls in glittering spangles.

the pedestal to a catch and pose, and ending with a return to the original pose of the number, when a spangled moon beams out from behind the pedestal.

For beautiful and fantastic composition the stage pictures are extraordinarily effective and for production beauty the whole display is a high artistic treat. Rush.

"ARABIAN NIGHTS" (29) Stage Band With Specialties 62 Mins.; Full (Special) Capitol, Chicago

Al Short wasn't leading the band and announcing specialties at the show reviewed. His banjo player took over the vocal work and his piano player waved the wand.

Musicians were dressed in red coats, billowy black trousers, and turbans. Scenic effect carried mainly on a desert drop behind the band.

A new Arabian pop number by the orchestra for opener, with Tommy Quinn, who fiddles in the outfit, singing a chorus before the desert drop. Tommy was supposed to have been astride a white horse but the steed remained tied behind the theatre.

Among the specialties Doree Leslie was announced as a holdover from the previous bill. She worked in two positions on this program, doing a snaky Oriental dance alone and later coming back for a comedy, song bit with Tommy Thomas, the orchestra's nut drummer. Doree is good presentation material; her versatility makes her unusually desirable.

Luis Herman, boy soprano billed as a protegee of Cantor Rosenblatt, got the ace applause allotment on this bill. The youngster has a delicate trained voice which was its best in a ballad number. His faster pop work didn't hit strongly.

The Capitol goes in heavily for juvenile acts. Besides Herman there was the Roberts family, two little girls and a peanut-sized boy. The Roberts family sing for their forte and Charleston for snap close. Whoever trained the kids' voices neglected them individually in an effort for harmony. Together, okay, but in solos, pretty flat. Youth is a great factor, however.

The Six Arabian Tumblers worked into the theme of this presentation to effect. A routine of pyramiding and whirlwind tumbling went over to a good hand. The boys were hampered by the pillars and fountain on the stage and had what seemed to be several close scrapes.

Short's orchestra played two jazz numbers and a classic in solo spots. The Raymond overture gave them a chance to display ability while the hot bits gave them the applause.

"High Fever," their closing number, was played to a large thermometer at the rear of the stage which rose in degrees as the piece progressed and exploded at the final note.

Not on a par with the average Short presentation. Loop.

STUART BARRIE Organ Concert 45 Minutes Ambassador, St. Louis

Following the scheme successfully inaugurated on the Coast several years ago, Stuart Barrie has put across the first of a series of weekly Sunday organ concerts at the Ambassador. The idea is a new one to St. Louis, and from the reception the initial concert received will be popular.

Barrie prefaces each number with a short description of the piece of an anecdote about its composition. These talks are brief and interesting. Numbers are all classical or semi-classical. His program was:

"If I Were King".....Adolphe Adam  
Waltz in D Flat.....Chopin  
Nocturne in E Flat.....Chopin  
"Fair Rose Marie".....Kreler  
Pizzicati.....Delibes  
"Kammermel Ostrow".....Rubinstein  
"End of a Perfect Day".....Dond

A soloist was introduced in Joseph Winters, first violinist of the Ambassador orchestra, who gave two selections, each garnering a good return.

With an organist like Barrie and a four-manual instrument like the Ambassador's, these concerts are destined to have capacity audiences. The first one was great! Ruchel.

"MOONLIGHT" Song and Music Fantasy 17 Mins.; Full Stage Rivoli, New York

A poem of music and motion, backed by a scenic production of singular loveliness. The producer is Paul Osgood; musical director, Nathaniel Finston of the Rivoli orchestra, with settings by Raymond Sovey, and costumes by Charles LeMaire.

The affair is a three-part ballet fantasy with a thread of music theme running through it, carried by Robert Cloy, tenor, and Anna Rolando, soprano. Principal dancers are Speranza and Violet Velasco, in addition to Vera Strelskaya and Van Maar, who do an adagio at the finale.

The curtain rises to disclose dim lights and stage framed in a sable except for a suggestion of a forest at the back. Pierrot sits on terraced steps center, strumming a guitar and singing solo. Soprano joins off while sprites dance in ballet costume of fluffy skirts.

The forest background is divided in three parts. Curtains open side-wise revealing separate sections for three numbers as couples are disclosed in native costume, Japanese, American Indian and Colonial.

Back drop rises for finale, revealing pedestal back stage about 12 feet high, with steps leading up from each side. Stage drop at back. Ballet girls posed on steps and Vera Strelskaya posed on top. Ballet does fairy dance in floating veils as voices sing, all leading to the adagio dance, climaxed with Miss Strelskaya's flying leap from



**MRS. HOOT GIBSON and  
Five Hopi Indians**  
18 Mins.; Full Stage  
Calvin, Northampton, Mass.

This act has been travelling around the outlying theatres of Massachusetts. As a week-end attraction for vaudeville or straight picture houses it is a strong one. This is because of its educational angle that can be turned into a big play in appealing to school pupils of kindergarten to high school ages. For the older persons it's not so much, but the novelty of seeing it in a theatre has some appeal.

Mrs. Hoot Gibson, at the start of the act, is announced as the custodian of the five Indians and also as the wife of the western film star. Then she relates the history of the tribe, etc. One Indian bangs a war drum and sings as accompaniment for the dancing by the other four. There are a variety of dances.

The climax of the act is reached by the Indians doing the Hopi snake dance. Each draws a snake from a cage and they dance about with them, laying the reptiles on the floor and tickling them with a feather to arouse them, and finally holding the snakes in their mouths as they conclude the dance.

Two of the Indians sing native songs, and one gives a talk to demonstrate their language. The act closes with the Indians doing their idea of the "Charleston."

A live-wire house manager can turn this act into a real money-getter by going after the schools in ballyhoo fashion. At the matinee at the Calvin there must have been 1,000 children.

**WISER and NEWMAN**  
Comedy Variety Turn  
15 Mins.; Full and One (Special)  
5th Ave. (V.-P.)

Al Wisner (Moran and Wisner) and Lou Newman compose this new turn, with Wisner getting top billing and Newman "assisting."

A full stage set used for the opening includes an imitation tee. Wisner handles the trick golf shots, driving off five balls in a row into the wings. He also does an "approach to the green" series with Newman catching the balls which are "jumped."

Newman handles comedy and wears eccentric garb. The "boom-erang" hats with the audience inveigled into it by being allowed to throw hats, singular to the old Moran and Wisner bit, also works up laughs.

For a finish the pair step down into "one." Newman changes to Scotch get up for a song while Wisner plays a saxophone and twirls a drum major's baton.

The new act should please any vaudeville audience. It is fast, novel and colorful. *Com.*

**FABIANO**  
Mandolin Soloist  
14 Mins.; One and Three  
Mark Strand, Brooklyn, N. Y. (Pcts)  
Fabiano wisely calls stressed attention to his instrument in the billing, it being a smart stunt. As a virtuoso of the mandolin, this heretofore unknown (to this reporter) instrumentalist rates with the best, if not of ultra proportions. The routine is cannily laid out. "Waters of the Minnetonka," medleyed with "Tea for Two," is the starter of a cycle of favorite production and popular standard numbers. Follows Toselli's "Serenade," which permits Eldora Stanford, the soprano, to vocal solo the number with the Mark Strand Ballet Corps in the background.

"Indian Love Call" and "Who" is a smacking closer, forcing an encore.

Fabiano is an unassuming performer, strumming his mandolin without any pretensions and letting the effect of his music speak for itself. It says plenty, as does the audience reaction. *Abel.*

**ALLAN RENO**  
Comedy and Violin  
11 Mins.; One  
Fifth Ave. (V.-P.)

Allan Reno is probably from England. He said, after a scoring finish, that he had not been in port long but, anyhow, would do the Black Bottom. Except for some of the hand motions, it wasn't that at all, but the dancing got the young man off to a very big hand.

Reno opened with silk topper, monocle and such, offering a snatch of song, some chatter and then rather neat tap dancing. He lost his accent when announcing an impression of a French bandmaster. For it he tousled his hair and carried a violin. After travesty stuff, he showed straight fiddle music and then as he played went into dancing. Reno finished a lot better than he started in the No. 2 spot. *Ibes.*

**MORRIS and CAMPBELL**  
Musical Farce  
18 Mins.; One and Full (Special)  
Palace (St. Vaude)

Lewis and Young authored this new one for the rejoined Morris and Campbell pair. The farce calls for a supporting cast of two, Katherine Malley and Phil Silvers.

It has a wisp of plot and an "audience" twist. Opening in full stage, son tells mother pop is in front of the Palace, looking at a picture of Flo Campbell, his former wife. Opo (Morris) comes home in time to wash the dishes and be bawled out.

Getting out on a pretext of shopping, he and son appear in a box. Miss Campbell steps out in "one" for a song and crossfire between her and the pair develop considerable comedy. At this point Morris has some good gags and pulls laughs by bribing the boy with nickels every time he howls.

They mount the stage after a bit and papa shows sonny how he can act. His wife walks on as he is embracing his former partner. This cues them into a song by Flo with Morris being importuned between lines to "Come on Home" by his spouse and offspring.

A finish is both women objecting to their roles in the act as both want to sing the same song. It develops into a quartet for the finale.

The act, as concerns plot, is far-fetched, but alibied by the farce classification. It should work out into a satisfactory skit. Morris has plenty of scope for comedy and lines. Miss Campbell never looked prettier or sang better. *Com.*

**COUNTESS MOGENA'S FANTASIES**  
(9)  
Tab Revue  
20 Mins.; Full Stage (Special)  
Hippodrome (V.-P.)

Tabloid revue differing from the general run in having more class in personnel, musical quality and pretentiousness in dressing. Turn is made up of three women singers acting as show girls and three chorus men who have splendid voices, a coloratura soprano, woman violinist (soprano and violinist probably are the same), and mixed team of dancers, Bishop and Lynn.

There is an introductory bit of song by the six men and women, upon which Bishop and Lynn break in for a Spanish dance, lively and slightly. Coloratura has a solo, one of lighter arias, before a drop in "one." Back to full stage, where mixed duet in a transparency pose and sing another operatic number, while the dance pair, after a change, do a bit of stepping, partly adagio, partly acrobatic.

Woman violinist solos for another change of scene to fancy interior, with the six doing a minuet and singing. Dance team back for an adagio in the form of a sort of Apache arrangement, doing their best in this specialty. The woman of pair is small and shapely, looks well in scant costume, and both in her steps, leaps and posings looks particularly trim.

The singing, both ensemble and solos, is far above the grade usually found in this type of act, being the classiest group of singers noted in a tab revue. They would fit nicely in a presentation for the best grade of picture houses without a change in the present routine. They would do even better in that field than in fast, jazzy, catch-as-catch can vaudeville bill. *Rush.*

**CAGNEY and VERNON**  
"A Broadway Romeo" (Sketch)  
11 Mins.; Two (Special)  
American Roof (V.-P.)

Combination is newer than the skit despite disguise in change of title. It's none other than "Lonesome Manor," which Frank Dixon did over the big time, supported by two others. In rearrangement at least five minutes running time has been lopped off.

The action centers around the out-of-town newspaper stand in Times Square, represented in the special drop. Cagney makes a worthy substitute in the Dixon role of the native wisecracker, handling the glib remarks to a nicety. Miss Vernon is attractive as the little "hick" from Kokomo but seemed too well dressed for a dame supposed to be up against it.

In the pruning process some of the chuckles have been edited out, which doesn't help the general result. But it's new to the time it's playing and ought to go over on the smart stuff.

Did well in No. 5 on this seven-act bill Monday night. *Edna.*

IF YOU DON'T ADVERTISE IN VARIETY DON'T ADVISE

**NED WAYBURN CO. (17)**  
"Variety Show" (Revue)  
One and Full Stage (Special Sets)  
5th Ave. (V.-P.)

With 12 choristers and five principals, Ned Wayburn appears to have built "Variety Show" in revue style to show off his dancing school pupils. This it does. If the turn had the assistance of some real comedy, a very good tab would have been the result.

A couple of specialists and both girls are attractive in dances. One is Virginia Bacon, who toes very well, and the other Shirley Rogers, a girl who kicks so prettily forward with both feet, withal looking well, that she should coach up on back kicks and seek something better.

In the choristers Wayburn has a sturdy lot. They must be sturdy as well as youthful to go through these exercises of Wayburn's three times daily. One of the early numbers for the girls alone, a sort of first lesson for amateur dancers as might be given in the studio after a few hours would ordinarily tax any girl not in perfect condition. Included are not only exercises but limbering up and reducing movements. This number is good enough in that way to have an announcement, either slide or verbally, giving it more importance as movements for women who want to take off weight. Also it might go down nearer closing.

In other numbers the girls do good work in the chorus and Wayburn way. Some Black Bottom stepping is tried for and one number is entirely of that, but there's not a good black bottomer in the act. A nice little tap dancer comes out in the person of "Buster" Mason. "Buster" can tap but makes it look too hard and has not been taught anything evidently except "tapping." Some day Ned may secure an instructor who can teach his pupils to sell their stuff on the stage after they have learned it. Eddie Foley is the comedian but if he has any material to commode with, he does nothing with it. His two-act partner, Les Leture is also in the production turn without calling for notice. Jack Lafrack is the juvenile.

This is strictly a girl chorus act, with some of Wayburn's former numbers in it. However the girls themselves may be able to put it over for in the dancing and unison work Wayburn has an act.

Settings are there in sufficient quantity at least and at times the costuming is pretty, making the girls look so much the better for it, but the girls are young and comely in the main even if their singing is almost as terrible as the comedy. The latter consists of a couple of black-outs and a travesty "strong" bit, all flopping.

As the Wayburn turn carries two specialty acts (Four Ortons and Foley and Leture) it could take up the entire portion of a pop vaudeville bill that divides the performance with a picture. Anyone who can use a girl act with 12 real dancing girls who can do a little of almost every kind of stepping including the Wayburn standard steps, also a suggestion of Tiller's and the buck besides toe dancing and the Black Bottom, won't miss with this turn.

But for real importance as a vaudeville attraction it must have comedy in place of that now called that. *Sims.*

**ARTHUR PRINCE**  
"The Love Affair"  
Ventriloquist  
15 Mins.; Three (Special)  
Palace (St. Vaude)

Held over for a second week at this house Mr. Prince introduced a new ventriloquist turn, written by himself and titled, "The Love Affair of Yussif Hassan."

The act carries a special set, of a scene laid between the first and second cataracts on the Nile. Don Prince (son of the English artist) played Yussif Hassan, Arab prince; Arthur Prince, the commanding officer of H. M. S. Dahabeyah, and "Jim" the dummy, an English sailor OWAL and full of "hasheesh" until discovered by his commander.

"Jim's" explanations of his movements for the three days he has been missing is one of the most humorous things Prince has ever created. His duolog with "Jim" is as realistic and artistic as in his other turn, which has been pointed to as the highest example of ventriloquist perfection. The new turn has "atmosphere," plot and the Prince personality and class, but it is doubtful if it will find the same favor with present vaudeville audiences over here as his former standard, due to the locale. *Com.*

**WHITING and BURT (1)**  
Songs and Talk  
22 Mins.; One and Three (Spec.)  
Set)  
Orpheum (St. V), Los Angeles

George Whiting, having set himself in the oil drilling business, and not being mechanically inclined, reputedly professionally with his wife, Sadie Burt, and returned to vaudeville after about six months' absence. The duo have a new routine of special and pop songs using Eddie Weber in the pit. They have some smart talk by Al Boasberg and one number by Blanche Merrill, who is a sort of "mascot" to this team.

Open with a lyricization of a Mexican scene from the Willard Mack play, "The Dove." Whiting does the gay Mexican cavalier, while Miss Burt is the dance hall girl. The lyrics are constructed in selling fashion with the number a "wow" to start with. They do several pop numbers and single with one, a "Bulgarian" done by Whiting, not suitable to his talents. With a turn breaking in cold at this house that is easily remedied.

The Blanche Merrill "Jumping Into Something" number is one of those matrimonial affairs and a perfect gem. Another double number in front of a fireplace setting is "A Little Thought," one of those talky affairs which always hits the sentimental.

Turn is nicely dressed and mounted and most suitable for this standard turn which always garners a feature spot on any of the big bills. *Ung.*

**RACINE AND RAY**  
Talk, Song and Dance  
11 Mins.; One  
Hippodrome (V.-P.)

This two-woman turn was reviewed some three years ago and chided for their risqué material and obvious burlesque antecedents. Keeping this in mind, the present routine suggests that the team took it very much to heart and consulted an author to outfit them with a denatured vehicle. The result is very much without a "kick."

One enters on a rickshaw, this planting the globe-trotting idea and the talk from then on is as universal in scope as their Cook's tour. It ranges from national customs to the usual romance wise-cracks, a suggestion of aimless, nameless, shameless "feeds" and "cracks." The trouble was that the laughs on the points came few and far between.

They interpose a couple of ditties and top off with a tap dance to a legitimate curtain and a stolen second bow. *Abel.*

**LOUIS WRIGHT**  
Songs  
14 Mins.; One  
81st St. (V.-P.)

Feminine songstress offering special material with a powerful vaudeville voice that should rate an early spot on the present-day bill.

An introduction is framed about Miss Wright's imitations being so good the originals have asked her to eliminate them, after which she does a Dutch lyric, then an immigrant, the same girl a year later with the final number listening as the only released song in the routine.

The wordings are aimed for comedy and connect but lightly. Miss Wright's voice, a certain amount of self assurance and costume changes outscore the lyrical phrasing.

Spotted No. 2 and playing to less than 400 people at a matinee, Miss Wright fared as well as could be expected in lieu of the uninspiring circumstances. *Skip.*

**BEN MARKS and ETHEL**  
Comedy and Songs  
15 Mins.; One  
State (V.-P.)

Ben Marks has yet to really find himself. He has done a single, starred in a Herman Timberg flash act and is back again in a new vehicle, "Crosswords," by Dolph Singler, with Ethel as the feminine straight also contributing vocally but not sensationally.

Marks is a juvenile Yid comic with a spotty manner of working. He shifts pace and registers with each nuance of comedy vein, more a tribute to his mannerisms than manners.

It's a clinch the crossword puzzle idea is a bit B. B. B.—before Black Bottom—in this post-Charleston era. As far as the royalty end of it is concerned, Marks forgets that. Once he gets into stride, it matters even less.

That he stopped the show speaks well for his comedy flare and does not credit the libretto. *Abel.*

**HACKETT and DELMAR Revue**  
"Luxuries"  
20 Mins.; One and Full (Special)  
Palace (St. Vaude)

Jeanette Hackett and Harry Delmar have produced another winning scenic and entertainment revue in "Luxuries." Miss Hackett is credited with designing the scenery and costumes. They are gorgeous. Delmar put on the dances, on the same high plane.

The chorus of eight includes Helen Miller, Gladys Miller, Irene Griffith, Mary O'Rourke, Priscilla Thompson, Edna Norris, Billie Sedore, Betty Reiman and Margie Hallick, and how they can dance! Most hold over from the annual Hackett and Delmar acts, which explains their proficiency in the ballets and ensemble dances.

Miss Hackett looked ravishingly beautiful in "Fine Feathers," posed high up stage in white silk tights surrounded by a gigantic feathered fan. Her other costumes also were in exquisite taste and set off her blonde beauty. Her singing and dancing got over to nice returns on every appearance.

Delmar also turned in two corking solo dances in addition to his downstairs split dance at the finish. The chorus, in addition to their work in back of the principals, stepped out with applause-landing specialties in the finale number.

Several beautiful beflowered drops, a huge Sphinx from which Miss Delmar made an entrance for her snake dance, and a grand stairway, were a few of the scenic flashes.

The act is elaborately produced with no cheating. It will have to get plenty pennies in vaudeville and if it doesn't would have no trouble booking the best of the picture houses, where it should be a sensation. *Com.*

**CLEMEN'S HAWAIIAN RAMBLERS**  
(16)

Native Orchestra  
11 Mins.; Full Stage (Special Drop)  
Hippodrome (V.-P.)

Biggest and best-looking outfit of Hawaiian musicians so far. Fourteen men are in the group, five playing those slurring harmonics on the guitars, one at the piano, leader with violin and others with mixed native instruments.

They run mostly to American popular numbers, with only short bits of lilted Hawaiian melodies. The routine is up to date from current lists. For the finish they play accompaniment for a slim hula dancer in bare legs and shredded wheat, who is pretty loose around the hips for the sedate Hippodrome clientele, but gets by because she is young and trim in lines. A second hula dancer, also bare of leg and plumper, fakes a few discreet shakes but doesn't pull anything extreme, because with her physical proportions it would start a riot.

Musicians are in formal clothes with the paper necklace as the mark of race. Music is always agreeable and charming in the Hawaiian fashion, which hasn't the vogue it had. This explains the position, opening the bill, probably. The dancing girl gives the act its punch. They liked it emphatically at the Hippodrome. *Rush.*

**"NITE CLUB REVUE" (21)**

Road Unit  
Pantages, San Francisco  
Up in Spokane this Pantages show is reported to have tied the house record. Elsewhere prior to exhibiting on Market Street it has done very well at the box office. Yet as an entertainment it's flat as a pancake.

The gathered up odds and ends of the late Will Morrissey Music Hall Revue make poor material, and with Will Morrissey and Eddie Borden missing it's pretty hopeless.

Practically all of the scenery, costumes and bits, as well as many of the participants of the Music Hall flop are in on the vaudeville flyer. It probably cost no more than the salaries, fares and hotel bills of the troupe to launch it on the Pan time, and it certainly can't be expensive to operate.

That's mostly what's wrong. It's cheap and looks it. Pantages has been bringing out too many crack-erjack acts and stellar headlines for this to cut any figure on its whole circuit. Its title is the best b. o. thing about it.

Although when reviewed it had been playing locally several days, the performance was indifferent as regards co-ordination between players, orchestra and stage crew. Numerous stage waits, delayed cues, and not one of the black-out skits properly timed. The performance was further handicapped by disturbances in the audience, noisy children, etc.

Outside on the marquee "20 cho-



# VAUDEVILLE REVIEWS

## PALACE

(Straight Vaude)

rus girls" was the enticing legend designed to lure the stage. Slightly in error. Only 12 chorus girls unless the house was counting its ushers, who are dressed more like chorines than aisle prowlors. The chorus was okay on looks and danced well enough, but left no dominant impression. In their ensemble work the absence of the needed adagio or featured dance team was keenly noticeable.

Will Morrissey was also announced out front, although inside another wore his silk lid. Midgie Miller was present. Also Pierre White and Walter Weems, the latter having the most diverting specialty by far and compressing the most laughs within the shortest space of time. Tom Kelly came in for the local week, joining the troupe here evidently to bolster it with the absence of Morrissey.

In substance the "Pantages Nite Club Revue is pretty thin stuff. It had the element of novelty in presentation and gives the customers respite from conventional running orders, but this is offset by the lack of the snap so essential to the short skit and specialty style of entertainment. The laughs are spaced too far apart; material too ancient and familiar.

It endures nearly 90 minutes, much too long. Shortened by 20 minutes and offered in conjunction with a good feature picture, it probably won't annoy the Pan customers too much.

### SKELLEY and HEIT Revue (5) Songs, Talk, Dancing 20 Mins.; One and Three (Special) Broadway (V-P)

Hodge-podge conglomeration of material, Skelley romping through hap-hazardly and clowning to more or less results. Before a "dead pan" audience of half a house he didn't fare so well but pushed the issue to ring in a five-minute encore, introducing this with an uncalculated speech.

The act opens in "one" with Skelley making phone calls and getting comedy replies from the four girls. Thence into full stage, where one of the girls offers kicks, two buck in phosphorous costumes and Miss Heit sings a pop number. Skelley, meanwhile, is running all over the stage.

The encore had the feminine quartet in costumes of yesterday, Skelley hoking it for laughs and finally firing a gun to get 'em off stage.

All miscellaneous matter slapped into a normal 15-minute act.

Where they're in a better frame of mind Skelley can probably make 'em laugh more than he did here Monday night. The verbal gags aren't so good, the comic getting his main play from carrying props back and forth across the stage while the others are routineing.

Skig.

### EDITH KLAPPER and Co. (3) Music, Dance, Songs 18 Mins.; Full Stage (Special) City

Edith Klapper, an attractive brunette, undertakes versatility a trifle beyond her scope in this revue. Opening in beautiful Spanish costume she does a short dance to violin, piano and banjo accompaniment. Her assistants are two males in Spanish costume and a girl pianist.

Discarding a dress, she is underdressed for her next number, a mild rendition of "Say It Again." A piano solo follows. Comedy leader in the pit next attempts comedy by "announcements," using a French accent and comedy mustache, etc. "I Wish I Had My Old Pal Back Again" is Miss Klapper's next. For it she is dressed in shabby black, seated on a park bench. The inevitable dramatic recitation is worked in about the poor little girl who lost the boy back home. Finding a gun on the bench, she attempts suicide and is saved by a passerby. He offers a drink, and a comedy switch is obtained when he shoots her for draining his flask.

A banjo solo well rendered by one of the males follows and the leader was at it again with a comedy speech. Miss Klapper, in fetching black short costume, bare legs, sells "Don't Take Black Bottom Away" and does a bit of the dance. It is her best number, and even this one is delivered with a dramatic conception. She and the leader do an "itch."

To all purposes the act is ended here, but the leader announces Miss Klapper will sing "The Big Parade" as John Barrymore would. After a change to evening gown she renders another dramatic recitation, a bit too much even at the City.

The act holds some entertainment value with the girl hogging the

Distress signals are being flown from the Palace, New York. The house is shot and staggering from taking it on the chin from its own organization and the deaf and dumb parlors where they can get a course dinner for six bits top.

Ten acts Monday night, probably the most colorful show that has played the house in weeks and the lower floor half empty. What an audience! Main Street, Sandusky, O., would qualify as a smart date in comparison. Maybe it's the hotel trade night but more maybe the former smart vaudeville audiences have departed for parts unknown or the picture houses.

Gags, that used to be snapped up and digested before they hit the apron, now drift mirthlessly up the centre aisle and out the front door unless they are allowed a half minute to penetrate.

Arthur Prince (New Acts), the greatest ventriloquist who ever made a chunk of wood animate, spotted third, worked with a bewildered look on his face that said as plainly as though he carried a banner: "What am I up against?" They appreciated the exquisite fineness of his conversation with his warden assistant, but the story of the turn, an unusual novelty, was utterly wasted except when it degenerated to the broadest kind of gags.

Prince, originally spotted second after intermission, switched places on the bill with Beverly Bayne and Co. at night. Miss Bayne gave them something they could get their teeth into. A broad farcical skit about a husband who insists upon leaving wifely alone while he plays poker with the boys. The former screen hand maiden has an unusual sense of comedy and brings much more to vaudeville than the average picture actress. She has a corking support in Louis Tanno and Hobart Cavanaugh, the latter a find in a light comedy role.

The show ran until all hours, with the commuters blasting through the Clemens Belling act, assigned to the sacrificial spot. Just ahead the Runaway Four goaled them and walked off with the applause hit of the bill in their comedy knock-about acrobatic turn, more than familiar around the corner but greeted like brand new Monday night.

Both halves held plenty of strength, every act clicking nicely. The show got away to a great start with Archie and Gerlie Falls opening with their comedy acrobatics, ground tumbling and rope work. Lew Murdoch and Mildred Mayo deuced and danced to instant favor. The girl is cute and can hoof. Murdoch compares favorably with the best of the loose dancers and has several slide and ankle steps that look original.

Robins, the walking music store, back from Europe, with his former novelty, scored sensationally. His imitations of various instruments, together with his producing of the various props from his clothes, had them goggle-eyed. The new bits were a trick costume change from a "dame" to Liszt. He wowed them.

Joe Morris and Flo Campbell (New Acts) followed, scoring nicely and Hackett and Delmar (New Acts) closed the first half in a gorgeous new revue.

Opening after intermission Frankie Heath finished in high favor singing five songs, mostly specialties by Harry Breen. An encore song, new,

center of the stage. The leader shouldn't be allowed to butt in on her best number, "The Black Bottom." One of the dramatic recitation songs could be readily dropped for a jazz or pop number. It's goulash as is. Con.

### JEANE JOY Songs 15 Mins.; One 5th Ave. (V-P)

Evidently a newcomer, probably from cabarets. Miss Joy, neat brunette, with hair a la Frances White, has a nicely assorted routine of songs, up to her concluding number "Thanks for the Buggy Ride," in which she essays "impressions of a Frenchman and Englishman singing it." Her English accent would drive a lime juicer to suicide and her "stage frog" is equally far fetched.

Rest of the songs fitted her personality and were all given a 100 percent delivery. Opening with "Strike Girls," a comedy idea containing sophisticated advice to frills, she followed with "See If I Care," a blues, equally good. "Those Are the Breaks I Get," which sounded special, also contained a good idea and lyrics.

"Calling Me Home" provided the inevitable ballad with the inevitable recitation, this one being blamed on "Mother," as sure fire as a picture of Al Smith, and was good for a solid recall. Con.

was "Dat a Girl," cure idea. Miss Heath's delivery of "Butter and Eggs," "Old Neighborhood" with the patter about the Conway girl (no relation) and "Maybe" and the dramatic ballad was flawless. Miss Heath has improved greatly since leaving vaudeville for musical comedy.

It takes a full house to put a show over. Maybe that explains why this line-up, ordinarily a star one, played so so.

But cheer up, folks, the new Paramount opens this month, and Cleveland is packing them in with the grind. Con.

## STATE

(Vaude-Pets.)

Sensing the necessity of offsetting the weak Meighan-"Tin Gods" flicker feature, a strong bill has been booked into the State this week.

The show progresses briskly to a rousing climax with the closing musical act, although just preceding in the next-to-shut is Bobby Henshaw, an energetic and above-average talented uke strummer and vocalist, who tied it up completely. This made the second show stopper thus far.

Henshaw gives contradiction to the bromide anent the unpopularity of robust individuals. He's a wicked uke artist and knows his groceries in peddling his stuff. Henshaw does vocal calisthenics with his trick larynx and sells himself in grand opera style. A corking production bet, not to mention pictures, and worthy of the \$4 managers' serious attention for a musical comedy specialty. His ability to handle lines deftly is another asset.

Henshaw was the second to ad lib anent the "Graphic." Seems there's a universal anathema back-stage against the Macfadden tabloid. Clay Crouch preceding saluted, "keep my name out of the Graphic," and the manner in which that not particularly sage witticism was received by the audience with a volley of applause is worthy of that publication's serious attention at a clocked series of performances for the rest of the week.

However, it makes one wonder whether Macfadden's tab may not attain a certain vogue, just like Ford's well known tin cans were exploited into universal popularity via the sundry flivver jokes.

Manjeau Moscow Troupe (New Acts), catapaultic aerial novelty, were fast starters. Hazel Crosby maintained the pace, her prima donna soprano registering. Of fine voice and considerable schooling, Miss Crosby has not progressed much beyond the pop house deuce spot grade, although a consistent favorite in that position. She is seemingly trying now for some lyric novelty in her numbers, but her various impressions of "O Katherina," a la Victor Herbert, Irving Berlin and Leoncavallo, are nothing beyond parodies on the respective composers' past performances, instead of being clever orchestral arrangements of "Katherina" as they should be.

Ben Marks and Ethel (New Acts) were the first show-stoppers. Clay Crouch and Co. with the Berg Sisters and Paul Murdoch in support, made merry although a bit overlong, followed by Henshaw and Johns. Brooke Johns, with a band, was featured among the acts.

In total an excellent laugh show and one of the best the State has offered. Abcl.

## HIPPODROME

(Vaude-Pets.)

Six-act show is a bargain at the price, if you leave out the feature picture, "Private Izzy Murphy," as terrible as anything ever planted in a Keith house, which is saying a mouthful. To get the value of the specialty entertainment, it's better to duck before the picture, which appears to be a common occurrence in Keith houses and getting to be the rule at the Hip.

Monday night there was room in the back of the lower floor at the start of the vaudeville bill around 8. This represents a decline in business. Until lately 8 o'clock found both orchestra floor and balcony occupied and more people in the lobby.

For its grade, it's a big show. There are 39 people concerned from first to last, or enough to make the roster of a traveling revue. It's a fast dancing bill, with fair comedy values and from start to finish bright, fast specialty material. To be sure the comedy responsibility weighed almost entirely upon one turn, Frank and Townes, but snappy dance acts made up in speed for shortage of laughs. There isn't a very wide range of comedy that fits into the Hip, but a stepping act is always good.

Clemens Hawaiian Ramblers (New Acts), orchestra of 14 native string musicians and two hula dancers, started the show in sprightly fashion. Reed and Duthers, two young men who are old-fashioned in their dressing and the routineing of their material, but who are dancing demons, get down to their specialty without a waste of time and with their clean-cut danc-

ing stopped the show. No. 2 Monday night. They don't talk, they don't even sing, but demonstrate the utter truth that unadulterated specialty never fails to clique. (By the way, hoofers who cross-talk aren't as common as they used to be.)

Frank and Townes came through with the first laughs and prospered abundantly. The character old man of this mixed team is a gold mine of low comedy. He has been doing the character for years with various partners and never fails to click, but somehow never gets the position. Somebody on the books, perhaps, doesn't like comedy old men. The bright little girl partner is a capital foil in this combination and they can both dance to a fare-you-well. The act also has all the support of neat, bright, unobtrusive dressing.

Rome and Gaut came through with still more dancing. The combination of tall string-bean comic and dwarf has no end of good comedy possibilities. This pair are really funny in their pantomime steps, particularly the dwarf's funny rush half way across the stage and his queer dancing retreat. The clowning over the broken clarinet may be effective low knockabout, but it isn't up to the pair's pantomime. Neither is their scattered talk.

Countess Mogenas' Fantasies (New Acts) is a flashy singing and dancing revue. The Five Betleys closed the show with their casting. Here is an acrobatic comedian who has an individual style. His comedy all comes out of his tumbling, rather than business apart from the rigging. This comic has odd falls and turns in the bounding net, such as a series of falls to the back of the next, throwing him into a forward twister and then a back turn or another forward to his ear. When the bearer drops him, he falls to his neck, bounces up to kick the bearer in the face and then bounds up a second time to kiss the bearer for a row of laughs. Rush.

## 5TH AVE

(Vaude-Pets)

But five acts on this first half bill at the 5th Avenue, with three of them in the Ned Wayburn production turn, "Variety Show" (New Acts). The two included acts are Foley and Leture and the Four Ortons.

Additionally are the Reyes, No. 2, and Harris and Holley, also "The Last Frontier" as the feature film.

Monday night the house downstairs was not capacity, with no one standing and the audience looking very much "stag." In fact, the 5th Ave. is growing more and more to hold what one would believe to be a burlesque audience. Perhaps that is the solution for the 5th Ave., burlesque or to clean up gags on the semi-vulgar stage.

In mentioning gags and nerve, Eddie Foley had both. If any of his gags were his own in the two-act he didn't take the trouble to mention their ownership. There could be considerable doubt after his bold lift for Bobby Clark's "Poison Ivy" gag, one of the best on Broadway this season, and only employed by Mr. Clark (Clark and McCullough) since "The Ramblers" opened less than two months ago at the Lyric. That's copping in a hurry.

Otherwise the Foley and Leture act was mostly noisy and suffering for and from material, the same as Foley did when trying to be the comedian of the production turn.

The Four Ortons opened the show with their tight rope. The Reyes are a boy pianist and a girl violinist, who will have to be content with the smaller time.

Harris and Holley, the colored two-man act, cleaned up on the show. They open with the piano shoving bit and the talk is excellent up to the crap shooting, when it sags a little, but builds up on the encore.

In the dancing the tall colored man had better call on Buddy Bradley to find out how to dance the Black Bottom.

The Wayburn production turn is a great plug for Ned's dance school. It's probably one of those pay off Wayburn acts, perhaps carrying as many mothers as chorus girls. The girls make a good showing for Wayburn and themselves, but the main fault appears to be that none knows anything about stage work excepting to dance.

Rather a good act, though, in sight and dancing, but weak comically, so noticeably also that that must weaken the value of the act as well. The comedy, however, can and should be strengthened. Sime.

## AMERICAN ROOF

(Vaude-Pets.)

Picture did the trick for this house Monday night with a complete sell-out for the first time in weeks. Douglas Fairbanks, in "The Black Pirate," was the magnet.

Vaude section laid out to conform with the 95 minutes' running time consumed by the feature, chopping from eight to seven acts, and mostly short timers at that. Agents and scouts out front figured the acts were chopping. It was not the case, but merely one in which a short bill had been booked in to balance a long picture and keep within the

stipulated running time.

Louise and Mitchell, mixed team gymnasts, were pacemakers for the vaude division, contributing some clever balancing with the hefty feminine member as understander, which readily cornered the suffragette vote on the roof.

Bud and Eleanor Cole deuced to good results in their familiar pot-pouri of singing, dancing and instrumental numbers, clicking heavily in the latter two. They scored a sizeable hit with the upstairs customers.

Ray Walzer Trio, two men and girl, followed with vocalizing handed mostly by Ray with the girl filling two duets with Walzer and with the other chap handling the music box throughout. Walzer's comedy numbers, of which there were two, especially well relished.

The Ford Dancers, six people, stepping flash, featuring Edwin and Lottie Ford, kicked up plenty of dust, closing the first half. Crisp Sisters, dancing sister team; Lucretia Craig, and Herbert Leslie comprise the support. The act incorporates fast stepping, featuring soft shoe, buck and wing and tap dancing. The numbers are well routineing, giving each of the dancers opportunities for solo work that put each over individually. The ensembles also went over with a bang that brought the turn the loudest, legitimate applause of the show.

James Cagney and Frances Vernon, new combination for vaudeville opened after intermission with "A Broadway Romeo" (New Acts). It got over neatly.

Lubin, Lowry and Mandy held next to shut to a nicely. They packed more genuine entertainment in the nine minutes allotted than those consuming twice the time in most instances. Lowry and Mandy effect a "high brown" make-up with Lubin an ebony hued complexion.

Opening clowning between Lowry and Lubin with the latter's impediment in speech effected for laughs set the boys pretty. Some harmonizing by both, with Lubin also handling uke had the mob going. Mandy, attractive brunet, in zippy jazz costume started the stepping division with both of the boys toying her contribution at the finish. Walked off to yells and prolonged handsclapping, the short time of act figured for a return, which didn't happen.

Cook's Circus, horse and dog act, closed with the animals being put through routines of posing, jumping and other stunts synonymous of this type of act. Edda.

## BROADWAY

(Vaude-Pets.)

Not much in a vaudeville way at the Broadway currently. That statement is based upon the manner in which the acts were received.

Jay C. Flippen, next to closing, finally milked a fair quota of applause and then asked the familiar question of "Where were you when I started?"

Monday night was overboard with silence, the only act catching anything resembling spontaneous appreciation being O'Hanlon and Zambuni. The physical effort this duo put into their work can't be denied.

A universal picture, "Prisoners of the Storm," was the screen feature, and a weak one. Besides this there was a weekly and the announcement of the finals of a Black Bottom contest, with the winner to receive a "vaudeville booking" minus mention of where or for how long. That may do a regular act out of \$62.50 for the last half somewhere.

Corradini's Animals (dogs, pony and monkey) opened, not doing so well. The migrature horse was about the only animal routineing normally, the others being prone to miss. A woman paced the canines and monk through their tricks.

Phil and Eddie Ross trailed and had a tough time of it. Five songs for the boys who harmonize with Cliff Edwards' imitation by the tenor dying minus a hand. The pair are addicted to counter-melodies and handle one such very nicely. The rest follow the general trend and rate as strictly pop time stuff.

Skelley and Heit are not new, yet augmented by three girls the troupe may rate as a New Act. Placed third Skelley did five minutes more than he should have, but got away with it, due to a gag finish.

Daly and Mace (New Act), two women, lingered for only eight minutes in songs and talk. Then O'Hanlon and Zambuni. A five-piece band, acrobatic dancer and two girls accompany, the main pair stepping thrice in tango, waltz and Apache, all of which are liberally sprinkled with adagio work. The turn built as it progressed and the finish caught the first real applause of the night. The Apache, plus its skeleton story for novelty, was recently seen in a picture.

Peter LeAnna Co., mixed four-some, closed, hinting at being a family affair in offering risley, toe dance and a bit of tumbling. The girl is the fier, both men taking turns at pedaling.

Little more than half a house Monday night and quiet. Even Flippen's stories, scaling pretty close to the border, couldn't arouse them. Maybe it was because of the old ones included. Skig.



# BUZZIN' OVER AIMEE MC PHERSON RUINED ORPHEUM BILL IN L. A.

Rip Roaring Question on Coast; 'Aimee' and If She Did What Did She Did?—Tom Mix Smothered by Conversation Waives Refund and Staggers Out

By TOM MIX  
(Variety's Cub Reporter)

Los Angeles, Nov. 3.

Dear Variety:  
I promised in my last communication that as soon as things quieted down I'd go to the Orpheum and write a piece for your paper. Instead I wrote this:

"NEXT TO CLOTHES IN"  
A Playlet Without a Purpose  
ADAPTATION BY TOM MIX

Based Upon Noah Webster's Thrilling Story, "UNABRIDGED"  
Produced at the Orpheum Theatre,  
Los Angeles, Week Nov. 1, 1926

## Dramatis Personae

Eight Acts.  
A Corpulent Lady.  
Her Husband.  
A Blonde Model from Leading Department Store.  
Her Escort.  
A Brunette Model, Chum of the Blonde.  
Her Escort, Owner of a Newly Purchased "Slightly Used" Sedan.  
Elderly Spinster.  
Good-looking Flapper, Niece of Spinster.  
Mrs. Mix.  
Myself.  
Others.

## Scene 1

Stage Set to Represent Orpheum Theatre, Los Angeles—All Players Not in Vaudeville Acts Are Huddled Together in Group, Occupying Seats in Centre Section, Third and Fourth Rows—Outside Newsboys Are Crying Pre-Morning Editions of Next Day's Papers, Giving List of Garments Found in Ormiston's Trunk—Ladies in Audience Eagerly Reading Same  
A. D. Frankenstein Directing Orpheum Orchestra

Overture—"When the Sands of the Desert Grow Cold, Aimee Dear." Curtain Rises, Disclosing Paul Remos and His Wonder Midgits. Elderly Spinster (audibly addressing niece): I don't believe a word of it. It's perfectly outrageous. She's a good woman. What would she do with all these clothes? I don't believe it!

Fat Lady in Next Seat (addressing husband): Do you really suppose she had all these clothes? This paper claims there were five beaded gowns in the trunk and—

Husband of Fat Lady: Who cares, anyway? If you're goin' to start a lot more of this Aimee talk I'm a goin' to git 't hell out of here.

Mrs. Mix, leaning toward me and speaking in confidential tones, but voice lost in general tumult. Mrs. Mix had no paper containing list, as I had refused to buy one.

Blonde Model (to escort)—You know, she wears the most wonderful negligees, anyway. One of the girls in our store sold her two lovely ones. I'd look wonderful in a crepe de chine robe, but I've never been able to buy a nice one. I know you'd like me in it.

The Escort: Yes, an' the guy that sold me the car said it could do 20 miles to the gallon, but it won't.

The Niece: Do you suppose, aunty, that the embroidered purple kimono in the trunk was like the one you were looking at?

Brunette Model: She's got a perfect right to wear nice clothes if she wants to. If I had her coin you could get your dough down that I'd have lots o' nice things. Don'tcha think I wouldn't?

Mrs. Mix: It's lucky that this is a dumb act. Is the orchestra playing?

Myself: If these people want to talk about Aimee's clothes why the— (deleted).

Corpulent Lady (to husband): You know, I told you before that I know a girl whose sister works in Bullock's and lives in Glendale, next door to a letter carrier with perfectly lovely natural wavy red hair, and whose wife died three weeks ago,

## Frisco's First 'Cut'

Joe Frisco (Frisco) is wont to reply to any offer for his services under \$1,500, "no cut." He but lately refused four consecutive weeks in Chicago at \$1,250 weekly, acting upon that principle.

He is now upon an Amalgamated tour at \$1,500 a week. His first week was a split, Scranton and Wilkes-Barre. When paid off he received six-sevenths salary, not having played Sunday.

It was legitimate and Frisco had no kick, but how he did growl inwardly. To him that was a "cut" and the first time his pay envelope had ever been handed to him short.

leaving three children; and he owns the property, all paid for; and they say he's already keeping company with another girl. Well, this girl I know told me that her sister sold Mrs. McPherson two of the loveliest evening gowns, one of brown panne velvet, trimmed in—

The Husband: If you don't mind, I'd like a catch a coup'la words in this act. This show sets me back three-thirty, and I am entitled to hear sumptin', ain't it?

## On the Stage

On the stage Thomas J. Ryan is trying to talk to a pretty girl in his dancing act, and the speech, so far as I could hear, ends in "trying to keep the wolf from the door."

Blonde Model (giggling): He don't mean wolf; he means "wuff." That girl has on a crepe de chine dress. I wonder if it's like the one Aimee had in the trunk. Do you know that—

From where we sit, Ryan appears to be dancing and Frankenstein is waving his arms, probably to the orchestra. For all that I can hear and so far as I am concerned, this might as well be a picture show.

New act comes on, programed "Pompador Ballet." Young woman dressed like Madame Pompador's pictures, wears a gold cloth bandeau, studded with rhinestones.

Three Voices—Oh, Aimee had one like that in her trunk.

Blonde Model—She always wears a head-dress when she receives company, so the papers say.

The Aunt—No one can tell me she isn't a good woman—they're just jealous of her success, and what would she be doing running around in dresses all spangled up like a circus rider anyway?

Weaver Brothers, Arkansas Hand-saw Musicians, struggle on the stage in what I know is a good act. They commence with "More to be Pitted than Censured," but the music grows dimmer as the babble around me gains volume.

Myself, addressing the wide world in particular: (deleted).

Brunet Model to Girl Friend—I'd have rather got a peep at the dresses in the trunk than see this show, wouldn't you, dearie?

Blonde Model—I bet'cha she bought the trunk too, it's blue, the paper says, an' she always wears blue.

## A Beaded Dress

At this juncture Robert Emmett Keane and Claire Whitney arrive with a talking act. I make out that he says his mission is to save men from marrying. If it would save women from talkin', I'd put in with him. Miss Whitney wears a beaded dress.

Blonde Model—I'm a goin' to have a beaded gown this Christmas if I can find some nice gent who wants to be kind to me, and God knows I'd be kind to him, an'—

Brunet Model—Mebbe Ormiston pinched Aimee's clothes and is goin' to give 'em to some other dame, knowin' Aimee can't set up a holler

(Continued on page 24)

## LEGITS SHYING OFF "STRAIGHT" VAUDE

Big-Time Agents No Longer Tempt Them—Too Many 3-a-Day, 'Show' and 'Cut'

Straight vaudeville agents who make a specialty of finding legit "names" between shows for dips into what was once known as the two-a-day, report the legit as highly skeptical now when approached on the subject of vaudeville via the Keith-Albee and Orpheum Circuits.

The reasons for the hesitancy, as given by the agents, is that the legit players have discovered it's nearly all three or more shows a day at present and in many cases they can secure more money than K.-A. offers elsewhere.

With straight vaudeville's well-known penchant for buying acts at rock bottom, ringing in "showings" and cut salaries weeks, the legit are asking to be shown before yielding to the dulcet tones of the once persuasive big time agents.

## Mrs. Dudley's Admirer Indicted for Murder

Washington, Nov. 9.  
George S. Davis, the colored policeman charged with slaying "without provocation, cause or excuse" Mrs. Desdemona Barnett Dudley, colored, wife of Sherman Dudley, wealthy theatre owner and booker of colored acts, has been indicted by the grand jury on a charge of murder.

Davis is alleged to have been an admirer of Mrs. Dudley, who is said to have been separated from her husband. Upon the reconciliation of the theatre man and his wife the policeman shot her and then turned the gun on himself. Though wounded in the head he recovered, but lost his sight.

## 'MISS HAPPINESS' OPENING

Hartford, Conn., Nov. 9.  
"Miss Happiness," new musical comedy, will make its bow at Parsons, Nov. 13. The book is by George E. Stoddard and music by Jay Gorney.

William A. Gaxton, Mabel Withee and Arthur West head the cast. The show was directed by Walter Wilson and is sponsored by C. C. Wanamaker.

## FERN ROGERS' "RUBBER" HUBBY; MRS. J. O'BOYLE, DISK BREAKER

Divorces for Different Reasons in Chicago—Fern's Husband Posed as Millionaire—Virginia O'Boyle Used Husband's Head for Wreckage

## SAM BERNARD DINNER

At a large meeting Sunday in the Bijou, New York, of the Jewish Theatrical Guild a proposal was enthusiastically received to have the Guild banquet its vice-president, Sam Bernard.

The occasion will be Mr. Bernard's 50th anniversary in the show business. No date has been set.

The comedian is preparing to appear in a revival of his hit of several years ago, "The Rich Mr. Hogenheimer."

## SHEAN AND CARSON IN SHOW

Al Shean (Gallagher and Shean) and James B. Carson have been engaged by Flo Ziegfeld for the new Belle Baker show, "Betty."

Shean and Carson have been playing independent vaudeville since the dissolution of the Gallagher and Shean turn. They recently concluded a tour of the Loew Circuit.

## JIMMIE WILSON BACK

Jimmie Wilson is back on Broadway after having spent the past four years in Denver recuperating. Wilson will shortly return to vaudeville with Alice Havens (Mrs. Wilson) as partner in a new act.

## "UPSTAGE" AT N. V. A. CLOWN NIGHT FULL OF "VARIETY"

500 Performers Laughed, Appreciating 'Gag' in Hillstreet, Los Angeles—Calls Variety, 'Theatrical Bible' in One Screen Caption

Los Angeles, Nov. 9.

Some one slipped one over on the N. V. A. the other night at their clown night celebration in the Hillstreet, local Orpheum house, by letting the many vodvillians who attended the jinks get a glimpse of Norma Shearer's latest picture, "Upstage."

The put over, however, was not the picture, but something it contained which might have peeved Mr. E. F. Albee, who guides the destinies of the N. V. A., if he had known of it.

Possibly no one around knew the theme of "Upstage" included Variety, the publication. During the course of the picture over half a dozen closeups are seen of Miss Shearer and other players in the picture, either carrying or reading Variety. No one makes any mistake as to the "theatrical bible," as one caption says Variety is.

The picture treatment takes Variety more seriously, as the story signifies in its action, than Albee, Piazza or others.

## Started Laughs

When the first closeup of Variety was shot on the screen, most of the 500 or more performers in attendance at this Clown Night began to laugh. They thought it was a gag that Variety was trying to promote itself in an Orpheum house through smuggling itself in via the screen.

When they saw the weekly the second and third time they began to take notice of the fact that if Albee put the "ban" on Variety the picture people whom Albee credited as having said they knew nothing about show business, thought it was a good selling argument and used it.

Then the talk began to spread about the house "if Albee knew this picture was being shown here what would he say?"

But Harry English, N. V. A. representative, did, as he was told that the picture which is playing this week was a story of stage life and one that artists might like to see. As English is busy with the affairs of the N. V. A. and keeping that organization's bank accounts a secret to be safe from attachment, he did not have a chance to find out that Variety entered into the story.

## JAS. EAGLE 'CLEANED'

Met Strange Men—Visited Strange House—Lost Roll

Brockton, Mass., Nov. 9.

James Eagle of Great Neck, L. I., who assists Willie Hoppe in his billiard playing act, charged two men here with having stolen his \$150 watch, \$50 in cash and his hat.

Eagle and Hoppe were here the last half at the Brockton theatre. Eagle told police he was in a lunch room when he met two young men who invited him to a house where they had some wine.

John Ahearn and George Rochman were arrested later and pleaded not guilty to a charge of robbery. Police say they found Eagle's watch in Ahearn's room and the hat in a local hat cleaning shop.

## Trix on Orpheum

Coming to New York to accept picture house engagements, Trixie Friganza was coaxed by the Orpheum Circuit to first play 20 weeks this season on their vaudeville.

Miss Friganza will open for the Orpheum at the Palace, Chicago, next Sunday (Nov. 14).

## PEAVY and PERDUE Piccadilly Cafe, Phila.

BOOKED BY

Ed Davidow & Rufus LeMaire  
1560 Broadway, New York



## AFTERTHOUGHTS ON HOUDINI

Harry Houdini left a letter with the secretary of the Elks Club (No. 1), New York, requesting that it be opened after his death. When opened last week it requested that he be buried from the Elks Club.

Notwithstanding that that was well known throughout Times Square, what appeared to be a Houdini story from the Keith-Albee press department appeared in the New York dailies, mentioning how E. F. Albee had brought Houdini to the front in showdom and adding that his remains would lie in state either at the N. V. A. clubhouse or Keith's New York Hippodrome. Services were held at the Elks Club.

A discussed matter now is whether there is a successor to Houdini in the present show business. To succeed Houdini would include, of course, the continuance of his attacks upon faking spiritualistic mediums. Thurston is the only logical successor in the whole wise, but Thurston is a road magician himself of established standing. It is doubtful if he would care to add to the spiritualistic expose Houdini conducted so assiduously.

### Magic and Magicians

Writers in the dailies spoke of Houdini's mystery tricks and if anyone could duplicate them. There is hardly a recognized magician who can not. It's not the tricks, illusions or disappearances that make a successful magician outstanding; it's showmanship, personality and oftentimes creation. Many magicians of misty position have imitated Houdini's escape feats. But they were unable to follow Houdini as the originator otherwise and died away, after playing territory managers knew Houdini would never make.

For a magical act, tricks and apparatus may be purchased, but the requisite attributes are not on sale anywhere.

### Thurston

As a matter of fact, Thurston has been a smarter magician, commercially, than Houdini. Thurston is a thorough showman, also. Thurston had built himself as a road attraction long before Houdini thought of doing so, and for the reason Houdini as a simple magician or escape expert did not feel he could cope with Thurston.

With Houdini's always too small valuation of his own worth on the stage, Houdini was "bullied" along for years on the Keith time, playing below his value, while Thurston was then making a road rep for himself and a great deal more money.

Upon Houdini getting the spiritualistic expose idea he went to the road because he had something different, although even so he delayed it for three years. Houdini then also found out what he was worth. His road show was hooked up for about \$2,200 weekly overhead and played to as high as \$15,000. On sharing terms this gave him from \$4,500 to \$5,500 for himself.

Thurston has played to as high as \$17,000 in a week and also with a one-man road show, although carrying more people than Houdini did. The extras are plants or props, with girls perhaps employed in the illusions or disappearances.

### B. F. Keith's Gold Watch

Years ago in Boston, when Houdini was first coming along, the late B. F. Keith gave Houdini an inscribed gold watch. Houdini hugged that watch for years, though it cost him hundreds of thousands of dollars in salaries.

While Klaw & Erlanger Advanced Vaudeville played, Houdini was on the Keith Circuit at \$1,000 a week. William Morris, for K. & E., offered Houdini \$2,500 weekly on a 20-week guaranteed contract. He refused it on the ground that no one could afford to pay him \$2,500 weekly and be sincere. He was advised to inform the Keith office, at least, of the K. & E. offer, and did so, to have his salary increased to \$1,500.

Houdini's actual words at that time over the raise were: "I feel as though I'm stealing something. Think of \$1,500 a week for me and the time when I got \$15 a week for playing 20 shows a day!"

In recent years Houdini realized much more than he could previously see, but admitted that the main reason he had clung with the Keith Circuit was that gold watch B. F. Keith had presented to him years ago, when he was struggling and Keith "a great manager."

### Quick Thinking

Houdini was a quick thinker, on and off the stage. He had to be to carry on with the expose work, for he never knew what questions might be fired at him from the front. He hardly needed plants at all for that. Questions would go at him in a volley when he reached that portion of his performance.

Houdini was not the only one to profess to do the "needle trick." It was done by another over here, a foreign magician some years ago. Yet Houdini's needle trick, as it always will be known on this side is not understandable to many magicians.

In proof of that assertion, the writer once attended an annual dinner of the Society of American Magicians, before Houdini became president of that body. Houdini did the needle trick before a "committee" of critics of his own clan. He invited them to detect trickery and they were there to detect it. Among the committee were professional and amateur magicians. They went through Houdini like a tornado to get his secret, but they failed and Houdini only smiled.

### Off-Stage Showmanship

In his off-stage showmanship Houdini had no equal. The first time he ever jumped off a bridge, handcuffed, was at Rochester, N. Y. It was long years ago. Houdini sat in a rotunda chair of his hotel, trembling, not at the feat which he had practiced in secret and was certain of, but whether he would attract a crowd to the bridge. A slight rain started to fall. Houdini almost went into a panic, believing the rain would ruin any chance of a gathering. The affair had been well advertised.

Houdini waited until the last moment, then drove to the bridge in an open barouche. As he neared it the crowd could be seen, a mass of humanity that Rochester had not collected before in many a day. Houdini laughed and the rest meant nothing.

It is believed that Houdini holds the under-water world's record, although he never claimed it. Houdini has been known to remain under water, on the level, for three minutes and 35 seconds.

Besides his extensive library on magic, etc., Houdini was the author of "A Magician Among the Spirits," "Miracle Mongers and Their Methods," Houdini's "Paper Magic," "Handcuff Secrets," "Elliott's Last Legacy," and "The Life of Robert Houdini" (not Houdini).

Mrs. Harry Houdini, the wizard's widow, always appeared with her husband, acting as his pretty assistant. The couple had been married for many years. They were childless.

### Houdini's Services Held at Elks Club, No. 1, N. Y.

Funeral services for Harry Houdini, who died at Detroit, Oct. 31, were held, according to his written desire, at the Elks Club on West 43rd street, New York City, Nov. 4. While Houdini, was playing at Hammerstein's Victoria 10 years ago he handed the secretary of No. 1 Elks a sealed envelope, to be opened at his demise. It contained the request that he be buried from the massive lodge room of the Order of which he was a member.

The ceremony was in the form of a joint tribute of the Elks, St. Cecilia lodge of Masons, Society of American Magicians, Jewish Theatrical Guild, and the Mount Zion Congregation, also the National Vaudeville Association. Hundreds were unable to gain admission to the lodge room, and the police were hard pressed to handle the crowds as the theatrical district mourned. Delegations from all branches of the theatrical industry and the various lodges of which Houdini was a member were represented.

Rabbi Bernard Drackman assisted by Rabbi B. A. Tintner conducted an expressive service. The No. 1 Lodge of Elks proceeded with their service, followed by the American Magicians, who in turn gave way to the services conducted by St. Cecilia lodge of Masons.

Addresses were delivered by the Exalted Ruler of New York lodge of Elks; Loney Haskell of the Jewish Theatrical Guild; Dr. B. A. Tintner, Dr. Bernard Drackman and Harry Chesterfield, for the N. V. A. The active palbearers were Houdini's grief stricken associates who had been his assistants for years: James Collins, James Vickery,

## 'MONKEY BUSINESS' IS STRANDED IN FRISCO

Equity Moved Co. Back to L. A.—Cast Members Mostly Vaudevillians

San Francisco, Nov. 9.

"Monkey Business" stranded here last week and the company was returned to Los Angeles by Theodore Hale, local Equity representative, who also guaranteed all hotel bills for the troupe.

Sunday night the curtain was delayed an hour, and Monday night before opening time it was apparent that it was all off.

Michael Corper, the producer, claimed he was without funds and could meet none of his obligations. The show was entering its third local week when the trouble became acute.

Last-minute efforts to keep the show going by reducing the operating expenses, cutting out the jazz band and Olesen and Johnson agreeing to waive salary proved futile.

Practically all of the cast were vaudevillians but recently joined Equity.

## Mollie Fuller Working

Mollie Fuller will shortly reappear in vaudeville, it is said, under Keith-Albee bookings. Miss Fuller will play her latest sketch, which cost her \$2,500 to set upon the stage, from report.

So far and after investing the money, probably taken from her trusted fund, Miss Fuller has played but a limited number of split weeks in it. Taken ill, she has made a miraculous recovery and recently announced a return to the stage.

### Hockey's 10-People Flash

Milton Hockey is preparing a 10-people flash in rehearsal this week.

Frank Williamson, John Arden, Joseph Vittorelli, Elliott Sandford, and Jack Hardeen.

### Ejoral Pieces

The bronze casket, was smothered in floral tributes, over 300. Crowds stood with bared heads in Times Square at 43rd street while the funeral cortege, numbering over 50 automobiles and escorted by motorcycle policemen passed.

Houdini was buried at Macphelah Cemetery, Cypress Hills, L. I., where Dr. Titner and Drachman officiated at the burial ceremonies.

It is reported that Theodore Weiss, brother of Houdini, known on the vaudeville stage as Hardeen, for the past few years retired from the stage, devoting his time to a number of his brother's commercial ventures, may return to the stage, presenting the work which made Houdini famous and which Hardeen presented in similar form prior to his retirement.

## MIKE SHEA CLOSES COURT ST., END OF BIG TIME IN BUFFALO

Home of Straight Vaudeville for 25 Years Now  
Dark—Special Pictures or Stock Next Policy—  
Shea Tried This Season Out of Loyalty to K.-A.

Buffalo, Nov. 9.

Shea's Court Street Theatre, one of the few remaining outposts of the two-a-day, closed for good Sunday, thereby marking the final chapter in the long history of big time vaudeville in Buffalo.

For over a quarter of a century Mike Shea has carried the banner of the two-a-day hereabouts. Sunday night the Court Street bit the dust, passing out in the seeming inevitable, and for the first time in his long show career Shea admitted himself beaten.

This summer when Shea, after a notoriously bad season, announced the reopening of the Court Street with a two-a-day policy, he was accused of doing so out of deference to the wishes of E. F. Albee. This he stoutly denied, stating straight vaudeville was his own hobby and that he would put the Court Street across at any price.

Since opening in August the theatre did not have a winning week. Four weeks ago Shea slashed the prices, saying if the public did not want this type of entertainment at the new prices he was ready to quit.

### Theatre with No Show

The theatre will remain closed for the time being, vaudeville bookings being transferred to the Hippodrome in conjunction with the feature picture and five acts policy inaugurated at that house this season. No plans for the Court Street are yet announced, but special pictures are contemplated, or a stock (dramatic) company.

The closing, made public Friday, occasioned much comment in all the Buffalo newspapers. Incidentally, and without exception, the dailies remarked the passing of straight vaudeville, one stating that "tastes change, and in the last few years all through the country big time vaudeville has been, on the wane. The passing of the Court Street leaves only a bare five in the entire United States."

### Dailies Confused

Local dailies have been kept much confused over the Court Street through the several stories Variety has printed regarding it. Nearly every one was contradicted by the Shea group here, although Mike Shea privately admitted he could foresee the truth of Variety's predictions.

It was nothing but Mike Shea's loyalty to the Keith-Albee organization that impelled Mr. Shea to resume big time vaudeville at his Court Street, Buffalo this season. He was informed that big time had not a chance and that it would cost him money to try it again. Mike was told that his own theatre, the new Buffalo, by itself would kill the big time vaude trade of Buffalo, with the Buffalo's pictures and stage show policy at much cheaper prices.

"That may be all very true," said Mr. Shea (and this conversation was overheard last summer), "but I am not going to walk out on an organization by changing my big time policy after 25 or more years I have been in the Keith office."

When it was drawn to Mr. Shea's attention that the Keith organization never hesitated to change its own big time policy in Keith houses when business demanded it, with Syracuse and other cities cited as the examples, Mr. Shea answered he cared nothing for that. "I am going to give it another try," he said.

Washington, Nov. 9.

Again Keith's, the big time vaudeville theatre here, is headlining an attraction previously appearing in a local picture house. Now it's Jack Smith, "The Whispering Baritone." Another headliner at Keith's out of the film places was the Siamese Twins (Hilton Sisters).

### BELLE STOREY PLAYING

Belle Storey has returned to vaudeville. The prima donna was booked by Alf T. Wilton.



FRANK VAN HOVEN

I can't help it! He wrote it—and he's some critic! So I am publishing it again! CARLTON MILES, dramatic critic, MINNEAPOLIS JOURNAL, reviewing my second Pantages week, wrote thusly:

"Frank Van Hoven, of the unfinished magic tricks and ceaseless comment on himself and the world, the assured stage presence and the husky voice that drops into a note of plaintive complaint in the final words of the speech, is with us again, this time at the Pantages, where he once more practices his unrestrained cruelty on the youths who carry the huge cake of ice about the stage and whom he introduces, one to the other, with the grave courtesy of a diplomat. Another might imitate the Van Hoven method, yet never equal the personality that is as distinctive in its vaudeville appeal as that of Chaplin on the screen. Van Hoven remains one of the inexplicable headliners of the variety field, a performer who may be watched again and again and always with interest."



# POSING PRIEST-ACTOR WILL HANG FOR MURDER IN CALIF.

**Jury Convicts Phillip A. Goodwin in 47 Minutes of Deliberation—Appeared on Stage in 'Double Cross' for 4 Days—Colorful Record**

Los Angeles, Nov. 9. Rev. Phillip A. Goodwin, priest of the "American Catholic" Church, and actor, will have to pay the death penalty by hanging for the murder of J. J. Patterson, Los Angeles bond broker, whose body was found in Santa Ana Canyon March 22 last. It took a jury in the Orange County Superior Court 47 minutes to return the first degree murder verdict.

Goodwin, in commenting on the verdict, said he was not worried and declared his attorney would ask for a new trial on the grounds that additional evidence had been discovered in his behalf. Chief Deputy Attorney Mosley, in his final summing up to the jury, pictured Goodwin as a "colossal, shrewd and astute liar, with Godly garb covering a satanic nature."

The death sentence will be pronounced on Goodwin this week, with the possibility that he will be sentenced to hang the first Friday in December, at San Quentin.

Goodwin had a very colorful record. He was brought back to California last August from New York following a confession by Al Gaines, his alleged accomplice. The actor-priest asserted he was "framed," as he had been in the case of the Century Play Company, which charged him with plagiarism. A Los Angeles warrant is in existence for his arrest for failure to pay royalties to the play company for the use of the Wilson-Collison play which Goodwin presented in various parts of Southern California.

Goodwin claimed that he took over the direction of the theatrical company when the regular manager became ill and that he continued to produce plays in the regular repertoire, which included the alleged plagiarism.

Goodwin, while in New York, appeared in a sketch at Loew's American theatre for four days. He stated at that time he was appearing in vaudeville for the purpose of getting funds for the American Catholic Church.

Goodwin made his headquarters around the National Vaudeville Artists' Club in New York, where he was arrested for the Patterson murder. At the time of his arrest a set of dice and a Masonic emblem were found in his possession.

## Goodwin's N. Y. Record

Rev. Phillip Goodwin reached New York early this year, enclosing himself in a room at the National Vaudeville Artists' club-house on West 46th street. He hung continuously about the clubhouse, always in his priestly vestments. Goodwin shortly commenced to become notorious among the members of the club as well as in the speakeasies and other disorderly places in the mid-section of the town.

Goodwin annoyed women, caroused with them in the lowly joints and generally disported himself to the disgrace of the cloth he presumed to represent.

The tolerance extended to the man by the N. V. A. officers infuriated Catholic members of the N. V. A. Some of those Catholic actors conferred with Catholic members of Variety's New York staff. They asked that Variety expose Goodwin, believing him to be a spurious priest and alleging the N. V. A. declined to make an investigation of him or his antecedents.

Goodwin had been denouncing referred to by Father Leonard of St. Malachy's Church on West 49th street, from the altar. Although Father Leonard did not designate Goodwin by name, it was thoroughly understood whom the reference included.

## Matter Too Delicate

A conference in Variety's office resulted in the decision that the Goodwin matter, taking on its religious aspect and without Goodwin, then a stage performer, was too delicate, besides being a private club affair that properly should be handled by the club itself since Goodwin had been admitted to membership.

Variety had no opportunity to go (Continued on page 24)

## INDE. BIZ DROPPING

Business in far out independent vaudeville stands has begun to drop. Many of the houses refuse to gamble further, booking in bills as cheaply as possible.

The situation in practically the first lap of the season has the bookers guessing. It is directly opposite to what had been predicted by bookers and house operators earlier in the season.

Too much opposition and over-theated towns are the general cause of the bad business, according to independent bookers around New York.

## Receiver for Globe; Lost \$20,000 with Vaude

Bethlehem, Pa., Nov. 9.

The Globe, local picture and vaude house, operated since last September by the Bridge Theatre Corporation, of which Ben S. Levine was managing director, has gone into the hands of a receiver, Albert McAvoy. He is operating the house.

McAvoy has hopes of retrieving the \$20,000 loss during Levine's regime. The principal creditor is the Bethlehem Trust Company, with a claim of \$10,000.

Levine is reported as having stepped out of the enterprise two weeks ago when creditors began to close in. They agreed upon the appointment of McAvoy to manage the house and perforce straighten out the financial deficit.

Levins has been and is identified with burlesque, operating his own show, "Smiles and Kisses," over the Mutual Circuit. He is also interested in two houses playing Mutual attractions—Garden, Buffalo, and Grand, Akron.

## Australian-Booked

San Francisco, Nov. 9.

American acts scheduled to sail from this port shortly for bookings in Australia with J. C. Williamson, Ltd., include: J. Francis Haney, Moore and Shy, Three Longfields, Raymond Wilbert, Nancy Fair, Tom Kelly, Belmont's Canary Opera, Davey Jamieson and Richardson and Adair.

## Pantages' N. Y. Office Will Add On 10 Agents

The Pantages Circuit will increase the number of enfranchised agents 100 per cent between now and January. The increase will be made in the New York offices of the circuit, now confined to 10 franchised agents.

At least 30 applications have been filed for the new franchises, with the circuit going over all with the utmost care before selecting the next 10.

The additional franchises are said to be the result of a squawk that the Pan office in New York was a "closed corporation"; also complaints from a number of agents that the original franchises were slipped over on them unawares.

From present indications the additional 10 franchises will be all that will be issued throughout next year unless under extraordinary circumstances or setbacks for infractions. Thus far since the enfranchising only one agent, Al Rogers, had been set down by the Pan office. The latter was suspended from booking privilege after his arrest two weeks ago upon complaint of the Grey Family, who alleged Rogers held the act up for kick-backs amounting to more than 25 per cent of the weekly salary of the act.

## PAN EXTENSION SOUTH; STEEL MEN BEHIND

**Four Cities Contemplated, According to Representative—Willing to "Shoot Roll"**

New Orleans, Nov. 9.

A. Brown Parkes, manager of the Jefferson, Birmingham, was in New Orleans last week as general factotum of a steel syndicate seeking to present Pantages vaudeville in four southern cities, New Orleans, Birmingham, Atlanta and Jacksonville. That would give "Pan" five towns below the Mason-Dixon line. He has his own house in Memphis.

According to Mr. Parkes, the rolling mill boys are very anxious and willing to "shoot a roll" at vaudeville and pictures and Pantages has agreed to furnish the entertainment. At present it is a question of securing locations, says Mr. Parkes, although plans are really tentative as yet.

The Pantages rumor of expansion in the south has been bruited about for several months past.

## LOEW SET IN PROVIDENCE

**Site for 4,000-Seater—Best in 'Albeetown'**

Providence, Nov. 9.

The next 12 months will see the entry of Marcus Loew in this city, regarded for a long time as E. F. Albee's private vaudeville hunting ground, with a 4,000-seater.

Confirmation of a rumor to this effect, current here for several months, was obtained last week from E. A. Schiller, vice-president of Loew's, Inc., and Donald E. Jackson, president of the Edwin A. Smith Realty company of Providence.

The new Loew house will be the finest thing in the theatrical line that this city has ever seen. The leadership at present is held by the E. F. Albee theatre, but Loew's, with its proposed 4,000 seats, will outstrip the K-A house by 1,500. A combined office and theatre building is planned by Loew, to be five stories high.

An entire block, bounded by Weybosset, Page, Pike, and Richmond streets has been acquired under a 99-year lease. The site is one block away from the present downtown "theatre" section, including the Albee house, which will make traffic and accessibility factors in favor of the Loew enterprise.

The total amount involved in the transaction is said to be about \$6,000,000. The site contains 46,000 feet. It is one of the most valuable and central locations in Providence to change hands in the past year.

Wrecking of the present buildings on the plot will begin in January. The new theatre is expected to be ready for next winter. It is a coincidence that the Loew house will be built on the site of the first picture theatre in Providence, originally Bullock's Congregational church, later Bullock's theatre, which showed the early Vitagraph and Essanay films, and most recently Conn's City theatre, displaying Western thrillers at 10 cents admission.

A large garage, housing Norton's Checker taxicabs, located in the newly-acquired block, has been given a five-year lease. Reports that this garage was preventing the erection of the proposed house are consequently nullified.

## Ella Shields Faces Suit for Commission

Because Ella Shields, the English comedienne, refused to pay Herman Moss commissions for vaudeville bookings the latter has instituted an accounting action through Goldsmith, Goldblatt & Hanower. The exact amount is not specified in view of the indefinite length of her American stay.

The action is based on a written contract whereby Moss is the comedienne's exclusive American agent for all vaudeville and picture engagements for this season.

## PANTAGES PAYS MONEY FOR ACTS HAYNES, \$1,100; DANCERS, \$1,350

**Both Turns Driven Out of Straight Vaudeville—Guiran and Marguerite's Big Time High Salary Was \$900—Miss Haynes', \$650**

### Cheap for Single Ladies

Keith-Proctor's 5th Avenue, New York, pop vaude, seems to have revised its matinee scale for women. A woman or women unaccompanied by male escort can see the show for 25c. If with a man, the rate for a woman is 50c.

So far the theatre has failed to place a human detector in the lobby to learn if there are any male cheaters around; those who might send the lady ahead alone to save a quarter.

Probably as good a reason as any why the Keith-Albee and Orpheum circuits are not successful in competing with the Loew and Pantages circuits for "names" is the announcement that Mary Haynes has been routed over the Pan circuit, opening Nov. 6 at \$1,100 weekly, and Guiran and Marguerite, the dancers, similarly routed at \$1,350 a week.

Both salaries are new vaudeville highs for both acts, which have been known heretofore as "Keith acts." Miss Haynes' last Keith salary is reported to have been \$650 weekly, although she was billed as a headline act. She held a three-year contract with K-A. and had played one season of it when running afoul of the circuit's heads by refusing to place an advertisement in the Keith-Albee house organ while at the Hippodrome, New York, this season.

Miss Haynes had been trying to find a legitimate way out of the three-year contract, realizing she could secure more money from other managers.

### "Office Act" Held Back

She signed the long term contract only after she had unsuccessfully stormed the K-A. bookers for years. Several agents tried to get her a "showing" without success. She was finally placed in the Colonial, New York, for \$150 for the week. As the hit of the bill she was in instant demand by the other bookers.

Following her elevation to a headliner on the K-A, Miss Haynes signed the long term contract upon promises she would receive special publicity, billing and the usual bilge. It worked out, according to those in the know, that once Mary Haynes was an "office act" she was held back and given scant consideration in preference to others who were not hooked for long terms or routed.

### Battling for Years

Guiran and Marguerite, rated one of the best dancing acts in the show business, have been battling the K-A. people for a livable salary for years. Last season they were forced to leave the circuit and play picture houses, when the bookers offered them a sum less than their expenses for a flash act that later played a long engagement in Florida and was featured in the largest picture houses in the United States. It is doubtful if they ever received over \$900 weekly from the K-A. Circuit, regardless of expenses.

## ALL-GIRL REVUE

"What Girls Can Do" is the title of the new all-girl vaudeville revue E. K. Nadel is producing.

The cast is complete, comprising Vera Thomas, Rae Johnson, Bessie Brown, Marvell and Alene Dobbs, Flo Mayo and Co. (including Virginia Fields, Muriel Howey, Phyllis Merler and Lois Allen), Frankie Cramer and "Melody Bandits" (Leonore Hungerford, Beulah Graham, Grace Hayes, Blille Wins, Gay Aphelin, Alice Larcy, Nana Nininger), also Laura Phillips and Ruth Reynolds.

## Will Connery Re-Elected By Big Majority in Lynn

Lynn, Mass., Nov. 9. Will J. Connery, Jr., was re-elected to Congress from this district on the Democratic ticket last Tuesday by a smashing majority.

Congressman Connery, running in a Republican stronghold, overturned the usual Republican majority of 8,000 to 8,000 Democratic.

He was formerly an actor in vaudeville.

### 2 FEATURED IN FLASH

E. K. Nadel has in rehearsal a new flash turn written by Paul Gerard Smith, Gitz Rice and Paul Porter.

Jessie Maker and William Redford will be featured.

## Marvin Welt Booking; Persecuted by "Butcher"

Through an arrangement with Arthur J. Horwitz, the Loew agent, Marvin Welt has entered the Horwitz office to book for picture houses, legitimate attractions and night clubs.

Welt is the agent formerly in Chicago who is said to have received a "dirty deal" at the hands of "Butcher" Sam Kahl, the "cutting" boss of the Orpheum Circuit's Association agency in that city.

He lately arrived in New York, and his connection with the Horwitz agency shortly followed.

The persistent persecution of Welt by "The Butcher of Chicago" was reported in Variety some weeks ago. Welt's undeserved treatment, through which he suffered expulsion from the association as an agent, aroused the ire of the entire theatrical division in Chicago and later of the whole country.

## Ignorance of Wife's Locale Costs Hubby His Divorce

Milwaukee, Nov. 9.

When a deputy sheriff, holding a summons for Mrs. George L. Buettner, asked her husband where she was, he answered that he did not know. As a result he lost his suit for divorce.

Buettner instituted the suit charging his wife, Catherine, 24, a dancer, had deserted him. He said he did not know where she was and the case was called to find the woman in default. When the judge found that Mrs. Buettner was not in court he ordered his own deputy to look her up. The deputy found her living in the same apartment building occupied by her husband, on another floor. She said, on being brought to court, that she and her husband could not get along and she has worked every day since their marriage.

The husband was denied the divorce.

## Lowry's English Offer

Ed Lowry, forced to leave the Keith-Albee Circuit due to salary differences last season, appeared at the Century, New York, Keith booked, Sunday, Oct. 30, and was booked the next day for 12 weeks at the Frolic Cafe, Chicago.

After signing the contracts, Lowry was offered eight weeks at the Kit Kat Club, London, to sail immediately. He is endeavoring to shorten his Frolic bookings to accept the London offer.

## Turek Buys in, in J. C.

Sol Turek, former Loew agent, has purchased a half interest in the Duncan, Jersey City, and will conduct the house in partnership with its former owner, Dave Kressner. It formerly played pictures. With Turek's connection the Duncan will play three acts on a daily change basis with Turek booking direct.

Turek was formerly a booker for the Loew Circuit prior to becoming an agent. He was recently disenfranchised from Loew booking privileges for infraction of the rules.



## INSIDE STUFF ON VAUDEVILLE

It is understood the N. V. A. mogul still has an innermost feeling a Negro branch will be established but efforts to date have been most discouraging. Recently a number of colored men identified with theatricals have been in touch with the secretary of the N. V. A., and were moved to a series of committee meetings whereby a benefit was to be given that would turn the proceeds over to the establishing of a fund for the maintenance of a sick and injured fund, the eventual result to be a colored branch of the N. V. A.

There are colored professionals who believe that while a sick and injured fund for colored players would be mighty fine, they do not believe it should be turned to any loud ballyhooing for anyone of the N. V. A., without the latter doing something mighty big and fine for them, himself.

It is also pointed out that the majority of colored vaudevillians are not played in the Keith-Albee houses and that such a club branch run with the iron-hand of the N. V. A. would be doing an injustice to the other vaude booking interests that have no personal club affiliations to blind-fold the colored vaudevillians and lead them headlong into additional expenses which would not be met by unemployed members.

Plain stupidity or just small townish minds brought about the dismissal a couple of weeks ago of Ethel Walsh, a phone girl for 11 years in the Orpheum circuit's Chicago office. Miss Walsh is said to have been discharged without notice for the reason she had visited Mae Fennessy in a Chicago hospital. Miss Fennessy is a stenographer in Variety's Chicago office.

The Misses Walsh and Fennessy have been friends for 10 years or more. Before going into Variety's Chicago office, Miss Fennessy had been with the Orpheum circuit's clerical staff and also in Chicago. The two girls met while with the same concern. Miss Fennessy was ill in the hospital about 18 weeks, returning to Variety's office around a month ago. It was during that time Miss Walsh called upon her, once or twice.

When called before an Orpheum executive in Chicago Miss Walsh was brusquely informed she was "through." Innocent of any wrong doing and after 11 years of employment the girl asked the reason. Following some insistence the executive finally informed Miss Walsh she had called upon "someone with Variety" and "probably gave out some Orpheum news."

How ridiculous it sounds to anyone may be gathered from the fact that if the Orpheum circuit has a phone girl who knows show news they should make an executive of her because she then would have also some show sense, something the Orpheum executives appear to need at present, more than anything else, even common sense, also noticeably lacking in them. While if Variety had a stenographer who knew news upon hearing it, she would immediately cease stenographing to become a reporter.

As far as Variety knows the Orpheum's woman staff is loyal, probably because there is no opportunity to be otherwise through their limited scope. If there isn't sufficient loyalty in its male staff division, the Orpheum should blame that upon placing an outsider in charge of its booking department, over the heads of all of the veterans of Orpheum's service.

If ever a bunch of people in the show business has made wild fools of themselves time after time during their attempts to injure Variety, it has been this crowd of Orpheum's executives. Markie Helman should be careful lest the show business commence to look upon him as a

lightweight, whether he is or is not directly responsible for these in-anities.

A letter reaching Variety from an artist drew attention to the unlikelihood of artists recovering damage under an accident policy for injury to property from the Florida hurricane. It was mentioned in the letter that under accident insurance the companies probably would be absolved from damage through the elements.

### MARRIAGES

Arthur Emerson Davies, former vaudevillian, now at the Cecil De Mille studios, Hollywood, Cal., is to marry Elsie A. Lamp, non-professional, of Davenport, Ia., in January. This announcement was made by Miss Lamp's mother, Mrs. Dora Miss Lamp's mother, Mrs. Dora Lamp.

Loretta Kidd to Clarence Reynolds, Decatur, Ill., Nov. 2. Both are members of the Bert Smith musical comedy company.

Robert Collier, director of publicity for West Coast Theatres, Inc., to Jeanne Gore, of Fanchon and Marco Revues, at Riverside, Cal., Oct. 26.

### 2 Misters in 2 Acts

The two Misters, Duffy and Sweeney, are back in vaudeville but not as a team. Duffy is with Helen Gleason in a two-act and Sweeney is likewise partnered with Dick Stewart (Bryant and Stewart).

Both acts are playing K-A time in the middle west and both were immediately booked, due to the shortage of material available.

### BETTIE CHAS. CORBITT - RANKIN

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### Lubin Gets Manjeans

The Jack Manjean Troupe opened a tour of the Loew Circuit this week at the State, New York.

The act "showed" for the Keith-Albee Circuit at the Broadway and one or two other "cut-week" houses. It was dickering for a K-A salary when J. H. Lubin for Loew tendered a route.

The Manjeans are said to be one of the finest acrobatic acts in the world.

### Glenn Ellyn in London

A. J. Clarke has booked Glenn Ellyn for the Kit-Cat Club and Piccadilly restaurant, London, slated to open Dec. 6.

Miss Ellyn is the interpretative dancer who was at the Rialto, New York, during the run of "Variety."

### Gerber's 2 'Flashes'

Alex Gerber is producing two new flashes, both in rehearsal. The first is a tabloid musical. It has Convey Twins, Jones Twins, Johnny Convey and George Kay.

The second is a revue, with Harry Seymour, Val Irving, Ann Drucker, Eva Sherman, Leon Fields and Gertrude Sherman.

### BIRTHS

Mr. and Mrs. Danny Gray, of Los Angeles, daughter, Nov. 4. The father is film editor at Metro-Goldwyn-Mayer studios.

Mr. and Mrs. Dwight Deere Winman, at their home in New York, Oct. 21, fourth daughter. Father is a co-producer with William A. Brady, Jr.

Mr. and Mrs. Walter Miller, at their home in Hollywood, Cal., son. Father is a Pathe serial star.

Mr. and Mrs. Frank H. Chapman, at their home in Florence, Italy, daughter. Mr. Chapman is the only son-in-law of Irvin S. Cobb.

## Radio's 'Names' Booked for Return in Film House

To disprove the Keith-Albee bugaboo that radio "names" are box office handicaps, Ed Hyman of the Brooklyn Mark-Strand is playing repeat attractions of this nature. Last week he had the Davis Saxophone Octet, Clyde Doerr's WEAF radio stars, back again. Next week Vincent Lopez comes in; the Record Boys play a repeat Nov. 20; Happiness Boys, 27; Ben Bernie, Dec. 4; Ukele Ike Cliff Edward, 11; Heidelberg Chorus, 18; Van and Schenck, 25.

Hyman has been booking recording and radio "names" repeatedly to good returns. He has been particularly strong for the radio attractions, jockeying his bills at times to make possible their getting away in time for that one night week they may be broadcasting on behalf of some commercial account. That night has generally been a strong box-office day, the radio fans if they listen in coming before or after to see the attraction in person.

### BILLY PIERCE'S APPOINTMENT

Billy Pierce, colored theatrical agent, has been honored by J. Finley Wilson, grand exalted ruler of the I. B. P. O. Elks (colored) with an appointment as special deputy of New York.

## HENRI C. LE BEL

"King of Melody"

Pantages' Chief  
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OPENING NEW  
PANTAGES  
PORTLAND  
NOVEMBER 15

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# FOLEY AND LETURE

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## BUZZIN' OVER AIMEE

(Continued from page 19)

and claim 'em. I wish I was acquainted with that guy, I'd get a part of 'em, I betcha. Anyway, she advertises in the papers that next Sunday in her church she is a goin' to name the biggest liar in Los Angeles, an'—

Her Escort—I'd like to slip her a coup'la bucks and have her name the bird that sold me that car.

Myself to Mrs. Mix—It's only a question of time before I start somethin' and get throwed out, but that's no reason why you can't stay and see the show.

Keans and Whitney seem to have a clever act, but the only man present who can possibly know what it's about is Frankenstein and he's standin' up in the orchestra pit, not more'n ten feet away.

George Whiting and Sadie Burt

## State, New York

This Week (Nov. 8)

VARIETY (American, New York):

"A series of riots grew to a tumultuous demonstration with Bobby Henshaw, who stopped the show.

"Bobby Henshaw completed the work of destruction of quiet to a fare-ye-well. From his trick yodeling in the wings to his finish in "Rose-Colored Glasses," it was one long riot. The following turn was held up a couple of minutes in the demand for more after Henshaw had exhausted his repertoire. His development of the automobile honk into characters is a gem. It was his "Poll Parrot Rag" that got them started, and his kidding and extem. stuff kept it going. The clarinet bit is capital fooling. The yodeling, both straight and for comedy, is surefire."

BOBBY

"UKE"

HENSHAW

'The Merry Mimic'

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By ALLAN SPENCER TENNEY

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Management: HENRY BELLIT

## ELFREDA CHILTON

in "OUR IDEALS"

BEAUTY ARTISTRY PERSONALITY

Appearing Loew's Eastern Circuit

come on with an act entitled "Song Scenes." From the fourth row, the songs look good. Miss Burt wears a pair of black satin slippers with steel buckles.

Mrs. Arthur Ungar, seated across the aisle, addressing her husband—It says here that Aimee had a pair of Laird Schober satin slippers that cost \$30 and when I paid \$22.50 for that pair I got, you said you were going bankrupt.

Mr. Ungar, who is Variety's West Coast Editor—You forget that I'm not giving three shows a day and passing the hat like Mrs. McPherson. I'm just a newspaper man tryin' to get along out here and live down a Park Row past.

The Limit

Fat Lady—I think the way those two girls in front talk about Mrs. McPherson is just awful and terrible.

Her Husband—Aw'right, aw'right. Next Monday night you can go down to Aimee's Four Square joint, slip her a buck and see the show. As for me, I'm a coming here an' I'm a comin' alone—see—alone, if I have to sit up in the gallery to get that way. From now on, so far as I'm concerned, Aimee McPherson was drowned dead at Ocean Park and I'm goin' to let her stay there, an' as Christmas time is drawin' pretty close, you'd better begin thinkin' the same as me or you're goin' to be out o' luck around the 25th of next month.

Polite Usherette, leaning over and speaking softly, but directly at me—I'm sorry but a lady and a gentleman back here complain that some one in this section is disturbing the performance by talking and—

Mr. Mix, speaking promptly—It's me, Miss, I know it's me. I just naturally can't keep from talkin' and I'll go out before I get worse and ruin the show for that lady and gent. I hate to be annoyin' this way but I can't help it. I guess I was sort o' practicing up for the new talkin' movies, but I'll go.

Polite Usherette—Thank you, sir. We'll gladly refund your money.

Mr. Mix—I don't want my money back; in fact, I'll give \$3.30 more to get out.

Carriageman, out in front—Call Mr. Mix's car.

Extract from next day's Los Angeles "Examiner": "Bill Robinson, programed as 'The Dark Cloud of Joy,' followed with a neat and nimble dancing act and Lucas and Inez closed the bill with 'The Poetry of Motion,' an athletic act presenting the apotheosis of grace and physical development."

## VAUDE OUT AT RAHWAY

The Empire, Rahway, N. J., has dropped vaudeville for a straight picture policy after several weeks of experimentation.

The house had been booked independently.

## GALLOWES FOR GOODWIN

(Continued from page 21)

into the Goodwin thing until Goodwin secured a stage engagement at Loew's American for the last half of the week of May 24, last. In Variety of June 2, on the first page, was a story of Goodwin, who had been interviewed by a Variety reporter. He stated he was not a priest of the Roman Catholic Church but of the American Catholic Church with Archbishop Gregory Lines of Los Angeles at its head.

Variety queried its Los Angeles office regarding Archbishop Lines. His statement appeared in the same story. It said that Goodwin held a special dispensation from the American Catholic Church to play in vaudeville. What erected churches the American Catholic Church occupied or possessed were not mentioned, it being said they were "in contemplation."

Asked if stage acting by one of its priests conformed with the rules of his church, Archbishop Lines replied: "I decide the rules."

Father Goodwin alleged a personal acquaintance with Arthur Ungar, in charge of Variety's Los Angeles office. This was included in the wire of query to the coast and the reply added, "Ungar never heard of Goodwin."

## Dramatic Actor

Goodwin informed the Variety reporter in New York that he had been a dramatic actor before entering the priesthood, appearing with Sir John Martin Harvey, May Roberts and the Mildred Page Players. He used the stage vernacular and Times Square slang fluently and apparently for the purpose of making it known he was a "rounder" and "wise," virtually admitting as much when questioned as to his familiarity with the slang expressions. He was professionally known as Phil A. Goodwin, he stated.

His playlet, appearing four days only at Loew's American, New York, and then rejected by the Loew booking office, without engagements procurable elsewhere, was entitled "The Double Cross." Goodwin appeared in his churchly raiments upon the stage. The sketch was propaganda against the advocates of the abolition of the parole system in prisons.

The New Act notice in Variety stated:

"The Double Cross" brings nothing new to the stage other than a priest."

About that time Goodwin left the N. V. A. clubhouse as his home, but shortly after was arrested there for the crime he was convicted of in Los Angeles last week.

Dewy Gaines, co-defendant with Phillip A. Goodwin, actor-priest, convicted for the murder of J. J. Patterson, Los Angeles bond broker, will go on trial at Santa Ana Dec. 15. Gaines confessed to the crime and it is understood a plea of guilty to second degree murder will be entered by him. This will mean 10 years to life.

After Goodwin heard the death verdict pronounced on him by the jury the actor-priest returned to his cell and sent Gaines a cigar with his best wishes. The gift was returned without comment.

## 'BRIDAL WHIRL' REVIVED

"The Bridal Whirl," shelved several weeks ago when Roger Gray, author and featured comic, jumped into "The Blonde Sinner," is being revived by Harry Krivitt.

Herbert Barr will supplant Gray. Four girl specialty dancers are in the act.

## ILL AND INJURED

Salem Tutt Whitney, the former colored co-star of "The Smarter Set," who has been ill in the Harlem Hospital, is slowly improving, but there appears little chance that he will be able to troop again this season.

Jack Mandell, Loew agent, recently operated upon for appendicitis, is out of the hospital and will spend the next two weeks at Atlantic City before returning to his agency.

Adele Williams, Club Alabam revue, recovering from appendicitis. The Eriants were compelled to leave the bill at the Golden Gate, San Francisco, due to injury of one of the members. Dooley and Sales doubled over from the Orpheum.

Herman Fuchs, manager Century, New York, recovering from appendicitis.

Carlo Schipa, film actor and brother of Tito Schipa, grand opera

singer, seriously ill in the French hospital, Hollywood, Cal., following an operation for the removal of tonsils.

## MME. HERMANN'S NEW ACT

Mme. Adelaide Hermann, who temporarily retired from the stage last season, is returning to vaudeville in a new magic and conjuring act.

Mme. Hermann, widow of the late magician, Hermann the Great, lost much of her paraphernalia in a recent storehouse fire.

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# ARTHUR PRINCE

## KEITH-ALBEE PALACE NEW YORK

### SECOND WEEK (NOV. 8)

AMERICAN SEASON

COMMUNICATIONS N. V. A. CLUB, NEW YORK



# COLUMBIA BURLESQUE SHOW STRANDS—FIRST TIME ON RECORD

**Ed Hutchinson's 'Not Tonight Josephine' Closed in Philadelphia Without Notice—Company Accepted I. O. U.'s on Promise of House Manager**

After holding the curtain of the final performance of "Not Tonight Josephine" for 30 minutes at the Gayety, Philadelphia, the company received a verbal statement from Bob Simons, the house manager, to the effect that Sam Scribner in New York had phoned that they should take I. O. U.'s from Ed Hutchinson, the company's manager, in lieu of cash for salary due, and that they would be cashed at the office of the Columbia Amusement Company in New York city.

That is the version given by Ed Jolly of Jolly, Wild & Company. It marks the first Columbia Burlesque troupe to be stranded in the history of the circuit.

Mr. Scribner repudiated the Simons statement when informed of it by Jolly in New York. He added that the Columbia Company had advanced money from time to time to "Josephine," but would not take up its unpaid salaries due performers after the show had quit.

None of the company was able to secure payment from Hutchinson in New York. That left some of the principals and nearly all of the choristers without money.

Upon Simons' statement the company accepted the evidence of indebtedness and the performance proceeded, the show closing on the wheel that same night. It is claimed by the people the show closed without notice, although Jolly and Wild had given in their notice two weeks previously. They intended to leave without being aware the tour was finally ending.

"Not Tonight Josephine" is one of the "outside" attractions placed on the Columbia wheel this season. With a non-Equity cast, it had no protection on salaries. The show had been playing to indifferent business on the circuit.

## "As Good As Gold"

In the many years Columbia Burlesque has been operating there has never been an instance where a company failed to move or failed to pay off. How many of such instances arose where the Columbia Amusement Company assumed obligations or moved one of its shows are unknown.

Of the Columbia Wheel it has been said for years that a contract with a Columbia company was "as good as gold." This angle was brought to Scribner's attention when asked by a Variety reporter if the Columbia company intended assuming any of the Hutchinson obligations, to relieve the pressing needs of the show's people. Scribner replied it had no bearing on the position of the Columbia Company which disclaimed all liability for Hutchinson, morally or otherwise.

Amounts advanced by the Columbia to Hutchinson while the show was playing are said to have reached around \$6,000, mostly to move the attraction.

Hutchinson actually stranded his company in New York city, bringing them over from Philadelphia, a short jump.

The principals were Jimmy Galvin, Eddie Marks, Chas. Mackey, Florrie (Mrs. Ed Hutchinson, the producer's wife, featured), besides Jolly and Wild.

## Chelsea's Dramatic Stock

The Chelsea, New York, reopens Nov. 22 with a dramatic stock, supplanting the former stock burlesque. The house has been taken over on a five-year lease by Julius Leventhal, who will also operate the stock.

The acquisition of the Chelsea gives Leventhal a chain of four stock houses in and nearby New York.

## Burlesque Changes

Marie Oliver has replaced Mae Janese with "Bringing Up Father" (Columbia).

## WENTWORTH KILLED; IN CAR WITH WOMAN

**Dragged on the Ground—  
"Straight Man" of  
"Baby Dolls"**

San Diego, Calif. Nov. 9.

Nat Wentworth, "straight" man with Armstrong's "Baby Dolls" at the Colonial, was killed here early Friday morning when he fell from an automobile driven by Mrs. Hazel Davis. His head and shoulders were dragged along the pavement near Old Town for more than 50 yards with his feet pinned inside the car.

Wentworth and Mrs. Davis went for a ride after the show Thursday night. According to the latter, her first intimation of the accident was when she looked around and saw Wentworth's feet wedged in between the gear shift lever and the door with the rest of his body outside the car.

At an inquest called by Coroner Schuyler C. Kelly, conflicting testimony caused the jury to return a verdict stating that "Wentworth came to his death from injuries received under circumstances unknown while riding with Mrs. Davis."

Coroner Kelly expressed the opinion that something had happened which had been carefully covered up but Mrs. Davis insists that the death was accidental. A police investigation has been ordered.

## 'Kongo,' Tropical Play and 'Sex,' on Columbia?

"Kongo," which had a run at the Baltimore, New York, and closed Saturday in Chicago, may jump right over to the Columbia Burlesque circuit.

The Columbia is now playing "White Cargo," "Red Kisses," "Aloma of the South Seas" and others. If the deal is closed "Kongo" will be routed as far behind the other "tropicals" as possible.

"Sex," Mae West's show currently at Daly's 63rd St., New York, may eventually wind its way to the Columbia. It is planned to road show "Sex" as soon as the litigation over its authorship is definitely settled. Following the road tour it will be given a Columbia premier.

Gus Hill is said to own 25 percent of "Sex." Its other owners are Miss West and James A. Timoney.

## Judgment Against Kolb

Matt Kolb formerly in the Columbia Theatre building, New York, agreed to produce a show, "Fads and Fancies," in 1923 for Arthur Leslie Smith, who was operating a theatre in Erie, Pa. The attraction was to run four weeks, but Kolb failed to go through with his contract, later agreeing to reimburse Smith for the \$2,500 expenses incurred in advance exploitation.

Smith eventually was compelled to sue for that sum, and judgment for the amount was taken by default last week.

## 'Hey, Hey!' Playing

The new "Hey, Hey!" all-colored company, presented by Amy Ashwood Garvey, wife of Marcus Garvey, opened at the Lafayette, New York, for this week only. The book of the show is by Mrs. Garvey, with the dances staged by Donald Heywood and George McClennan.

The cast is headed by Sam Manning, whose band makes Okeh records; Alberta Pryme, former night club principal; Kitty Clifton, George McClennan, Evelyn Ray and Lemuel Jackson.

## BURLESQUE ROUTES

### COLUMBIA

Nov. 15

Aloma of South Seas—Gayety, Pittsburgh.

Around the World—L. O.

Bat, The—Star and Garter, Chicago.

Big Sensation—Casino, Brooklyn.

Bozo's Show—15-17, Temple, Syracuse; 18-20, Colonial, Utica.

Bringing Up Father—Olympic, Cincinnati.

Broadway Brevities—Gayety, Buffalo.

Cooper, Jimmy—Hyperion, New Haven.

Dancing Around—Miner's Bronx, New York.

Derby Winners—Casino, Philadelphia.

4-11-44—Empire, Toledo.

Give and Take—Columbia, Cleveland.

Gorilla—L. O.

Kosher Kitty Kelly—Palace, Baltimore.

Let's Go—Empire, Newark.

Lucky Sambo—Empire, Brooklyn.

Marion Dave—Plaza, Worcester.

Merry Whirl, The—Lyric, Dayton.

Miss Tabasco—15-17, Van Curen, Schenectady; 18-20, Capitol, Albany.

Mutt and Jeff Honeymoon—Empire, Providence.

My Girl—Hurtig & Seamon; New York.

New York to Paris—Gayety, Washington.

Powder Puff Frolic—Lyceum, Columbus.

Rarin' to Go—Gayety, Rochester.

Red Kisses—Orpheum, Paterson.

Sporting Widows—Columbia, New York.

Uncle Tom & Eva—Casino, Boston.

Watermelons—Gayety, Detroit.

Watson, Sliding Billy—Gayety, Boston.

White Cargo—15, Lyceum, New London; 16, Poll, Meriden; 17, Stamford, Stamford; 18-20, Park, Bridgeport.

Williams, Mollie—Gayety, St. Louis.

Wine, Women and Song—Gayety, Toronto.

### MUTUAL

Band Box Revue—Cadillac, Detroit.

Bathing Beauties—Mutual, Washington.

Bright Eyes—Gayety, Wilkes-Barre.

Cunningham and Gang—Gayety, Louisville.

Dimpled Darlings—15, Allentown; 16, Columbia; 17, Williamsport; 18, Sunbury; 19-20, Reading, Pa.

Finnell, Carrie—Lyric, Newark.

Follies of Pleasure—State, Springfield.

French Models—Empress, Chicago.

Frivolities of 1927—Savoy, Atlantic City.

Ginger Girls—Corinthian, Rochester.

Good Little Devils—L. O.

Happy Hours—Majestic, Paterson.

Helle Paroo—Garrick, Des Moines.

Hollywood Scandals—Gayety, Omaha.

Jazztime Revue—Trocadero, Philadelphia.

Kandy Kids—Gayety, Minneapolis.

Kuddling Kutties—Gayety, Scranton.

Laffin' Thru—Garden, Buffalo.

La Mont, Jack—Hudson, Union City.

Land of Joy—Gayety, Baltimore.

Midnight Frolics—Empire, Cleveland.

Moonlight Maids—Mutual-Empress, Kansas City.

Naughty Nifties—Howard, Boston.

Nite Life in Paris—15, York, Pa.; 16, Lancaster; 17, Altoona; 18, Cumberland, Md.; 19, Uniontown; 20, Washington, Pa.

Over Here—Park, Erie.

Parisian Flappers—Grand, Akron.

Round the Town—Gayety, Brooklyn.

Sky Rockets—Savoy, Syracuse.

Smiles and Kisses—Gayety, Milwaukee.

Speed Girls—Mutual, Indianapolis.

Step Along—Academy, Pittsburgh.

Step Lively Girls—Garrick, St. Louis.

Stone and Pillard—Olympic, New York.

Sugar Babies—Gayety, Montreal.

Tempters—Star, Brooklyn.

Vamps of 1927—Empress, Cincinnati.

### JUDGMENTS

I. Jay Faggen; R. Treibler, assignee; \$114.65.

Same; Thrift Foundation, Inc.; \$102.90.

Peggy Worth; Strauss Peyton Studios, Inc.; \$112.20.

Vincent Youmans; M. Peyser; \$226.56.

Murray W. Garrison and Garrison, Inc.; Greenwich Bank; \$2,097.20.

Benjamin A. Rolfe; C. B. Maddock; \$2,864.52.

Cozy Step Inn, Inc.; N. Y. Edison Co.; \$225.92.

### Satisfied Judgments

Anderson T. Hard; S. A. Berger; \$3,251.67; April 21, 1924.

### RED KISSES

(COLUMBIA)

Loama.....Silga Sable  
Frank Douglas.....William H. Lennuel  
Jose Fernandez.....Percy Kilbride  
Factor Rogers.....Walter Cartwright  
David Hart.....Donald Kirke  
Pete Dragon.....Hugh Clarendon  
Red Kiss Girls.....  
Rachel Solinsky.....Lizzie Berlin  
Rose Vani.....Myrtle Theobald  
Lizzie Mulcahy.....Margaret Franklin  
Gwendolyn Pennyweather.....Edith Abbot  
Mamie Smith.....Cecil Spooner  
Mary Lee.....Eileen Douglas  
Matteo.....Georgia Clark  
Brownie.....Alex Macintosh  
Monso.....Eugene LaRue  
Ebonny Sam.....William H. Lewis  
Herio.....M. M. Kennedy  
Guard.....George Spelvin  
Wild Tobe McKay.....Jerome Mack

This Hurtig & Seamon legit entry on the Columbia Circuit is by "White Cargo" out of "Kongo," with a dash of "Aloma of the South Seas," and misses the best features of each.

It had a brief tryout as a legit opera, and, billed as a blistering sex tropical love drama, failed. On the Columbia it seemed almost innocuous, and the reason is obvious.

It gets its title from that angle of the plot which has to do with the importing of ladies of easy virtue to Lottograsso, 1,700 miles in the interior of Brazil, where every prospect pleases and only man is vile. In Lottograsso, according to the authors, the Messrs. Charles E. Blaney and H. Clay Blaney, all of the white males are lammeters, who are filthy with jack from their diamond mines.

The Red Kiss Girls are brought down every so often from Frisco and other towns, through exchange of pictures, and are married to the fugitive plutes. The samples imported to the Columbia Lottograsso had all the sex appeal of a bale of motormen's gloves. Regardless, the plutes, probably famished for white women, quarreled lustily for them, the battle settling around Mary Lee (Eileen Douglas), who was mistaken for one of the fraills, although she was in reality checking up on a long lost brother who had croaked in Lottograsso.

Her dead brother's partner, supposedly the heavy, plotted good-naturedly to grab the gal, blamed her brother's murder on a native chief, and at all times succeeded in projecting villainy.

Cecil Spooner, veteran stock favorite, cast as one of the Red Kiss flappers, fought a losing duel with her arteries, although she pulled all of the laughs possible. The only other comedy "relief" was a native lady killer with an accent.

There is also the Idealistic young minister who is going to clean up this hell hole of iniquity and an ex-pugilist millionaire, who was, according to his own version, a contender for the lightweight title, and according to the heavy, the ex-lightweight champion, a little matter that should be arbitrated by the boys, now that they are playing in the shadows of Madison Square Garden, where little discrepancies like this are most important.

The chorus, half of them stained brown to resemble native girls, walk back and forth across the stage with much swaying of hips, which seems to be the 1926 model for directors of tropical dramas.

Silga Sable as Loama, the Tondelays of the neighborhood, had her moments, but despite valiant efforts failed to register enticement. Loama was a healthy armful, even for the robust ex-cons. She finally developed a yen for the dominie, but finished a bad second.

Miss Spooner is featured, and is all over the show. In the second act she has one scene in which she stages an impromptu buck and wing dance which pulled applause. Her reading is good, but outside of the limits of a stock audience, where she is such a favorite she can tackle anything, she fails to live up to Columbia specifications on several counts.

The cast on the whole is below the average of a third-rate road show. Added to this is the overdone and improbable play, indifferent direction and the fact it is following two good examples of this type in "White Cargo" and "Aloma." "Red Kisses" will have tough sledding.

### Lena Daley's Show

(COLUMBIA)

Syracuse, N. Y., Nov. 2.

Forced off the Columbia wheel last season by illness, Lena Daley came back to the circuit at the Temple here Monday with—to quote the program—"her own great show." In many respects it is just that. In a few, it is not.

The Daley entertainment has clever principals, fine specialties, lively tunes, a spritely and youthful chorus, and a production that manifestly cost money.

What the show does not have, as now framed, is comedy. The two acts are well sprinkled with skits, but the majority miss fire. Too

many old bits warm-overed, and whatever humor the originals may have held was lost in the revamping.

In two or three scenes there is a dangerous flirting with forbidden material, and that without any degree of cleverness. "Efficiency" needs some attention, so, too, "The Shoe Store." "Neighbors" needs cutting, and badly—not so much because the material is offensive but rather because it drags.

Three of the skits are sufficiently clever. "From the Mouths of Babes" has the most sparkle. "Twins" is very familiar but always good for a laugh, and the third is "Gentlemen of Honor," likewise well handled. "The Rejuvenation of Matilda" might be added to this list if better played.

Miss Daley, blonde, shapely, magnetic and with a nifty wardrobe, quickly found favor. Her best number in the first act is "D. C. Bottom"; in the last, she shines in "What a Man," a Charleston. Your surmise that Lena dances better than she sings is quite correct. For the "Black Bottom" Miss Daley wore a stunning black outfit, set with brilliant. Against the chorus background of orange and blue, it was a knockout.

Mildred Cecil, prima donna, and Rose Allen, singer of blues, do very well. Miss Cecil has a good soprano and deserves a greater opportunity than the score now provides. Miss Allen adds a likeable personality to her throaty voice and scores easily.

When the skits require an ingenue Flo Rogers, otherwise in the chorus, steps out. Flo combines youth with looks, an intriguing smile with a pair of come-hither eyes. With Lena as teacher Flo should travel.

The comedians are Harry Feldman, once of the local Savoy stock, and Charles Daley. They do the best they can with the material at hand, but it's not enough. Both comics hold the center of the stage for a dance specialty and offer attractive routines.

George Rollins, Jack Gibson and Jack Gormley are other principals. Gibson carries the vocal burden; the other two supply the dance talent. There's much to praise in their contributions.

A bear with the usual hoke wrestling is the best laugh in the show. It comes near the close of the first act. The best specialty in the second part is the contortional work of Kola, the human frog.

A small fortune was expended in dressing the show. The costume changes for the chorus are numerous, and the color schemes alluring. For one number the girls are in black one-piece bathing suits; later, white suits are employed. Did the house approve? Yeah! Baha.

## Eddie Cantor's Reactions

(Continued from page 1)

flood of mail and telegrams. It assures Cantor of a tremendous new following for his second Famous Players picture, that being his chief interest at the present moment.

The Eveready people (Eveready Hour paying Cantor), state they are sending out over 20,000 photographs of Cantor in response to requests and that demand is accepted by the comedian as a keynote to new interest in his film activities.

Cantor was generally "panned" by the radio critics of the dailies, the comedian's counter-argument being that this group of specialists are of the "wise" bunch that knows his routine backwards, and they should keep in mind that the vast majority of laymen have yet to hear his quips. The radio fan mail proved that conclusively to Cantor.

Thursday night at the Hotel Pennsylvania, George Olsen staged an Eddie Cantor evening with the comedian as the guest of honor. Cantor further ad libbed that in view of the \$100 per minute rate "did I tell my gaga slow?"

He was paid off for 20 minutes, although officiating throughout the hour with announcements, stories and one song. He was guaranteed a minimum of 15 minutes.

Cantor introduced some great plugging for a quartet of things. Ziegfeld got the musical breaks through the program, being chiefly hit excerpts from past "Follies" revues. The Buick, Overland Limited Express (that one should insure him free accommodations alone to the coast) and his F. P. pictures ("Special Delivery"), announced as the second production, coming in for some broad-features.

**IF YOU DON'T  
ADVERTISE IN VARIETY  
DON'T ADVERTISE**



## PRESENTATIONS—BILLS

THIS WEEK (November 8)  
NEXT WEEK (November 15)

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.

## BERLIN

(Month of November)

Scala  
4 Lyons  
Mlle Friderique  
Mme Wiker's Girls

7 Julians  
Les Gili Blas  
Captain Rolda  
Aero Moto  
Montagne  
Port St Martin  
Maurice Esconde  
Karsavina  
Huguette Dufras

Boucot  
Joffe  
Albert Laroche  
Lucy Pesset  
Gina Kelly  
Jane Montange  
Drozdoff  
Littie Brignon  
Jean Gienat  
Desty

## LONDON

This Week (Nov. 8)

CHISWICK  
Empire  
We Co  
G H Elliott  
Pierce & Roslyn  
Mona Grey  
D'Arty  
Auntie Co

FINSBURY PARK  
Empire  
London Sonora Bd  
Harry Tate  
J W Rickaby  
Wilson Hallett  
Poncherry  
Miller & Phora  
Wallau & Piar

HACKNEY  
Empire  
Lee Sis

Alhambra  
Robb Wilton  
3 Bonnas  
Murray  
Dorrie  
Lily Morris  
Noni  
Golden Snaders  
Scott & Wheldon  
Ross' Ballet

Coliseum  
Layton & Johnstne  
Lester Boys Bd  
Reay & Drager  
Cassius & Citanco  
Annette Kellerman  
Martin & Harvey

Hippodrome  
"Bunny" Rev  
NEW CROSS  
Empire  
"Shot to Moon"  
SHEPHERD'S BUSH  
Empire  
"On the Dole" Rev  
STRAFORD  
Empire  
"Street Show" Rev

Victoria Palace  
Jack Hyton Bd  
S Melvin  
Nervo & Knox  
Frank & Vesta  
Sylvester  
Henry Hearty  
Talbot & Clare  
WOOD GREEN  
Empire  
"Are You There"

## PROVINCES

(ENGLAND)

ARDWICK  
Empire  
"Here's to You"

BIRMINGHAM  
Grand  
St Hilda's Bd  
4 Harmony Kings  
Elrey Sis  
Vivian Foster  
Tiller Girls  
Paddy Saunders  
Paul Vandy  
Keeley & Aldous

Empire  
"Piccadilly" Rev

BRADFORD  
Empire  
"Brighter Black" Rev

BRISTOL  
Hippodrome  
Mamie Soutter  
Chas Austin Co  
Burke & Head  
Jean Andrews  
Van Wycks  
Cratonians  
Ernie Mayne

CHATHAM  
Empire  
"Just for Fun" Rev

EDINBURGH  
Empire  
"How's Things" Rev

GLASGOW  
Empire  
"Turned Up" Rev

HANLEY  
Grand  
"Too M Crooks"

HULL  
Palace  
"Bits & Pieces" Rev

LEEDS  
Empire  
"Glad News" Rev

LEICESTER  
Palace  
Hetty King  
Walker & Mascot  
Allison Tr  
Foy & Fey  
Finand Sis  
Nixon Grey  
Dan Leno

LIVERPOOL  
Empire  
"Lido Lady" Rev  
MANCHESTER  
Hippodrome  
"Formby Seeling L"

Palace  
"The Apache" Rev

NEWCASTLE-  
ON-THE-TYNE  
Empire  
"King Rags" Rev

NEWPORT  
Empire  
"Speed Show" Rev

NOTTINGHAM  
Royal  
"Rose Marie" Rev

PORTSMOUTH  
Royal  
"White Cargo" Rev

SALFORD  
Palace  
"Fast Steppers" Rev

SHEFFIELD  
Empire  
"Glad Eyes" Rev

SOUTHEA  
Kings  
"Time Files" Rev

SWANSEA  
Empire  
The Selma 4  
3 Rascals  
Harry Herbert  
Hanna Sis  
Toto  
Sammy Shields  
Mae Henderson

## PARIS

This Week (Nov. 8)

Champs Elysees  
Menzell & Sol'mff  
Pizani & Abbat  
Stanley Bros  
4 Remmos  
Madika  
Harris 3  
Onesime & Kid  
Joe Blandy  
Mrs Walker's Co  
3 Frilli

Empire  
Chas Chase  
3 Relinch  
Baggesen  
Geo Tristal  
7 Sporting Girls

Rolf Holbein  
Leons & Harry  
Haller  
Blanche de P'nc  
Sedates 3  
Mackway Tr  
Hes & Walter

Olympia  
Blanco Bachicha  
Marcelle Jorloux  
A W Frank  
Mila Sagar  
Sorgel  
Abdullah  
Chambard  
Niles Berlings

## PICTURE THEATRES

NEW YORK CITY  
Capitol (7)  
Joyce Coles  
Roland Guerard  
Chester Hale Girls  
Pierrot-Pierrette  
"Magnificent"  
Rialto (6)  
Yates & Lawley  
"In the Navy Now"  
Rivoli (6)  
Hans Hanke  
Moonlight  
Robert Cloy

Lee Ong 3  
Hill Hirsch & G  
"Country Beyond"  
Tivoli (6)  
Bennie Krueger Bd  
Grant Plano  
"Duchess Buffalo"  
Uptown (6)  
Miracle of Youth  
"Quarterback"  
APPLETON, WIS.  
Appleton (7)  
Cogert & Motto

The Prima Donna Soprano  
**BELLE STORY**  
Boulevard Theatre, Jackson Heights

QUEEN OF SYNCOPATION  
**MARGIE COATE**  
Fox's Academy of Music

**ADELE JASON**  
and Her Buddy Revue  
Boulevard Theatre, Jackson Heights

BOOKED BY  
**ALF. T. WILTON**  
INCORPORATED  
1560 Broadway — Bryant 2027-8

Anna Rolando  
Vera Strelakaya  
"Ev'body's Acting"  
Strand (7)  
Kitty McLaughlin  
Mile Klemova  
Happiness Boys  
"Forever After"  
CHICAGO  
Belmont (8)  
Mark Fisher Bd  
Ben Blue  
Mildred LaSalle  
Vale & Stewart  
Jack Kelly  
Beatrice Gardell  
Gould Dancers

Capitol (8)  
Al Short Bd  
Doyle & Sherman  
Eddie Hill  
The Waltons  
Louise Pioneer  
"Old Soak"

Chicago (8)  
Royal Welsh Chor  
"Synco Sue"

Harding (8)  
Rome & Dunn  
Tom Malle  
Clem Dacey  
Art Linick  
Gould Dancers  
Kosher Kitty Kelly

No. Center (7)  
Smith & Dutton  
Leatrice Wood

Oriental (8)  
Paul Ash  
Milt Watson  
Foursome 4  
Fey Jones  
Michael Howe  
Walter Vaughn  
Banjo Bd  
"Great Gatsby"

Senate (8)  
Art Kahn Bd  
Harry Hines

Maurine Marselles  
Harold Stokes  
Earl & Bell  
Gould Dancers  
"Kid Boots"

Stratford (7)  
Ted Leary  
D Delbridge Bd  
Hazel Harris  
Wolford & Stevens

Embassy (8)  
Guarneri & Taini  
Charlotte & Pet'son  
Milla Domingues  
"The Boy Friend"

Metropolitan (8)  
Saxophonia  
"Mantrap"

New (8)  
Van & Schenk  
Lillian Bernard  
Flo Henri

ATLANTA, GA.  
Howard (8)  
Phantom Melodies  
Elmer Cleave  
"Pr of Tempters"

BALTIMORE, MD.  
Century (8)  
Victor Artists  
"Variety"

Embassy (8)  
Guarneri & Taini  
Charlotte & Pet'son  
Milla Domingues  
"The Boy Friend"

Metropolitan (8)  
Saxophonia  
"Mantrap"

New (8)  
Van & Schenk  
Lillian Bernard  
Flo Henri

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Phantom Melodies  
Elmer Cleave  
"Pr of Tempters"

CINCINNATI, O.  
Swiss Gardens (7)  
Carolyn Larsen  
Salvo & Gertrude  
Helen Lamont  
CLEVELAND  
Allen (7)  
Gus Mulcahy  
Annette  
Charles Calvert  
Jack Sidney  
Phil Spillany Bd  
"Upstage"  
Fall and Hall (7)  
Angelo Vitale Bd

JACKSON, CAL.  
T and D (12)  
Walt Rosner  
Bobby Gilbert  
Armand & Peres  
Clarice Ganson  
Helene Grant  
The Head Tape  
OMAHA  
Kialto (7)  
Swagles Saxotette  
PHILADELPHIA  
Faye (7)  
Stanley & Wilsons

A CERTAINTY  
CHRISTMAS BOOKINGS  
are  
CHRISTMAS PRESENTS

SEE  
**ROEHM & RICHARDS**  
SEE  
Strand Theatre Building  
Broadway & 47th Street, N. Y. C.  
LACKAWANNA 5095

Reskin & Winston  
"Millionaire"  
Loew's State (7)  
Gus Mulcahy  
DAVENPORT, IA.  
Capitol  
1st half (7-10)  
Circus Show  
2d half (11-13)  
Weston's Models  
Macon & Hogue  
Jay Kay & Girls  
Dave Vine  
Joe Kayser Bd

DES MOINES, IA.  
Des Moines (7)  
Buras & Foran  
DETROIT  
Capitol (7)  
Isham Jones Bd

DULUTH, MINN.  
Garlick (7)  
Herbert Miska  
"La Boheme"

LOS ANGELES  
Boulevard  
1st half (7-9)  
Gene Morgan Bd  
Fanchon & M Co  
Elphig Wife  
"The Ace of Cade"

3d half (10-12)  
Gene Morgan Bd  
Fanchon & M Spec  
"The Strong Man"

Carthay Circle  
(Indef.)  
Carl Minor Bd  
Laughlin's Les M  
Marilyn Mills  
Emile  
Robert Courier  
Arnold Glaser  
Alizar Marque  
Kosloff's Flower  
Kosloff's Dancers  
Al's Parliam Mod  
"Bardolys the M"

Egyptian (Indef.)  
Vitaphone  
"Don Juan"

Figueras (8)  
Figueras Orch  
Laughlin's M Land  
"Kosher K Kelly"

Forum (Indef.)  
Ted Henkel Orch  
Episodio Presenta  
"Of Barbara W"

Loew's State (8)  
Charlie Nelson Bd  
Oscar Taylor  
Fanchon & M Idea  
"Upstage"

Metropolitan (8)  
Eddie Peabody Bd  
Water Lillies  
Mort Downey  
Herbert Boney  
Doris Walker  
Elinor Bingham  
Harvey Karels  
Ruth Miles  
"London"

Million Dollar (4)  
Leo Forsteln Bd  
Argentine Fiesta  
Oumansky Bal  
"The Temptress"

Westlake  
1st half (7-9)  
Fanchon & M Spec

TOPEKA, KANS.  
Novelty  
2d half (11-13)  
Minetti & Cooke  
Gorman & Frank  
Jr Ripples of 1926  
Trovaite  
Bento Bros

San Francisco  
California (18)  
B & G Sherwood  
Granada (18)  
Ben Black  
Peggy Bernier  
Crosby & Rinker  
"Everybody's Act's"

St. Francis (Indef.)  
Stayman's Blue D  
The Berkoffs  
"Beau Geste"

Warfield (13)  
Rube Wolf  
Armstrong & Phelps  
Reeves & Low  
Holly Hall

TOLEDO, O.  
Rivoli (8)  
Rosemont Revellers  
Rice & Werner  
Swartz & Clifford  
Bert Shepard Co  
Grindell & Esther  
Great Kins  
Merle Girls  
"One of the Best"

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Jr Ripples of 1926  
Trovaite  
Bento Bros

TOPEKA, KANS.  
Novelty  
2d half (11-13)  
Minetti & Cooke  
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JACKSON, CAL.  
T and D (12)  
Walt Rosner  
Bobby Gilbert  
Armand & Peres  
Clarice Ganson  
Helene Grant  
The Head Tape  
OMAHA  
Kialto (7)  
Swagles Saxotette  
PHILADELPHIA  
Faye (7)  
Stanley & Wilsons

A CERTAINTY  
CHRISTMAS BOOKINGS  
are  
CHRISTMAS PRESENTS

SEE  
**ROEHM & RICHARDS**  
SEE  
Strand Theatre Building  
Broadway & 47th Street, N. Y. C.  
LACKAWANNA 5095

Reskin & Winston  
"Millionaire"  
Loew's State (7)  
Gus Mulcahy  
DAVENPORT, IA.  
Capitol  
1st half (7-10)  
Circus Show  
2d half (11-13)  
Weston's Models  
Macon & Hogue  
Jay Kay & Girls  
Dave Vine  
Joe Kayser Bd

DES MOINES, IA.  
Des Moines (7)  
Buras & Foran  
DETROIT  
Capitol (7)  
Isham Jones Bd

DULUTH, MINN.  
Garlick (7)  
Herbert Miska  
"La Boheme"

LOS ANGELES  
Boulevard  
1st half (7-9)  
Gene Morgan Bd  
Fanchon & M Co  
Elphig Wife  
"The Ace of Cade"

3d half (10-12)  
Gene Morgan Bd  
Fanchon & M Spec  
"The Strong Man"

Carthay Circle  
(Indef.)  
Carl Minor Bd  
Laughlin's Les M  
Marilyn Mills  
Emile  
Robert Courier  
Arnold Glaser  
Alizar Marque  
Kosloff's Flower  
Kosloff's Dancers  
Al's Parliam Mod  
"Bardolys the M"

Egyptian (Indef.)  
Vitaphone  
"Don Juan"

Figueras (8)  
Figueras Orch  
Laughlin's M Land  
"Kosher K Kelly"

Forum (Indef.)  
Ted Henkel Orch  
Episodio Presenta  
"Of Barbara W"

Loew's State (8)  
Charlie Nelson Bd  
Oscar Taylor  
Fanchon & M Idea  
"Upstage"

Metropolitan (8)  
Eddie Peabody Bd  
Water Lillies  
Mort Downey  
Herbert Boney  
Doris Walker  
Elinor Bingham  
Harvey Karels  
Ruth Miles  
"London"

Million Dollar (4)  
Leo Forsteln Bd  
Argentine Fiesta  
Oumansky Bal  
"The Temptress"

Westlake  
1st half (7-9)  
Fanchon & M Spec

TOPEKA, KANS.  
Novelty  
2d half (11-13)  
Minetti & Cooke  
Gorman & Frank  
Jr Ripples of 1926  
Trovaite  
Bento Bros

San Francisco  
California (18)  
B & G Sherwood  
Granada (18)  
Ben Black  
Peggy Bernier  
Crosby & Rinker  
"Everybody's Act's"

St. Francis (Indef.)  
Stayman's Blue D  
The Berkoffs  
"Beau Geste"

Warfield (13)  
Rube Wolf  
Armstrong & Phelps  
Reeves & Low  
Holly Hall

TOLEDO, O.  
Rivoli (8)  
Rosemont Revellers  
Rice & Werner  
Swartz & Clifford  
Bert Shepard Co  
Grindell & Esther  
Great Kins  
Merle Girls  
"One of the Best"

TOPEKA, KANS.  
Novelty  
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Trovaite  
Bento Bros

Loew  
NEW YORK CITY  
American  
1st half (15-17)  
Francis 3  
Bass Bros & M  
Dan Doris & O  
Clay Crouch Co  
Clark & Donnelly  
Besser & Balfour  
5 Lelands  
(One to fill)  
2d half (18-21)  
Dixon Riggs 3  
Just Walte 3  
Meyers & Sterling  
Cassinos  
Bob Jones  
Cardiff & Wales  
Belmont Boys & J  
(One to fill)  
Avenue B  
1st half (15-17)  
Zeller & Hardy  
Doris Miller  
Ken'dy & Williams  
Berio Girls  
(One to fill)  
2d half (18-21)  
Shaw & Allen  
Garner Girls  
Kemper & Bayard  
Berio Girls  
(One to fill)  
Boulevard  
1st half (15-17)  
Cliff Jordan Co  
Fox & Maybelle  
Hawthorne & Cook  
Musicaland  
(One to fill)  
2d half (18-21)  
J & I Melva

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LACKAWANNA 5095



**Caracas & Barker**  
**LONGVIEW**  
 Pantages (15)  
 Torino  
 Frank Bralwood  
 Rhapsodians  
 Watson Sis  
 3 Melvins  
**SAN FRANCISCO**  
 Pantages (15)  
 Little Pipifax  
 Irene Stone  
 Fargo & Richards  
 Jolly Theopians  
 Ashley & Sharpe  
 Dance Fashions  
**LOS ANGELES**  
 Pantages (15)  
 Oasie & Linko  
 Wingfield & Jean  
 Tom Kelly

**Gibson's Navigat's**  
 Josef Rosenblatt  
 Douglas Charles Co  
**SALT LAKE**  
 Pantages (15)  
 Lawton  
 Burnum  
 Hafter & Paul  
 Gaby Duvalle  
 Anthony & Rogers  
 LaBernie  
**OGDEN, UTAH**  
 Pantages (15)  
 Mary Riley  
 Frank Sinclair  
 Raymond Wylie  
 6 Pashas  
 (Two to fill)  
**OMAHA, NEB.**  
 Pantages (15)  
 Breakaway Bar's

**Englewood**  
 1st half (14-17)  
 Frank Wilson  
 Reynolds & White  
 Corner Drug Store  
 B'dine de G'ves Co  
 James & Sinclair  
 2d half (18-20)  
 J & C McMahon  
 Maud Allen Co  
 Primrose Semon  
 Hart's Hollanders  
 (One to fill)  
**Kedzie**  
 1st half (14-17)  
 Jinks & Ann  
 H'gton R'nolds Co  
 Sampel & Lenhart  
 Lomas Tr  
 Groh & Adonis  
 2d half (18-20)  
 Musical Gerald  
 Gordon & Groff  
 Nell Roy Co  
 Barr Mayo & R  
 (One to fill)  
**Lincoln Hipp**  
 1st half (14-17)  
 Ruffin's Monks  
 Carroll & Gorman  
 (Three to fill)  
 2d half (18-20)  
 Frank Wilson  
 Reynolds & White  
 Corner Drug Store  
 B'dine de G'ves Co  
 (One to fill)  
**Majestic (14)**  
 Valentine & Bell  
 Hoffman & Lamb  
 Pinched  
 H'w'd Harris & L  
 Let's Dance  
 3 Senators  
 (Others to fill)  
**AURORA, ILL.**  
 Fox  
 2d half (18-20)  
 The Rials  
 Pair of Jacks  
 Guy Rarick Co  
**BL'NGTON, ILL.**  
 Majestic  
 1st half (14-17)  
 Savvy Lang Co  
 Cahill & Wells  
 Paul Yocan Co  
 2d half (18-20)  
 O & A Schuler  
 Patrick & Otto  
 The Parisiennes  
**CHAMPAIGN, ILL.**  
 Orpheum  
 1st half (14-17)  
 Bronson & Gordon  
 (Two to fill)  
 2d half (18-20)  
 Synco Show  
 Jack Mack Orch  
 Bob LaSalle  
 Clark & Jacobs  
 Florence Rayfield  
 Johnny Special  
 Zastro White Co  
**DAVENPORT, IA.**  
 Columbia  
 1st half (14-17)  
 Musical Gerald  
 Jean Boydell  
 Variety Pioneers  
 Frank W'msey Co  
 In China  
 2d half (18-20)  
 Maerica & R'hman  
 Yocman & Lizzie  
 Sparling & Rose  
 Barille & Palo R  
 (One to fill)  
**DECATUR, ILL.**  
 Lincoln Sq.  
 1st half (14-17)  
 G & A Schuler  
 Patrick & Otto  
 The Parisiennes  
 2d half (18-20)  
 Sandy Lang Co  
 Cahill & Wells  
 Paul Yocan Co  
**DES MOINES, IA.**  
 Orpheum  
 1st half (14-17)  
 The Lamys  
 Sid Stone  
 Yoeman & Lizzie  
 Primrose Minstrels  
 Fiddlers vs Jazz  
 2d half (18-20)  
 Jean Boydell  
 Variety Pioneers  
 Frank W'msey Co  
 In China  
 (One to fill)  
**DUBUQUE, IA.**  
 Majestic  
 1st half (14-17)  
 3 Melody Girls  
 Tower & Darrell  
 Servany 2 B'd  
 2d half (18-20)  
 Davis & Felle  
 H'g'w'th & C'w'd  
 Capman Boys Co  
**ELGIN, ILL.**  
 Rialto  
 1st half (14-17)  
 Dance Flashes  
 Pair of Jacks  
**EVSVILLE, IND.**  
 Grand  
 1st half (14-17)  
 Synco Show  
 Jack Mack B'd  
 Bob LaSalle  
 Clark & Jacobs  
 Florence Rayfield  
 Johnny Special  
 Zastro White Co  
 2d half (18-20)  
 Ray Shannon Co  
 Purdy & Pail  
 (Three to fill)  
**FREMONT, NEB.**  
 Empress (19-20)  
 Lew Fitzgibbons  
 Versatile 4  
**GALESBURG, ILL.**  
 Orpheum  
 1st half (14-17)  
 Davis & Felle  
 H'g'w'th & C'w'd  
 Capman Boys Co  
 2d half (18-20)  
 Bradnas  
 Freeman & Seym'r  
 Mason-Dixon D'ers  
 (One to fill)

**GD ISLAND, NEB.**  
 Majestic  
 2d half (18-20)  
 Deslys Sis  
 (One to fill)  
**HASTINGS, NEB.**  
 Kerr (19-20)  
 Pritch'd & Russell  
 DeWitt & Gunther  
**JOLIET, ILL.**  
 Rialto  
 1st half (14-17)  
 Baxter & Frank Co  
 Guy Rarick Co  
 (One to fill)  
 2d half (18-20)  
 Murray & Irwin  
 Joe Bennett Co  
 (One to fill)  
**JOPLIN, MO.**  
 Electric  
 1st half (14-17)  
 Ates & Darling  
 Johnny Herman  
 Fox 2 Co  
 2d half (18-20)  
 Bobbe & King  
 Trovato  
 L Faulkner Co  
**KAN. CITY, KAN.**  
 Electric  
 1st half (14-17)  
 Bernard & Merritt  
 Wright D'glas & K  
 (One to fill)  
 2d half (18-20)  
 Judy & Loran 3  
 (Two to fill)  
**KAN. CITY, MO.**  
 Mainstreet (14)  
 D'm'x & H'm't'n R  
 Fern & Mar  
 Carl Fred Orch  
 (Two to fill)  
**LINCOLN, NEB.**  
 Liberty  
 1st half (14-17)  
 DeWitt & Gunther  
 Harry Kessler Co  
 Borden Robinson  
 2d half (18-20)  
 Fiddlers vs Jazz  
 Primrose Minstrels  
 Cliff Clark  
**Orpheum (18-20)**  
 Hi Lo 5  
 Calm & Gale Rev  
**MADISON, WIS.**  
 Orpheum  
 1st half (14-17)  
 Del Orto  
 Hal Harris Co  
 Jerome & Gray  
 Gerber's Galeties  
 (Two to fill)  
 2d half (18-20)  
 R & J Browne  
 Rich & Char  
 Royal Hung'ln B'd  
 Johnny Murphy  
 Arthur Corey Co  
 (One to fill)  
**MILWAUKEE**  
 Majestic (14)  
 Pink's Mules  
 Ferguson & S'd'd  
 Quinn Blinder & R  
 Billy Champ Co  
 Brooks & Powers  
 Harlequin Rev  
 (One to fill)  
**MINNEAPOLIS**  
 7th St. (14)  
 Hughes & Montie  
 Wedding Ring  
 All Wrong  
 Adams & Raah  
 Banjoand  
 (Two to fill)  
**PEORIA, ILL.**  
 Palace  
 1st half (14-17)  
 Dilling 2  
 Murray & Irwin  
 Wilfred Clark Co  
 Gordon & Groff  
 Deno & Rochie Co  
 2d half (18-20)  
 Plantation Days  
**PADUCAH, KY.**  
 Orpheum  
 1st half (14-17)  
 The Harlequins  
 (Two to fill)  
 2d half (18-20)  
 Ketch & Wilma  
 (Two to fill)  
**QUINCY, ILL.**  
 Washington  
 1st half (14-17)  
 Bradnas  
 Freeman & Seym'r  
 Mason-Dixon D'ers  
 2d half (18-20)  
 Davis & Felle  
 H'g'w'th & C'w'd  
 Capman Boys Co  
**ROCKFORD, ILL.**  
 Palace  
 1st half (14-17)  
 Leo's Singers  
 Rich & Charle  
 Hart's Hollanders  
 White & Tierney  
 Lucille Bait'line Co  
 2d half (18-20)  
 Del Orto  
 Jinks & Ann  
 James & Sinclair  
 Baxter & P'nk Co  
 (One to fill)  
**ST. JOE, MO.**  
 Electric  
 1st half (14-17)  
 Judy & Loran 3  
 Debell & Vine  
 Hughes & G'rls  
 2d half (18-20)  
 Minetti & Cook  
 Borden & Robinson  
 Fox 2 Co  
**ST. LOUIS, MO.**  
 Grand O. H. (14)  
 Booth & Nina  
 O'Connell & West  
 Hugh Johnson  
 Rosemont Troubs  
 Haven McQuarrie  
 Saul Brilliant Co  
 Unusual 5  
 (One to fill)

**ST. PAUL**  
 Palace  
 1st half (14-17)  
 Harry Cooper Co  
 B & J Browne  
 Stanley Chapman  
 Royal Hung'ln B'd  
 2d half (18-20)  
 Alex'ders & Evelyn  
 Musical Hunters  
 Haunted  
 Small & Mays  
 Dance O'Mania  
**SIoux CITY, IA.**  
 Orpheum  
 1st half (14-17)  
 Alex'ders & Evelyn  
 Musical Hunters  
 Haunted  
 Dance O'Mania  
 (Two to fill)  
 2d half (18-20)  
 The Lamys  
**TOPEKA, KANS.**  
 Novelty  
 2d half (18-20)  
 Bernard & Merritt

**SPRINGFIELD, ILL.**  
 Majestic  
 1st half (14-17)  
 Plantation Days  
 2d half (18-20)  
 Edwards & Lillian  
 Diehl Sis & McD  
 Jean Acker Co  
 Brown & Gordon  
 (Two to fill)  
**SPRINGFIELD, MO.**  
 Electric  
 1st half (14-17)  
 (One to fill)  
 2d half (18-20)  
 Ates & Darling  
 Wright D'glas & K  
**TOPEKA, KANS.**  
 Novelty  
 2d half (18-20)  
 Bernard & Merritt

**Hyde & Burrell**  
 Royal Peacocks  
 2d half (18-20)  
 Oasman & Grey  
 Watts & Hawley  
 Princeton & Yale  
 Hunter & Percival  
 Ira Alcovia Co  
 Jack Norton  
 Alex'ders Santos Co  
**DETROIT**  
 Grand Riviera (14)  
 Swift & Gibson R  
 Cook Morton & H  
 Marie Stoddard  
 Bartram & Saxton  
 Rickard's Synco  
**LaSalle Garden**  
 1st half (14-17)  
 Frank Sinclair Co  
 Myers & Nolan  
 Frank Hughes Co  
 2d half (18-20)  
 Collins & Peterson  
 Fred Sosman  
**FT. WAYNE, IND.**  
 Palace  
 1st half (14-17)  
 Davis & McCoy  
 Collins & Peterson  
 (One to fill)  
 2d half (18-20)  
 Frank Hughes Co  
 Mortenson  
 Signor Frisco Co  
 (One to fill)  
**HAMMOND, IND.**  
 Farthenon (19-20)  
 3 Musical Mads  
 Billy Miller Co  
 Fashion Hints  
 (Two to fill)  
**INDIANAPOLIS**  
 Palace  
 1st half (14-17)  
 Alex'ders Santos Co  
 Princeton & Yale  
 Watts & Hawley  
 Fred Ardath B'd  
 (One to fill)  
 2d half (18-20)  
 Myers & Nolan

**Hart Wagner & L**  
 (Three to fill)  
**LEXINGTON, KY.**  
 Ben All  
 3d half (18-20)  
 Angel Bros  
 Casper & Morrissey  
 (One to fill)  
**LIMA, O.**  
 Faurot O. H.  
 1st half (14-17)  
 Hill & Margie  
 Cooper & Herman  
 Monti & Partl  
 F & O Walters  
 2d half (18-20)  
 White Bros  
 Goss & Barrows  
 Shields & Delaney  
 Courtship & Song  
**MUNCIE, IND.**  
 Wysoor Grand  
 2d half (18-20)  
 Hill & Margie  
 Wright & Dietrich  
 Emerson & B'dwin  
 (One to fill)  
**TER. HATE, IND.**  
 Indiana  
 1st half (14-17)  
 Angel Bros  
 Purdy & Pail  
 Henry Catalano Co  
 Casper & Morrissey  
 (One to fill)  
 2d half (18-20)  
 Hartley & Pat'son  
 Stars Other Days  
 Davis & McCoy  
 (Two to fill)  
**WINDSOR, CAN.**  
 Capitol  
 1st half (14-17)  
 Oasman & Grey  
 Mortenson  
 Cun'gham & Ben't  
 Goss & Barrows  
 White Bros  
 2d half (18-20)  
 Monti & Partl  
 Kirby & Duval  
 Bobby Vall Co  
 Chas Rogers Co  
 F & O Walters

**Prospect**  
 2d half (11-14)  
 Pilot & Schofield  
 Wm Ebs  
 Pat Daley Co  
 (Others to fill)  
**Riviera**  
 2d half (11-14)  
 Berk & Saun  
 Carney & Pierce  
 Frances Arms  
 Benny Rubin Co  
 (One to fill)  
**AKRON, O.**  
 Palace  
 2d half (11-14)  
 Weider Sis  
 Rickard & Gray  
 Haig & Howland  
 Clifford & Marion  
 Mulroy McN & R  
 (One to fill)  
 1st half (15-17)  
 5 Bracks

**Billy Sharp B'd**  
 Harlequins  
 Howard & Linn  
**BOSTON**  
 Keth (8)  
 Wright & Dale  
 Mae Francis  
 Harry Holman Co  
 Florie La Vere Co  
 Jimmy Lyons  
 Kramer & Boyle  
 Margie Clifton Co  
 Trini Co  
 (One to fill)  
 (15)  
 Roy & Maye Rev  
 Bert Gordon  
 Bussey & Case  
 Paul Kodak  
 3 Swifts  
 Cecilia Loftus  
 Grace Deaton Co  
 (Two to fill)

**HERMINE SHONE**  
 INCORPORATED  
 BOOKING FOR KEITH-ALBEE  
 AND ORPHEUM CIRCUITS  
 1560 BROADWAY, NEW YORK  
 Suite 906 Bryant 2995

Vox & Walters  
 Als & Pullman  
**SAN DIEGO, CAL.**  
 Pantages (15)  
 P'tages Night Club  
**LONG BEACH**  
 Pantages (15)  
 Paula & Paula  
 Billy Carmen  
 Harry Seymour  
 Roy LaPearl  
 4 Pals  
 T Brown's Orch  
**OCEAN PK., CAL.**  
 Pantages (15)  
 Schepp's Clr  
 Empers of Song  
 Baby D Reid

Ted Leslie  
 Dancing Franks  
 Morley & Anger  
 Elgas Rev  
 (One to fill)  
**KAN. CITY, MO.**  
 Pantages (15)  
 Emma Raymond  
 P & P Hanson  
 Davey Jamleson  
 Jan Rubini  
 Ford & Whitney  
 Cosmopolitan Rev  
**MEMPHIS, TENN.**  
 Pantages (15)  
 Takewas  
 Taylor & Bobbie  
 Harry Girad  
 Mack & Coral  
 Happy Har'son Clr

**Lincoln Hipp**  
 1st half (14-17)  
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 Carroll & Gorman  
 (Three to fill)  
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 Reynolds & White  
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 (Others to fill)  
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 Yocman & Lizzie  
 Sparling & Rose  
 Barille & Palo R  
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 Sid Stone  
 Yoeman & Lizzie  
 Primrose Minstrels  
 Fiddlers vs Jazz  
 2d half (18-20)  
 Jean Boydell  
 Variety Pioneers  
 Frank W'msey Co  
 In China  
 (One to fill)  
**DUBUQUE, IA.**  
 Majestic  
 1st half (14-17)  
 3 Melody Girls  
 Tower & Darrell  
 Servany 2 B'd  
 2d half (18-20)  
 Davis & Felle  
 H'g'w'th & C'w'd  
 Capman Boys Co  
**ELGIN, ILL.**  
 Rialto  
 1st half (14-17)  
 Dance Flashes  
 Pair of Jacks  
**EVSVILLE, IND.**  
 Grand  
 1st half (14-17)  
 Synco Show  
 Jack Mack B'd  
 Bob LaSalle  
 Clark & Jacobs  
 Florence Rayfield  
 Johnny Special  
 Zastro White Co  
 2d half (18-20)  
 Ray Shannon Co  
 Purdy & Pail  
 (Three to fill)  
**FREMONT, NEB.**  
 Empress (19-20)  
 Lew Fitzgibbons  
 Versatile 4  
**GALESBURG, ILL.**  
 Orpheum  
 1st half (14-17)  
 Davis & Felle  
 H'g'w'th & C'w'd  
 Capman Boys Co  
 2d half (18-20)  
 Bradnas  
 Freeman & Seym'r  
 Mason-Dixon D'ers  
 (One to fill)

**SUN-KEENEY**  
 BOOKING  
 Vaudeville and Picture Theatres  
 1560 B'way, New York

**Debell & Vine**  
 Hughes & G'rls  
**WICHITA, KANS.**  
 Orpheum  
 1st half (14-17)  
 The Perrys  
 Nick Hufford  
 Mahon & Scott Co  
 Creedon & Davis  
 2d half (18-20)  
 The Gabberts  
 Fred Hughes Co  
 Wardell & LaCoste  
 Tillis & LaRue R

**Orpheum**

**CHICAGO**  
 Diversity  
 2d half (11-14)  
 Diehl Sis & McD  
 Hamilton Sis  
 Coyne & French  
 Bert Erroll  
 Let's Dance  
 (Others to fill)  
**Palace (8)**  
 Gallarini Sis  
 Gordon's Dogs  
 Harry Fox Co  
 Marion Harris  
 The Galenoc  
 Nazimova  
 O'Donnell & Blair  
 The Blue Slickers  
**Riviera (8)**  
 Brooks & Ross  
 Wilfred Clark Co  
 Shaw & Lee  
 Gerber's Galeties  
 The Del Orto  
**State-Lake (8)**  
 Kitaro Japs  
 Lady Owen Pearse  
 Jerry & B Grands  
 Eddie Conrad Co  
 Calm & Gale Rev  
 Fern & Marie  
 Small & Mays  
 Richard Vintour Co  
**Tower**  
 2d half (11-14)  
 Flo Irwin Co  
 3 Bracks  
 James & Sinclair  
 Griffith & Young  
 Eliza Ersl B'd  
**DENVER, COLO.**  
 Orpheum (8)  
 Joe Darcy  
 Lottie Altherton  
 Great Leon  
 Mike Ames  
 Carol McComas Co  
 Alela Verne  
 Coram  
**HENNPIN, MINN.**  
 Orpheum (8)  
 Sybil Vane  
 Owen McGivney  
 The Wager  
 W & J Mandell  
 Sema Hayakawa  
 (Two to fill)

**ST. LOUIS, MO.**  
 Orpheum (8)  
 Harry Holmes  
 Herman Timberg  
 The Rebellion  
 Burke & Derkia  
 Rosita  
 Something for N  
 (Three to fill)  
**St. Louis (8)**  
 Mile Gade Corson  
 Sam Robbins  
 Odvas Seals  
 Roger Williams  
 (Two to fill)  
**SAN FRANCISCO**  
 Golden Gate (8)  
 Count Bernlvid  
 Cronin & Hart  
 LaR & Mercedes  
 The Seabacks  
 Jeannie  
 (Three to fill)  
**Orpheum (8)**  
 London Paris & NY  
 Kratt & Lamont  
 Ernest Hatt  
 B J Pearson  
 Blossom Seeley  
 Ferry the Frog  
 (Three to fill)  
**SEATTLE**  
 Orpheum (8)

**NEW YORK CITY**  
 Broadway (8)  
 Cor'dials Animals  
 P & E Ross  
 Skelly & Helt Rev  
 Daly & Nace  
 O'Hanlon & Zamb'l  
 J C Flippen  
 Teck & Dean  
 (One to fill)  
**Colliseum**  
 2d half (11-14)  
 Stepping Out  
 Marion Sunshine  
 Bert Wheeler Co  
 Gaston & Andree  
 (One to fill)  
**51st Street (8)**  
 Miss Du Boise Co  
 Dotson  
 Wigginsville  
 Eddie Nelson  
 Luster Bros  
 Around the World  
 Sherwin Kelly  
 (One to fill)  
**5th Ave.**  
 2d half (11-14)  
 Chas Riley  
 Corrine Tilton  
 100% Rev  
 (Two to fill)  
**56th St.**  
 2d half (11-14)  
 Pat Henning  
 Lulu McConnell  
 Cole & Mills Rev  
 Brady & Mahoney  
 Violet & Ptnr  
 Bob George  
**FORDHAM**  
 2d half (11-14)  
 Powell & Rhineht  
 Frances & Wally  
 Frank Fay  
 Merchants & Shows  
 (Two to fill)  
**Franklin**  
 2d half (11-14)  
 Kelson & Diamond  
 Freddie Rich B'd  
 George Price  
 (Two to fill)  
**Hamilton**  
 2d half (11-14)  
 3 Red Caps  
 Oliver & Crangle  
 Roger Imhoff Co  
 Ruth de Neale Hill  
 (Two to fill)  
**Hippodrome (1)**  
 Clemens Haw'ln Co  
 Reed & Duthers  
 Frank & Towne  
 Modena's Rev  
 Rome & Gaut  
 5 Petleys  
 (15)  
 Alf Loyal  
 4 Diamonds  
 Carnival of Venice  
 Tom Smith  
 (Two to fill)  
**Jefferson**  
 2d half (11-14)  
 Alf Loyal's Dogs  
 Jean La Cross  
 Ray Rogers Co  
 Bragdon & Mor'sey  
 Herbert & Neeley  
 Ella Brice B'd  
 (One to fill)  
**125th St.**  
 2d half (11-14)  
 T K Andrews  
 Freda & Palace  
 Arthur Whitlaw  
 Edgar Bergen  
 Bob George  
 (One to fill)  
**Palace (8)**  
 A & G Falls  
 Beverly Bayne  
 A Robbins  
 Morris & Campbell  
 Hackett & Delmar  
 Frankie Heath  
 Arthur Prince  
 Runaway 4

**Keith-Albee**

**Clemons Billing Co**  
 Murdock & Mayo  
 (15)  
 Eddie Leonard  
 Trini  
 Smith & Strong  
 York & King  
 (Others to fill)  
**Regent**  
 2d half (11-14)  
 Turner Bros  
 Rubini & Rosa  
 Vera Gordon Co  
 Vic Laurie  
 (Two to fill)  
**Riverside (8)**  
 Dufor Boys  
 Ella Shields  
 Brown & Whit'ker  
 Ledova  
 Robt Chisholm  
 Jean Acker  
 Eddie Nelson  
 Luster Bros  
 Sherwin Kelly  
 (One to fill)  
**5th Ave.**  
 2d half (11-14)  
 Chas Riley  
 Corrine Tilton  
 100% Rev  
 (Two to fill)  
**56th St.**  
 2d half (11-14)  
 Pat Henning  
 Lulu McConnell  
 Cole & Mills Rev  
 Brady & Mahoney  
 Violet & Ptnr  
 Bob George  
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 Alf Loyal  
 4 Diamonds  
 Carnival of Venice  
 Tom Smith  
 (Two to fill)  
**Jefferson**  
 2d half (11-14)  
 Alf Loyal's Dogs  
 Jean La Cross  
 Ray Rogers Co  
 Bragdon & Mor'sey  
 Herbert & Neeley  
 Ella Brice B'd  
 (One to fill)  
**125th St.**  
 2d half (11-14)  
 T K Andrews  
 Freda & Palace  
 Arthur Whitlaw  
 Edgar Bergen  
 Bob George  
 (One to fill)  
**Palace (8)**  
 A & G Falls  
 Beverly Bayne  
 A Robbins  
 Morris & Campbell  
 Hackett & Delmar  
 Frankie Heath  
 Arthur Prince  
 Runaway 4

**ALTOONA, PA.**  
 Michler  
 2d half (11-14)  
 Knight's Roosters  
 Sager Midgely  
 Eddie Rogers  
 Koehler & Edith  
 Harry Downing  
 (One to fill)  
**AMST'DAM, N. Y.**  
 Rialto  
 2d half (11-14)  
 Wilther's Opry  
 Meehan & Shannon  
 Frank Richardson  
 Eddie Dennis  
 Jean Carpenter  
**ASHEVILLE, N. C.**  
 Keith  
 2d half (11-15)  
 Jerome & Evelyn  
 Joe Fong  
 L P Jackson Co  
 Clayton & Lennie  
 Ruby 3  
**ASHTABULA, O.**  
 Palace  
 2d half (11-14)  
 Prince Wong  
 Barr & Lamar  
 4 Clifton Girls  
 (Three to fill)  
**AUBURN, N. Y.**  
 Jefferson  
 2d half (11-14)  
 Old Homestead  
 2 Vagante  
 Claude DeCar  
 (Two to fill)  
**BALTIMORE, MD.**  
 Hippodrome (8)  
 Babe Egan Co  
 Marks Bros  
 Frank X Silk  
 Delmar's Lions  
 Cannon & Lee  
**Maryland (8)**  
 Eddie Leonard

**BRADFORD, PA.**  
 Bradford  
 2d half (11-14)  
 Ann Clifton  
 Paul Rahn  
 Hunter & Bailey  
 McLaughlin & M  
 (One to fill)  
**BRIDGEPORT, CT.**  
 Palace  
 2d half (11-14)  
 Armand Devore  
 Freeman & Lyon  
 Charleston Champs  
 Weston & Hutchins  
 Carnival of Venice  
 (One to fill)  
**BUFFALO, N. Y.**  
 Hippodrome (8)  
 Chaple & Carleton  
 L & M Wilson  
 Donald Gaffney  
 Moss & Frye  
 Fred Ardath B'd  
 Choo's 5 Stars  
 (Two to fill)  
**CAMDEN, N. J.**  
 Towers  
 2d half (11-14)  
 Marg Padula  
 Gypsy Camp  
 Bett's Seals  
 Devine & Gould  
 Cole & Ward  
**CH'STON, W. VA.**  
 Kearse  
 2d half (11-14)  
 Bell & Naples  
 Colonial Sext  
 (Three to fill)

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 Keith (8)  
 Dancers Clownland  
 Boudlin & Bernard  
 Cogan & Casey  
 West & McGinty  
 Mack & Rosalter  
 Collins & Ceoley  
 Allen & Yorke  
 (15)  
 Pat Rooney  
 The Kennys  
 Ford & Cun'gham  
 3 Abby Sis  
 B H'alen  
 Raymond Pike  
 Hyde & Burrell  
**Palace (8)**  
 Oscar Martin Co  
 Nada Norraire  
 Casper & Morrissey  
 6 Beaucalres  
 Janet of France  
 Gen Piano Co  
 Carl McCulloch  
 (15)  
 Silvertown Orch  
 4 Kodex  
 Herb Williams  
 Thos E. Shen  
 (Three to fill)  
**CL'KS'G, W. VA.**  
 Kearse  
 2d half (11-14)  
 Harry Snodgrass

**Beverly Hills, PA.**  
 Regent  
 2d half (11-14)  
 B & J Creighton  
 Frank Jeffell  
 (



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A Positive Riot!

For Singles or Doubles  
Male or Female  
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Gus Kahn and Joe Burke's  
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**"WHILE THE YEARS  
GO DRIFTING BY"**

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Fox Trot Ballad HIT!

**"IT MADE YOU HAPPY  
WHEN YOU MADE ME CRY"**

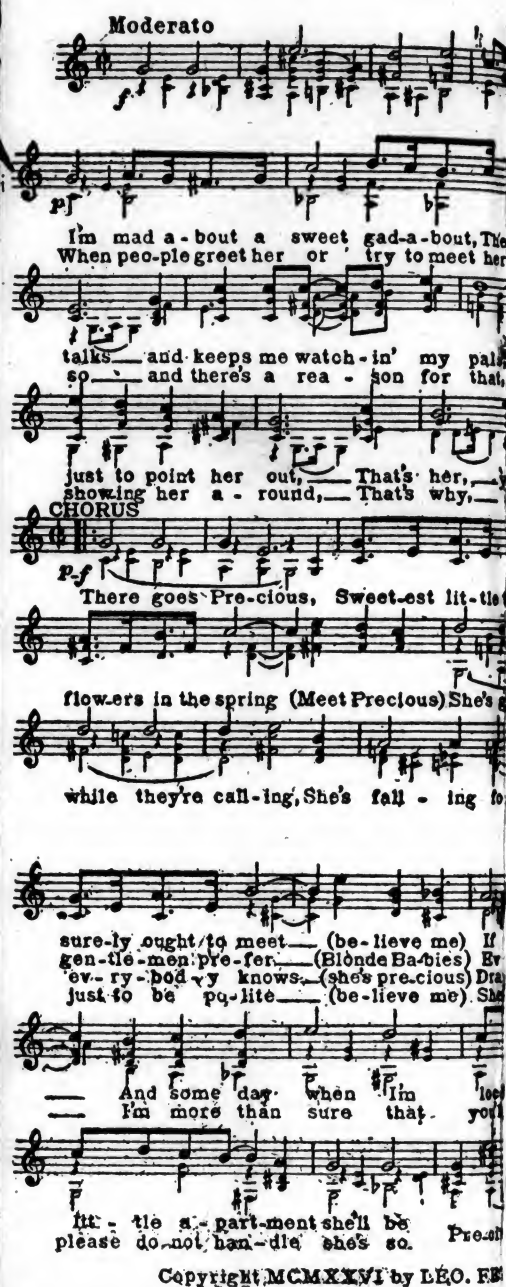
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SPANISH TOWN"**

(I was On A Night Like This)

by LEWIS and YOUNG and MABEL WAYNE

Moderato



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## THOSE EYES?"

by  
WALTER  
DONALDSON

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## NEWS FROM THE DAILIES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago and the Pacific Coast. Variety takes no credit for these news items; each has been rewritten from a daily paper.

### NEW YORK

Alice Fisher gave a tea last week at her home for the Actors' Theatre.

Max Flamenbaum, east side druggist, will build a musical comedy theatre for his son-in-law, Pesce Burnstein, Yiddish comedian.

Alfred Weiss, president of the American Multi-Color Corp., has acquired the "Out of the Inkwell" studios and the Red Seal Pictures Corporation.

"Black Velvet" comes to Broadway shortly after Christmas.

Charles Hopkins has purchased the dramatic rights to "Cordelia Chantrell," a romance by Meade Minnerode.

Benn W. Levy, English playwright, delivered a lecture before the Writers' Club of Columbia University on English play censorship.

Robert Milton has acquired a new play by Fanny Hurst, entitled "The Gold in Fish."

Dramatists, Inc., will produce a satirical comedy entitled "The Gay Life," in January.

Georges Lewys, author of "Merry-Go-Round," has filed suit against Universal (pictures) charging the film "Merry-Go-Round" was pirated and plagiarized. The complaint reads that Eric Von Stroheim assigned all his rights in the picture to Miss Lewys and that Universal knew this, but credited various employees with the story instead of attributing it to the author.

The economic committee of the Imperial Conference now being held in London has proposed a plan for floating a large Empire film producing company designed to defeat the American picture monopoly.

"What Price Glory" opens at the Sam H. Harris theatre Nov. 22.

Dolores Cassinelli, pictures, is to appear on the concert stage in Florida shortly.

National Music week will be held week of May 1-7, 1927, as usual.

Philip Goodman is to have his own theatre in New York next season, he says.

Rehearsals have been called for "The Trumpet Shall Sound," written by Niven Wilder.

Schwab and Mandel have sold the British rights for their new operetta, "Lady Fair," to Lee Ephraim. "Lady Fair" opened in Boston Nov. 8, for three weeks before appearing in New York.

Dissension in the entourage of Queen Marie centered this week around Lela Fuller, famous dancer, who came on the royal train in Washington with the Samuel Hill party, although she is an intimate friend of the Queen. Hill quit the train after a dispute with Marie's major domo over authority. Then the row shifted over to Miss Fuller. Before that there was a jam over J. B. Ayres, Henry Ford's representative, who was quoted in an interview as saying Henry was paying for the royal party's motor transportation. Ayres was expelled from the train.

Friends of Eddie Cantor gathered at the Bijou theatre Sunday to give the comedian a farewell party before he leaves for California to make pictures. The gathering developed into a memorial service for Harry Houdini when Cantor eulogized the dead magician. William Morris presided as chairman at the meeting.

The body of Tom Foreman, picture director, was found shot through the head in the home of his parents in Venice, Cal. Police believed he had committed suicide during a nervous breakdown. Foreman was an actor before he became a director.

Joseph M. Schenck signed the Duncan Sisters to do a screen version of their musical comedy, "Topsy and Eva."

Mary Pickford signed Sam Taylor to direct her next picture, title of which is still in abeyance.

Arch Selwyn and George White will sail for Europe Saturday. They will produce the "Scandals" in Paris next spring in association with Edmond Sayak, French producer.

Basil Dean will make a lecture tour after he has produced "The

Constant Nymph" and "There Was a Man" in New York.

George Blumenthal's Franco-American Operetta Co. sailed from Paris on the Paris last week. They open in light opera at the Jolson theatre Nov. 22.

### CHICAGO

Harry Fink, said to be an entertainer of this city, was called to Detroit to identify and claim the body of his wife, said to be a cabaret singer, who was killed when she fell or was thrown from an automobile. Detroit police are searching for a man known as "Don," thought to have been Mrs. Fink's companion when the accident occurred.

Mae Murray and her new husband, Prince David Divani, got in town from the coast, but left right away for New York, after several snapshots.

The benefit at the Apollo for the American Theatrical Hospital Association fund realized about \$12,000 for ill and unfortunate actors. The benefit was the 14th annual. The hospital association maintains a floor for the profession in the American Hospital, 850 Irving Park boulevard. All of the current lights performed.

William M. Skelly, former policeman, and Mrs. Hazel M. Spiking, former cashier at the Trianon ballroom, were charged with conspiracy in a true bill vote by a grand jury. The pair are charged with defrauding the ballroom of \$10,000 by the sale of duplicate tickets, pocketing the money.

Chicago heard John Alden Carpenter's "Skyscrapers" for the first time.

Spacious advertising in the dailies by the Walgreen drug store company acclaim the "Paul Ash Oriental Sundae," designed by Paul himself. The ice cream special retails for 20 cents at the Walgreen soda fountains.

Edward Locke's "In This Room," formerly called "The Leap," will open Nov. 14 at the Princess with Louis Wolheim, Olive Tell and Donald Gallagher.

### LOS ANGELES

Johnny O'Day, a Pacific Coast boxing favorite, lost a decision in Superior Judge J. W. Summerfield's court when his wife was awarded a decree of divorce on a cruelty charge.

Mrs. Irene Schoenfeld, known as "Hollywood's prettiest wardrobe mistress," has filed suit for divorce against Edward Schoenfeld, alleging cruelty.

Hearing on perjury charges against Lela Sue Jones, screen actress and beauty contest winner, was continued until Nov. 9 in Municipal Court by Judge Ballard. Mrs. Jones is accused by her husband, C. Leonard Jones, of having given false testimony in Judge Summerfield's divorce court, when she testified she lived with Jones after the granting of the interlocutory decree.

Frank Shellenback, pitcher of the Hollywood baseball team of the Pacific Coast League, and his wife received painful burns when gasoline with which the latter was cleaning a garment exploded. The injuries are not serious.

Announcement is made of the engagement of Mae Atwood, film actress, to Phil Rosen, director. They will be married some time next year. Rosen was lately divorced.

Cecelia Hoft De Mille's horse, "Dream Girl," won first honors at the Pacific International Horse Show in Portland. Miss De Mille is a daughter of Cecil B. De Mille.

Edgewater Beach club, with debts aggregating more than \$300,000, has gone into a receiver's hands. The club is located midway between Santa Monica and Ocean Park.

The stork is expected to visit the home in January of William J. Cowen, assistant to C. B. De Mille. Mrs. Cowen is Lenore Coffee, De Mille scenario writer.

Kathryn Hill, picture actress and artists' model, wants no more of married life. She is going to sue Ira Hill, New York photographer, for divorce, it is said.

"The Greenwich Village Follies"

## ARMY-NAVY PRICES BOXES UP TO \$450

Chicago, Nov. 9. Theatre tickets for the Friday-Saturday nights of the Army-Navy football game are being held to the regular Saturday night prices with a raise of \$1 in some spots. Local theatre managers recall the fiasco of the Army-Navy theatre night on Broadway in a year past, and evidently being governed by the wishes of Congressman Britten, one of the leaders responsible for the game being played in Chicago.

"Cocoanuts," at \$6.60, is already practically gone. Local managers are figuring the Friday night will be more substantial than Saturday night because of the necessity of the West Point and Annapolis men leaving immediately after the contest.

Prices for Specs. Blocked on this end, independent local speculators have made recent visits to West Point and Annapolis with a view of picking up tickets for the Army-Navy game. Thus far no reports have been made of success.

Some box tickets have already crept into the hands of local speculators. Prices of \$250, \$300 and \$450, varying with the location, are being asked.

The arrest of Harry Waterfall at the Palmer house for speculating on a Chicago-Illinois game season book placed somewhat of a quietus on the "specs," who now fear they will be closely watched with Army-Navy game tickets as far as stamping the tickets are concerned.

### CHARLES BELMONT DAVIS ILL

Charles Belmont Davis has retired for the time being as dramatic editor of the New York "Herald Tribune." Illness has forced him abed at his home at the Hotel Albert. Davis is suffering from diabetes and is being treated with insulin.

T. G. A. Goldsmith has been appointed dramatic editor. He has not been concerned with theatricals heretofore, being a staff man.

### "HOWDY KING" COMING BACK

"Howdy King," the new Anne Nichols production, is expected to reach the boards again late this month.

The show was closed after several weeks out of town.

## BENNETT'S 'CREOLES'

(Continued from page 1)  
public morality.

"It just naturally slaps me right in the face as police censor," the corporal said. "You'll have to close it up."

In reply to a question from Morley the censor is reported as saying, "Sure, I enjoyed the show personally, but I'm a cop."

It is expected the theatre will apply for an injunction to prevent police interference.

The San Francisco jury which will gather before Police Judge Golden on Nov. 17 to try D. Worley on the charge of presenting an indecent play will be invited to attend the show and pass on it for themselves.

Worley was arrested Saturday for presenting "Creoles," by Samuel Shipman and Kenneth Perkins. Bennett grew hot over the arrest of Worley, spoke of "reform fatheads," and said he did not believe censorship was typical of the citizens or spirit of San Francisco.

Worley was granted a jury trial.

and "The Girl Friend" are underlined for the Blitmore in 1927.

Schumann-Heink & Co., recently incorporated under the laws of California to deal in investment securities, opened offices in Los Angeles with Ramsdell S. Lasher in charge.

Emmett Flynn, film director, arrested by traffic police near Riverside on a charge of reckless driving. Released in \$1,000 bail.

Radio station KMTR, Los Angeles, purchased by C. C. Julian, local oil and real estate promoter. The station is located in Hollywood.

Ruth Milo, screen actress, in private life Mrs. Ruth Gelpi, awarded a divorce from George Gelpi (Milo), also an actor.

Nancy Zann, film actress, is named by a chauffeur for Hulet C. Meredith, Jr., as having visited a Los Angeles hotel with the millionaire in the suit brought by Mrs. Merritt for divorce.

## 'ROUND THE SQUARE

### College Boys and "Cutting-In"

College boys in the night club belt, otherwise Times Square, should recall at all times that they are not back in their frat hall or town. The night clubs of New York draw a heterogeneous crowd, far beyond the comprehension of any college boy, student or football player or both. Many in the night club attendance know nothing of "cutting-in." To them that's "stealing the girl." It may be all right on 5th avenue but it's out for Broadway or the side street places.

The young fellows from school in New York for a good time are taking a dangerous risk in practicing their college town stunts in a New York night club. More dangerous than they have an idea of. Those of the college boys who are reading Variety should spread this about. Variety has been requested to print this warning for the college boys, under the impression that Variety has more college boy readers than any paper appertaining so intimately to Broadway.

It came about through an occurrence the other evening in a night club right in the centre of this mid-town. Three brawny college boys who thought they could take care of themselves were in the place. This version is from a by-stander, a newspaper man, who watched the entire affair. He said that had anything serious happened to the boys, the night club would have been blamed, whereas everyone in the place excepting the college boys attempted to prevent the fierce free for all.

Among the dancers on the floor were a couple, with the man one of the hardest characters in New York City. No one has ever worsted him at anything and as a rule he's always ready. But this night he was in the night club with his young woman, there to have a good time and nothing else. A certain bunch in the place that night had gone there without rods or jacks. They wanted no trouble and were not expecting any.

One of the college boys "cut in" on the couple while they were dancing. The New Yorker did not get it. To him that was an ungodly action. But seeking to avoid trouble he brushed the college boy away and told him to leave his girl alone. The hard boiled one pushed the college boy away gently, thinking the boy was stewed, although none of the three college youths appeared to be drunk or drinking.

The college boy returned to his table, evidently telling his companions what had occurred. Whereupon another of the trio attempted to do the same cut-in with the same couple. The second college youth insisted and would not listen to the man's remonstrance. The latter endured it as long as he was mentally capable of doing, then turned on the boy from school.

The other two college boys, with all three over six feet tall and in perfect training condition, gave notice of a battle. That battle raged for 10 minutes, involving nearly everyone in the place, with everyone but the boys from school attempting to quell it. Its outcome was that the three boys were thrown into the street. There was nothing else for the night club to do unless it wanted a police raid.

Yet the college boys came back within 20 minutes, wanting to continue the fight, the first indication that they were intoxicated. When unable to do so they said they would return Sunday (last) with "20 other football players and clean out the joint." They did not return Sunday, however. Also the three boys may have been graduated college boys, and are now pro players.

### Burglar Siren Falsely Rings

Feldman's jewelry store, on Broadway and 45th street, across from Loew's State, which was the victim not so long ago of a daring stick-up, had its burglar siren discharged Saturday morning at 10:30. It brought two traffic cops from the 45th and 46th street intersections and Kenneth M. Grattan, one of the State's house managers, scurrying into the store. Standing inside was the six-foot 4-inch Eddie Marks, the State ticket taker, looking at the daintiest of dainty wrist watches, in itself a laugh by contrast, while the store's negro porter was frantically trying to shut off the siren he had accidentally set off.

The number of days left until the opening of the new Paramount theatre is changed daily on the sidewalk temporary frame canopy.

The chain nut stores in Times Square sell nothing less than quarter pounds. There are no 10c. bags like the orangeade stands sell.

North of Times Square on Broadway is a photographic place where one may have his picture taken, eight on a strip, for two bits.

A driver of a one-horse rig is profiting from showmanship. He affects a makeup of the old Jehu style that attracts attention. His horse and open barouche fill in the rest of the ballyhoo. He does most of his parking near the T. S. speak-easies.

What are expected to be both show places will be the new Childs' restaurant at 46th street and Broadway and a Lucky Strike demonstration room at 45th and Broadway.

System in the employment of girls by the candy chain stores is best exemplified in the Schrafft stores, where there is an age limit.

### Selling Commish for Stage Career

Herbert J. Dotterweich is honoring a select list of Broadway stars with a little proposition which involves the selling of books. Herbert is employed by a New York banking firm but is imbued with a desire to see his name in electric lights some day, hence his plan to acquire the patronage of celebs so that he may earn enough money to quit his job and prepare himself for a stage career by study.

Dotterweich is 23 and lives in Jersey City where he made a big hit with the pastor of St. Joseph's Church when he played in "Veronica's Veil" for the benefit of strictly local audiences. Following his astounding success Herbert tried to "become associated with the theatre in New York" but found Channing Pollock, Charles Dillingham and others of their ilk surprisingly unresponsive. In fact, they did not even want to talk to him personally.

As a last resort Herbert tried to get a small part in a Greenwich Village show but his inability to pronounce ten-syllable words correctly added to the unpardonable sin of brushing his hair regularly left him without a chance.

Herbert has prepared a form letter in which he offers stars books at current prices, his commissions to be applied to study. The young man feels that he has been born for the stage and besides, all of his friends have told him that he has been wasting his time in a brokerage house. With the commissions Herbert intends to pay for courses in Shakespeare, singing, vocal training, grammar, diction and physical culture, so that if he ever meets one of the producers again he will be able to dazzle him with an impromptu recitation of the "Quality of Mercy," startle him with a brilliant interpretation from "The Queen's Necklace," and subdue him into submission with a few well planted wrestling holds.

In his form letter Herbert states with becoming modesty, that "many capable judges who have witnessed the work I have done on the semi-professional stage agree that I have exceptional talent and ability." Among the distinguished judges are Isobel Merson, once upon a time a teacher of Shakespeare, and Harriet Darling, of the Society of American Arts and Letters.

Among those who have been the recipients of Dotterweich's letter are: Eddie Cantor, Basil Rathbone, Marie Saxon, Fanny Brice, Fred Stone, Helen Mencken, Marilyn Miller, William Hodge, Paul Robeson, Mitzel, Eva Puck, Arthur Bryon, Jack Osterman, Mary Ellis, Basil Sidney, Marjorie Rambeau, Leonore Ulric, Winnifred St. Clair and Genevieve Tobin.



## ANNE NICHOLS AND "ABIE" PUT CHEESE CLUB ON PARK AVE.

For One Day Only—Needed Luncheon and 2,000th Performance of 'The Miracle Show' to Get Newspaper Boys in Foreign District

In the Italian Garden of the Hotel Ambassador a luncheon in celebration of the 2,000th performance of "Abie's Irish Rose" made a great day for the Cheese Club. Those boys will never forget it, but the function really was to the "gentlemen of the press"—for the radio only. William De Lignemare saw to that; smart fellow that. His job is general manager for "Abie"—and what a job it is. WMCA did the broadcast.

There were speakers, of course. And who should be the best one but Anne Nichols, author and producer of "Abie," the world's wonder show, the only woman present, and rightly rated the "Queen of 'Abie's Irish Rose'" by her attorney, M. L. Malevinsky?

Miss Nichols looked the queen, gracious yet imperial. There was mention of Marie's, Queen of Rumania, visit to this land, and the observer could not but note the similarity because they typify the thoroughbred in womanhood.

### Tearful Voice

Against a background of after-dinner speakers, Miss Nichols' address shone like the diamond on her finger. It was her maiden speech. With a tear in her voice she spoke, not of herself but of others. When she said that love is the greatest thing in the world, there wasn't a man present that would not have kissed her hand. It was a precedent for Miss Nichols, and now that it is known she is a clever talker the women's clubs will angle for her presence at the festive board.

Harry Hersfield, creator of another "Abie," the evergreen of comic strips, as president of the Cheese Club, was master of ceremonies, and he was right good at it. He said that Jack Lait claimed royalty for the use of "Abie." He, for himself, claimed to be the papa of "Abie," but De Lignemare finished the equation by saying that Anne was the mama, and that was a genuine laugh.

### Cheesers Kicked About

The Cheese Club has gone through many vicissitudes. The boys have been kicked out of many places, some good. Over on Park avenue they were for a time abashed, yet not roughneck. So they played the high spot of the town without getting sloughed.

Never hoping to repeat in the joint, they will probably point with pride to their grandchildren that the Ambassador didn't air them.

It's true that the high-class food stuck in their teeth and there were no toothpicks. No squawks about that, and for a special reason. Never, should the Cheesers remain intact for a decade, will they get so close to the ritz stuff. But they don't care, and left the place walking upright.

Of the other speakers, Mr. Malevinsky was a corker. It happened that the occasion was the 31st anniversary of his marriage. He didn't mention it as his heart was full as he remarked afterward—31 years with the same woman. Yet when he said: "When the time comes that women cannot be trusted life won't be worth while," he might have gone into the glorification of womanhood but he meant Anne Nichols and his wife.

There could have been a succession of effusions over the world's record accomplishment of "Abie's Irish Rose," for no comedy has ever run so long on Broadway and no play can now approach its consecutive performance record in the history of the theatre. "Abie" is close to his fifth anniversary.

The record spoke for itself. Not a man present but who did not believe Anne's middle name is Glory.

Other speakers were E. E. Pidgion, Paul Meyer, J. P. Muller and Major Edward-Bowes.

Miss Nichols charmed the gathering with a recital of the meeting of her eight-year-old son with Queen Marie. The bright looking youngster sat beside his mother at the speakers' table. Following the Queen's cordial greeting to the kid-

let, he rushed to his mother, exclaiming "Mother, now I'm in love."

Miss Nichols' talk took a humorous turn when she turned to what is probably "Abie's" pet anathema, Robert Benchley, critic for "Life." Benchley didn't like the play, and in his weekly comment he wrote "nasty cracks" for two years, turning the other way thereafter for more kindly remarks.

It seems Benchley is ill in a hospital, but he wrote Miss Nichols in this wise:

"From a bed of pain I am writing you. I think if we all get behind this thing (Abie) we ought to put it over big." That was a wum among the newspaper crowd, and it seemed a right witty thing coming from the "opposition" about a play in its fifth year on Broadway.

### The guests:

E. F. Allvine	Nat Lief
Glendon Allvine	George Leffler
Henry S. Adams	Marc Lachman
Keiley Allen	Wm. De Lignemare
John Anderson	M. L. Malevinsky
Milton J. Bryan	James S. Metcalfe
Major Edward Bowes	J. P. Muller
Robert Benchley	Joseph Mulvaney
J. A. Benjamin	Paul Meyer
George Britt	Louis Meyer
Fred Block	George H. Maines
George Brown	Thos. McVeigh, Jr.
A. Baron	Ward Morehouse
Perry Charles	Harry Mandel
Julius Cohen	Henry Major
Jack Charash	E. A. Miller
Wallace H. Campbell	Chas. Moscovitz
Burton Davis	Jack Newmark
Bide Dudley	Jack Pulaski
Nat Dorfman	Ed Everett Pidgeon
Edward Dobson	Philip Payne
Donald Flamm	E. F. Perkins
H. J. Fuller	Morris Ryskind
George Fitchett	Stephen Rathbun
Joseph Fleisler	Fred Schader
Marion G. Gilliam	Paul Schweinhart
Lewis Gensler	B. L. Schmid
Mik Gross	G. B. Spiero
Chas. M. Graves	H. J. Schnitzler
Ben S. Gross	Silas F. Steadler
Roy W. Harper	Percy Stone
Norman Shannon	Chas. Stewart
Arthur Hornblow	A. Selig
Harry Hersfield	Harold Stein
F. J. Hughes	Samuel Schwartzman
R. F. Holzman	C. Stoddard
Harold Holt	Bernard Sobel
Major Radu Irimescu	Terry Turner
Dr. A. Jacobs	Edward W. Vornow
J. Jacobs	Samuel Weller
Neil Kingsley	Wm. Walker
A. J. Kayton	Lawrence Weiner
Harry Kraft	Richard Watts, Jr.
Walter J. Kingsley	R. F. Wooley
Max Lief	Lex. Kotel
Gordon Leland	Paul Yawitz
Low Levenson	C. F. Zittler
M. W. Liebler	Jonah Zuro
H. A. Leonard	

## Taxi Driver 'Steered'; 20 Days in Workhouse

Hyman Gleisher, 21, taxi chauffeur, 364 5th avenue, Astoria, L. I., was found guilty in West Side Court by Magistrate Joseph E. Corrigan on a serious charge and sentenced to the Workhouse for 20 days. The chauffeur denied the charge. The court gave the defendant a day to disprove the detectives' story but to no avail.

The chauffeur was arrested by detectives Kelly and Murray of Inspector Lahey's staff. The sleuths raided an apartment at the Schuyler Arms, 305 West 98th street and arrested Gleisher and several women. The latter are to be arraigned in Jefferson Market Court.

Kelly told the court that Gleisher had brought several men in his cab to the Schuyler apartment house. The detectives declared that they had had the apartment under surveillance.

The detectives stated that Gleisher picked up his patrons at the High Hat Club. Gleisher denied this and said he got his fares from 43d street and 6th avenue. While he was in the house, Kelly said, the hallway was crowded with men in tuxedos brought from night clubs.

### Rah for Bill Rogers!

Fawtucket, R. I., Nov. 9.

A single ballot for Will Rogers was cast last Tuesday in the Fruit Hill section of Providence.

Someone wanted Bill to be the local justice of the peace. To avoid error, the voter identified him as "ropo spinner and talker."

Mr. Rogers was swamped as the town had a Republican landslide. He was defeated according to an unofficial count by something like 128 to 1.

## '3-Card M' Not on Sq.

"If you pick out the 'red' ace I pay you two for one; if you fall you pay me."

"It's just a little game of science and skill, which often proves the old adage, that the hand is quicker than the eye."

"Just step back a little and let that gentleman, who looks as if he has keen eyesight pick out the 'red' ace and win his day's expenses."

So went the spiel of a se-negambian fairly clever at that for the conditions and high tension under which he was working, throwing what is called by the sure thing workers, "Three-Card-Monte."

This happened right off busy Broadway on West 43rd street, between four and five p. m.

If you think all the yokels are in the sticks, you're wrong, for the New Yorkers were shoving and pushing each other to pick out that 'red one.'

The yield in a brief few minutes was about \$40 for the operator.

## AERIAL CIRCUS DURING B'WAY'S CELEBRATION

Street Carnival Out—Parade with Floats—Due for Nov. 17-19

When the 300th anniversary of New York is celebrated on the second day (Nov. 18) an Aerial Circus will end its way over Broadway to give Times Square an aerial christening. Later the new Paramount building will be christened.

The much-heralded street carnival has been "canned," following a consultation with the police department. Traffic is almost unmanageable now and the organizers of the celebration were advised to find another outlet for their excess virility. The word has therefore been passed to the night clubs to "cash in" on the event by staging a special "carnival night" on their respective premises. This will have to substitute for the originally planned street carnival.

The New York "American" is getting out an extra section in the Sunday edition of November 14 to be called the "Broadway Section." Friday, Nov. 19, Dedication Day and Grand Finale, will see the formal recognition of Battery Park and a street parade including over 50 floats.

Various bands and military and naval detachments will add color to the pageant.

Father Knickerbocker and Miss Broadway will occupy positions of honor among a group of picture stars at the presentation of two bronze tablets for the Paramount Building.

The parade will lead from 72d street to a point near Herald Square, most likely 38th street. Times Square and perhaps Columbus Circle will be suitably decorated for the occasion. The procession will be filmed and featured in the News of the Day films in Paramount theatres.

## Wilhelmina Jacobs Stole Coat in Macy's—10 Days

A woman giving her name as Wilhelmina Jacobs, 25, of 315 West 99th street, and claiming to be an actress, was given 10 days in the Workhouse in Special Session Friday following her plea of guilty to petty larceny.

Miss Jacobs was arrested Oct. 30 when leaving Macy's with a coat valued at \$47, taken from a rack in the store. She admitted she had taken the coat, but claimed she did not know what she was doing at the time.

## Don't Want 'Dirt' Plays

(Continued from page 1)

kers who grabbed the latter as fast as obtainable figuring a clean-up on stock releases see little probability of getting from under unless there is a change in stock demands.

Stock managers claim that the risk stuff won't go in their spots for two reasons—that they cater to family group patronage who won't bring in the youngsters to see obscene plays, also that local church and civic authorities raise a hullabaloo when these plays are announced, and patronage suffers for several weeks afterward.

## TIMES SQ. ELECTED FAVORITES

Times Square, like most other sections of New York City, went Democratic on Election Day.

From the Wigwam to the Circle most of the favorite sons had come through smiling.

Wiseacres of the Square, touting Smith and Wadsworth weeks before, were agreeably surprised by the turn of the tide that rode Judge Robert F. Wagner in as U. S. Senator-elect on the Democratic ticket, snowing under Senator James J. Wadsworth (Rep.).

Governor "Al" Smith, rated the miracle man of politics through his sweeping victory for reelection to the gubernatorial throne, is credited with haven ridden both State and county tickets through.

The only casualties concerning candidates of the uptown district was the defeat of Charles White, Assistant District Attorney, Democratic candidate for member of Assembly in the 10th A. D., by Phelps Phelps, Republican incumbent. White made a good showing in this notorious Republican stronghold despite defeat. White's popularity and ability made him the most likely candidate of his party, but the district went Republican as usual.

**Bloom's Great Showing**  
Congressman Sol Bloom, Democratic nominee to succeed himself in the 19th Congressional District, had a similar handicap in having to buck what has been traditionally known as a Republican stronghold, opposing Harold Korn, Republican nominee. Bloom made a vigorous campaign, beating his opponent two to one all the way.

Republicans made a two-listed

campaign to elect Korn, but Bloom and his followers made it different, the Congressman winning by over 17,000 majority, almost double what he got two years ago.

William Cohen (D.) won over Louis Stotesbury (R.) as Congressman-elect from the 17th A. D. in a closely fought contest and in another thoroughly Republican district.

Abraham Greenberg (D.) defeated Courtlandt Nicoll in the Senatorial race in the 17th Senatorial District.

Much elation was expressed over the election of Judge Max S. Levine, another of Times Square's favorite sons, elected Judge of the Court of General Sessions on the Democratic ticket by his victory over Robert B. Manly (R.). Judge Levine was appointed to the General Sessions bench some months ago by Governor Smith, then elevated, from City Magistrate to fill the unexpired term of Judge Alfred J. Talley, resigned. Judge Levine was nominated to succeed himself.

With the Times Square average of Democratic victory, also with practically a clean sweep for the State with the exception of Benjamin Stolz, as Attorney General, who lost to the incumbent Attorney General Ottinger for that office, both uptown and downtown Democrats were highly elated with the result.

The wet referendum going over at the ratio of 7 to 1 in New York City and 2 to 1 upstate was additional gladdening news to cabaret owners and restaurateurs of the Times Square area in particular and New York City in general.

## "Lady 'Bulls'" Check Up On Dance Hall Hostesses

Police Commissioner McLaughlin's "fem" squad has been visiting dance halls and dancing academies of the Times Square district for the past two weeks, checking up on the hostesses and compiling lists of those employed thusly for future information.

Although working quietly, the "lady bulls" have thrown a scare into many of the dancing hostesses. After answering questions put to them several have given their former places of employment a wide berth.

No statement has been given out as to the occasion of this unusual "round up." Since no official action other than tabulation of the names gathered, the reason for the dance hall check up is still the secret of the P. C. and those assigned.

## Sorrentino Used 'Slugs'

Ralph Sorrentino, 23, of Commonwealth avenue, Merrick, L. I., who stated that he was formerly an actor and of the team of Ralph Dean and Willet Wayne, was arrested on the charge of putting "slugs" into a telephone box at 1658 Broadway. He was arrested by Walter Simpson of the N. Y. Telephone Company, who turned him over to Detective John Walsh of the West 47th street station.

Sorrentino was arraigned in West Side Court before Magistrate Tom McAndrews on the charge of petty larceny. He waived examination and was held in \$300 bail for trial in Special Sessions. His family furnished the bond.

Sorrentino told reporters that his last job was with the Dolino dance academy on Broadway. The telephone company had placed a watch on the booth where they had been receiving "slugs." When they searched Sorrentino he had on him about 30 of them.

## Furrier Returns Deposit

Max Friedman, furrier, 325 6th avenue, returned \$60 to Gudrun Peterson, 20, commercial artist, of 28 West 91st street, that the latter had given to Friedman as part payment for a \$225 fur coat. When explaining she would be unable to complete the payment she asked for the return of her money and declared that Friedman refused.

Miss Peterson procured a summons from Magistrate Thomas B. McAndrews, in West Side Court. The latter heard the artist's story and directed a complaint lodged against Friedman. The latter decided, through his attorney, to give the artist her money.

## HOTEL HELD TRUNK FOR \$53 BOARD BILL

Mrs. Paulette Turgeon, who said she was rehearsing for "Gay Paree" at the Winter Garden and who just finished with "Temptation" appeared before Magistrate Rosenbluth in West Side Court against the management of the Hotel Langwell whom she charged with unlawfully withholding her trunk.

Mrs. Turgeon said she was unable to get the trunk because the hotel people claimed she owed board Mrs. Turgeon said the money owed was the debt of her husband. The hotel representative said that Mrs. Turgeon had owed the hotel \$53 before she left with the road show and for that reason they were holding the trunk.

Magistrate Rosenbluth dismissed the proceedings and advised the actress to go to the civil court to recover her property.

## Model Falls 3 Stories; Both Legs Fractured

Kitty Moore, 26, who said she was a model and living at the Palace hotel, 132 West 46th street, was seriously injured when she fell, so she told the police from the third floor of the hotel to the rear courtyard. She was hurried to Bellevue hospital by Dr. Hoffman who found that both legs were fractured. Her condition is said to be serious.

Guests in the hotel heard groans coming from the rear yard. They looked from their windows and saw Miss Moore, fully attired, lying in great pain on the flagging. They called detectives Dugan and Gillroy, who began an investigation. No one saw Miss Moore jump. Seized with a fainting spell she toppled from the window, Miss Moore said.

## Soda Clerk Discharged; Bellhop Didn't Appear

Harry Martell, soda dispenser, of 141 West 53d street, was discharged in Special Sessions following his arraignment on a charge of petty larceny. Martell was arrested Nov. 1 on the complaint of John Raese, bell hop of 164 West 64th street, who claimed the soda slinger had stolen his coat from Raese's home while a party was in progress in the place.

The Justices discharged Martell when the bell hop failed to press the charge.



# FOOTBALL

Princeton drew most of the football publicity in the East after last Saturday's results came in, and not undeservedly. Yet the Tiger's 12-0 victory over Harvard could hardly be termed a surprise. Pre-game betting in Cambridge favored the Crimson, but there was no reason for that, and the score proved it. And at 1 p. m. this coming Saturday Yale will probably be a favorite over Princeton outside the Palmer Stadium. It's never failed to happen. Nine years out of ten the Blue is favored over the Orange and Black, and inasmuch as Jones held his varsity men on the sidelines last week, the Bulldog will get the financial edge by the end of the week.

This coming Yale-Princeton game is an even proposition. Harvard's line was over-rated on its showing against Dartmouth and the same thing may happen this week in figuring Princeton. But it's a rash premise. Yale will go into this game as dangerous as ever from a New Jersey standpoint and with an excellent chance of winning. If the sons of Eli do triumph don't be surprised if Harvard wins the following week. That's happened, and often.

Roper's outfit undoubtedly slipped by Harvard without strutting all its stuff. This week Princeton can throw the lid away, as Yale always means final to the jungle cat. This game should be particularly interesting this year because of the agreement between the two schools not to peek. Hence, mid-week practice will probably be given over to perfecting the offense and fundamentals of defense for both teams without dummy scrimmages against each other's plays as diagnosed by specialists. Under these circumstances it seems logical to suppose that both squads will score. Cer-

be a pretty even battle between both lines and if Noble gets in behind the Yale forwards, unlikely at this writing, it will mean much to the Blue.

Brown figures to take Harvard in turn because the Crimson will surely let the Bear romp if there's no alternative and wait for Yale's following week. Especially is this true at this stage of the season. Injuries would be fatal to Horween's chances in the Bowl Nov. 20, that possibility speaking for itself.

## Notre Dame Over Army

Locally the Army and Notre Dame will provide enough fireworks for one afternoon. Football men who saw the Cadets at New Haven weren't so impressed despite the score, and the Indiana institution won its last week's game without its first line men. Besides this, Rockne was at the Point Saturday watching the Soldiers. The Army, with its vaunted line, may have an edge on a wet field, with this also due to Cagle, a strong runner, who is touted to be the best back the Cadets have got.

The game seems a toss-up. The 33 points against Yale aren't too impressive in lieu of other developments, yet the Army is construed to be above its general average in caliber. On the other hand, Notre Dame has yet to face serious interference, but figures to be resourceful enough to outsmart the Cadets if the balance of power is close in the line.

Colgate well might beat the Navy and Syracuse has sprouted a few gray hairs since the Army game. This upstate classic is comparable to the Yale-Princeton annual. Syracuse will take nothing for granted where Colgate is concerned. It's a traditional feud invariably produc-

should be primed. Pitt was extended by West Virginia last week, figures as a favorite, but the Washington, Pa., youths have an excellent chance.

## Ohio State-Michigan

Ohio State did not play last week, with the policy of a no-game week always open to question. If Wilce's underlings can get by Michigan they have an outstanding chance for a clean slate, with Illinois to overcome as the aftermath. This promises to be a battle in every sense of the word, inasmuch as Michigan gave evidence against Wisconsin that pre-Navy difficulties have somewhat subsided. It'll be a great day in Columbus and there's a good chance for a celebration. Ohio State showed plenty of class against Columbia here, disregarding that score, 32-7, and the Blue and White's weakness at that time. Michigan will have its hands full and it's logical to suppose the entire State team saw the Michigans trim Wisconsin. Despite the Navy loss, Michigan could rate as the favorite, still there isn't much reason for it outside of past prestige. Another toss up with Ohio favored.

## WJZ-WEAF HOOK-UP

(Continued from page 1)

came a national institution, and as soon as the other details are smoothed over WJZ and WEAF's network will go in for real ether showmanship.

When WEAF, for example, will broadcast an operatic feature, the same hour on the WJZ chain will be gauged for variance so that the "pop" fans can switch at will. A talker via the WJZ network will probably find himself opposed by a jazz band from the contemporary network. This, too, has been a crying need, the programs as currently operating finding an avalanche of dinner and 10-12 p. m. dance music all blasting away at one and the same time. Those who do not fancy jazz have no alternative at these hours but to shut down the receiver. In between, the same assortment of song pluggers and banal talks have held forth, and here again those craving ether diversionment were at the mercy of the broadcasters, particularly where the brass advertising angle was concerned.

For a time the public stood for that because anything that came out of a radio horn was a novelty. Latterly the commercial plugging has been smoothed up extensively, but the latest advancement will see the most perfect coordination of radio broadcasting that has ever before existed.

## More "Names"

When a "name" is on the air—and there will be many—the alternate features on the contemporary hook-up will be equally as strong although of a different character, in order to sidestep the present result of a celebrity monopolizing the nation's majority attention and everything, else falling by the other way-side, so to speak.

With the showmanship slant on the program routine, which in itself will place radio on a new plane as a genuine theatrical factor, the programs themselves are to include more "names" than ever before. The keynote was struck with the Eddie Cantor \$100 a minute booking.

Right now there is a dearth of that sort of talent which can command its own figure. This is explained through managerial restrictions prohibiting quite a number of "names" from broadcasting. This turn has given rise to the thought by the broadcasters that certain "names" be gotten and built up under a pseudonym, a non-de-broadcast, so to speak. Thus Al Jolson (this is theoretical, of course) would become Tom Brown on the air, and the consistent performances by Jolson, alias Brown, would soon make the latter an important "name." Jolson, of course, is too valuable a name to bury, but the idea is to take anybody that is likely and develop "name" radio confereciers. These are lacking.

Cantor was chided by the press for his antiquity on the gagging. A radio personality is something distinct unto itself. "Whispering" Jack Smith is one instance. There is another sympathetic tenor on the Coast who would give Bull Montana tough competition on the physiognomy end, but whose broadcasting personality has made him a tremendous factor, so much so that one of the biggest phonograph recording companies brought him east to "can" a flock of songs to meet the radio demand.

Among other things, along with

# INSIDE STUFF

## ON SPORTS

An overwhelming defeat was administered to the horse racing referendum in California last week. The Hearst dailies were dead against the measure, designed to legalize pari-mutuels, although several of the best known picture men of the state, including Jos. M. Schenck came out in favor of the bill. Had it passed it was reported before election that Curley Brown would be the chief racing operative. California is his home place.

## To Exploit Indoor Golf

A deal is under way to set up more or less permanently in New York a copy of the miniature indoor golf course featured at the Exposition in the Armory of the 104th Field Artillery on upper Broadway, closing Saturday.

It may be tried at Madison Square Garden first to introduce the scheme. The course is a tricky midget layout of 18 holes, played with a mashie-niblick and a putter. A score between 45 and 55 is good, but it has been done in 30 and less. A total of 144 also is possible. Every hole is a possible one and some are also possible 5's.

The fifth is a mashie niblick chip over two wire fences to a "green" about three feet wide. Altogether there are six lofted shots to be made. The rest are putts. The surface looks and feels like papier mache. It is much too fast for any putting practice, but this could be corrected with the use of sand, as in the familiar type of indoor golf places. It is the chip shots that make the type interesting. For practice the only good the layout accomplishes is to force the player to keep his head down. The obstacle fences are so close to the tees, it is essential to keep the eye on the ball or disaster follows.

The 18 holes are laid out in a tanbark enclosure about the size of a city lot, 40 by 100 feet, or thereabouts. The fairways are raised three inches above the floor level. There are three "dog leg" holes on which the player puts against a sloping bank to change the direction of the ball. A fee of 50 cents a round is charged and repeats were commoner than single rounds at the Armory.

The longest hole is the second, an obstacle pitch of 51 feet and the shortest is an eight-foot putt over a low ridge. There are several punch bowl "greens" to which the player must pitch with plenty of back spin to make the ball hold.

## Falling Down on Announcing Sports

Any ex-professional ball player sentenced to listen-in on the radio reporting the late World's Series must have burned when the "mike" reporters clarified the information that so and was just thrown out, "Pitch to First."

"Pitch to First" calls for the same reaction from one versed in the real language of the diamond as, "He struck his opponent" would from a manager of a professional pugilist.

The descriptions of certain plays and the announcer's interpretation also must have called for goose pimples to the initiated. One play described with a Yank on second base, a left handed known right hitter up, was seen through the eyes of an amateur.

The right field hitter was played for properly by Hornsby who moved over toward first a bit. The St. Louis pitcher pitched outside. This resulted in a hard hit ground ball right at Thewenow, the St. Louis shortstop. Tommy bluffed the man on second with the usual prop gesture and threw the hitter out at first. The announcer opined they could have got the man off second if Hornsby had covered.

But the prize deduction of the series was the announcer's befuddlement as to whether they were trying to walk Ruth intentionally when Grover Cleveland Alexander had a two-and-two count on him.

The day for "expert" announcing via the ether has arrived. A pleasing voice and what is known as radio personality will never assuage the lack of technical knowledge displayed by the average radio broadcaster of the major sports.

The future air fans will call for specialists on each sport unless some paragon arises, with a profundity of sophistication broad enough to encompass all sports.

the program idea, WJZ will become a "strictly commercial" station Jan. 1. That is, it will sell "time" like WEAF. WJZ is not wholly "commercial" now, selling its talent to an advertiser but not the use of the facilities as WEAF. This is explained by the Government license being of the "educational" classification, which prohibits the sale of "time." Instead, a commercial broadcaster is coded the facilities of station WJZ, providing he buys an entertainment program.

## \$15,000,000 Income

The commercializing of WJZ along with WEAF will create a gigantic network of about 22 to 25 stations, which at the \$600 per hour schedule will represent an estimated income of \$15,000,000 for the sale of "time" alone, based on a conservative four-hour nightly schedule. This estimate is, of course, unofficial and Variety's own rough mathematics.

The radio advertising business is getting to be quite a factor. Regular advertising agencies are now representing their clients in negotiations with broadcasters. The circulation, as with the periodicals, figures. The strongest argument is the vaster circulation at less cost and in more pleasing and entertaining fashion, resultant "good will" taking on an unusual valuation. While chiefly good will exploitation, the repeated impression of radio favorites, which generally have their products' names tacked on as a prefix, has the public naturally asking for this brand of candy, that kind of toothpaste, this make of rug, that brand of coffee, baking-powder, radio set, typewriters, etc. Just like one thought of the circus only in relation with Barnum & Bailey, similarly such necessities are now radio-interpreted and the sales returns are so terrific the advertiser makes no bones about it, but goes about increasing the scope of the radio plug.

There is nothing too good now for the Eveready Hour. They buy talent of every nature and have the

Packard Agency officiating on their behalf with carte blanche orders to deliver the best there is. Similarly, the Wolfsohn Musical Bureau, the concert agency, supplies Atwater-Kent, the Philadelphia radio manufacturer, with classic names of highest calibre, the "modern Jenny Lind," Frieda Hempel, being the latest scheduled. Ignaz Friedman, the eminent pianist, is slated for the Eveready Hour also, via WEAF; Toscha Seidel, the young violin virtuoso, with Nat Shilkert's Victor recording orchestra, will officiate via WJZ on behalf of the Maxwell Coffee Concert; Walter Damrosch's New York Symphony is of the Balke program, under a personal \$25,000 annual contract, along with other names of similar distinction.

## Rochester Pool to Be Fight Arena When Converted

Rochester, N. Y., Nov. 9.

Actual work of construction on the roof to be placed over the Natatorium, Sea Breeze Park, started this week. Stevenson, Brien & Co. of New York, own the plant. By Nov. 20 the place will house an artificial ice rink 150 by 300 feet, and a winter program of sports will open. The revamping of the Natatorium will give Rochester one of the big sporting arenas of the country, with 22,000 seating capacity.

Sam Wiederick, owner of the Rochester team in the International League and owner and matchmaker for the Genesee Valley A. C., is moving his fight club out to the Natatorium. Ross & Sanderson of Rochester are handling sport promotion and exhibitions for the new arena.

## Dempsey's Return Bout

Los Angeles, Nov. 9.

According to Estelle Taylor, Jack Dempsey has a return bout on July 4, next, with Gene Tunney in New York.

## PROBABLE FOOTBALL WINNERS AND PROPER ODDS

SATURDAY, Nov. 13

By SID SILVERMAN

GAMES	WINNERS	ODDS
Yale-Princeton	Princeton	Even
Army-Notre Dame	Notre Dame	Even
Harvard-Brown	Brown	7/5
Michigan-Ohio State	Ohio State	Even
Syracuse-Colgate	Colgate	Even
Dartmouth-Cornell	Dartmouth	Even
Pennsylvania-Columbia	Pennsylvania	5/4
Pittsburgh-W. & J.	W. & J.	4/5

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tainly each of these elevens has sufficient basic power to get over or under a goal post.

Yale hasn't scored in its last three games, but that doesn't mean anything when these two colleges face one another. The Blue first string men will have had a rest, inasmuch as they've seen no action since the Army turned on its barrage.

A year ago Yale was a three to one favorite in New Haven an hour before game time. The instances of two to one favorites in football as it's played today are rare. Listing every major game in the country from mid-October to the finish, these top heavy favorites could be counted on one hand. In other words, there really is no basis for two to one odds in football any more.

## Newspapers Causing Upsets

Some veteran followers of the game point to the newspapers as a major cause for the many upsets of the past three seasons. This is due to the boys reading about themselves in the dailies, and if praised allowing the press matter to go to their heads. If belittled they take a reverse attitude. It's unquestionably true that the modern football player follows the accounts of his games like a hawk, looking for his name very much as an actor reads a critic's review. But there's enough material there for a story by itself and it's sufficient to say that one remedy suggested has been to keep sporting pages away from a football squad as much as possible.

But getting back to Yale and Princeton it looks like Princeton this week, with no clinch. Slagle is a great back, he showed that to outsiders as early as the Lehigh game of two seasons ago, and Prendergast is as "sweet" a plunging back as the East knows. It should

tive of some great football and thrills. With Carr out Pete Reynolds is handicapped behind the line, but in Vic Hanson has one of the country's outstanding ends. The Maroon seems to have a lot of brute power and the yearly psychological edge. Syracuse also possesses some neat talent. An even proposition, and Colgate.

## Cornell-Dartmouth

Penn-Columbia will hold more interest than usual because of the local team's surprise triumph over Cornell. This game, of course, should give a line on the future Penn-Cornell Turkey Day event. But laugh that off, too. Penn State's ability to hold the Philadelphia boys to three points was an eye-opener, yet that's State's big game and the urge is there. Lou Young's ensemble of helmeted youths rate as possessing too much class for Columbia, with Dartmouth favored to beat Cornell. The green has lost about as much prestige as it rolled up during the two previous seasons. Possibly because it started out this fall a greatly overrated team. Dooley has obviously been emphasized too heavily as one of the game's great with Dartmouth's Yale game two years ago enough to disprove that theory by itself. Harris, from reports, is running even with Dooley for a varsity berth and is that college's current white haired boy. The Doleful Doble's inevitable long face is justified at this time, but there's enough ability under his wing to make it awfully hot for Hawley's crew. Not much choice either way, but Dartmouth is due.

Fluctuating Pittsburgh is biting off a good sized piece with Washington and Jefferson on the card and may be in for a case of indigestion. W. & J. bowed to Lafayette but has been loafing since and



# RUBBERIN' 'ROUND

By MISS EXRAY

## Patsy Miller's Lost Chance Monday.

Say Maze:

Saw Georgie Jessel in his first picture this afternoon at the Hippodrome. Called "Private Izzy Murphy."

Little draggy, but what of that? They will eat it up over on the East Side. It didn't cost very much to make and I wonder if that was the reason for Patsy Ruth Miller's slipshod manner of dressing. Can you imagine a dame when she has the field to herself not grabbing the chance to look her best. I never saw her look so badly, and her make-up was smeary.

Vera Gordon plays Georgie's mama, and how! She gives you a few heart throbs, believe me.

The first act of the vaudeville made me think of Doraldina, the Hawaiian dancer at Reisenweber's years ago. It was called Clemen's Hawaiian Ramblers. They played so fast that you didn't know quite what they wanted to be.

What a bunch of marvelous singers Countess Modena's Fantasies had in her act. Tried to figure which was the titled lady, but I gave it up. Guess you have seen this one in one of your picture theatres.

Couple of quiet kids, Reed and Duthers. They did the Black Bottom in unison. It was great and, of course, got over.

What a great guy in the Five Petley's act. He does comedy trapeze work and really was the whole act.

## Greatest Show in Years

Tuesday.

Dear Maze:—When I tell you, Maze, that I saw the greatest show of years last night, I'm not fooling. It's at the Imperial, and is called "Oh Kay!" Featured were Gertrude Lawrence, Oscar Shaw and Victor Moore.

What an audience! Beatrice Lillie was there to see her English sister ride on the success wave. And every person of note in town. The music was so catchy all were humming it on the way out of the theatre, especially "Someone to Watch Over Me."

At times Miss Lawrence reminded me of Elsie Janis. She can do everything. What a peach of a partner is Oscar Shaw. He looked fine, and say, kid, it seems to be latest in styles for men to wear a coat of one color and the trousers another, with wild colored handkerchiefs.

From the extra weight Harland Dixon has picked up he must have spent the summer at a milk farm, but it has not hindered his dancing. His big hit of the evening was when he danced with Betty Compton, pretty and dark-haired, and Janette Gilmore, who is a blonde, making quite a contrast. They got a chance to show their own particular line of work. Betty sure can kick, but the other girl made a sensation when she did her stuff. Acts like a girl that has worked in a night club.

They had the Fairbanks Twins, too. I am glad that they are back together again and I hope that they stay put. Could take a few lessons from the chorus in dancing. Speaking of them let me tell you that I have never seen such beautifully trained girls. No need to worry about the Tiller troupes now, baby, our dames can strut when they want to.

## Sascha Beaumont's Clothes

The clothes are beautiful. Hard to say which was the prettier. Sascha Beaumont looked very nice in a green negligee, trimmed with ostrich of the same color. The last gown Miss Lawrence wore I must admit was gorgeous. It was a cream color, the bodice partly trimmed with spangles, and the skirt being of silver threads.

If you think that you can make New York by next summer let me know and I'll get you a couple of seats for this troupe. It will be here then, and maybe longer.

Well, guess that's all. I'll have to quit as I want to play some of those songs on my new piano.

## Familiar Names on Program

Wednesday.

Dear Maze:

You asked me to see the Fred Stone show "Criss Cross." Well, I did. And enjoyed it. It is great for

kiddies and there were plenty of them there.

From the names on the program those who once work for Fred Stone are with him for life. I hope in the next show they will add some new talent.

This family pride is all right, but why not give Dorothy a chance to catch her breath in between numbers? You recall Dorothy Francis? Whenever I see her I think of Nita Naldi, the picture vamp, and wonder what she would give to be as thin as Dorothy.

Roy Hoyer has the lead. Say, listen, did the boy have wavy hair when you were with the show? As I remember it was straight.

Just between ourselves, what would Dorothy Stone give to have a new leading man? She must feel as if she is playing in a stock company. Not that Roy isn't a handsome Apollo. But she is entitled to that. I know what you are going to say; save your answer.

## "Double Timed" on the Make

Thursday.

Dear Maze:

I often listened to you and your girl friend tell about some sheik in a movie theatre trying to make you. How I used to laugh. I apologize, but I bet you were never "double timed," one on either side. They were two extremes, these guys, one old and the other the sheik. The latter was the faster worker until I spoke, and I'll say not in a manner becoming to a lady. Then old pop showed his pep and speed by beating the other getting out of the theatre.

This happened at the New York theatre while I was watching the picture "Then Came the Woman." The woman that I thought would never appear to give a little action to the story was Mildred Ryan with that look men call appealing.

Mildred brought all of Selig Zoo in all different poses. Thought for a moment it was an Educational until the forest fire burst forth. Always a sure-fire finish.

Being a special feature day this was followed by "The Unknown Cavalier" with Ken Maynard. This boy Ken has had a lot of tramping with a rodeo in his life from the way he performed. He didn't miss one piece of business as far as showing what he can do on a horse. Thought I was in dear old California at the rodeo in Burbank.

As for the horse "Tarzan," it had a chance to show how he could untie a knotted rope. As for being a beauty he is far from that. His broad back made you wonder. If he could think wouldn't he wish to be back on the lot with the rest of the circus crowd? He was supposed to be white but he has faded in color and is much in need of a blonde henna rinse to brighten him up.

Just a lot of "horse talk."

## The Lover of Lovers

Friday.

Dear Maze:

Oh, baby, if you get a chance to see John Gilbert in "Bardelys the Magnificent," go to it. He is the lover of lovers. The scene where John and Eleanor Boardman are floating along in a canoe on a lake caring less where it takes them, is when the word magnificent can be used. It is worthy of an artist's brush.

It is too bad Mr. Gilbert made himself look so much like Douglas Fairbanks to cause comment. Miss Boardman with her plain hairdress certainly shows that tresses don't mean a thing when one has a face that can express so much feeling.

I enjoyed it immensely and could see it again. But listen, Maze, this isn't a tip for you to reserve a seat for every day in the week. Cause too much of anything, even love, one tires of.

## Mrs. Kingsley Dancing Again

Saturday.

Dear Maze:

Went out stepping the other night. Stopped in at the Club Frivolity to see the Black Bottom dancer, Kitty White. She is the best I've seen so far, but, like the "Charleston," it is being done to death.

Of course, they have the usual master of ceremonies. This fellow—Al Brody is the name—makes a very nice appearance, and when his turn came he surprised me with his abil-

# Clucks—Dumb Doras

In the choruses of the musical shows there are a number of feminine members who are known among their crowd as "Dumb Doras." The word, "Dumb Dora," has become so well known that it has crept into general Broadway slang as meaning any girl who is apparently sans gray matter.

Among the colored shows the girls who are in the same category as "Dumb Doras" are called "Clucks." This word has been in use among the Negro professionals a long time.

ity to put over a song. He won't be long in this place.

On came a little girl with her red hair in curls, but minus the baby face, who sang. A team danced the tango and such. The girl, Maz, I understand, is Walter Kingsley's wife. I suppose the wife urge was on to work again, so Walter slipped her in what he thought was a hide-away.

I like Beth Challis very much. You would, too. With her pretty eyes and marvelous smile she is just okay. Can sing so much like Irene Franklin that if you closed your eyes she sure could fool you. But I don't like that white dress she wears. It's pretty and all that, but not for her. One of those up in the front and down in the back affairs.

## Hangout for Men

What a hangout the Fifth Avenue Theatre is for men; and they applaud everything, which was very evident when Weyth and Wynn were on. Honestly, Maz, here is an act that makes a marvelous appearance as far as looks and clothes are concerned; but they are sadly in need of material.

The girl in the Frank and Towne act could use a needle and thread to advantage on her first dress. Her other one is a peach. A black net knee length with apron effect, trimmed with rhinestones in a design of a spider's web. A cute little hat tilted on one side, too.

What a big act closed the show, called "The Enchanted Canvas." Thought at first it was going to be one of those posing things. But as it went along it built up into something worthy. Plenty of women in this, with just one lone man who had the nerve to wear a black velvet tuxedo. All the guys in the audience must have felt that they got their fifty cents' worth out of this alone.

You would have liked the number where the eight girls sing a negro spiritual and danced a slow-motion black bottom. They worked under difficulty, too, as most of them had their toes or ankles taped.

## Fields' Laugh

Saw W. C. Fields in "So's Your Old Man," and it's a laugh from start to finish. Alice Joyce is playing a princess. I like Alice, but gee, Maz, she sure had a load of make-up on her eyes. Why she took this part is hard to explain; but, then, she is a woman. I felt the same way about her as she acted in this, unnecessary.

## ENGAGEMENTS

For the English version of "Mozart," at Ford's, Baltimore, Nov. 15, before coming to New York, includes: Irene Bordoni, Martha Lorber, Jeanne Greene, J. Blake Scott, Freda Inescourt, Frank Cellier, J. Stewart Baird and Harold Heaton.

Nina Wolff, Miss Boston in 1925, in chorus of "Miss Happiness," Boston.

Ellen Dorr succeeded Kathleen Comegye in the feminine lead of "Loose Ankles" Monday.

Angelyn Nelson for "Two Brides," Melba Meltsing, replacing Marjorie Lane in "The Ramblers."

## NEW ACTS

John Barton in new act with Ann Ashley and Winifred Dean.

Roger Imhoff has a revised edition of "The Pest House," opening at the Palace, New York, Nov. 22.

Gaby Leslye, with Richard Stuart, dancing act.

## If You Don't Advertise in

"VARIETY" Don't Advertise

# GRAY MATTER

By MOLLIE GRAY  
(TOMMY GRAY'S SISTER)

## Talented and Well Dressed

Shaw and Carron and their talented company (act) present an entertaining dance act, some good vocal selections and several piano duets. The pianists wore pretty taffeta frocks, one blue and one peach color, with circular bands of gold lace on the skirts and the same draped over the shoulders. They did very well both singing and playing. The girl who danced was graceful and attractively costumed the Russian one of white satin embroidered with sequins and trimmed with wide bands of fur being the most elaborate. The brilliant headdress and white boots worn with it completed the ensemble. A two-piece sport dress of green velvet and green felt hat worn for another number was good looking as was also a military costume of blue satin and silver. A tight bodice of orange color velvet and skirt of ostrich worn for the finish was really the least attractive of the costumes.

## Too Many Close-Ups

"It Must Be Love" is all Colleen Moore. For the most part this is satisfactory but the long succession of close-ups is uncalled for and a little monotonous. A splendid performance by Bedil Rosing as the German mother provokes the hope to see more of her. The story is interesting and amusing with a finish unexpected. One of the titles "The Sunday morning papers are on the street so it must be Saturday afternoon" delighted the audience.

The girls in "The Lady Killer" (act) are all attractive, even the one who plays the old maid. A black frock of flat crepe trimmed with rhinestones was effective and another of pink crepe de chine with tight bodice and skirt of beaded fringe was also pretty. For the finish one of the girls wore an elaborately beaded white georgette and another a flesh color taffeta with vari-colored silk flowers applied to the full skirt. The sketch is funny and the audience liked it.

Sabin and Lyons are a graceful dancing team. The Black Bottom as they do it is a little different and above the average. The girl wore a pretty frock of pale green crepe with a bow on the right shoulder from which hung long streamers of the same material as the dress. She wore no stockings with her silver slippers.

## "Tolerance" and Today

The revival of "Intolerance" is a welcome one not only for the plea it makes for tolerance which is needed now as much as it ever was, but for the chance to see again the spectacle of ancient history presented as only Griffith presents it.

It is also interesting to see the changes time has made in some of our movie stars by trying to recognize them on the screen. Constance Talmadge and Mae Marsh are the most easily identified. Usually people dislike to recall things too long past because they think they have improved and advanced so much, but nobody connected with this picture has anything to be ashamed of.

## Piano Player Dressed Up

"Syncopating Sue" as played by Corinne Griffith is a not impossible person. Miss Griffith is rather accustomed to being dressed up. That may account for the elaborate evening gown and fur trimmed wrap when dining with her big producer, but they did seem out of place on a piano player in a Broadway music store. It is an amusing picture with wise cracking title and a close-up of the Conn saxophone to help the syncopation. Joyce Compton was suitable as the kid sister and Sunshine Hart had a small part as the landlady.

## Girls at the Palace

Beverly Bayne is clever and attractive in an amusing sketch at the Palace this week. She handled the role of the young wife with the ease of her experience of the screen. However, the idea of a young woman in an elaborate formal evening gown darning socks just to use the line "Here's your hose," which didn't get a giggle, was misplaced. Her gown of cloth of gold and black was beautiful and becoming.

The Hackett and Delmar Revue is a succession of gorgeous costumes, interrupted by some clever dancing and a few songs. The eight girls are pretty. Since they sensibly did not attempt to sing, the opening chorus was entirely intelligible. Their georgette frocks of scarlet had collars of gold lace and girdles of narrow gold braid. Miss Hackett's first gown seemed to be made of shining gold itself.

The next costumes were of nicely blended shades of green and purple silks, and another was of different colors of taffeta with applied flowers of velvet on the extremely buxant skirts.

"Fine Feathers" was an effective number, with each of the girls wearing a costume of a different style and color and all lavishly trimmed with feathers. A rose tulle frock was pretty and the gold costumes for the Indian number unusual. For the finish a green velvet frock worn by Miss Hackett was a change from all the glitter of the previous lavish display.

Frankie Heath has a delightful personality and made each of her songs a story. Her frock of orchid georgette had wide bands of grey fox on the wide sleeves and with her grey hat made an attractive picture. Even her hair was good to see because it was soft and pretty and not marcelled.

## Act Recommended for Brevity

Skellay and Helt and three girls at the Broadway this week do a little bit of everything, and that is enough. The quartet at the finish harmonized nicely. The girls wear embroidered shawls over simple georgette dresses. Miss Helt's frock was of flesh color georgette, the cascade drapery at the sides falling below the hem.

Daly and Mace, "two girls trying to get along," would make a step in the right direction by being more choice in their material. The best thing about the act now is its brevity.

O'Hanlon and Zambini are graceful dancers and maintain a snappy pace. The two girls wear Spanish costumes with bodices of sequins and skirts of white silk fringe, while their white mantillas were beautiful. Another pretty dress was of purple velvet with skirt of small net ruffles. Miss O'Hanlon has a most beautiful white shawl finely embroidered and with unusually long heavy fringe. The dances were all Spanish and with the Argentine musicians putting the proper dash to the music, everything was very lively.

# Church's Sunday 'Show'

(Continued from page 1)

church, 55 lines across two columns (110 lines).

The advertisement was headlined "Dangerous Girls" as the pulpit's subject for the evening.

[A reproduction of the advertisement appears herewith.]

## Leaves No Defense

Local showmen, besides describing the Wesley Church "program" as non-theatrical opposition, without alluding to the "sexy" title of

the sermon, are asking what defense the church will have against itself for "Sunday performances" if "playing a program" that includes an impersonation by a six-year-old child. Both would constitute ordinance violations in a commercial theatre.

Churchmen remain mute on the subject. They apparently understand that such an advertisement as this and programs like this in any church will be utilized by showmen the world over against propaganda projected by or upon behalf of a church on the "Sunday show" agitation.



# VARIETY

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## 15 YEARS AGO

(From Variety and "Clipper")

The "buy" system in legitimate theatre tickets was becoming recognized. Tyson & Co. contracted for blocks of 150 pairs nightly at \$600 for "The Siren" at the Knickerbocker, "The Never Homes" at the Broadway and "Passers By" at the Criterion. There was no return privilege.

The Heidelberg Building, a tall, blank tower at Broadway and 42d street, built as a huge advertising space, was doomed and plans were made to change it into an office building. A price of \$85,000 a year was placed on the wall space, but nobody would meet the figure. O. J. Gude was one who turned the proposition down.

The Vaudeville Managers' Protective Ass'n, replying to a request from the White Rats, appointed a committee to meet with a delegation of performers to discuss actor grievances. On the managers' committee were E. F. Albee, Marcus Loew, Martin Beck, Sam Scribner and P. G. Williams.

Carl Laemmle was in the music publishing business in connection with his film interests.

Cecil DeMille had written and Jesse Lasky was producing a vaudeville musical sketch entitled "California."

Eddie Leonard declared this would be his last season on the stage. After that he intended to be a producer.

In recognition of their services in getting ready the heavy production of "The Garden of Allah," the Lieblers voluntarily raised the pay of the stage hands at the Century from \$1.75 a performance to \$2.

There were 23 legitimate attractions current in New York (last week's Variety listed 60 dramatic and musical shows), and Billy Woods, manager of the Broadway theatre, pointed out that with so much crowding in of amusements, better salesmanship was in demand at the box office.

## 50 YEARS AGO

(From "Clipper")

The baseball season having closed, the sporting editor takes up a profound discussion of the new curved ball, introduced apparently that season. He questions its worth, holding that when batsmen became used to the new style, club managers would go back to the old straight ball that depended upon change of pace. "College professors," the article says, "deny that a pitched ball can change its direction, except by gravity or under force of a cross wind." The objection to the curve was that pitchers lost more in control than they gained in strategy.

Katie Putnam, having appeared at the Comique, New York, advertised her "Crowning Triumph," which appears to be words of approval from William Winter, dramatic critic of the New York "Tribune." Her play was "Little Nell and the Marchioness, in 'The Old Curiosity.'" During the course of it she contributed several banjo specialties and jigs.

New Academy of Music, Terre Haute, opened, another addition to the academies that sprang up all over the nation following the opening of the Academy in New York. It is related that the building holds 1,400, is 60 by 100 feet and has a luxurious wine room, 20 by 40 feet.

Distance tries against time were popular. In England E. P. Weston hung up a new mark for a 50-mile walk of 8 hours and 19 minutes. Dave Stanler rode a bicycle 100 miles in 6 hours and 44 minutes, losing a wager he could do the distance in 6 hours.

## How a Critic Can Hurt Feelings

A dramatic critic is seldom intentionally cruel in his written comment or opinion upon plays and players. The captious and caustic reviewers on the drama appear to have faded away. If there are exceptions, none is known in New York, although the same remark could not apply to picture critics, particularly the young women posing as such who still date on being considered "smart."

Yet a criticism may deeply hurt the feelings of a player though without intent upon the part of the reviewer. Such an instance is at present revived in New York through the sufferer attempting to do a come-back. A beautiful gifted girl of foreign descent, but with her home and career in New York, was "noticed" in one of the metropolitan dailies under a personally signed criticism of a play.

It's five years since, when her breakdown followed. Two of those years she never left her bed. Recently the girl returned to New York, sufficiently improved to attempt the come back, but not upon the stage. That notice shriveled her stage nerve. She is trying something else, professionally.

Whether it was a flippant, satirical or merely plain criticism we don't know. But we are very certain there is no critic in New York today who would have knowingly uttered any comment to bring about so much suffering.

The power of the type is stronger than the power of the skirt in the legit show business of this country and that is quite a statement. But it's a fact nevertheless and with that in mind, always, the reviewing boys of experience should set the example for the younger ones as there is more than one way to reach a point.

## INSIDE STUFF ON PICTURES

Saenger and Publix are now jointly interested in several southern theatres outside of the Saenger's "territory," which is La. and Miss. Mostly the jointly owned houses are in Texas. In the new Publix-Saenger southern deal, the Saengers in La. and Miss. will be considered, apart from the remainder with any new houses to be located by Saenger to be operated by it, but with Publix as a partner.

This move is looked upon as advantageous to Saenger with Julius Saenger and E. V. Richards acting for the Saenger Company in promoting it with Famous Players. With Marcus Loew also a partner with Saenger in New Orleans in Loew's State (in which A. L. Erlanger also has one-third), and Publix right across the street in the house now building, the Saenger Company appears to hold New Orleans solid with their own types of big houses, one the picture-vaude pop policy and the picture presentation show in the other.

The Saenger bunch appears to have adroitly handled their southern towns. Not only in New Orleans but the other La.-Miss stands. In New Orleans with the present line up it looks as though the only invader, if there is an opening for another big house there, would be Fox. The Saenger Company must be such a big buyer of Fox releases that Fox would probably think several times before going up against the Saengers.

Much credit appears to be given for the skillful direction of the Saenger Company to Richards, who is an old showman (in experience only). People around Broadway who have traveled for years say the Saenger Company has been a picture pioneer in several angles. It is claimed that Saenger opened the first training school for house managers in this country, several years ago.

Upon the record the Saenger people have sensibly tried to forestall opposition in their many towns. Without waiting for another distributor or exhibitor to look over sites, they have kept a little ahead of the trend by building large houses, whenever seeing a "hole" in one of their towns that could stand it or when requiring a larger theatre to play better pictures.

A Publix-Saenger association is a big thing in the south. Saenger as a circuit stands unusually strong down there and through the Publix's connection, the strength commercially is much more than considerable. It's a belief in New York that eventually there may be a mutual holding company for all of the Saenger southern houses, including those in which Publix now has or will have an interest. This could lead to a huge capitalized promotion of the chain with no difficulty in stock flotation.

For Publix there is a gain in annexing an outstanding southern representative. For in Saenger through the Saengers and Richards, Publix can go to sleep on their southern interests; knowing they are in the hands of showmen who know their business as well as their territory.

That seems to be a persistent and smart point of Famous Players-Publix annexations; they are always selected with a care as to the apex of the connection, like Mike Shea in Buffalo for another example. Mike Shea is looked upon in the western part of New York state as one of its most substantial business men. In this way Publix must have erected sectional representation of what might be called the best people of their communities. It means much in prestige and manipulation or financing.

Despite the police of Newark, N. J., making their protestations loud and clear they would not permit a local theatre to play anything they didn't want in it, Sam Cummings secured an injunction against the police interference with his "Naked Truth" picture at the Capitol, Newark; then called on the same police to regulate the crowds struggling to get into the house.

Safety Commissioner Brennan, of Newark, had made the statement of authority when a local manager weakly bowed to his demand that the Shuberts' "Red Blinds" (stage) be closed after the first performance. The Shuberts threatened an injunction at that time, but Morris Schlesinger, the local manager, annulled the effect of that through issuing a statement upholding the Safety Director.

It created a feeling between the Shuberts and Schlesinger which still endures. That may be a partial explanation of why Schlesinger has rented the Shubert, Newark, to the Warners for Vitaphone, leaving only the Broad in Newark to play such legit attractions as Schlesinger hereafter may be able to procure.

D. W. Griffith enjoys a reputation all his own as the particular bane of all film orchestral conductors through his constant slashing of his pictures, which necessitates re-cueing and re-scoring of the musical accompaniment. On top of this, Griffith essays musical synchronization on his own. He has a fair idea of moods and tries to incorporate his own ideas.

This is prelude to Griffith's dallying with the "Sorrows of Satan" score during the period Hugo Riesenfeld, its composer, was on the west coast. This didn't make a hit with the house orchestra leader, the latter receiving somewhat of a shock when Griffith suddenly told him to re-cue the original score as Riesenfeld had it originally. Not until the following day, when Riesenfeld showed up at the Cohan, did he understand that Griffith, having heard of the musician's return to New York, had

## RIGHT OFF THE DESK

By NELLIE REVELL

Sunday afternoon's meeting of the Jewish Theatrical Guild began as a farewell party to Eddie Cantor but it ended, in deference to his wish, as a farewell to the widely mourned Harry Houdini. And if we had not already known how great is that loss we would have realized it when we saw Eddie Cantor, heretofore always clowning or "getting a rise" out of Sam Bernard, break into tears and was forced to retire, as he attempted to pay his tribute to his deceased friend.

The house was packed—and not a "Joey" in the lot. All had come to say good-bye to Eddie, and of them all not a soul was glad to see him go. He has followed his make-up box to Hollywood to make another picture there, and somehow it doesn't seem fair. They have so much sunshine there that they might leave Eddie for us so we'd have some sunshine too. But he has promised to return for the dinner which the Guild will give to Sam Bernard, celebrating his 50 years on the stage.

The laughs were not absent and one of the best came when Captain Irving O'Hay, the soldier-lecturer, declared in his talk that he was the only "Irving" there who was on-the-level Irving. And the next time I am asked to address the Guild I hope I won't have to follow him.

Then there was Maude Raymond. Yes—our old Maude Raymond, the widow of one of the Rogers Brothers. To lend a touch of poignant memories to the gathering she sang a couple of her old songs for us.

The fourth of Daniel Frohman's "Ten Nights in a Star-Room" was held last Saturday in his studio. As usual, the cream of the theatre and its allied interests were there.

A bright spot at the studio party was Trixie Friganza, who had just blown into New York from Hollywood and stopped long enough to play a Sunday engagement at the Century and show the new "Bag of Tricks" she has collected.

The people of the theatre have found these "at homes" of Mr. Frohman's the choicest of all the dropping-in places on Saturday nights. Representing the dramatists were J. Frank Davis, J. C. Nugent and Cosmo Hamilton, and among those who play in the play when the playwright finishes it were Teresa Maxwell Conover, Marlon Kirby, Frank McIntyre and Cissie Loftus.

Frankie Bailey, whose shapely presence during the days of Weber and Fields helped to make the Music Hall a national institution, and who of recent years has been a member of the Hollywood movie colony, will support John Barrymore in his new picture, "Francis Villon." Angie Norton (Norton and Nicholson), for many years in vaudeville, is playing the feminine comedy lead in the coast company of "The Butter and Eggs Man."

What Horace Liveright started last winter with his "dress suit" Shakespeare, La Ascarra has come to New York to put the finishing touches on. He attempted to modernize the Bard of Avon's work entire, but La Ascarra's plan is more modest and more apt of fulfillment. Her work this winter will be recitals, "Humanizing and Modernizing Shakespeare's Women."

Miss Ascarra—in private life the wife of Doctor Wagner, a very successful San Antonio physician—is far from unknown to Broadway, having been seen here last in "Spanish Love" in 1921 and previous to that under the management of David Belasco in "Tiger Rose."

Now that Irvin S. Cobb is a grandfather we can expect some authoritative stories about babies. That's all right, Irv! I'll forgive you—I've inflicted many on you about my granddaughter, some of which are true!

Wherever you run into Joe Laurie you also run into a brand-new funny story. (He has a wonderful memory for stories, though a very poor one for watches) and the latest I have heard from him is about the two very good friends, Abe and Moe. The pair were great pals; they played pinocle together, loaned each other money and agreed on everything except religion. Abe was a reincarnationist and Moe stuck to atheism. Then Abe, the reincarnationist, died and Moe missed him greatly.

As he walked down the street one day not long after the funeral he was greatly amazed to hear Abe's voice saying "Moe!" Moe looked around, but there was nothing near except a white horse attached to an ice-wagon. He turned to go and once more he heard his name; this time the white horse was nodding at him.

"What," said Moe, "that ain't you, is it, Abe?"

"Yes, Moe," said the horse sadly, "this is Abe—they reincarnated me as a horse."

"Why, Abe, this is terrible—is there anything in the world I can do for you?"

"Yes, Moe," the horse told him, "please ask my owner not to load his wagon so heavy and to give me more oats and not to use his whip."

"I certainly will," Moe promised. "Is there anything else?"

"Yes, Moe."

"What is it, Abe?"

"Don't tell him I can talk or he'll want me to holler 'Ice!'"

suddenly decided to leave well enough alone and let matters stand as they were originally.

Trouble is reported brewing in the region of Camp Stanley, government aviation unit in San Antonio, Tex., where Famous-Players' "Wings" is in production. It seems that the War Department in Washington will not permit the exploitation of the air service—particularly when it involves the discipline and morale of an entire army base.

Government officials claim that the directors of the picture do not know how to handle a good thing without abusing it. The directors, it is said, have utilized the whole army post, from the commanding officer down, to the almost total exclusion of regular post activities.

All this means that should the government interfere at this stage of production it will cause Famous no little inconvenience as the picture involves the use of approximately 200 airplanes.

For the University of Southern California and Stanford football game held here, arrangements were made to enable Harold Lloyd to enter the grounds with his automobile at a special gate. When Lloyd arrived and his chauffeur announced that Harold Lloyd was in the car, one of the student watchmen peered in and not seeing the "specs" on Lloyd's face said, "I'm sorry, but there were five ahead of you and they all wore glasses and you have none."

Lloyd got in through the regular gate.

It recently came to light that Al Shear, manager of the Rialto, New York, and a graduate of the second Publix manager's training school, is the junior partner of Sobel, Richards & Shear, owners of about 25 neighborhood-houses in New Orleans.

Shear derives a large income from his New Orleans enterprises, in addition to his not as large managerial stipend.

Louis Mayer is said to have decided upon another big scene in his special fire picture for Metro-Goldwyn-Mayer after screening the film at the convention of fire chiefs in New Orleans. Just what the scene is no one in New York knows. It may have been suggested to Mayer by some of the visiting firemen at the southern metropolis.



# "CAPTIVE," ONLY CITIZEN-JURIED PLAY—OTHERS "INVESTIGATED"

**Reported Jurors in Majority Found No Radical Faults in Drama at Empire—Attempt Fails to Balk Resolution by Women's Clubs**

Although Equity and the Drama League officials were pledged to secrecy on matters concerning the present activities of the citizens' play jury it became known that representatives of both organizations conferred with the district attorney last week. It was stated a jury was empaneled and viewed a performance of "The Captive," one of several new productions complained against, according to Gilbert Miller, its producer.

Around the Empire the jury visitation appears to have become known. It was stated the opinions of several jurors left the impression the play would be officially o. k'ed. One juror is reputed to have stated his opinion to be that not only was "The Captive" an admirable stage work but that it was informative.

Under the rules, nine members of a jury must be against to force the closing of a play. Recommendations for changes in lines or situations must be compiled with.

The other plays in question were visited by investigators from the police department. Whether they will be included in the citizens' jury investigations is not definitely decided.

At a meeting in the district attorney's office suggestions for changes in the jury system were proposed. The changes are said to concern attractions which might be regarded as risqué but would not wholly rate censorship. Revenues fall in that division and orders for changes might be left up to the district attorney alone.

**Women's Severe Resolution**  
Recently at a meeting of the Federated Women's Clubs a resolution regarded as a severe stricture against salaciousness and nudity on the Broadway stage was adopted. Equity's secretary, Frank Gillmore, was present by invitation and protested against such a measure, since it virtually meant besmirching the city without proper investigation on the part of the club women.

Gillmore asked whether the committee had investigated and said that he had done so prior to attending the meeting. He declared that of the plays current at that time, 48 were beyond question of censure and that nine others of a sophisticated nature might possibly offend a supersensitive person. Of that group three were holding over from last season and had been passed on by play juries.

In his efforts to ward off the passage of the resolution, Gillmore frankly told the club women a number of the four dozen plays would shortly be forced to close because of lack of patronage. He asked if they objected to the stronger type of play why they did not support the more moderate type.

**"Dirt" Out of Town**  
Out of town the dirt play matter appears to have been focused on the first company of Earl Carroll's "Vanities." It played Cincinnati after warned to stay away by City Manager Sherrill. That city's officials have been firm against nudity or indecent exposure on the stage for three years. It seems Sherrill eased up some time ago and permitted bare legs.

The furore over "Vanities" in Cincinnati does not appear to have benefited attendance during the engagement last week. It was reported to be poor.

The agitation caused embarrassment for the other "Vanities" show, also touring the middle west. That troupe is under the direction of George Nicolai and Joseph De Milt.

## Carlton's Operetta With Peggy Joyce in 'Name' Trio

Carle Carlton intends to produce "The Rose Song," an operetta.

Carlton will project the piece with a triumvirate of featured players comprising Tom Burke, Ada May and Peggy Hopkins Joyce.

It's been some time since Carlton made his last legit production.

## Nearly \$300,000 Gross For 'Miracle' in Philly

Philadelphia, Nov. 9. Morris Gest's "Miracle" ended its five-week engagement here to gross receipts of nearly \$300,000. There is but a difference of \$25,000 between that figure as claimed by the show's management and a conservative estimate by Variety's correspondent, who sets the total at a little over \$275,000.

Over 40,000 people from out of town are said to have been attracted to this city especially to see the spectacle.

"The Miracle" next opens in Kansas City, at Convention Hall, Nov. 22, under the auspices of the Chamber of Commerce and a guarantee.

## TREASURERS CLUB'S 1ST OPPOSISH IN 37 YEARS

**Additional Names for Governors on Regular Ticket— Election Nov. 20**

For the first time in 37 years there will be an opposition ticket at the annual election of the Treasurers' Club of America, which is dated for Nov. 20.

There appears to be no serious objection to the officers, nominated to hold over for another year, but the list of candidates named for the board of governors aroused discussion. The latter were named by a committee of retiring governors, appointed by Jed Shaw, only living past president of the club.

A petition was filed by the opposition and during this week names of additional candidates for the board will be placed with the secretary.

With the regularly nominated governors, perhaps 20 names will be on the ticket, from which six are to be elected.

The opposition is said to have arisen among treasurers who are also members of the 42nd Street Country Club. A meeting of the group was held at the Liberty theatre Monday night, following which a bill for refreshments amounting to \$125 was submitted to Sol de Vries.

The officers re-nominated are Harry Nelmes, president; Allan Schnebke, vice-president; Sol de Vries, treasurer; James McEntee, secretary; and James Vincent, financial secretary.

**Rickard's Amphi Club**  
The Amphi Theatre Treasurers' Union, the original members of which are ticket sellers at Madison Square Garden, is an organization sponsored by Tex Rickard. The Garden's ticket men are not eligible to the Treasurers' Club of America. A number of Broadway theatre treasurers, however, have been made members of the Rickard group which is not a union but rather a beneficial club, with a \$1,000 death benefit.

One reason for its formation angles on Sunday night activities at the Garden, the club receiving 10 per cent. of the gross. Harry Hardman is president and Bill Billig, secretary.

## Mack Back With 'Sue'

When "Lily Sue" opens under Belasco management, featuring Beth Merrill, at the Lyceum, its author, Willard Mack, will reappear in the cast as the sheriff. Mack played it one night in Baltimore, and then, incapacitated for active work, was rushed to a sanitarium.

A quarrel which ensued between him and Belasco, who has been producing most of Mack's scripts and giving him principal roles in several, was smoothed over.

## Demand 10 Per Cent. of Gross of All Benefits Go to Actors' Fund

A request is issued by the Actors' Fund of America that with this season of benefit performances, now flourishing for the beneficiaries if not for the volunteer entertainers, all professionals engaging in benefit performances make the condition of their every appearance that 10 per cent of the gross receipts be donated to the Actors' Fund.

Last Thursday at the Elliott, New York, J. C. Nugent arranged an Actors' Fund benefit (matinee) performance of "The Go Getters" ("God Love Us"), with \$1,700 realized at \$1.65 top. The rather large proceeds were considerably increased through individual patrons paying from \$10 to \$50 for tickets in several instances.

## REPORT WIRE MAGNATE BEHIND 'AUTUMN FIRE'

**First Theatrical Project Reported Having Backing of Clarence Mackay**

"Autumn Fire," presented at the Klaw, New York, by John L. Shine, has the reputed financial backing of Clarence Mackay. It is the first theatrical venture known to have interested the cable and telegraph magnate.

A high official of the Catholic Church in New York is also named as concerned with the presentation, along with Mackay, but it is said the latter has supplied the funds thus far entailed.

Lady Armstrong, wife of the British Consul General Herbert, is credited with interesting Mackay in "Autumn Fire." It calls for a generous use of religious gestures by the characters, who frequently make the sign of the Cross and count rosary beads.

Mackay is said to have expended \$40,000 in the play with as much more probably called for before the show passes on. Its first week at the Klaw was reputed to have grossed \$1,000. The second week was estimated a bit more than \$2,000. With the house guaranteed \$4,000 weekly the loss last week was put at \$6,000, taking up the difference due to the theatre, advertising and salaries.

**8 Weeks Guaranteed**  
Two weeks' notice was given the attraction Saturday by the Theatre Guild, which is operating the Klaw, but the show immediately started looking for another berth, intent on continuing. The Klaw booking was for four weeks. A week was played in Providence.

Under the original contracts the players were guaranteed a minimum of eight weeks and salaries for that period must be paid if the show does not play that long. Virtually the entire cast is from Ireland, where in Dublin "Autumn Fire" has been quite a hit, with Shine's brother playing the lead.

## 'Rich' Author McGuire, Still Owes Rethy, \$850

Joseph R. Rethy has taken judgment for \$850 against William Anthony McGuire, author-producer of "If I Were Rich." Rethy alleged an original story was the plot foundation of the play.

Rethy admits receiving \$300 on account of the \$1,000 agreed on for the sale of the story. He sued for the balance.

## Sat. Mat. at Midnight

Los Angeles, Nov. 9. Carter De Haven is emulating several of the downtown houses by switching his Saturday matinee at his Hollywood Music Box to a midnight performance.

## Fire Boy, Singing Actor

William Sullivan, regular fire laddie, attached to Fire Engine crew No. 3, New Rochelle, N. Y., who is singing in the "Countess Maritza" show through permission of his fire chief, Walter Jones, is slated to receive a solo assignment before long.

Sullivan sings baritone. As he is also good looking, the Shuberts are reported as considering him a "find."

Sullivan attracted attention through singing in public with the Municipal Four of New Rochelle, and also on the radio.

## Club Agents 'Bulling'; Acts Work to 'Show'

The Charm Club will stage its third "opening" of the season Nov. 15 when Lew Brown and Sidney Clare come in.

The cafe closed last week to sidestep a contract with Harry Walker who booked in the last show. Martin & Lewis, owners, dismissed three of the people the opening night because of the show's mediocrity, they allege.

Harry Pearl originally had a show spotted at the Charm Club in support of Tot Qualters, who was the attraction for several weeks. Walker approached the cafe management offering an entertainment at a reduced scale, about half of what Pearl had his show booked in for.

On the proposition of agents, some of them are fetching quite a few squawks from performers who are "booked" in ostensibly to "show" but find themselves giving free entertainment at this or that cafe's "special" nights, the agent being seemingly in cahoots with the night club and probably compensated for "bulling" the performers to entertain gratis.

## DeHAVEN'S RESIGNATION REQUESTED BY BOARD

**Wants Name Off Billing Also of Music Box, Hollywood— \$12,500 More Subscribed**

Los Angeles, Nov. 9.

Carter De Haven has been asked to resign as managing director of the Music Box at Hollywood by the board of directors, following a meeting at which \$26,000 was demanded by De Haven from stockholders for future financing of the current attraction.

A sum of \$12,500 was subscribed on condition that De Haven's name be taken off Music Box billing and the house be known in the future as the Hollywood Music Box. The stockholders also requested De Haven to withdraw from active production duties and management of the theatre.

De Haven originally had \$30,000 of stock in the Music Box, but he returned this to the corporation at the last meeting when all the stockholders were assessed for continued operation.

William Holman of Christie Films was chosen by the directors to take over the general business management of the theatre.

## New 42nd St. House— Goodman-Hilliard's

A new theatre with a capacity of 1,800 is contemplated for 42nd street. The house, designed principally for musical comedy, will have a 20-foot entrance lobby from the thoroughfare leading to a 100-foot square plot extending into 43rd street.

Site is west of the Selwyn theatre, adjoining the Case building. Philip Goodman is concerned as the principal in the proposed house, in which Mack Hilliard will be associated with him. It will be called the Roosevelt.

## MARKET ST.'S MINSTRELS

San Francisco, Nov. 9.

A minstrel show on Market street!

It's been years and years and years. Now the Cameo, ordinarily devoted to the output of Carl Laemmle's studios, announces for a week's engagement the original "Memphis Minstrels" in the flesh.

## O. DAVIS FOR FILM STORIES

**Author's 5-Year Agreement With F. P.-L.**

Owen Davis, America's most prolific playwright, will write for pictures. Of the 175 plays written by Davis, about 40 have been picture-ized but up to now he has authored for the stage primarily.

Davis has signed a five-year contract with Famous Players-Lasky, but will also continue stage writing. He agrees to deliver a minimum of two scenarios annually, for which he is guaranteed over \$100,000 yearly. He may write four scenarios per annum and under a percentage arrangement, it will be possible for Davis to receive \$1,000,000 for his picture work in the five-year period.

## JULIA BRUNS' RETURN AFTER 'HABIT' COLLAPSE

**Former Prize Beauty Has 'Beaten It' She Says—Retains Counsel**

Julia Bruns, the former prize beauty, Flagg model and legitimate and screen actress, whose collapse as a cocaine addict and whose arrest on a charge of larceny shocked the profession, has "come back."

Shattered but game, she has returned to Broadway and is convalescing and regaining her health and composure, meanwhile confessing that she is practically penniless and is eager to start again at the bottom. She has retained Kendler & Goldstein as her attorneys to attempt to recover some of the property which she let slip through her fingers while under control of "dope."

Miss Bruns has sold her confessions to International Feature Service, admitting the entire story of her downfall and degradation, proclaiming that by an almost superhuman struggle she has beaten "the habit."

She is a St. Louis girl. She started her stage career in 1916 as a chorus girl in "American Maid," and was discovered by James Montgomery Flagg, who idealized her on magazine covers. She later played principal roles in "Potash and Perlmutter," "Help Wanted," "Business Before Pleasure," "The Blue Pearl" and in several films, supporting Arnold Daly.

In Europe she lived fabulously, having chateaus in France and a rural castle in England with servants maintained by the year at each, and was an associate of nobility and the smart American expatriate set. She owned a home, also, on fashionable Sutton place, in New York City.

It is to recover her equity in that property that Miss Bruns has retained attorneys, claiming she "chipped it away" for a few grains of "flake" at the height of her drug slavery.

## Chewing Gum Wrigley Crossed by Program

Chicago, Nov. 9.

The climatic point in advertising credit lines in theatre programs is reached at the Studebaker theatre, where Mrs. Insull opened her repertory season last week. One credit line advises, "Wrigley's P. K. Chewing Gum used in this production."

Bill Wrigley gets a bad break, however, for none of the cast appears to chew his product during the play.

**ALLAN K. FOSTER**  
School of Dancing  
344 W. 72d St.  
New York City  
Home of  
The Foster Girls



# WHITE'S "SCANDALS" WAY IN LEAD OF B'WAY'S LEADERS, AT \$47,557

"Broadway," \$31,000 Last Week, as Big for Drama—Shuberts' "Pearl" Doing \$900 Nightly at Century; Very Expensive Flop

Managerial squawks reverberated along Broadway after a particularly poor Monday night. While complaints had been general for the past month, it was expected the after-election period would show normal strength. Indications are that this is an off season.

While the legitimate attractions are in the dumps, in front of Broadway's picture theatres are nightly continuous lines of patrons. The producers are yelling that the populace has gone picture mad.

The season started like a winner. More than the usual number of successes seemed to be among the early arrivals. It gradually became apparent quite a few of the supposed winners were just mediocre.

Seasoned producers admit only shows with a real punch are getting by, and that goes for the road as well as New York. All the others are comparatively paltry.

In the agency field complaints are general, too. Failure of the former heavy Saturday night demand is a factor. It is likely that the more affluent patrons are dodging the general Saturday crush, as they do the night clubs on that evening. Another thing, there have been no major football games in town, whereas formerly such attractions surely counted in Friday and Saturday night demand. Out-of-town games draw many New Yorkers away Saturdays.

Despite the slump conditions, showmen declared this week it is just as hard as ever to get theatres, which are demanding guarantees. With the steadily increasing number of houses that status is bound to be changed.

## Leaders Sensational

While the field may be in the lurch, the actual leaders are getting sensational grosses. Last week "Scandals," with an extra matinee (election), went to \$47,557, again the best gross in the country and amazing for a show in its fifth month.

The nearest contender got about \$10,000 less, "Criss Cross," but a new contender may develop in "Oh, Kay," opening excellently at the Imperial Monday.

"The Ramblers" picked up and bettered \$32,000; "Sunny" has been sliding with last week's mark around \$30,000 and the lowest to date; "Countess Maritza" figures around \$30,000 and has been affected though rated sure hit; "Vanities," about \$27,000; "Queen High," over \$23,000; "Castles in the Air," \$20,000; "The Wild Rose," \$18,000; "Honeycomb Lane," \$20,000, with the balance of the musicals struggling.

"Broadway" cannot be touched and with nine performances last week got over \$31,000; "The Captive" and "Gentlemen Prefer Blondes," \$24,000, the former playing an extra matinee; "An American Tragedy," \$18,000 in nine times; "Lulu Belle," \$17,000; "Shanghai Gesture," \$14,000; "Yellow," strong at \$14,000; "The Noose" rated at \$13,000; "We Americans" climbing and nearly \$11,000; "Daisy Mayme," \$9,500; "The Woman Disputed," \$10,000 and the balance away down to as low as \$2,000.

"Play's the Thing" Has Chance  
Among last week's new shows, "The Play's the Thing" looks best with business after a Wednesday premiere going to \$1,600 and more nightly.

## "Pearl's" Costly Flop

"The Pearl of Great Price" is regarded a costly flop at the Century and the Shuberts are angling to move it to a smaller house where it should have been spotted originally. Business was reported under \$900 nightly after the opening and the gross was estimated less than that gotten in Brooklyn, where the show did \$13,000. "Loose Ends" was liked by the first nighters at the Ritz but drew a mild gross of \$7,000 for its first week. "Seed of the Brute" didn't start much at the Little, but claimed \$6,000 or over.

Seven attractions leave the list, all failures. "Gentle Grafters" closed suddenly at the Music Box, which will be dark until Nov. 22 when "Mozart" (English version) opens there; "Black Boy" similar, closed at the Comedy; "Sure Fire" moving there from the Waldorf; "Fanny" leaves the Lyceum, with "Lily Sue" following; Tuesday, "Juarez and Maximilian" closes at the Guild, which will offer "Pygmalion"; "Happy Go Lucky" quits the Liberty which gets "Twinkle, Twinkle"; "Henry Behave" closes at the Bays; to be followed by "Gertie"; "God Loves Us" (renamed to "The Go Getters") is due out of Maxine El-

## FORD'S DARK THIS WEEK

Second Time This Season Baltimore Lacked Legit Show

Baltimore, Nov. 9.  
Baltimore got its first glimpse of "The Green Hat" when Katharine Cornell sported the Arlenesque top piece at the Auditorium. Play had outstanding week.

Ford's drew "Nanette" for a return. Cancellation of "The Daring Duchess" leaves Auditorium show-less this week. It follows a recent dark week at Ford's. Ford's has "Ziegfeld Follies" with no legit opposition.

## Last Week

Auditorium—"Green Hat." Advance interest because of book and Miss Cornell. Matinee sell-outs and nights big. Around \$16,000, good for dramatic.

Ford's—"No, No, Nanette" at this house last season. Return drew good notices.

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Ilott's, which will offer "A Proud Woman" next Monday.

## Subway

There were two on the subway circuit last week; "Cradle Snatchers," which got over \$17,000 at Verba's Brooklyn as against \$3,200 gross when the play originally showed there last year prior to opening on Broadway; "Oh, Kay" got \$25,500 in Newark, an exceptional mark for a new show; "Last That Off" got \$8,500 in the Bronx, a better figure than it drew on Broadway.

## Buyers Lead By One

This week are 30 attractions listed as buys in the premium brokers' offices, with all having taken a heavy loading on "Oh Kay" opening at the Imperial Monday. Brokers are carrying around 500 a night for this attraction.

There is also a buy for the new "Gay Paree" at the Winter Garden for about 450 a night, with lighter buys for "The Play's the Thing" at the Miller, 250 night; "The First Love" with Fay Bainter, Booth, 400 night; "Old Bill M. P.," Baltimore, 275 night; "The Play's the Thing," which opened last week did not get a buy until Monday of this week.

Total list of buys include "Queen High," Ambassador; "Whites Scandals, Apollo; "The Wild Rose," Beck; "Lulu Belle," Belasco; "Americana," Belmont; "Old Bill M. P.," Baltimore; "First Love," Booth; "Broadway," Broadhurst; "Vanities," Carroll; "The Pearl of Great Price," Century; "The Captive," Empire; "The Woman Disputed," Forrest; "Katja," 44th St.; "The Donovan Affair," Fulton; "On Approval," Galety; "Criss Cross," Globe; "We Americans," Harris; "Oh, Kay," Imperial; "Honeycomb Lane," Knickerbocker; "Happy Go Lucky," Liberty; "An American Tragedy," Longacre; "Fanny," Lyceum; "Ramblers," Lyric; "The Play's the Thing," Miller; "Sunny," New Amsterdam; "Loose Ends," Ritz; "Castles in the Air," Selwyn; "Countess Maritza," Shubert; "Gentlemen Prefer Blondes," Times Square; and "Gay Paree," Winter Garden.

## Cut Rates Still Strong

Despite the number of shows moving out Saturday caused the attractions in the cut rate list to diminish, there were still 29 shows available Monday. They were "The Straw Hat," Am. Laboratory; "Henry Behave," Bays; "What Every Woman Knows," Bijou; "The Vagabond King," Casino; "The Pearl of Great Price," Century; "John Ferguson," Cherry Lane; "Sure Fire," Comedy; "The Little Spiffire," Cort; "Naughty Riquette," Cosmopolitan; "Sex," Daly's; "If I Was Rich," Eltinge; "The Woman Disputed," Forrest; "Katja," 44th St.; "Shanghai Gesture," 46th St.; "The Judge's Husband," 49th St.; "The Blonde Sinner," Frolic; "Loose Ankles," Garrick; "Two Girls Wanted," Golden; "Juarez and Maximilian," Guild; "We Americans," Harris; "The Noose," Hudson; "Autumn Fire," Klaw; "Happy Go Lucky," Liberty; "Seed of the Brute," Little; "Fanny," Lyceum; "The Ladder," Mansfield; "Just Life," Morosco; "Yellow," National; and "The Girl Friend," Vanderbilt.

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## FORREST'S DARKNESS SAVED BY PICTURE

Friday and Saturday's Football Crowds Saved Philly's Legit Houses Last Wk

Philadelphia, Nov. 9.  
With "Oh, Kay!" departed, the "Follies" had the field pretty well alone last week, although a new rival appeared in "A Night in Paris" at the Chestnut St. opera house. The capacity of that house and scale prevented it from running anywhere near the figure of the Ziegfeld show.

The "Follies" had empty seats at virtually all the performances except Saturday night, but there weren't a lot of them, and the big revue grossed \$39,000 or a little less. The engagement, as a whole, was much better than that of last year's show, which had easily the better notices.

No dramatic show in town came anywhere near the gross established by "Rain" in its single week's engagement preceding, but "Craig's Wife" showed surprising strength, considering its rather disappointing business in Boston. Big theatre parties and the week-end jam pulled the gross up over \$16,000. With \$2.50 top it looked great to everybody. It is not figured as the kind of a play which can hold its present pace throughout, although the critics are doing their best to push it across.

"Able" had another good week at the Adelphi with the gross again hitting only a few hundred dollars under \$16,000. Remarkably little variation in "Able's" business since the start.

"The Last of Mrs. Cheyney" was a little disappointing considering Ina Claire's large clientele here. In the first week of a month's stay at the Garrick this delightful comedy clicked to only about \$16,000 at a \$2.30 top. Notices were generally good, but with a couple of surprising exceptions. Like the others, this attraction benefited by the Saturday sell-out, and Friday was also big. This Friday attendance was true at most of the eight houses.

## Picture at Forrest

The Lyric was dark which, with grand opera at the Shubert, gave the town just two musicals and four dramatic attractions.

This week has only two newcomers. One is a second return engagement of "The Student Prince," this time at the Lyric. The only new show is "The Song of the Flame" at the Shubert for three weeks. The Forrest was to have been dark, due to the inability of the Beatrice Lillie show, "Oh, Please," to be ready by Monday, but at the last moment the Stanley company decided to book "Cyrano De Bergerac," the French colored film, into the house for a single week.

Next Monday's openings will include "Oh, Please," at the Forrest (two weeks), and "The Patsy," at the Walnut, for three weeks. The succeeding week has nary a new show, but Nov. 29 will bring quite a flock, with "The Nightingale," new Shubert operetta, with Peggy Wood, billed for the Shubert; "The Honor of the Family," with Otis Skinner, announced for the Broad; "Love-In-A-Mist" scheduled for the Garrick, and "Tip-Toes," return, at the Forrest. The Broad and Garrick book-

## JOLSON TO \$32,000

Boston, Nov. 9.  
With much interest locally in the election, business at the legitimate houses election eve and election night was off all along the line. Losses sustained on these two nights were made up considerably by one of the major football games at the stadium. Harvard-Princeton brought into the city thousands of visitors and at the advanced prices which ruled Saturday things turned out pretty well.

The Shubert string of houses seem better fixed to get the break this week with the only two musicals in town. "Lady Fair," a new show, opened at the Shubert Monday, with "Artists and Models" in at the Majestic. These are the only two musicals in town and besides this another Shubert house seems to have the comedy hit for the present, "The Butter and Egg Man," at the Plymouth.

## Estimates for Last Week

"Artists and Models"—Majestic (1st week). In final week "Student Prince" did about \$25,000.

"The Butter and Egg Man"—Plymouth (3d week). Picked up about \$1,000 last week, \$11,000 for week.

"The Wisdom Tooth"—Hollis (3d week). Close to \$10,000. About on par with week before.

"Love in a Mist"—Park (2d week). On first week about \$7,000.

"The Patsy"—Wilbur. \$10,000 first week.

"Lady Fair"—Shubert (1st week). In closing week Jolson did whale of business, over \$32,000.

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ings are for two weeks only. Lauder comes to the Walnut week of Dec. 6. Helen Hayes is announced as coming into the Lyric around Christmas, and Al Jolson arrives at the Shubert about the same time. Otherwise no December bookings are known as yet.

## Estimates for Last Week

"Song of the Flame" (Shubert, 1st week). Operetta. For three weeks only. San Carlo Opera company got slight profit on single week's stay, thanks to upstairs trade.

"Craig's Wife" (Broad, 2d week). Business surprisingly big, with theatre parties and clubs supporting play because George Kelly is local man. Over \$16,000 at \$2.50 top.

"Cyrano de Bergerac" (Forrest, single week). French film put in to fill gap. Ziegfeld "Follies" claimed about \$39,000 last week.

"Night in Paris" (Chestnut, 2d week). This revue caught on. About \$23,000, splendid for this house and scale.

"One of the Family" (Walnut, 2d week). About \$11,000, not big but satisfactory with moderately geared show.

"Abie's Irish Rose" (Adelphi, 10th week). Continues steadily and consistently at usual gait. Almost \$16,000. Indefinite, of course.

"Student Prince" (Lyric, 1st week). Indications are for big demand on this third local appearance. Four weeks set. House dark last week due to failure of "Great Gatsby."

"Last of Mrs. Cheyney" (Garrick, 2d week). Business to date not quite up to expectations. High class clientele but no really big demand until Friday. Figures to pick up and register strong gain this week. (Copyright, 1926, by Variety, Inc.)

## 'A. & M.' PANNED AD TAKEN OUT

Usual Shubert Method—Mantell \$8,560 at \$1

Washington, Nov. 9.

After a big opening, "Artists and Models" did a nose dive at Poll's. Reception of reviewers ran from outright pans to glowing praise. Leonard Hall, of the "News," was one of those that panned—it cost his sheet the house advertising.

Willard Mack's new play, "Lily Sue," produced by David Belasco, played to about double the usual takings at this house for new ones. Though a western, indications point to good chances ahead. Mack, though billed to appear in the advance advertising, did not appear.

Frazee's "Yes, Yes, Yvette," got below the usual takings for new musicals at the National, while the President, with its stock in "Ladies of the Evening," called things off for keeps Saturday.

The real surprise of the week was the business done by Robert B. Mantell in Shakespearean repertoire at the Auditorium. Sealed at the \$1 top and, playing the schools for all they were worth, got good results. With its 6,000 seats and out of the way location the house has been passed up heretofore.

## Estimates for Last Week

Auditorium—Robert B. Mantell in Shakespeare. Styled as the "only company playing Shakespeare on tour" business surprising. Reported at \$8,560 for eight performances. Sale for second week indicates even bigger return at \$1 top.

Belasco—"Lily Sue" (David Belasco). Scribes praised and ready to predict success if westerns can be put over. Twice usual, or \$5,000.

National—"Yes, Yes, Yvette" (H. Frazee). Estimates run from \$11,000 to \$14,000. At \$3 top possibly later about hits it.

Poll's—"Artists and Models" (Shuberts). No satisfying them, says the house management, when they're new—they're too new and when they're old—they're too old. Anyhow giving the show \$26,500, good \$7,000 under usual figure for the undraped ones, about covers it, and very liberally, too.

President—"Ladies of the Evening" (stock). Second week held up to just about same figure as first. Management, after posting customary notice, wanted to go on from week to week. Several members of cast had other engagements and another attempt to put this house over failed. The usual thing. About \$5,500 at \$1 top. Season cost backers considerable sum.

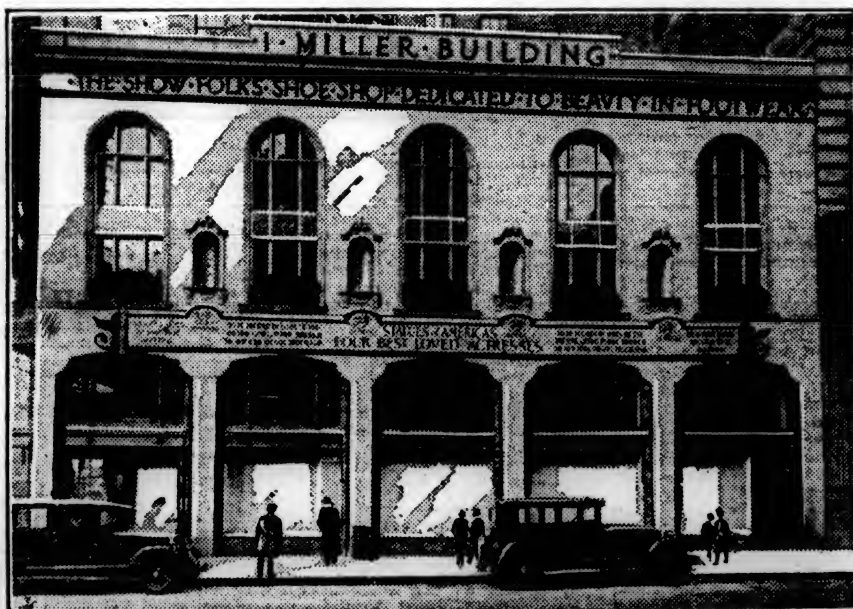
## This Week

Auditorium, Robert Mantell; Belasco, "Glamour"; National, "No, No, Nanette"; Poll's, dark. (Copyright, 1926, by Variety, Inc.)

## Buck-Hope Productions

Francis X. Hope and Gene Buck have formed a production company.

It is understood that backing is furnished by Detroit auto body manufacturer.



## THE NEW MILLER BUILDING

(AT NORTHEAST CORNER OF BROADWAY AND 46TH STREET)

I. Miller & Sons have dedicated the building pictured above, containing the Miller Broadway retail store to Show Folks. The inscription along the upper ledge so states.

View of this picture is the 46th street side of the building, the most artistic in design and appearance within Times Square, for its size and site. In the niches will be statues of the most popular women of the theatrics, to be chosen through a popularity contest conducted by I. Miller & Sons in the programs of the New York theatres.

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# SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

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 (234th week) C-901-\$2.75. Business after election failed to register expected strength and complaints of slumping trade heard all along. Broadway run leader still turning profit.

**"Americana,"** Belmont (15th week) (R-515-\$5.50). Ought to last through fall period; although off somewhat, small house fits revue and profit claimed both ways; \$11,000.

**"An American Tragedy,"** Longacre (5th week) (D-1,019-\$3.85). Getting important money, without actual capacity; last week aided by extra holiday (Election day); takings again around \$18,000.

**"Autumn Fire,"** Klaw (3rd week) (R-830-\$3.30). Will probably close after another week; among lowest gross attractions of season; last week rated under \$2,500.

**"Black Boy,"** Comedy. Taken off Saturday after playing little less than five weeks; business failed to improve as hoped; \$5,000 or under.

**"Broadway,"** Broadhurst (8th week) (CD-1,118-\$3.85). Extra matinee last week pushed gross over \$31,000 for second time since smash opened; easily tops non-musical field.

**"Castles in the Air,"** Selwyn (10th week) (M-1,067-\$4.40). Reduced scale effective starting Election day; no extra performance; gross estimated at \$20,000; aimed for Boston Dec. 6.

**"Countess Maritza,"** Shubert (9th week) (O-1,395-\$5.50). Seems set for run, getting excellent patronage, with trade close to actual capacity; over \$30,000.

**"Cris Cross,"** Globe (5th week) (M-1,416-\$5.50). No extra matinee last week, but Saturday prices (\$6.60) charged Monday night, with gross figured to have reached nearly \$38,000; second to "Scandals."

**"God Loves Us,"** Maxine Elliott's (CD-924-\$3.30). After announcing last performances suddenly decided to continue, with title changed to "The Go-Getters"; but will probably stop Saturday as "A Proud Woman" opens here next Monday.

**"Daisy Mayne,"** Playhouse (3rd week) (CD-879-\$3.30). Nine performances last week, approximating \$9,500; that rates new drama as fairly good but not exceptional draw.

**"Fanny,"** Lyceum (8th week) (C-957-\$3.30). Final week; goes to subway circuit; agency buy kept show going, but did not approach real money; under \$10,000; "Lily Sue" next week.

**"First Love,"** Booth (1st week) (CD-707-\$3.30). Fay Bainter starred in Shubert attraction; adapted from French by Zoe Akins; opened Monday.

**"Gay Paree,"** Winter Garden (1st week) (R-1,498-\$5.50). New edition of revue well regarded out of town; also Shubert attraction; opened Tuesday.

**"Gentlemen Prefer Blondes,"** Times Square (7th week) (C-1,057-\$3.85). Playing to virtual capacity all performances, with gross second highest among non-musicals; over \$24,000.

**"Happy Go Lucky,"** Liberty (7th week) (M-1,234-\$3.85). Final week; musical that appeared to be liked but not draw; maybe \$14,000; "Twinkle, Twinkle" next week.

**"Henry—Behave,"** Bayes (12th week) (C-860-\$3.30). Final week; started around \$5,000, but considerably under that reported late; "Gertie" next week.

**"Honeymoon Lane,"** Knickerbocker (8th week) (M-1,042-\$3.85). Probably run through winter; business very good, fluctuating, however, like most others; \$18,000 to \$21,000 and over.

**"If I Was Rich,"** Eltinge (10th week) (C-892-\$3.30). Attraction guaranteeing house; average weekly grosses around \$5,000.

**"Gentle Grafters,"** Music Box. Closed Saturday, playing less than two weeks; got little; house dark, reopening Nov. 22 with "Mozart" (English version).

**"Iolanthe,"** Plymouth (29th week) (O-1,043-\$3.30). Nearing end of record run for Gilbert and Sullivan revival; recently around \$10,000 or less.

**"Juarez and Maximilian,"** Guild (5th week) (D-914-\$3.30). Final week; Theatre Guild taking show off before expiration of usual six-week subscription period; too expensive to operate; "Pygmalion" revived here.

**"Just Life,"** Morosco (9th week) (D-893-\$3.30). Doing fair business for star attraction at about \$9,000 last week; about even break; will stay for time, then goes on tour.

**"Katja,"** 44th Street (4th week) (M-1,326-\$4.40). Although operetta

got rather favorable notices, business quite ordinary and must improve to stick; \$14,000 estimated.

**"Loose Ankles,"** Garrick (14th week) (C-537-\$3.30). Moved here from Biltmore Monday for indefinite engagement; rated \$8,000 to \$9,000 in latter house; innovation of midnight performances of "Say It With Flowers" will be tried by Brock Pemberton.

**"Loose Ends,"** Ritz (2d week) (D-945-\$3.30). English play received fairly well but looks like moderate money show with lower floor draw; first week, \$7,000.

**"Lulu Belle,"** Belasco (40th week) (D-1,000-\$3.85). Slump felt but with gross at \$17,000 or better holdover hit still getting real money.

**"Naughty Riquette,"** Cosmopolitan (9th week) (M-1,500-\$4.40). Announced to move to another house late this month but will probably go on tour; Mitzal show getting around \$14,000 weekly.

**"Old Bill, M. P.,"** Biltmore (1st week) (C-944-\$3.30). Sequel to "Better Ole" with Charles Coburn in lead; Bainsfather piece opens tonight (Wednesday).

**"Oh, Kay,"** Imperial (1st week) (M-1,446-\$5.50). Aarons & Freedley produced new musical comedy which drew exceptional grosses in Philadelphia; opened Monday with Gertrude Lawrence one of leads.

**"On Approval,"** Gaiety (4th week) (C-808-\$3.30). Lonsdale comedy getting smart audiences but off upstairs; \$11,000 to \$12,000, rating it fairly good.

**"Queen High,"** Ambassador (10th week) (M-1,168-\$4.40). Figured to make season's run; business good from start with recent takings \$23,000 and above.

**"Scandals,"** Apollo (22d week) (R-1,168-\$5.50). Leads field and only variation in standing room; \$47,577.50 actual gross last week in nine performances, another amazing gross; demand so strong that season's run sure.

**"Sex,"** Daly's (29th week) (D-1,173-\$3.30). Management expectant of running through new season with holdover drama; making plenty of money at \$8,000 to \$9,000 weekly right along.

**"Seed of the Brute,"** Little (2d week) (D-530-\$3.30). Quite raw in theme and dialog, which may be one reason why business is nothing to get excited over; \$5,000 to \$6,000.

**"Sunny,"** New Amsterdam (60th week) (M-1,702-\$5.50). Continues very good upstairs but lower floor dropping; last week at about \$30,000, lowest gross since opening; will go into January, however.

**"Sure Fire,"** Comedy (4th week) (C-882-\$3.30). Moved here in quick shift Monday after playing two weeks and half at Waldorf; picked up bit but hardly promising at \$5,000.

**"The Blonde Sinner,"** Frolic (18th week) (F-711-\$3.30). Rental arrangement with house, show getting by with aid of cut rates and grossing approximately \$5,500 weekly; said to be making money.

**"The Captive,"** Empire (7th week) (D-1,099-\$3.30). Capacity all performances; continuance of abnormal demand questioned in ticket circles but on form exceptional drama should make real run of it; nine performances, over \$24,000 last week.

**"Head or Tail,"** Waldorf (1st week) (D-1,142-\$3.30). Added booking when "Sure Fire" decided to move to Comedy; presented by Henry Baron; opened Tuesday.

**"The Donovan Affair,"** Fulton (11th week) (D-913-\$3.30). Went up bit last week, holiday counting, and gross around \$11,000; new musical starring Beatrice Lilly slated for house soon.

**"The Girl Friend,"** Vanderbilt (36th week) (M-771-\$3.85). Rated around \$10,000, satisfactory; perhaps another month, with new musical, "Peggy," due around holidays.

**"The Judge's Husband,"** 49th Street (7th week) (CD-707-\$3.30). Laugh show; cleverly acted; while not among leaders, doing good business, considering size of house; over \$9,000, claimed.

**"The Ladder,"** Mansfield (4th week) (D-1,097-\$3.30). Unless another house secured, this attraction will leave after another week; estimated at \$5,000; Moscow Theatre Habana slated for Mansfield, starting Nov. 22.

**"The Little Spitfire,"** Cort (13th week) (CD-1,046-\$2.75). Theatre parties closed last week; gross above \$8,000; drawing moderately good money right along.

**"The Noose,"** Hudson (4th week) (D-1,034-\$3.30). Seems to have good chance, without yet able to command heavy money; last week

## L. A. GROSSES

Los Angeles, Nov. 9.  
On account of an inferior cast, "Gentlemen Prefer Blondes" did around \$13,000 the opening week, with \$5,000 of it at a \$5 top for the opening performance.

At the Belasco "Castles in the Air" did \$11,500 in seven performances after opening on Tuesday.

El Capitan, third week De Haven's "Music Box Revue" did \$15,000. "Struttin' Sam From Alabama," third week at the Majestic, \$6,500. Fourth week, "Family Upstairs," at the Morosco, \$6,600.

"Rain" opening Friday night for four performances at the Orange Grove did \$2,000.

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### 'MAKEHELAH' CHORUS

Professional musicians are preparing to organize a new unaccompanied male chorus to be styled "Makehelah." It is being promoted upon a mutual, non-profit sharing alliance. Admission requirements are based upon vocal ability or an academic Hebrew and liturgical education.

The chorus, for the present, has established headquarters at the Continental Hotel, New York.

around \$13,000 quoted, with holiday aiding.

**"The Pearl of Great Price,"** Century (2d week) (D-2,390-\$3.30). Shuberts made exceptional production for symbolic (dirt) drama, but business reported away off; \$800 to \$900 nightly reported.

**"The Play's the Thing,"** Henry Miller (2d week) (CD-946-\$3.30). Brilliant premiere Nov. 3 for Molnar adaptation, which figures to command smart downstairs trade.

**"The Ramblers,"** Lyric (8th week) (N-1,400-\$5.90). Holding spot among big money musicals, without attaining actual capacity gain; eight performances last week; went to over \$32,000.

**"The Shanghai Gesture,"** Channing's 46th Street (36th week) (D-1,399-\$3.85). Slated to wind up Broadway run Dec. 18, after which Guitrys spotted here; "Gesture" at \$14,000 last week fairly good.

**"The Squall,"** 48th Street (1st week) (D-969-\$3.30). Jones & Green offering new drama with Blanche Yurka in lead; opens tomorrow (Thursday).

**"The Vagabond King,"** Casino (60th week) (O-1,447-\$3.85). Another two weeks after this, operetta holdover going on tour; next will be "Lady Fair"; "King" estimated at \$12,000.

**"The Wild Rose,"** Martin Beck (4th week) (M-1,089-\$5.50). Moderately paced musical, considering house and scale; about \$18,000.

**"The Woman Disputed,"** Forrest (7th week) (D-1,000-\$3.30). Getting fair share of trade for moderate success; good acting feature of drama; around \$11,000.

**"They All Want Something,"** Wallack's (5th week) (C-770-\$3.30). Indefinite; William Tilden piece having strong financial backing; theatre parties accounted for increase last week to about \$4,500.

**"Two Girls Wanted,"** John Golden (10th week) (C-800-\$3.30). Surprising jump after moved from Little to new theatre; claimed to have bettered \$7,000.

**"Vanities,"** Earl Carroll (12th week) (R-998-\$6.60). Some benefit from holiday, but held to usual number of performances, with last week's gross estimated over \$27,000.

**"We Americans,"** Sam H. Harris (4th week) (C-1,051-\$3.30). Improved again; eight performances last week; between \$10,500 and \$11,000; another berth after Nov. 20, when house gets picture, "What Price Glory," (Fox).

**"What Every Woman Knows,"** Bijou (31st week) (C-605-\$3.30). About another month and then for road; doing excellently for revival, averaging over \$8,000 weekly.

**"Yellow,"** National (8th week) (D-1,164-\$3.30). Steadily improved and now rated among hits; last week George M. Cohan attraction around \$14,000.

**Special Attractions and Rep.** Raquel Meller will complete repeat engagement Sunday night, playing four matinees in addition to Sunday; business picked up second week, matinees averaging over \$2,500.

**"Caponsacchi,"** second production by Walter Hampden, attracting some attention and will be part of repertory at Hampden's.

**Civic Repertory,** headed by Eva La Gallienne, at 14th Street Theatre, offering "John Gabriel Borkman," "Sisters Three" and "Saturday Night."

**Neighborhood Playhouse,** offering "The Little Clay Cart" and "The Lion Tamer."

**Outside Times Square—Little** "Naked" opened at Princess Monday; "The House of Usher" closed seven months' run at Mayfair Saturday, house offering "Emperor Jones," starting tonight (Wednesday); "Relgen," Triangle; "John Ferguson," Cherry Lane.

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# LOOP IS GLOOMY—2 HOUSES DARK; POOREST LEGIT FALL IN 10 YEARS

## Too Many Bad Shows for Season's Openings—Few Exceptions Amidst General Box Office Depression—Few Big Money Hits

Chicago, Nov. 9.  
The peak of the fall legit season has been reached with grosses far below normal. Shows have been slipping in and out, denoting the weakness of trade and impossibility of the calendar assuming a substantial make-up.

That general conditions are off is proved by the noticed decline in gross with the topnotchers. Saturday night trade, which should be solid capacity at this time, is slow forming, with the football crowds hiking to the night clubs instead of to the legit theatres. Saturday matinee grosses have always been light during the football season but this fall they seem to have fallen below the call of other years.

One of the veteran speculators of the town went back as far as 10 years on the books and discovered this fall's trade has been below anything ever checked.

It may be that the town hasn't gotten over the avalanche of bad shows, shot in at the start of the season, when the theatregoers were at scratch and eager to patronize the legit.

Legit trade in Chicago is at a standstill and even the big-moneyed shows are finding it hard to reach their gross goal.

One of the morning newspaper critics found enough news in the box office conditions to turn over his Sunday column to the status of affairs.

**Sensational Losses**  
While there have been sensationally low grosses with the flops this fall, perhaps, the leading flop, considering the expense of the organization and the high operating expenses of the theatre concerned, may be credited to "Bubbling Over." It left the Selwyn Saturday after two weeks, with the gross doubtfully reaching \$14,000 for the fortnight.

Here's an instance of where a show's trade will go widespread, but it should hold no reflection on the town's condition. As it was offered in Chicago, the attraction couldn't have scored in Strawberry Point, Ia. The Philadelphia hotel men, backers of the show, paid up all bills, with the total loss figuring \$125,000, if not higher.

So it has been with other flops in Chicago. Shows have been rushed into town with even the unsophisticated realizing after the opening night the pieces had no chance. This would suggest with emphasis that the play market is low.

**Lines at Oriental**  
On the other hand the local managers cannot reach a reason why certain good shows haven't struck a "punch" basis. While the managers of the theatres in the Randolph-Dearborn-Clark area stand in their lobbies bewailing conditions, the line of customers for the Oriental spells something at least. The Oriental's daily and nightly line of waiting customers is a new record for Chicago.

With only Thanksgiving week with the added impetus to the expected hurrah to be made locally over the Army-Navy game the same week, on the horizon before New Year's week, there's apt to be further somersaulting in the local legit, quite unlike anything ever before in Chicago.

"It's not the town as much as bad shows," claim the sharp speculators who figure the spoils of the fall season have already been lost.

**Estimates for Last Week**  
"Honor of the Family" (Blackstone, 1st week). Opened last night to customary light gross that apparently cannot be overcome for Monday openings. "Coal Oil Jennie" figured no higher than \$6,000 weekly average gross for nine weeks.

**Sins of Sins** (Adelphi, 1st week). New title for "Hymn to Venus," opened last night. No advance sale. "Ghost Train" averaged \$5,500 weekly gross for three weeks.

**"Greenwich Village Follies"** (Apollo, 3d week). Far below pace of other years with probability engagement will be shortened. Saturday night trade helped to pull week's gross around \$18,000.

**"One Man's Woman"** (Central, 4th week). Holding surprise window sale call, with \$7,000 to \$8,000, marvelous for this house. Still to get benefit of special tickets used here which means Christmas should be reached.

**"Kongo"** (Princess). Got nine weeks with premiere gross of \$9,300 probably holding high. Sunk to \$6,000 or trifle higher, which put the house in darkness with "In This Room" next week.

**"Cocoanuts"** (Frlanger, 4th week). Off from full gait, slowing up at

hotels Sunday, yet paced town at \$28,000. Looks strong enough to hold high for four weeks more.

**"Tip-Toes"** (Illinois, 5th week). Moderate and has house until arrival of "Follies" in December. Having hard time hitting \$22,000.

**"Runaway Road"** (Studebaker, 2d week). Overflowed with society for brilliant opening, big gross, and showed fair draw balance of first week. Approached \$12,000.

**"Jazz Singer"** (Harris, 6th week). Town's condition affected this scorching hit nearly \$1,000, yet gross of \$18,000 proves strength of call. Advance sale slipping with "last weeks" mentioned in ads, probably to offset belief tickets are hard to get.

**"Bubbling Over"** (Selwyn). Didn't have chance once sighted at opening night. Very doubtful if total gross of \$14,000 reached in two weeks. Terrific loss both sides. "Butter and Egg Man" Nov. 21 giving house two dark weeks.

**"The Shelf"** (La Salle, 3d week). Balcony parties helping to overcome off night early part of week. Gross of \$10,000 considered encouraging at this house in face of general conditions.

**"Sweetheart Time"** (Garrick, 8th week). Saved from disastrous grosses by special party stunts at reduced prices, although week's gross hard to figure beyond \$11,000.

**"She Couldn't Say No"** (Olympic, 2d week). Heavy patter opening night, holding light grosses balance of week, probably striking \$7,000.

**"Poor Nut"** (Cort, 11th week). Football visitors scored high gross week-end, yanking gross back over \$11,000. Fine call for holiday performances.

**"Affaire"** (Woods, 18th week). Last three weeks announced. With help of Thanksgiving and Army-Navy game should make gross rise for splendid exit gross. Sailing around \$21,000, having fallen with third three weeks ago. Tremendously successful engagement for Rufus Le Maire.

**"Vagabond King"** (Great Northern, 10th week). Slowed up bit, but still powerful, around \$25,000.

**"Princess Flavia"** (Four Cohans, 3d week). If not for big party sales cause to worry here. Not getting healthy hotel call, but reported gross was \$18,000.

**"Alias the Deacon"** (Playhouse, 2d week). Hasn't picked up with move here and exit notice expected shortly. Figured \$7,000.

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## 'Monkey Business' Stops; 'Creoles' 'Dirt,' \$11,000

San Francisco, Nov. 9.  
Mike Corpers "Monkey Business" collapsed under the weight of a heavy overhead last Monday night and the Columbia went into mourning. It will remain dark for a week or more until receiving "The Heaven Tappers," new, presented here by Edwin Carewe, the movie director. "Tappers" had its initial tryout last week in San Diego.

Business has not been good locally for some weeks. "The Poor Nut," expensive to operate, failed to show anything at the Alcazar, and will be shelved in a fortnight, with revamped production of "Aloma of the South Seas," called "Pearl of Neutane," to follow. Second week on "Nut" around \$5,000.

**"Creoles"** the new Richard Bennett play, which lived up to its advance billing as "hot stuff" is in for four weeks at the Wilkes, and started to build early when tales of its "dirt" were broadcast. "Creoles" is a topic of conversation here, and for that reason should have a profitable tenancy of the Wilkes until the house gets Kolb and Dill Nov. 29. "Creoles" probably around \$11,000 first week.

A fill-in booking for two weeks only, the Johnny Arthur production of "The Butter and Egg Man" was unable to even begin to get across here, although a hit in Los Angeles. Around \$5,000 at the Curran.

**"Alias the Deacon"** will probably ride until January. It is holding close to \$8,000, nice takings for the President and indication of run strength. Fifth week figured about \$7,600.

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## TWO IN "SEED" PLAY FROM MOLINE, ILL.

Small Towners Humming Over  
Entrikin and Wiman, Natives  
—Local Social Interest

Moline, Ill., Nov. 9.  
The production of "Seed of the Brute," Knowles Entrikin's hot-languaged play of underworld life, gained first pages in the local papers last week—because Entrikin, the author, is a Moline product and Dwight Deere Wiman, associated with William Brady, Jr., in its production, is also a Moline native.

That combination in itself is thrilling to the home-town folks, for they are almost opposites of the little town's social life.

Entrikin is a brother of the dean of women in the Moline high school, the son of a clerk in one of the manufacturing companies, an offspring of the agricultural implement factories founded here by John Deere, who built the fortunes upon which Wiman is engaging in his theatrical ventures.

Wiman, a great grandson of the plow king, never caught the family yen to wrest money from foundries and such commonplace activities as industry. The artistic urge got him young and after a fling beneath the Kilgus (not so good) he became one of the ambitious stars of the local little theatre movement.

Finally the family came across with the capital, and young Wiman became a manager.

### Wrote "Small-Towners"

Entrikin has had an earlier play, "Small-Towners," produced, and it was acclaimed a "success," but he got only the press notices to prove it. His latest venture, his home-town folks fear, has been inspired to dig the gold only.

Society items in connection with the home-town story of the Entrikin-Wiman smash on Broadway were that Mr. and Mrs. William Butterworth were among the first-nighters. Not so much to Broadway, but Butterworth is a gold-plated name hereabouts—through marriage, successor to the head of the house of Deere and present builder of its fortunes. Incidentally, Butterworth stands for all that is anti-Fulgarian, and from such descriptions of "Seed" as have reached here it's a safe bet how he viewed his nephew's association with the Entrikin opus.

## Vita's Shubert, Newark

The Shubert, Newark, N. J., will pass into control of Warner Brothers Jan. 1 and used for Vitaphone programs. It is understood Warners have taken the house on a five-year lease.

The loss of the Shubert as a legit stand leaves legit for the Broad only.

The Fabians are also after Vitaphone, with an offer to Warners which may block the Shubert deal. Vitaphone may yet land in the Fabians' Triangle or another of the firm's houses.

## 'Bubbling Over' Folds Up

Chicago, Nov. 9.  
"Bubbling Over," latest Cecil Lean-Cleo Mayfield piece, stopped at the Selwyn Saturday after two weeks. Business was poor throughout the run.

The Selwyn will be dark until Nov. 21, when George S. Kaufman's "Butter and Egg Man" succeeds.

## Mixed Cast Engaged for 'Sensational' Story

The new play that Jack Goldberg is putting into rehearsal this week with a mixed cast has not been permanently named. The original script by Frank Wilson was not considered "sensational" enough for Broadway and it has been rewritten. This caused a change in rehearsals as all the company had been engaged last week.

The colored players engaged are Ida Anderson, who formerly had her own dramatic company on the road; Carlotta Freeman, J. Lawrence Freeman, Barrington Carter, Marie Young and Jack Carter.

After a preliminary road test the show expects to reach Broadway.

## Dealy as Producer, Caster's "Collegiate"

James Dealy is the latest casting agent to become a legit producer. Dealy, in association with Vincent Valentini, will sponsor a new musical, "Collegiate," due for a showing next month.

Valentini, aside from being co-producer, has contributed the book, lyrics and music.

Dealy recently acquired \$12,000 in settlement of a damage suit for \$25,000 against Gus Hill. Dealy was a member of Hill's "Mutt and Jeff" several years ago and lost his left eye when a prop pistol exploded in his face.

## NATTOVA BEATS GIRL; PUBLICITY FOR 'G.V.F.'

Misses Delroy-Hooley Do Their  
Stuff Too but on Same Day  
—Nattova Held for Assault

Chicago, Nov. 9.  
The "Greenwich Village Follies" in general and Natcha Nattova in particular were subjected to plenty of publicity last week, favorable and unfavorable, but publicity.

Mme. Nattova, dancer of the show, beat up Helen Carroll, her protegee. It is believed that Miss Carroll served Mme. Nattova in other ways, for one of her daily chores was to take the Nattova dog, "Droushka," out for an airing.

On the day in question, Nattova returned to her apartment at the Belmont Hotel to find Helen crying and "Droushka" missing. Helen said the dog was bumped by an auto in the middle of the stroll. The dancer went into a rage and proceeded to mete out a licking to Helen. The beaten one swore out a warrant for her arrest. The warrant was signed by Judge Borrelli in Municipal Court and Nattova was arrested.

She professed to believe Miss Carroll had sold "Droushka" and handed out the story of his death to cover. This was refuted when "Droushka's" remains later turned up in the animal morgue.

Along with the assault and battery charge, Miss Carroll also alleged that the dancer is insane.

This was thrown out by Judge Borrelli, but the assault charge remains and will probably be aired this week.

### Ardent Admirer

The same day the Nattova-Carroll tale broke, Irene Delroy and Evelyn Hooley, also principals in the "G. V. F.," caused the arrest of William Langston, 30, of the Sheridan Plaza, who is accused of being a too ardent admirer.

Langston admitted it. He disguised himself and his car as taxi and chauffeur, respectively, and parked it at the Apollo stage entrance. As Irene and Evelyn came out they got in the car, thinking it a cab.

Orders to go to the Ambassador were unheeded, and Langston drove everywhere else. When stop lights halted the car on the north side, the girls jumped and hailed a cop. The number of the car was taken as Langston sped away. He was later arrested and slated to be heard before Judge Schulman.

The two tales in one day made things look fishy but both received spacious breaks, the Delroy-Hooley story running only one day with the Nattova-Carroll thing doing a full week.

## Coast 'Rain's' Cast

Los Angeles, Nov. 9.  
Arthur Freed's "Rain" made its appearance at the Orange Grove Nov. 5, with Charlotte Treadway as Sadie Thompson. Balance of the cast includes Dudley Ayres, George Pearce, Charles Gill, Virginia Thornton, Helene Sullivan, Marta Golden, Albert Van Antwerp and Burdell Jacobs.

Charles King directed, assisted by Harry Shutan.

## Duffy's 'Rain' Rights

San Francisco, Nov. 9.  
The rights to "Rain" for Denver and west have been obtained by Henry Duffy, local manager, who is readying a company with the expectation of a 25-week season. Isabel Withers will play Sadie Thompson. Hal Salter, recently returned to the States from Australia, will have the Rev. Davidson part, "Rain," with Miss Engels, only played three coast cities, San Francisco, Los Angeles and Seattle.

## 7 SHOWS OUT

Two attractions listed to close last week are continuing. One is "Sure Fire," which switched from the Waldorf to the Comedy. The other is "God Loves Us," which is playing Maxine Elliott's under the new title of "The Go Getters," which is due to close Saturday. Six additional productions are leaving the list, including two which suddenly stopped last Saturday. All are of this season's vintage and rated failures.

"Gentle Grafters," produced at the Music Box by Sam H. Harris, was taken off after playing two weeks. The show was well regarded in Philadelphia but could do nothing here.

### "GENTLE GRAFTERS"

Opened Oct. 27. Critical jury about evenly divided. Dale ("American") deemed it "tremendously entertaining," while Atkinson ("Times") penned, "seemed commonplace." Variety (Ibex) said: "a short life."

"Fanny," produced by David Belasco, will leave the Lyceum for out of town bookings, the engagement here being for eight weeks. At the start the show got over \$12,000, but was supported by the agency buy and slipped, dropping under \$10,000.

### "FANNY"

Opened Sept. 21. Generally flayed with the exception of Anderson ("Post"). Mantle ("News") thought it would get some time because of the Fannie Brice public, but Winchell ("Graphic") titled it as, "not a good show." Variety (Samuel) said: "badly written and badly played."

"Black Boy," produced by Horace Liveright, closed Saturday at the Comedy, playing but five weeks to around \$5,000 and unable to climb. This show was also figured having a good chance on the out of town showing.

### "BLACK BOY"

Opened Oct. 6. Paul Robeson, colored actor, dominated the reviews from all papers which, in the majority, rejected the play. Gabriel ("Sun") liked it, as did Dale ("American"), but the latter qualified his opinion. Variety (Abel) said: "deficiencies cannot be offset."

"Juarez and Maximilian," first production this season by the Theatre Guild, will close at the Guild at the end of its fifth week, one less than the usual subscription period. The piece was well done but too expensive to operate. Business started at \$14,000 and steadily dropped to around \$10,000.

### "JUAREZ AND MAXIMILIAN"

Opened Oct. 11. Theatre Guild's first of the season and given lengthy reviews. Coleman ("Mirror") believed it would "interest the student more than the playgoer," while both Dale ("American") and Atkinson ("Times") typified it as "lifeless." Anderson ("Post") approved. Variety (Rush) said: "makes its appeal to a limited circle."

"Happy Go Lucky," presented by A. L. Erlanger, at the Liberty, goes out after playing seven weeks to moderate business. The opening week's gross was claimed between

### "HAPPY GO LUCKY"

Opened Sept. 30. Ignored by most of the first string critics and panned by those who "caught" it. Variety (Abel) said: "not much hope for this one."

\$14,000 and \$15,000, but dropped under that, with trade light for a musical comedy.

"Henry—Behave," produced by

### "HENRY—BEHAVE"

Opened Aug. 23. Mantle ("News") wasn't impressed, but Coleman ("Mirror") liked it. Other comment from second line men. Variety (Ibex) said: "must depend on cut rates for support."

Gustav Bloom, closes at the Bayes after a quiet 12 weeks. Business claimed around \$5,000 weekly, most-

## Donald Brian Will Marry Virginia O'Brien in Boston

Dayton, O., Nov. 9.

The marriage of Donald Brian and Virginia O'Brien, with the Chicago company of "Castles in the Air," will take place in a few weeks when the company reaches Boston, according to Brian's announcement.

The marriage would have occurred sooner, Brian said, but his payment of alimony to a former wife, now living in Paris, had to be made until she remarried. While here Brian received word of her marriage, releasing him from the alimony clause.

Both Brian and Miss O'Brien claim Boston for their home and for that reason the marriage will take place there.

## 'REIGEN' PLAYS ONLY TO MEMBERSHIP

Kathleen Kirkwood's Triangle  
Has Adaptation of Play  
Stopped in Berlin

The Triangle, Greenwich Village, New York, is adhering strictly to membership patronage for its current performances of "Reigen," translated version of Arthur Schnitzler's play which was suppressed when production was attempted in Berlin.

Kathleen Kirkwood, managing director of the Triangle, ran afoul of the law for public ticket sales in an unlicensed theatre last summer when "Bare Facts," intimate musical revue, was the attraction. Conviction on the latter charge was made with \$100 fine as penalty. A civil action by the city is also pending against the theatre for operating without a license through the previous sale.

The nature of "Reigen" reaching the ears of downtown slummers has made for business at the celleretta playhouse which the outsiders passed up rather than risk another pinch.

## Goetz Solely Managing Bordini in 'Mozart'

E. Ray Goetz is presenting Irene Bordini in the English version of "Mozart" on his own. Heretofore Miss Bordini has appeared under the direction of the Charles Frohman Company in association with Goetz. Frank V. Storrs is reported interested in the "Mozart" venture, though Goetz and the Frohman office are stated to be on friendly terms as heretofore.

"Mozart" will open at the Music Box Nov. 22 with a regular \$5.50 top evening admission scale with the premiere at \$11 top.

The Guitry's in the French version of "Mozart" are due at the 46th Street at Christmas time, the top admission not being set. House will probably be scaled to exceed \$40,000 weekly. The French company will cost \$18,000 in salaries weekly.

Gilbert Miller had favored "Her Past," a Fred Jackson farce, for Miss Bordini this season. That was to have been the Frohman-Goetz attraction. It is off for the present. John Halliday was chosen for the male lead. He will be paid two weeks' salary because of the postponement of the Jackson play.

## 'B'WAYS' COAST GUARANTEE

Los Angeles, Nov. 9.

Wilkes Brothers' Queens theatre, legit, will be finished by Christmas, with the house to open Dec. 27. The initial production, it is said, will be "Broadway."

It is reported Jed Harris is being given a guarantee of \$15,000 based on 50 percent of the profits for his share of the Hollywood run.

ly from cut rates, but trade was reported considerably under that of late.

### "GOD LOVES US"

Opened Oct. 18. Title changed to "The Go-Getters." Excellent personal notices for J. C. Nugent and seven of the 11 critics thought well of it. However, some believed play limited. Mantle ("News") approved but doubted its commercial value.

Variety (Skig) said: "hasn't strength to rate itself as hit show."

## QUEEN-FULL THEATRE WHEN MARIE VISITED

Duffy's President, Seattle,  
Claims Queenly-Theatre—  
Calling Record

Seattle, Nov. 9.

The President theatre, Nov. 4, had its big night. The distinction of being the first, if not the only American legit theatre to entertain Queen Marie of Roumania and her royal party, came to the Henry Duffy house.

William McCurdy, manager, believes the show business is a gamble and he took a big gamble on the queen's appearance. He gambled on queen and when the cards were turned a queen full came out to fill his house—queen, princess and a prince.

Other local theatres feared the whims and caprices of a queen and would not gamble on her coming to their houses, when S. S. Millard, with the Roumanian Society, came up from Los Angeles to arrange for a benefit for the church and Red Cross of his organization.

The benefit was arranged at the President. It was advertised, and when it was all over McCurdy breathed with relief, for you can't tell about a queen. Her arrival in Seattle was delayed for hours, so her local visit was at a breakneck speed. Yet she found time to spend at the President.

### 75 Countrymen

A special program of Roumanian songs and dances by members of the local Roumanian colony augmented the dramatic program, "The Gorilla," being the bill.

The colony of her countrymen here consists of but 75, so credit must be given this small group for their enterprise in securing this royal attraction at their benefit. The society bought the house for around \$800 and netted a neat sum, boosting prices to \$3 and \$5. The block in front of the theatre was the only one in town festooned with "welcome" banners.

Mr. Millard met Lois Fuller, the dancer, abroad. He credits the madame, who is with the royal party, for helping to put over the theatre appearance of Queen Marie.

The chairman of the local Roumanian society, George Mecler, was desirous that Variety correct some wrong reports that were in the daily press. "There is no starvation in Roumania," he said. "The country is prosperous and happy. I have this from members of the party and from home advices. Crops are good, and that means a great deal for 90 percent of our people live on the soil. Because of this production and pastoral life, there is uniform prosperity. Some seem to confuse Armenia with Roumania."

Many of the Roumanians present at the theatre were in picturesque home country costumes, so that the scene in the foyer, as well as in the theatre proper, was colorful.

## Gen. Stage Mgr.-Scenarist

A scenario called "Night Playgrounds" has been purchased by Robert Kane from Norman Houston for a picture. The latter is general stage manager for A. H. Woods, writing picture stories on the side.

His "Man Balt," produced by P. D. C., will shortly be released.

## Blum's 'Ruth' Off; No Salary Bond

"The Book of Ruth," by Abraham Blum, to have been produced by the author Nov. 1 at the Central Park theatre, New York, was postponed two days and then called off. The reason given is that a salary bond for the second week failed to be posted with Equity. The play was fully rehearsed and two weeks' salary went to the cast.

It is now doubtful of appearance.

### NO MARY DUNCAN RELEASE

A. H. Woods is reported to have refused a bonus of \$500 weekly for 40 weeks to release from her run-of-the-play contract in "The Shanghai Gesture" the ingenue, Mary Duncan.

Miss Duncan, who first attracted attention in "Arabesque," had an offer from a film company. When it developed that her services were the property of Woods, the offer of \$20,000 was made by Harry Woolf, Miss Duncan's personal manager.





# I. MILLER

## *Rings Up the Curtain* on His New

### SHOWFOLK'S SHOESHOP

**M**ONTHS of preparation behind the scenes--and now the curtain rises! The new Broadway shop reveals itself as an ideal stage setting for the lovely slippers on display! For while the informal charm of the original Showfolk's Shoeshop has been cleverly retained, the lovelier surroundings, greater comfort and even finer service of the new shop extend an invitation of their own.

And the slippers! Truly, in the exquisite models that have been especially created for this almost historic occasion, I. Miller has surpassed himself. . . . Aptly so, for the opening of this delightful building--dedicated to Beauty in Footwear--is a tangible tribute to Broadway--an expression by I. Miller to his theatrical clientele of his appreciation for their friendship during the past thirty years!

### I. MILLER

Showfolk's Shoeshop  
BROADWAY

at the Northeast Corner of  
46TH STREET



## ART THEATRES

By Theodore Pratt

The Harvard Dramatic Club has selected for its annual play an adaptation by Gilbert Seldes of Carl Grosse's "Orange Comedy," 17th century satire. Three of the club's plays have recently seen New York production, "The Moon Is a Gong," "The Makropoulos Secret" and "The Chief Thing." Ed Massey is director.

The Radcliffe Idler, college dramatic association in Cambridge, Mass., is getting a production of "Arms and the Man" under way. Mary Sands, sister of Dorothy Sands of the Neighborhood Playhouse, is director.

## Canadians Timely

Among the season's plays scheduled by the Hart House Theatre, Toronto, is "At Mrs. Beams," by C. K. Munro. Shaw's "Heartbreak House" was presented Oct. 25-30, and will be followed by "S. S. Tencacity" for a week, starting Nov. 29. Walter Sinclair, formerly director of the Amateur Dramatic Club of Hong Kong, is director, while T.

Tremain-Garstang, English scenic artist, handles that end.

Gilmore Brown, director of the Pasadena Community Players, has returned from Europe bringing several plays which will be tried out at his playhouse. Among these are two German dramas, "From Nine to Nine," taken from the novel of that name, and "The Track Walker's Child." Another is "Amber," by Charles Cottrell, Englishman, while Philip Barry's "In a Garden," will follow the current production, "The Farmer's Wife."

The Huguenot Players of New Rochelle, N. Y., have in rehearsal "Dicky Bird," by Harriet Ford and Harvey O'Higgins, "The Girl," by Edward Peple, and "The Man Who Died at Twelve o'Clock," by Paul Green.

Paul Green, philosophy instructor in a Southern university, seems to be the most talked-of playwright in New York who has sprung from one-act plays and little theatres. He

will have two full-length plays presented this season, while McBride has decided to act as his publisher.

## Middle West

"Hell Bent For Heaven," by Hatcher Hughes, was produced for a week by the Kansas City Little Theatre. The house, which seats 400, was sold out for every performance, and an extended run was only frustrated by business interests of the players. The play was discussed in several city pulpits during its run. "The Devil's Deciple," by Bernard Shaw, will be the next offering.

The Burlington, Ia., Drama League has altered the conditions of its 1926-27 prize play contest to include any play, whether one-act or longer.

The sixth annual desert play, "The Arrow Maker," was produced at Palm Springs, Cal., under the direction of Garnet Holmes. The cast included Lou Monahan, William Raymond and Jeffrey Williams.

"He Who Gets Slapped" was presented by the Garret Club, Los Angeles, for five performances. William J. Parker played "He." The supporting cast included George B. McNulty, Arthur Granke, Will Reynolds, Ross Sperry, Mary Radova, and others. Charles Moore staged the production.

The Alhambra-San Gabriel Community Players presented "Kindling," by Charles Kenyon, at the Art Center theatre, Alhambra, Cal. It is the fourth play given by the players this season. The others were "Camouflage," "Pollyanna," and "On the Hiring Line."

## THE MASTER BUILDER

Drama in three acts by Hendrik Ibsen. Directed by Eva Le Gallienne. Settings and costumes by G. E. Calhoun. Presented by Civic Repertory Theatre at the 14th Street theatre, New York.

Knut Brovik.....Sydney Machat  
Kala Foss.....Ruth Wilton  
Ragnar Brovik.....Harold Moulton  
Halvard Solness.....Egon Brecher  
Aline Solness.....Beatrice Terry  
Mr. Herdal.....Sayre Crawley  
Miss Hilda Wangel.....Eva Le Gallienne

"The Master Builder," by Ibsen, was the first play of the genesis of the present Civic Repertory Theatre when it sprouted its matinee kings last season. With "John Gabriel Borkman," by the same controversial Norwegian, presented Nov. 9, it is a revival. These two plays, with "Saturday Night" and "Three Sisters," will be played alternately. The play takes on a more robust appearance in its revival form. Eva Le Gallienne and Egon Brecher appear in their same roles of Hilda Wangel and Halvard Solness, with most of the cast new. Once again Miss Le Gallienne's direction tells, and does so especially in letting Mr. Brecher have his own way about enunciation. The effect of getting the impression of words rather than the words themselves is at first bothersome, then warming in its vital assumption of reality.

Beatrice Terry as the embittered master builder's wife gave a splendid performance, while the rest of the company is better balanced than in any of the plays yet set. Miss Le Gallienne has added new and bizarre quirks to her curious Hilda Wangel, and it is the most effective of her roles.

## THE LITTLE CLAY CART

Hindu drama in eight scenes, attributed to King Shudraka. Translated by Arthur William Ryder. Directed by Agnes Morgan and Irene Lewisohn. Settings and costumes by Aline Bernstein. At the Neighborhood Playhouse, New York.

Charudatta.....Ian MacLaren  
Maitreya.....Edgar Kent  
Vasantasena.....Betty Linley  
Santhanaka.....Marc Loebell  
A Shampooer.....Albert Carroll  
Sharvilaka.....Theodore Hecht

"The Little Clay Cart" is a revival, played at the Neighborhood two seasons ago. It will alternate with Alfred Savoir's "The Lion Tamer" at the Grand street house. This second production of the whimsical Hindu fantasy retains all the delicate charm it possessed before. The cast is practically the same, though Betty Linley now plays the courtesan, Vasantasena. She carries the role with deep beauty and appeal, while Marc Loebell is still the same villainous delight.

The play, with its story of a married merchant's love for a beautiful courtesan, is lyrically poetic in its absurd pretence.

The Neighborhood Playhouse is that rarest of things in these days of concentrated art, an art theatre possessing sufficient ability and understanding not to take itself too seriously.

Aline Bernstein's costumes are intricately and expertly contrived.

"Our Baby" In Prospect  
William Riccardi is readying another vehicle for Broadway presentation in "Our Baby," a comedy by Van Velsor Smith.

Riccardi is currently reviving "Papa Joe."

## ROBERT WAYNE'S LEGACY

Robert Wayne of the "Lily Sue," which comes into New York Nov. 15, is heir to an estate of \$1,000,000 from an uncle who died in England. The uncle is a brother of Wayne's father, who is also dead, the actor getting his father's share and dividing with another brother.

## 'Castle's' Notice Down

Notice of closing was posted backstage at the Selwyn, New York, for "Castles in the Air" Monday, but shortly removed. The explanation offered related to some cast confusion regarding salary adjustments, pointing towards a cut. Satisfactory arrangements appeared to have been made.

"Castles" will remain at the Selwyn another month. It is due in Boston Dec. 6.

"The Constant Nymph" will follow in at the Selwyn.

## Hub's 'Cradle Snatcher's'

The second company of "Cradle Snatchers," suspending some weeks ago because of bad road conditions, is reorganizing for another try. The company, headed by Blanche Ring, went into rehearsal last week, with the opening set for Nov. 18 at Springfield, Mass., aimed for a Boston run.

Support includes Theresa Maxwell Conover, Margaret Shackelford, Maude Eburne, Joseph McCallion, Elliott Roth, Bruce Evans, M. T. Webb, C. Russell Sage, Ed. Powers, Selma Tilden, Mary O'Neal and Helen Tobin.

## FOR "HOGGENHEIMER"

George Sweet, formerly of "My Girl," has been engaged by William B. Friedlander as a principal with the Sam Bernard revival of "The Rich Mrs. Hoggenheimer." Harry McNaughton will also be in the cast.

The show is expected to be ready for its initial out-of-town showing Nov. 22.

## O'Hara for Antipodes

Los Angeles, Nov. 9.  
Mr. and Mrs. Fiske O'Hara sailed last week from San Francisco for Australia, where they will inaugurate a tour of the Ward-Fuller time, playing both "Springtime in Mayo" and "Down Limerick Way," both written by Anne Nichols.

## 'CASTLES' RECEIVERSHIP ARGUED IN COURT

John McMahon Wants It Under 10% Interest—Elliott Asks Complaint Be Dismissed

On Friday, John McMahon argued his motion for a receivership and an accounting of "Castles in the Air" in his suit against James W. Elliott. Monday the latter made another motion to dismiss the McMahon complaint. Both matters have been taken under advisement by Justice Delehanty in the New York Supreme Court.

The McMahon complaint is similar to John Meehan's trouble with Elliott. As the Meehan-Elliott Corp. both were to have 45 percent interest each in the company, with the remaining 10 percent to McMahon. The latter never received it and is suing for an accounting.

Elliott also refused to account to Meehan, despite the latter's name being lent to the corporation, Elliott contending that he and some "dummy" incorporators furnished by Charles F. Murphy, his New York lawyer, were the sole controllers. That end of it was settled through Elliott buying out Meehan's 45 percent for \$50,000, to be paid off at the rate of two percent of the gross receipts.

As recently as last week, a hitch on that part of the payment system occurred, but O'Brien, Malevinsky & Driscoll straightened it out on behalf of Meehan.

The same law firm, now acting for McMahon, who was a Hearst newspaper executive before induced to ally with Elliott, states that Elliott is dissipating the "Castles in the Air" profits and wants an accounting and a receivership to protect his 10 percent holdings.

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THE hotel in  
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25% Discount Off Published Rates

## NEW HOTEL ANNAPOLIS

Washington, D. C.  
R. H. FATT, Mgr.  
In the Heart of  
Theatre District  
11-12 and H Sts.

## JOHN CLARKE

LEADING TENOR

IN  
"PRINCES CHARMING"  
Palace Theatre, London, Eng.

## WEEKLY DISPATCH:

Another excellent singer in the person of John Clarke plays Captain Torrell, and his singing of "Swords and Sabres" with male chorus was one of the BIG HITS OF THE EVENING.

## NEWS OF THE WORLD:

The role of the Naval officer was excellently taken by John Clarke, an artist who can act and has a charming voice. "Swords and Sabres" brought the house down and had to be repeated several times.

## REFEREE:

From among the fine all round cast one must select for the highest praise the charming and melodious Winnie Melville as artistic as she is pretty. John Clarke, who sings splendidly and acts smartly as her sailor lover.

## MORNING ADVERTISER:

The singing, especially by Miss Winnie Melville and Mr. John Clarke, is magnificent.

## EVENING STAR:

John Clarke does everything he has to do excellently well. He sings and makes love and looks every inch a sailor man. The most enjoyable comic opera since Marie Tempest as "O Mamma San" in 1896 and Edna May as "The Belle of New York" in 1898 set the whole town talking.

John Clarke is another Robert Hvvett.

## DAILY TELEGRAPH:

John Clarke played the gallant lover with plenty of spirit and used effectively his serviceable tenor voice.

## EVENING NEWS:

Winnie Melville and John Clarke are a charming pair of lovers who both sing delightfully and act with a nice sense of the dramatic.

## YORKSHIRE OBSERVER:

Mr. John Clarke is a newcomer whose name should shortly rank among the West End "stars" if he maintains the standards of his performance tonight.

## NEW YORK THEATRES

Dr. A. L. GAIETY Thea., B'way, 46th St.  
Mats. Wed., Sat., 2:30

CHARLES DILLINGHAM presents

## 'ON APPROVAL'

A Comedy by FREDERICK LONSDALE  
with WALLACE EDDINGER  
VIOLET KEMBLE COOPER  
KATHLENE MACDONNELL  
and HUGH WAKEFIELD

CHARLES DILLINGHAM's GLOBE THEATRE  
46th St. & B'way

Even., 8:30. Mats. Wed. & Sat., 2:30.

CHARLES DILLINGHAM presents

## FRED STONE

In a New Musical Comedy

"CRISS CROSS" with DOROTHY STONE

Knickerbocker B'way 38 St. Eves. 8:30  
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SELWYN THEA., W. 42d St. Eves. 8:30  
Mats. Wed. & Sat. 2:30

JAMES W. ELLIOTT'S GLORIOUS

## CASTLES in the AIR

With Vivienne Segal, Bernard Granville  
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THE MUSICAL SENSATION OF THIS GENERATION

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World's Greatest Show. World's Greatest Cast

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Thea., W. 46th St. Eves. 8:30  
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"The finest of mystery melodramas."

—Herald Tribune.

## THE DONOVAN AFFAIR

HENRY MILLER'S THEATRE, 124 W. 45 St.

MATINEES, WED. & SAT., 2:30

## Holbrook Blinn

In FERENC MOLNAR'S

## 'THE PLAY'S THE THING'

MATINEES, THURS. & SAT., 2:30

## New Amsterdam

Thea., W. 42d St. Eves. 8:30  
Evenings, 8:30

Mats. Wed. & Sat., 2:30

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CHARLES DILLINGHAM presents

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ROSALIE STEWART Presents

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A COMEDY

By George Kelly author of "Craig's Wife" and "The Show Off"

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# Should Fathers Beat Their Sons?

## "THE LASH"

By CYRIL CAMPION

(Author of "Ask Beccles," Another London Success)

LONDON'S LATEST AND GREATEST DRAMATIC "WALLOP"

### Daily Mail, Oct. 27:

"It is the story of a prodigal son that is told again in 'The Lash.' But in this case the erring youth, aged 21, does not return repentant to his home. His father finds him in the home of a married woman and gives him a severe flogging. The drastic measures taken by the father make A STRONG CLIMAX to a play which has many fine scenes. . . . promises to be a big West End success. EVERY ACT LAST NIGHT HELD THE AUDIENCE. The standard of the acting was high. . . . tremendous applause which greeted an interesting production."

### Daily Telegraph:

"... received with great applause last night. There is a strong sense in most of us that the only way to deal with a thoroughly bad boy is to give him a thoroughly good hiding, and in not a few of us there is a feeling, not quite admirable but very human, that if a hiding is to be administered we should like to be allowed to look on. In the big scene of Mr. Campion's play both emotions may be gratified. . . . the whole affair moves well to a satisfactory conclusion; so that Mr. Campion, who is already part author of 'Ask Beccles,' may well have a second success to his credit."

### Morning Post:

"... ROBUST DRAMA. . . . It is a first-class stage thrashing done under our eyes and those of the victim's mistress. 'Mr. Campion's short way with decadents seemed to have the approval of the audience, but his piece is more than a plea for physical force in these soft days. His play is interesting because it makes his story interesting.'"

### Star:

"... By quite simple means, the author contrived to keep us interested and wondering what was going to happen next to the young scoundrel. . . . The son had been sheltered at the flat of a married woman in her husband's absence. Now the father resolved to play the stern Roman parent. . . . Never was a thrashing so richly deserved, never did an enraged parent deal out such hearty thwacks. . . . a commendable restraint. . . ."

### Daily Chronicle:

"If you are a strong man with a wastrel son, and the son wastes his allowance on nasty people, and if the son secretly marries a typist with a heart of gold and then deserts her, and if you send him to Australia and he leaves the boat to return to live with the wife of a friend of yours, while the friend is ill in a nursing home, then whip the youth good and hard in the presence of his mistress. . . . Sustains interest and provokes excitement."

### Daily Sketch:

"A STRONG PLAY." "... strong meat. . . . good stuff, and evidently Cyril Campion is an author to be reckoned with. A very favorable reception."

### London Evening Standard, Oct. 27:

"THRASHING ON THE STAGE  
"Crowded Thrills in New Play"

"It may quite likely happen that the big scene in the third act of 'The Lash' last night at the Royalty will be the one to get itself talked about, and to lead to comment, curiosity and a long run. It is the scene in which the irate father breaks into the flat where his 20-year-old son is making love to a married lady. He orders his son out of the house and on his refusing to go, there and then draws a length of some lethal substance (leather?) out of his pocket and gives him an energetic flogging. This scene, it will be gathered, crowds as many thrills together as may conveniently be packed into any given play. I congratulate the author very heartily on all the writing that leads up to it. . . . the two acts that lead up to it are very good. All the previous quarrel scenes between father and son are excellently cast and excellently played. The confrontation scene between father and young girl the wastrel son has inadvertently married is also very convincing. Mr. Campion writes often with wit and with unfailing dramatic sense that keeps pushing the plot of the play forward by brisk stages and with no loss of time. . . . The flogging scene brought down the house. But either with it or without it, I do not deny that the play made an exciting evening."

### Evening News:

"DARING OF 'THE LASH.'" "The most remarkable thing about the play is its courage. When the climax came it almost took the audience's breath away. A father thrashing his son of 21 on the stage! Ordering him to take off his jacket and then giving it to him good and hard with a heavy leather strap! And the son a married man, too! Audacity was rewarded and the scene was accepted as strong and vital. . . . the successful daring of the author. When the thrashing does come, the author has done all in his power to make it probable—and it will probably be agreed by the majority of the audience that the climax has in it truth and force. . . . the play stands firmly on the character-performance of father and son."

### Morning Advertiser:

"The Lash' is another success for Mr. Cyril Campion, the author, who sprang into fame with a detective play, 'Ask Beccles.' It also deals in crooks, personified in one glittering example and their effect on a weak young man. . . . Provides an evening of gathering excitement. . . . it is marvellous. . . . superb. . . . heart-breaking thrill."

### Daily Mirror:

"INTERESTING IDEA IN NEW PLAY. It works exceedingly well, and the total result from the point of view of the audience is a good, strong interesting play, which should fill the Royalty Theatre for months to come. The scene in which the father thrashes the boy is a full-blooded dramatic thrill, which last night brought down the house, and the whole play is written with a true sense of the theatre. Excellent acting all around contributes to the success of the production."

### Daily Herald:

"BEAT THE BAIRNS SLOGAN. . . . a very human modern problem."

### Westminster Gazette:

"A WELL BUILT PLAY. . . . cleverly worked. . . . a well-built and well-written play."

"THE LASH" IS GREATER DRAMA THAN "THE WHIP"

No Horses! 11 Actors! Two Simple Interiors

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A "WALLOPING" SUCCESS

For American, Canadian or Other British Dominion rights of the play or film apply to:

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## 'Say You Do' for Chi

A musical version of "Mama Loves Papa," to be called "Say You Do" is aimed for the Olympic, Chicago, in December. Thomas Ball, a Chicagoan not known to eastern show circles, will present the attraction.

The musical comedy book version is by Jack MacGowan, the score being from Dell Owen, with lyrics by Buddy Green.

In the cast will be Roger Gray, Marjorie Gateson, Billy Roselle and Roy Goodwin.

"Mama" in its original form was produced by Alfred E. Aarons at the Forrest last season for a limited engagement.

## W. T. WYATT BUILDING Los Angeles, Nov. 9.

After more than two years of work, W. T. Wyatt has organized the Wyatt Theatre Corp., which will erect a modern theatre and office building at Vermont and Seventh.

Present plans call for the new house to play legit attractions. The site is in the Wilshire residential district.

## Kelb and Dill in Frisco

San Francisco, Nov. 9.

Kelb and Dill will open in San Francisco instead of Los Angeles as first planned. The opening date is set for Nov. 29 and the theatre mentioned is the Wilkes.

## "Sisters" at A. C.

Sam H. Harris' next attraction, "Sisters Three," will open at Atlantic City next Monday, the title having been pared down to "Sisters." The cast remains intact as when the piece promisingly tried out late in the summer.

One exception is Charles Richie, who supplanted Walter Plummer, Jr.

## Road 'Tip Toes' Through

The touring company of "Tip Toes" will close at Worcester, Mass., Nov. 20, at which time it will have been out eight weeks.

No "Tip Toes" is now running in Chicago.

# PLAYS ON BROADWAY

## The Play's the Thing

Produced by the Charles Frohman Company at Henry Miller theatre Nov. 8; adapted by P. G. Wodehouse from the original of Ferenc Molnar; Holbrook Blinn starred; staged by the latter.

Maniky.....Hubert Druce  
Sandor Turai.....Holbrook Blinn  
Albert Adam.....Edward Crandall  
Johanna Dwornitschek.....Ralph Nairn  
Almady.....Reginald Owen  
Ilona Szabo.....Catherine Dale Owen  
Mell.....Claud Allister

Gilbert Miller, managing director of the Frohman Company, chose this play with the idea of having his father, the late Henry Miller, star in it. Ferenc Molnar called the piece "Spiel im Schloss," literally, the play in a castle. Just before it opened out of town the Shakespearean phrase, "The Play's the Thing," was decided on for a title—that sounds as good as any other.

P. G. Wodehouse has made an excellent adaptation from the Hungarian original and Holbrook Blinn, who is starred, did a neat bit of staging of this amusing play. Out of town Blinn made up with a silvered wig, this being Miller's idea to characterize Molnar. It is said Blinn looked the part but the wig became troublesome and was discarded.

There is but one woman in the cast of seven, which holds several very clever actors in addition to Blinn. The play opens with two authors and a composer discussing shop and the manner of writing. The two elder men have collaborated in many successes and have just completed an operetta, the score having been fashioned by the young composer, who is in love with the prima donna. She, he believes, is a madonna but has had affairs.

Through the thin walls of her room they hear a former lover plead again for her affections. The boy is heartbroken and he threatens to destroy the score. The visit of the authors to this fine old Italian castle looks like a bust. They had come in prospect of a pleasant time, away from "thin skinned actors and thick skinned managers" as Sandor Turai (Blinn) the smarter of the two playwrights puts it. He had remarked that a "when a composer is happy he writes hits; when a prima donna is happy, she sings off key less often." The distressful situation is a problem which he promises to solve and brings the curtain down with the pledge of "a wedding, a hit and a happy ending."

Then he goes off to the library at four a. m. to work, his job being the writing of a playlet in which the remarks heard through the wall are incorporated. The boy listens to a rehearsal, believes he has made a mistake about his beloved and for the finale a clinch.

Sandor's cunning manner of shielding the prima donna, encompassed one of the funniest lines of the play.

Perhaps the most novel bit of the fashioning of the play before the eyes of the audience was at the end of the second act when the three men gave their idea of how the curtain should be brought down. As the more elderly author and the heart-broken youth gave their versions, the curtain started down a foot or two, then receded. That was something new.

For regular playgoers, there is much in "The Play's the Thing" to amuse and not the least is the good acting. Blinn's suave, cultured manner, his confident and unfailingly effective ideas indelibly stamp him the clever playwright he is supposed to be. The exchanges between him and Ralph Nairn, the butler, are the source of many chuckles. Nairn's playing registered so surely that the first nighters wanted him on for a bow with the others at the end of the second act but for some reason he did not appear.

The third act rested almost entirely on the acting of Reginald Owen, the meddling lover, who almost gummed the works for the authors. Sandor had written into the playlet many long French names which the actor had to memorize. In the rehearsal bit, when he unlimbered them, the audience was tickled foolishly. Hubert Druce as the other playwright, Edward Crandall as the composer, and Catherine Dale Owen as the remiss prima donna completed the main support of Blinn's urbane supporting company.

"The Play's the Thing" is a smart play, one that will attract class patronage. That means it figures to do very well on the lower floor. Upstairs trade is doubtful, yet the attraction should be moderately successful.

side, much patronized by the high-brow approval and regarded as a "duty" to translate and produce. Speaking of duties, the original title of this piece was, in the Italian, "Vest re gl'ignudi," which literally set into English means "Clothing the Naked," and that is, according to the Bible, one of the Christian duties. It was Augustin Duncan who performed that charitable rite for Pirandello this time, clothing with all a man could do a play that was naked of drama appeal.

Arthur Livingston, who made the translation, is Dr. Livingston, professor of languages at Columbia University. He undoubtedly did full justice to the Italian's script, which had previously been translated into the French and performed at the Henry Miller with Mme. Simone in the role here essayed by Marguerite Rissier. That gives this opus quite a New York career for its age, since it was first uncured in Rome in 1923, having flowed from the prolific pen of Pirandello in 1922.

As the author of "Six Characters in Search of an Author," a money failure but an artistic furore when shown at the same Princess theatre late in '23, Pirandello was hailed hereabouts as a Leventine Ibsen.

This shot at immortality is more a la Ibsen than the other, but only a la Ibsen—not Ibsen by far and not as strong as "Six Characters." This one has seven characters, and they, too, may search for an author. Pirandello didn't do much for them.

Perhaps there is a profound undercurrent that the lay mind cannot follow in its drift; maybe there is a symbolic veiled significance that the myopic trade paper reviewer cannot visualize. If not, then "Naked" is just a septolog, without action, without suspense, without progress, without climax, without wit. It is in truth a tragedy, with a weakly attempt to laugh that off as an after-curtain by having the main male character, who is a novelist, say he could have rewritten it with a happy ending. That is dubious. No ending could have made that play happier except a quicker one.

Duncan, as the meddlesome, kindly old writer, plays with his usual ultra-natural genuineness. There can be no cavil that Duncan is one of the finest character actors we have. As a play-chooser he is not so forte. His performance is unctuous, honest, artistic and admirable; too bad it can't be seen in some play that it could help instead of in plays that nothing can help, like this one and "June and the Paycock."

Miss Rissier, who has done excellent roles in New York and on tour, suffers from the same ailment. She gives a one-keyed part here, a rendition it scarcely merits. She is a pathetic, struggling figure, harping on the strings of human sympathy with a voice of pure dramatic fiber and the vehemence of true acting. The rest of the cast is ably directed and neatly selected.

The story is of a girl who was found in a public park where she attempted suicide; her story interests the newspapers and their story stirs the public; as she is discharged, the old scribbler takes her

(Continued on page 44)

# The Actors' Fund

By J. C. NUGENT

I was shocked, and ashamed of myself, and over every other healthy and prospering actor and actress, when I read the Actors' Fund's announcements in Variety.

We soon forget—don't we?—when all is well with us.

We have money to squander on midnight drinks and lunches we are better without; in useless dress and lazy taxis, and ridiculous "showings-off"—WHILE THE BLIND AND HALT AND OLD OF OUR PROFESSION AWAIT FOR US TO REMEMBER THEIR MISERY.

The Actors' Fund!

Of all things to be neglected by the men and women who should be first to remember it!

The most unostentatious, noble and efficiently conducted of all the charities.

And who be so strong and proud and rich but that an accident may bow them to the depths of illness or poverty, or both, in a minute, or any minute?

And age waiting grimly, willy-nilly!

What's the matter with a lot of Sunday night entertainments for the Actors' Fund campaign?

Who will furnish theatres?

Who will volunteer?

How many will sit down now and send a few dimes or dollars, which they will never miss, to Daniel Frohman?

EVERYONE IN OUR PROFESSION SHOULD RESPOND, ANYHOW—AND NOW! EVERY PROFESSIONAL SOCIETY, EVERY INDIVIDUAL SHOULD RESPOND, SO THAT NEVER AGAIN SHOULD OUR SELF-CENTERED SELFISHNESS MAKE US GUILTY OF ALLOWING THE ACTORS' FUND TO ASK PUBLICLY FOR HELP FOR OUR OWN!

J. C. Nugent.

## PLAYERS IN LEGITIMATE

### FLORENCE MOORE

CLARENCE NORDSTROM  
in "QUEEN HIGH"  
AMBASSADOR, NEW YORK

HELYN EBY-ROCK  
"HONEYMOON LANE"  
KNICKERBOCKER, NEW YORK

MARIE SAXON  
WITH  
"RAMBLERS"  
LYRIC THEATRE  
New York City

PHIL TEAD  
PLAYING LEAD IN  
"THE POOR NUT"  
ALCAZAR, SAN FRANCISCO, Cal.

## NAKED

Augustin Duncan presents play in three acts by Luigi Pirandello, English translation by Arthur Livingston, staged by Mr. Duncan; at Princess theatre, Nov. 8 (\$3.50 top).

Erilia Drel.....Marguerite Rissier  
Ludovico Nota.....Augustin Duncan  
Signorla Onofra.....Mattie Keene  
Cantavalle.....Porter Hall  
France Lasplaga.....Carlita Crandall  
Emma.....Georgina van Tornow  
Grotti.....Carroll Ashburn

Pirandello is one of the few continental playwrights of the living age regarded as important on this





*NATACHA*  
**NATTOVA**

Tired of imitation, Nattova has just completed a new extraordinary and original dance idea—her own exclusive property—which will be the sensation of the dance world at its initial showing in New York.

*'AT PRESENT WITH*  
**"GREENWICH VILLAGE FOLLIES"**  
**APOLLO-CHICAGO**



## PLAYS OUT OF TOWN

## YES, YES, YVETTE

Washington, Nov. 6.

H. H. Frazee presents a new musical comedy in three acts. Book by James Montgomery, based on a story by Frederic Isham. Lyrics by Irving Caesar. Music by Mr. Caesar and Philip Charig. Dances arranged by Carl Hemmer. New National, Nov. 5.

Robert Bennett, of Ralston's Sunnyland. Lynne Overman. M. M. Ralston, owner of Sunnyland. Herbert Corthell. Dick Donnelly, also in the firm.

Mr. Van Dusen, a speculator. Jere Delaney. Bishop Doran, on his vacation. Arnold Lucy. J. P. Clark, leader of the Winter Colony. Leslie Stiles. Yvette Ralston, Ralston's daughter.

Mrs. Ralston, his wife. Roberta Heatty. Ethel Clark, a debutante. Amy Revere. Mabel Terry, vaudeville artist. Helene Lynd. Sable Terry, vaudeville artist. Emily Fitzgerald.

In titling this as "Yes, Yes," as a follow up on "No, No, Nanette," Frazee has placed a terrific burden on those charged with revamping Willie Collier's "Nothing But the Truth" into a musical comedy.

As all new ones are in the formative stage until pronounced a hit or a flop, "Yes, Yes," to overcome such a handicap, would have to be inspired from the gods—and so far it isn't that, by any means.

It does possess much that goes far in giving new ones a chance to get across. Caesar and Charig are building toward a nice job as to their end of it. New members are going in and out, with the two outstanding compositions now being one by Caesar, a peach of a tune, "I'm a Little Bit Fonder of You," and Charig's "Six O'Clock," which is almost equally effective.

The Caesar number was first heard in the London production of "Mercenary Mary." Here it has

had the boys and girls waxing enthusiastic over it. It is being developed as the song hit, but because of its march tempo (thus tending toward a slow, draggy fox trot) this may hold down its reputation and consequent plug by the dance orchestras.

As the score is very much in the making, though the piece has already played two weeks in Detroit and five days here, it is safe to predict that from the indications already given the composers can build this up to a satisfactory point.

The book is equally as funny today as it was 10 years ago. Proceedings are now a little choppy at times when swinging back from a number, but this can and should be readily adjusted.

The chief fault lies in having Lynne Overman, who gives a very excellent performance of the Collier part with the many deft touches that this light comedian can put across so readily, set the tempo. Overman naturally plays way down and everybody else stays down there with him, with the exception of Herbert Corthell.

When Corthell is on things proceed in a key that not only makes Overman stand out all the more in contrast, but which also times the proceedings up to the real comedy level. No director is listed, although Frazee has credited himself with "general supervision." The failure to pep up the playing of the book must be corrected.

In the feminine lead is Jeanette MacDonald. She is good in everything she does, but never once great in anything. Possessed of much in the way of blond loveliness, Miss MacDonald knows all the tricks of the trade, but lacks the spontaneity to make those same

tricks appear as a birthright rather than as having been acquired.

As Mr. Frazee has invited comparisons, "Yvette" must be another "Nanette," such as Louise Groody or Ona Munson.

Helene Lynd is slated to make the hit of the piece, with Emily Fitzgerald running a close second. As two of the "merry merry," believing themselves possessing that which constitutes a sister act, the two win everything in sight. What little may have been given Miss Lynd as far as the part goes is made up for by Miss Fitzgerald with her dance specialty.

Reverting to the score, "Sing, Dance and Smile" was liked, but checking up disclosed that this is slated to go out. "Nothing But the Truth" is decidedly okay, while "Yes, Yes, Yvette" ranks on a par with the "No, No" of the preceding piece. The comedy number, "Nothing Left to Live For," starts off well, but then reverts to burlesque grand opera and rather skids. However, with two that look like sure hits, "I'm a Little Bit Fonder of You" and "Six O'Clock," a rather good average is struck.

Outside of a couple of flashes there is nothing particularly interesting in Carl Hemmer's dance routines. The chorus, though, is a hard working and good-looking group of girls, while there is also the male contingent as in "No, No."

Headed for Chicago, the next two weeks allows ample time to iron out the kinks. As it stands, the proceedings just top the "pleasing" classification. With opposition in either of the big towns it will face difficulties, principally due to the fact that an attempt is made to trail along on the heels of such a smash hit as its predecessor.

Meakin.

## THE RUNAWAY ROAD

Chicago, Nov. 4.

Comedy in three acts by David DeLoach. Finletter. By Repertoire Theatre Co. Nov. 1 for run. Staged by Ira Harde. Frederick G. Lewis, associate director. At Studebaker, leased for season by Mrs. Samuel Insull in the name of the theatre company.

Harriet Spode.....Helen Strickland  
Archie.....Thomas Gorman  
Milaney Titcomb.....Mrs. Samuel Insull  
Jefferson Titcomb.....Joseph McManus  
Deacon Wilde.....Jack Bennett  
Elise Owens.....June Elvidge  
Mme. Bourgeois.....Adrienne d'Ambreourt  
Mme. Paul.....Lily Kerr  
Lieu. de Jarnac.....Louis d'Arclay  
Antoinette Bourgeois.....Marie Iika  
Patron.....Isidore Marcell  
Blanche Benoit.....Marga la Rubia  
Maitre d'Hotel.....Harry Buchanan  
Guests, waiters, etc.

Before a brilliant and picked audience of Chicago's society, Mrs. Samuel Insull and her Repertoire Theatre Co., for which she has leased the Studebaker theatre, presented their season's first play. It is nicely entertaining.

Mrs. Insull is the wife of Chicago's wealthiest man. By right of that, Mrs. Insull is recognized as the head of Windy City society. And by right of being an excellent actress (Gladys Wallis), Mrs. Insull has installed in Chicago about the most extensive, from all angles, repertoire company the city has ever held.

The proposition was warmly received by society, probably in attendance on invitation the opening night. Applause was rousing and comic dialog quickly caught. Mrs. Insull was presented with 12 gorgeous floral pieces. That's worth while mentioning, though it has no bearing.

Though society does not support the theatres here, the reception it tendered Mrs. Insull was inspiring. The play has been perfectly written by Mrs. Finletter. That is its chief virtue. In one phase it becomes beautifully poetic.

It is the story of a farm wife yearning to be "fascinating." Her yen is fired the more by a woman member of her husband's campaign committee. The farmer-husband senses the Legislature. Mrs. Titcomb throws some bonds in her grip and goes to France.

Her adventures there, in the second act, are made interesting by a young French soldier, lover extraordinaire, and a clever situation the authoress implanted. The Titcomb farm is a standing local attraction, for in one of its bedrooms George Washington once spent a night. Mrs. Titcomb now uses that very bed nightly.

In explanation of this bit of history the lady is misunderstood by the French lad, who passes word around that the American is none other than a Mme. Pompadour to the President of the United States. The comic situation leading up to and growing out of that is skillfully written, well handled and great. That it was not continued, even faintly, in the last act, when Milaney Titcomb returns to home and the farm at Sparta, Me., is disappointing.

Mrs. Insull is superb. Her moods, her change of words and character are strikingly real. But one fault with the cast: Joseph McManus, as Mrs. Titcomb's unappreciative husband. He appears too youthful for his stage wife. This not in action, for Mr. McManus is a fine performer, but in looks. While the French lover is still younger in appearance, the idea of his being a French lover offsets that.

Louis d'Arclay as the Frenchman surpassed for playing, not excepting Mrs. Insull. A love scene between Mrs. Insull and d'Arclay is the act-

ing highlight. He seems destined for a matinee idol.

Helen Strickland as the maiden companion of Milaney is corking. She handles the laughs, most of which are in her role, with an easy and calm delivery. June Elvidge, of pictures and legit stage, gives an excellent account as the political helper of Jefferson Titcomb. Miss Elvidge is good looking and a good actress, with a knack of wearing clothes.

The whole production is handled in stylish manner by Mrs. Insull and her company, and no wonder. The overhead is supposedly quite heavy. But Mrs. Insull is in for a successful season, from indications at this date.

The season's program is scheduled to hold several new and old plays. It is commendable and favorable that Mrs. Insull chose a new American play to lead with. Her attempt last season with "School for Scandal" proved futile. Loop.

## CREOLES

San Francisco, Nov. 4.

Melodrama in three acts by Samuel Shipman and Kenneth Perkins. Presented Nov. 1 at the Wilkes theatre, San Francisco.

Madame Hyacinthe.....Evelyn Vaughan  
Juchina.....Hortense Alden  
Colonel Arlino.....Louis Squire  
El Gato.....Richard Bennett  
Merluce.....Felix Krembs  
A Priest.....Arthur T. Foster  
Gambiers, servants, guests, officer.

Another "dirt play" for Broadway. Apt to do nicely at a box office on Broadway or Geary street.

It serves for Richard Bennett to locally star and will be presented later in New York by Sam Harris. "Creoles" is familiar enough in basis. A mother is running a brothel and keeping it from a daughter just ripening into womanhood who, of course, returns suddenly to discover the state of affairs.

In this instance the mother is a proud French-Spanish (Creole) aristocrat and the brothel is the old family manse 40 miles from New Orleans. The action takes place shortly after the Civil War.

To the house comes El Gato (Mr. Bennett), brigand of the sea. He wants a nice fat woman. Because of his reputation and rough manner the ritzy ladies of Madame Hyacinthe's high-class establishment give him the air. He hangs around spending his money at the gambling table drinking, and intermittently bemoaning his inability to get a female companion, this being the first port, he states, where he was unable to do so.

Madame Hyacinthe hopes to be able to recover her lost caste and family eminence by marrying her daughter to one Merluce, rich, unscrupulous and politically powerful. Merluce desires to have offspring by a pure-blooded Creole. Being of mean origin himself he is strong for marrying her Nell.

In El Gato, the brigand, the daughter recognizes the man who fished her out of the Mississippi years before and whom she has since idolized in her heart. The big wallop of the second act is when to escape Merluce who has told her his wife must be a virgin, the girl goes to El Gato's bedroom, and the mother following her is thrown bodily out of the room.

There is much use of a wide variety of synonyms all equally offensive when applied to a woman. The brigand is the extreme reach of candor. In short, "Creoles" has the elements that shock many people but never the box office.

The audience at the first performance was as brilliant as San Francisco has had in a year's time. Mr. Bennett's rep and the show's advance billing as Exhibit A for censorship made everyone anxious to get in before the police did.

Absurdly long-continued applause greeted the appearance of Evelyn Vaughan, first principal to enter. This was repeated for Felix Krembs, playing the purple-coated villain; for Hortense Alden, as the daughter, and for Bennett.

Late in starting the first few minutes looked like it was going to be just too bad. A stage full of people poorly grouped and extremely stiff, an unnatural bit between Madame Hyacinthe and a drunken guest designed to sell the audience quick that Creole didn't mean Negro, a song and dance by some "cabaret" entertainers—it was very unimpressive.

This beginning will have to be done over and like as not most of the supers and atmosphere will be written right out of the script. A few actors with bits would plant the atmosphere far better than a mob of amateurish extras could ever do.

Bennett in a role comparable to Holbrook Blinn's cabellero in "The Dove," is well fitted. With a dialect and shiny hip boots he is picturesque plus. His performance was excellent.

Hortense Alden did very well as the girl. Hers is a long and a hard part. Despite a vocal tendency towards a falsetto monotone Miss Alden acquitted herself nobly. Miss Vaughan left nothing to be desired as the mother. Louise Squire in rather a wishy-washy role was chiefly prominent to the eye. She wore tight.

Krembs, polished actor, turned in a first class performance as the heavy. A priest that could as well be left out of the play was handled

by Arthur T. Foster. The part was impossible.

"Creoles" looks sure to make Broadway but will require lots of fixing.

## The Man Who Forgot

Providence, Nov. 6.

Owen Davis and S. N. Behrman are billed as co-authors of this modern melodrama in three acts, presented by Crosby Gaige and Hugh Ford. Staged by Hugh Ford, with settings designed by Arthur P. Segal. At Providence opera house.

Friskie Coe.....Fred Tiden  
Dr. Frederick Royce.....Fred Irving Lewis  
Emily Royce.....Mary Morris  
Waldo Ray.....Eric Dressler  
James Lee.....Joseph Bell  
Tom Carey.....James Pendleton  
Sue Simpson.....Elise Bristol  
Judge Mason.....William Ingersoll  
Jude Queed.....Lizzie McCall  
Mixon.....J. K. Applebee

Amnesia and the strange actions of its victims is the theme of this play. It begins with a murder and ends with a justification.

The material would make better stuff for a book than a play. This "modern melodrama" lacks color, convincingness and the general appeal to make it acceptable to crowded Broadway.

The settings are drab, the characters unexceptional and the lines dull. A competent cast has a hard job trying to put the play across the footlights. Comedy relief is spasmodic and inadequate. The few laughs trickling from the small dogtown audience here were only half-hearted.

"The Man Who Forgot" does boast a good second act. When Wallie Ray, the youthful law office employee who has killed his brilliant boss, is put under a floor lamp on a darkened stage and hypnotized by a doctor, the atmosphere grew grippingly tense.

But the first and third acts were woe-begone in comparison. Even the hypnotic confession which is about to be wrung from Wallie Ray in the second act, and which is the highlight of the evening, is lessened in value because the course of events has already revealed to the audience that he is the murderer.

Mary Morris is acceptable as Emily Royce, a stenographer in the same law office with Ray. Eric Dressler has a strong role as Friskie Coe, the malevolent criminal lawyer and boss. Fred Tiden does nicely in a slightly theatrical way. In the secondary roles, Joseph Bell as James Lee, Elise Bristol as Sue Simpson, Lizzie McCall as Mrs. Queed the landlady, and William Ingersoll as Judge Mason seem to be much better than the play deserves. J. K. Applebee has a pleasant bit in the last act.

The play has a sure-enough idea behind it but the idea in itself is hardly attractive, and the treatment seems decidedly faltering.

Du Barry.

## GLAMOUR

Washington, Nov. 8.

Albert Lewis, in association with A. H. Woods, presents a new drama by Hugh Stanislaus Stange with Ralph Morgan. Staged by Mr. Lewis. Belasco, Washington, Nov. 8.

Bonnie Carson.....Irene Homer  
Billie.....J. Kent Thurber  
Alice Carson.....Minna Gombel  
(Courtesy of Russell Janney)  
Eve.....Elsie Hitt  
Henry.....Roger Pryor  
Wally Banks.....Ralph Morgan  
Marcelle.....Andree Carson  
A Dispatch Rider, A. E. F. Robert W. Craig

Spike, A. E. F. Allen Jenkins  
Blink, Shropshire Batt.....John Irwin  
Sergeant Maddyville, Shropshire.....Bully Higgins  
A Shropshire M. P. ....Arthur Jones  
Captain Wedgecombe.....W. Messenger Bellis

Another war drama possessing some merit, but in need of knitting together.

It holds but four moments of interest. The first three could be disposed of in five minutes each, with the fourth being only one worthy of the full period of time allotted to the customary stanza of a drama.

The story sets forth that a man for years has been loved by an older sister, with the latter having sacrificed everything for her sister, a girl who wants to buy the first pretty dress she sees with price tags her principal aversion.

An entire first act is required to get that across.

In the second stanza the man marries the younger girl and is ordered to sail to the fight.

Number three brings word to the man at the front that the bride in name only has a child, while the second scene has the husband meet the bragging father of that child in an outpost.

The final act has man and wife again meet. The girl a beautiful no-account and the man a victim of shell shock.

This act possesses much of drama in that meeting, particularly as the wife thought him dead, with the author solving the situation by having the older sister restore the man's senses and a consequent statement that all will be worked out somehow.

The entire play could almost be enacted as briefly as the above is set down, which means a playlet.

Ralph Morgan impressed as feeling his way. He was effective in the final meeting, Minna Gombel did exceptionally well with the sacrificing roll of the sister. The performance of Irene Homer as the girl wife was the outstanding work. J. Kent Thurber scored in a light comedy role.

Meakin.

## NAKED

(Continued from page 42)

home to shelter her, but not entirely in sexless altruism.

The rest of the blather then concerns endless recriminations over whether she spoke the truth, and how, and when not, and why, and hairline distinctions and dissertations.

The lover who she says seduced her and betrayed her comes back to make amends—she spurns him; the married guardian who took her after she was deserted comes back—no one ever finds out why, though he talks plenty about it. In the end the girl does kill herself because she is harassed over the arguments, because she had nothing to lie with that could hold any one, whereas every one else lied to get her—or something of the sort.

It is very un-American amusement, if amusement at all, and cannot survive beyond transitory patronage of the esoteric minority, with a low-cost company in a low-cost theatre.

Lait.

## LOOSE ENDS

Comedy drama in three acts. Presented by Sam H. Harris at the Ritz, Nov. 1. Written and staged by Dion Titheradge. Mr. Titheradge, Violet Heming and Molly Kerr featured.

Deborah Bryce.....Alison Bradshaw  
Cyril Gayling.....Michael Bradwell  
Sarah Britt.....Ethel Griffies  
Nina Grant.....Violet Heming  
Hester.....Bernice Beldon  
Brenda Falkner.....Molly Kerr  
Ralph Carteret.....Stanley Logan  
Malcolm Forbes.....Dion Titheradge  
Winton Penner.....Charles Quartermaine  
Reid.....Vera Nielson

English plays with the stamp of London approval have the peculiar habit of falling down on Broadway. "Loose Ends" is no exception, though it did get off to a better start than most predecessors.

"Loose Ends" was on its way to talking itself to death when viewed several nights after the premiere. About the middle of the second act the story perked up in a dramatic sense, and the last five minutes of that act was interesting stuff. However, the third act, promised with the fruit of excitement, petered off to a tepid solution of the problem.

The reason for that may be found in the changed finale. In the original form Malcolm Forbes goes away, losing his actress bride upon the discovery that as a youth he had committed murder. True, it was to atone for his sister's death, the girl having suicided when the victim who seduced her refused marriage. Yet Malcolm had the air of the depressed, the mark of 15 years' penal servitude in Australia.

To be in line with the presumed American liking for a happy ending, Malcolm is not only taken back to be mothered and loved by his bride, but is also beloved by her best friend.

The curtain situation, then, does not find this thin, wracked hero an outcast from society through his error in homicide, but the pet of two women. At least one, the wife, was etched in such a manner that the audience was led to suppose her further living with him would mean a serious handicap to her professional career. On the other hand, the confession of affection on the part of the other woman, ready to marry Malcolm through genuine feeling, left her pent up in another

room without a last-minute inning. Nina Grant bowls over Malcolm while riding through the park. He is jobless but well spoken, and when proposing marriage she accepts without much hesitation. That is curious in itself, since the stranger from the Antipodes does not dance, drinks but sparingly and is entirely without knowledge of modern social customs of Ninas set.

It is through a prying reporter that the true status of Malcolm is established. With only a slight change in name, he is identified as the college youth who killed in cold blood. The incentive is made genuine enough, but the crime and incarceration establish Malcolm as a dubious sort of hero.

Mr. Titheradge is a thin, pale Malcolm, believably a wrecked fellow from the prisons. Violet Heming is named first in the billings ahead of Molly Kerr, but it is the latter who sets the pace among the casts women. She is called on to use several ugly expressions in the first act. One term is "lousy." But thereafter she becomes a sincere enough person. Miss Heming as the actress has not the emotional chance usually put her way. The balance of the cast is English also.

"Loose Ends" is said to have done right well in such a city as Providence, which is quite a surprise. Its chances on Broadway appear to be aimed for the lower floor only, and that is not enough in the present-day going. A limited stay to negligible grosses is anticipated.

"She Couldn't Say No" was sent out of the Ritz to make way for the English play, and it's no secret "No" finished to a \$9,000 week. That was quite over the first week's takings for "Loose Ends," including the premiere performance.

Ibee.

## Mrs. B. J. Burke's Death

Chicago, Nov. 9.

Said to have been brooding over a separation from her husband two months ago, Mrs. B. J. Burke plunged to her death from a 15th story window in the Hotel Sherman.

She was 42, and reported a former actress of Cleveland.

## 'Deacon's' Cut of No Avail

Chicago, Nov. 9.

The cast of "Alias the Deacon," which closed Saturday at the Playhouse, has agreed to a 10 per cent. cut in salaries to extend the run.

It was decided later that patronage didn't warrant the extension.

## STEVENS RECUPERATING

Los Angeles, Nov. 9.

Ashton Stevens, dramatic editor and critic of the Chicago "Herald-Examiner," who has been seriously ill, is expected on the Coast Nov. 14.

He will go to Glendale for recuperation as the guest of his brother, Landers Stevens, stage and screen actor.



# REPORT 2.5% DROP IN MUSICAL INSTRUMENTS; PIANOS DECREASE

Washington, Nov. 9.

Though a drop of 2.5 per cent. is registered in the total volume of musical instruments manufactured in 1925, as compared with 1923, the ever-mounting wave in popularity of the syncopating orchestras resulted in a substantial increase in the value of the band and orchestra instruments manufactured.

The Bureau of the Census, from data collected during the biennial census of manufacturers, reports the total value of musical instruments turned out in 1925 as \$124,849,611, as compared with \$128,083,913 in 1923.

This decrease was entirely absorbed by the piano makers, manufacturers of same reporting a total output of but \$93,640,142, covering \$21,629 pianos in 1925 as compared with the 1923 product of \$104,362,578 for 347,530 instruments.

Incidentally, as an indication of the trend in these standbys, it is pointed out by the bureau that the upright player type of reproducing piano, as well as the straight upright, decreased over 50 per cent. in number, while the baby grands increased 500 per cent. in the players alone.

## Organs Increase

The theatre building in all parts of the country is credited with the increase in the output of pipe organs. Figures in this respect reached 1,954 instruments, valued at \$12,799,220 in 1925, against 1,712 such in 1923, valued at \$13,529,031. The reed organ dropped, however, in the number manufactured from 7,772 valued at \$538,614 in 1923, to but 4,285 in 1925, with a sale value of \$436,012.

The value of band and orchestra instruments increased over \$4,000,000. Brass instruments, without the number of such given, reached a value of \$3,846,386 in 1925, with 1923 totaling \$7,305,014.

Wood instruments are reported as valued at \$631,592 in 1925, while the figure for 1923 was \$506,967. Stringed instruments, percussion and other instruments (chimes, xylophones, drums, bells, traps, etc.), also disclose an increase from \$2,283,126 in 1923 to \$2,836,453 in 1925.

The perforated music rolls in-

creased, too, with \$6,306,837, representing the value for 1925 as compared with \$5,742,385 for 1923.

Though the piano rolls are included, no data is reported as to the manufacture of phonograph disks and instruments in this particular report of the bureau.

## Whiteman's Film Test and B'way Night Club

Paul Whiteman stopped off in New York two days last week en route to Boston from the coast on his Publix tour. Whiteman has some screen "shots" he made at the Famous Players studios and is considering a film offer.

This is not the maestro's first screen test, the "London" (Gish) feature which showed at the Rivoli, New York, two weeks ago, including "shots" of Whiteman and Vanda Hoff (Mrs. Whiteman) at the Kit-Cat Club.

An elaborate Vitaphone production with a story and plot built around the Whiteman syncopation is a likelihood. Whiteman is also being approached by Fox for the latter's talking movie.

The Whiteman-Publix tour will not terminate Dec. 16, as planned, but a month later, Publix insisting on playing its premier musical attraction for the full 16 weeks originally contracted for although waiving the option at Whiteman's special request in view of the latter's \$9,500 contract with Charles B. Dillingham for his new musical show.

In connection with the musical, an elaborate night club with a novelty idea, which will have Whiteman personally performing a unique music-chef stunt, is on the tapis.

The decision by Publix to have Paul Whiteman play the full 16 weeks contracted for, before starting hereabouts for the new Dillingham show, also cost Whiteman two unusual engagements. One was a \$5,000 figure for a New Year's Eve dance at a Washington, D. C., social function, a repeat stand, the Whitemanites playing for the same hostess last year as a stop-off en route to Coral Gables.

The other was a \$5,500 contract for a single night's performance with the Eveready Hour on WEA and a national radio network. The same firm compensated Eddie Cantor \$100 a minute last week, and is one of the biggest buyers of "name" talent for its ether exploitation campaign.

Chicago, Nov. 9.

Paul Whiteman and his orchestra have been engaged for a one night appearance at the Drake hotel the evening of Dec. 4.

Customers in the main dining room will be taxed \$6.60 per person for dancing privileges.

## REALTOR'S RADIO HOUR

E. A. White, realtor, now becomes a radio sponsor with a White Hour via WJZ, starting Nov. 17 and continuing every Wednesday evening Jack Denny's orchestra will supply the entertainment.

Denny is from the Frivolity Club, which is under White control.

## "Canning" Record

Atlanta, Nov. 9.

A record in phonograph disk making was established here last week when Frank B. Walker, with a Columbia recording machine "canned" 28 selections from 9:30 a. m. until midnight. Electrical equipment was used. A previous record reported was five numbers within three hours.

Walker worked with nine different organizations, using not only dance bands but solos, choirs and other vocal numbers. Seven of the nine organizations "canned" had never recorded before, thus necessitating an unusual number of tests.

During the actual 12 hours spent in recording, an average of seven numbers every three hours for 28 numbers was maintained.

## COLUMBIA BACK WITH DISK LEADERS

### New Electric Recording Process and Okeh-Odeon Merger Responsible

The progress, development and renewed importance of the Columbia Phonograph Co., Inc., is a standpoint in the trade at this time.

At one stage, after a number of unsuccessful tries, the company had slipped financially and in business prestige was in the second division class. Now the Columbia product rates with the leaders.

The product has commanded renewed public confidence and support, this despite the natural handicaps of radio and the already established Victor, and the important Brunswick, as a contender for first honors.

The Columbia laboratory staff has been quietly but efficiently marketing an improved electrically recorded disk that is rated as the smoothest of its kind, being absolutely free from needle-noise, scratching and other heretofore unavoidable mechanical shortcomings. And sales have spurted.

The subsidiary Harmony disk fast took its place in the pop-priced record class and the latest merger whereby Columbia has taken over the Okeh and Odeon records from the General Phonograph Co. gives Columbia an advantageous corner on the disk market. Louis S. Sterling chairman of the board of Columbia's directors, who came back from England to take hold, will officiate similarly as head of the new Okeh Phonograph Corp. Otto Heineman, president and founder of the General Co., which had the Okeh disk as one of its products, is president of the new company, and Allen Fritzsche is vice-president and sales manager.

### One Master for 3 Brands

Okeh is a 75-cent disk and rates fourth or fifth in the running as a royalty earner for the publishers. Columbia's prestige, with its new mechanical executives including Ed King, who came over from the Victor, will count heavily, since the same "master" record may now be utilized on three different labels.

Brunswick has a subsidiary in its Vocalion, which also retails at 75 cents. Victor has none, although at one time, when the Pathe-Perfect and kindred 35-cent disks cut in on everything and everybody, there was talk of Victor possibly creating a cheap disk. However, the Victor Talking Machine Co. is against a cheapening of any recording product.

### Canton's Ballroom Reopening

Canton, O., Nov. 9. After dark for almost a year, Land O' Dance, Canton's half million dollar ballroom, erected more than a year ago by the Northern Ohio Amusement Co., now defunct, has been leased for a term of years to Al Nail, Canton man, who recently returned from Florida. Reopening is scheduled for this month, without policy mentioned.

## RADIO RAMBLINGS

Under the head of radio entertainment: "The time is now 3:45. Supplied by courtesy of Such & Such Jewelry Co., with address given. This via WMCA.

If that's a general style of WMCA exploitation, it's just as well that WHN drowns out that McAlpin station at times, as it did Wednesday night when Eddie Elkins' jazz from the Parody Club blared forth and everything in the vicinity was stilled.

A unique personality among dance band leaders is Anna C. Byrne, the only female conductor of a male orchestra on the radio. She heads the La France half hour from WEA, a "commercial." Miss Byrne is generally prominent as a society musical caterer.

Incidentally, the "mysterious" cycle of vocalists has extended to this organization, a Mysterious Baritone, regular part of the La France hour.

WJZ's United Press sport reports and WEA's newspaper hook-up offsets WMCA's fallacy in seeking to dissuade some theatrical attractions from employing the daily papers for advertising. That was the case of "The Blonde Sinner" for a time which relied solely on the radio plug via Irwin Abrams orchestra. The smarter radio companies appreciate too well the prestige of printer's ink and seek its co-operation.

John Morehead, bass, was a distinguished entry from WNYC. The same station also offered Merrill Hughes with his Collegiate Ramblers, snappy syncopators.

A flock of sure-fire Friday night favorites included Lopez, Harry Reser's Cliequot Eskimos and the Goodrich Zippers. The latter are a variety outfit, headed by Henry Burr and featuring the 8 Victor Artists off and on. This hour replaced Joe Knecht's Goodrich Silvertown Cord Orchestra, now on tour.

A new half hour is the Coward Comfort Shoe period, which has B. A. Rolfe's orchestra officiating. The general musical motif is soothing and sentimental, in keeping with the peace and comfort idea suggested by the title.

May Singhi Breen, banjoist, and Peter De Rose, pianist, are consistent WEA contributors. Their dual instrumentation is sure-fire. They merit a good hour, not that 5 p. m. period when the audience is too uncertain.

George Olsen's orchestra from the Hotel Pennsylvania and the Royal Typewriter hour are WJZ standards. Jack Denny, comparative newcomer, is also clicking via the same station.

WMCA's Broadway review is an obviously paid advertising plug, delivered twice daily in mid-afternoon and early evening, presumably for feminine and family effect, respectively. The repeated stressing of certain shows and the talker's statement he has seen such and such twice or thrice is immediately nullified upon second hearing, if not readily grasped at first. Of course, it's the weak sisters among the legit offerings that are thus lauded as being so ultra delightful. If such were the case genuinely, the producer would not be paying WMCA for this form of, ether exploitation.

Ernie Golden's orchestra is a repeated entry from WMCA and constantly impressive. . . . Jimmy Carr also figured favorably. . . . In contrast, they're selling used cars via radio now.

WMSG broadcast the opening festivities of the rodeo at Madison Square Garden. Just preceding the bronc plug, "How To Drive a Car" was another exposition by a talker.

## Brigode-Friedman Split

Acc Brigode and his Virginians and Joe Friedman, manager of the orchestra, have come to a parting of the ways professionally but otherwise friendly. Brigode will retire from the band field, Friedman to take over full control of The Virginians and continue the unit under that billing without Brigode's name as heretofore.

The orchestra has built up a reputation as a recording organization. With Brigode's retirement Friedman plans to continue the orchestra in the picture houses, where it is now playing for Loew at the Garden, New London, Conn.

## Peggy English's Cannings

Peggy English, who records as Jan Grey for Harmony, has signed to "can" 24 numbers a year for Vocalion under an exclusive contract for the use of her own name.

The "blues" songstress has just closed a tour of the Chicago B. & K. houses and is applying herself to the new recordings.

## Berlin Catalog Slow

The Irving Berlin, Inc., catalog is not selling as well as it might, the new Berlin-authored songs, including "Because I Love You" moving surprisingly slow, the jobbers say.

Berlin, Inc., will start exploiting a new catalog from reports by the end of this month.

As a general thing, the music business is in its seasonal slump again.

## JOHNNY SYLVESTER

Who directs his orchestra with the dramatic success, "Sex," starring Miss Mae West, at Daly's 63rd St. Theatre, New York, is still another of the many orchestra leaders to feature Robbins-Engel Publications. With a view to charm and distinction in the type of music dispensed for the edification of a "legit" audience, Mr. Sylvester naturally turns to the house of Robbins-Engel for the best. "HUG & KISSES" (Vocalion) "CLIMBING THE LADDER OF LOVE" (Vocalion) "ONLY YOU & LONELY ME" "TRAIL OF DREAMS" "ALABAM STOMP" (Vocalion)

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## OLIVER NOLAN KILLED BY STRANGER IN CAFE

Milwaukee, Nov. 9. Oliver Nolan, pianist in the Fountain Inn, downtown cabaret here, was shot by a stranger who walked in and opened fire suddenly. The latter then turned the gun on himself and sent a bullet through his left lung near the heart.

The Fountain Inn is one of the most notorious of Milwaukee night places. Pete Herro, the owner, is well known to the police and federal agents.

Recently Herro caused the arrest of a traveling man charging that the man posed as a federal agent and attempted to get money from him. A few days later Herro was hauled into the alimony court for being over \$1,000 in arrears to his first wife. He was ordered to produce or go to jail, and friends came to his assistance.

Two years ago Herro got into a fight with several members of a show troupe in a Minneapolis hotel when he called two chorus girls into his room for a drink and then tried to keep them with himself and two others. Male members of the troupe broke into the room and rescued the girls.

Herro at the time threatened to kill the actors but apologized as soon as he sobered up.

## Refused to 'Reach'—Cafe Man Shot Through Heart

Milwaukee, Nov. 9.

When William Strausser, proprietor of the Buck Horn tavern, popular resort near here, refused to obey a hold-up man's "put 'em up," he was shot through the heart and instantly killed.

The man came into Strausser's place after midnight and ordered all to throw up their hands. Strausser reached for his gun, back of the bar, and was killed. The bandit then ordered the woman and customer to lay flat on the floor, ransacked the till and made his getaway.

The murderer has not been caught.

## Cabaret Agents Can't Collect Commish

Agents who specialize in placing acts with cabarets and night clubs are considering starting some kind of an organization which will enable them to collect commissions from artists placed in the clubs.

According to the agents, artists who wouldn't dream of withholding commissions from vaudeville or dramatic agents have no compunction about forgetting the existence of the cabaret agent after placed in the night club.

The artists move around from club to club thereafter, with the club owners refusing to listen to the pleas of the agents and claiming themselves powerless to deduct commissions.

The lack of an organization is blamed by the club agents.

## Larry Fay's Show

Larry Fay has his El Fay scheduled for reopening Nov. 21, with Lillian Lorraine, Gertrude Vanderbilt, Legana and Ruby Keeler in the show.

The cafe has been twice padlocked, the Buckner has recently expiring.

## TEARNEY'S NEW FLOOR SHOW

Chicago, Nov. 9.

New floor show at Tearney's Town Club (cabaret) includes Betty Moore, Jess Mendelson, Garen Sisters, Lorna Lee, Alice Turner, Irene Stanley, Ray Schuster and Enrique Nunez.

Blossom Heath orchestra remains.

## Strand's New Show

A new Strand, New York, revue show will be staged by Roehm & Richards, who are returning to the night club producing with this one.

## Le Perroquet De Paris (NEW YORK)

New York, Nov. 6.

The premiere, Nov. 5, of Roger Wolfe Kahn's Le Perroquet de Paris, in association with Rene Racoer, Parisian cafe entrepreneur, took on unusual proportions as a night club venture because of the Otto H. Kahn family connection. The ultra after-theatre cafe of its kind is the last gasp in night clubs.

The room is a novelty, physically and artistically, of simple grandeur in its furnishings, art and mural decorations, representing an "official" \$103,000 investment and said to be "unofficially" nearer \$188,000, through last-minute touches not computed.

Roger Wolfe Kahn, installed as the head of such expensive a proposition, finds himself, at the age of 19, not only the maestro of a highly developed orchestra purveying symphonic syncopation, but also the unassuming guide, mentor and sponsor of the finest night club in New York, and that takes in virtually the western hemisphere.

It is a large capacity room, seating 500 with comfort. The opening night couer was scaled at \$25, with \$5 the regularly existing charge.

If young Kahn can attract a capacity trade at \$5, well and good. That's the ultimate purpose. But if he finds only half a house coming in at \$5, it might be wiser to cut the couer in half and double the attendance.

Not only that, this doesn't take into consideration that many may be frightened away by the \$5 proposition.

However, Le Perroquet was never designed for mass patronage. Racoer and Kahn count on a truly ultra following, strictly formal and all that. It is not a snobbish thought with young Kahn, a possible and most natural deduction on the bare facts alone, but is a thought based on social contact and his knowledge that the socially elect are not particularly given to late hours.

Hence the boys' desire for a voluntary 2.30 a. m. curfew. Mayor Walker's closing idea notwithstanding.

The opening night \$25 reservations read like a social registry, not to mention the theatrically, artistic, literary and others generally prominent.

Its features are many. The mirrored dance floor which loses its powers to reflect when utilized for general dancing, the aquariums beneath the individual tables, the lavishness and exquisite taste of every appointment, the Roger Kahn band, the show, and not forgetting those come-again expensive souvenirs, are but a few of the things that figure.

The femmes will like the idea of a new gift each night. Many guessed at the value of expensive perfume the women received at the premiere. The average surmise placed its valuation at \$25 to \$37.50. The brand is said to retail at \$35 and bought wholesale is below that for the house. Certainly that and the French dressed dolls (which the Guinan club retails at \$6 each) made up for those \$25 couer items.

At the \$5 scale, a similar idea of expensive souvenir may actually offset the \$10 charge per couple.

Of the show, Harry Richman (who formerly owned Ciro's which Roger Kahn metamorphosed into a woodland of parrots) officiated at the debut as master of ceremonies, a gesture of professional courtesy that was much commented on. Richman welcomed the audience and spoke about Roger, the latter thereafter introducing a succession of individual novelties. The idea is for constant shifting variety. A dance, an act, a dance, another specialty, etc.

No "names," outside of Roger Kahn, but generally pleasant numbers. Two dance teams were equally pleasing, although of different character. Cunningham and Clements did whirlwind stuff; Billie Shaw (Seabury and Shaw) now teamed with Bobby Dupree, were effective acrobatic and novelty stoppers.

A highlight, were the Four Aristocrats who came to attention via the Public tours, also on the Vitaphone. It's a Yacht clubbish quartet, the description being resounded to in view of the other four being the first to establish themselves, although the simile ends there. Unlike Chic Endor's practically solo

singing, each of the Four Aristocrats goes in for vocalizing, besides which their instrumental prowess is above the average. Their appearance is nice and clean-cut and in total they are excellent bets for intimate, class room entertainment.

The Mound City Blue Blowers were a "hot" introductory and Maria Ley rounded it out with a dance specialty. She is a foreign importation of serviceable ability, though nothing beyond that to distinguish her.

Le Perroquet de Paris has much about it to rate as a natural proposition. The room itself is a natural draw. The sawdust disciples and the class night club patrons will want to take in this interior just for self-education and edification, if nothing else. Once in, the rest is bound to impress.

Of course, the biggest, most wholesome and not unromantic feature about it all is this young millionaire maestro who has elected to go from riches to "rags" because syncopation is in his soul and a desire to wield a baton is in his heart.

The sincerity of this action of the house of Otto H. Kahn who says that all the banking business there is in the world can go to his brother, Gilbert, in favor of the thrill of creating highly developed syncopation, is most impressive. Who can gainsay the respect for young Kahn's courage of his chosen convictions.

On top of all of which, he delivers handily. His music requires no apology. Any Beale street, St. Louis or Memphis jazz purveyor risen from the ranks would not expect to have his stuff qualified with antecedents, but of course the handicap of a family tree makes many a would-be retiring branch a natural target for prominence.

Because young Kahn can afford such niceties as a \$12,000 specially French-designed bandstand that insures the ultimate in acoustics, or an elaborate lighting system that would credit a Belasco, is but a blessing of circumstance and a windfall for jazz. After all is said and done, there has never been a poverty-stricken genius who did not have his progress smoothed by a patron's pottage, and that Kahn can make possible the smoothing of his own path and the progress of his preferred type of music—syncopation, or jazz, if you will—is not anything to be unusually commented on.

The new Le Perroquet looks like a handsomely plumed bird, not grudy or raucous in its prattle as is the wont of some parrots, but a dignified, beautiful object that will fetch plenty of attention from the truly "nice" people. Of course, Jimmy Durante and his conspirators have not been prospering for naught, but there is an equally large field that will like Roger Wolfe Kahn and his cafe just like the undersigned likes Kahn, his cafe—and also Durante. Abel.

## VANITY FAIR (CHICAGO)

Chicago, Nov. 6.

With night club business generally at a standstill around town, excepting in one or two spots, the Vanity Fair is holding its own comparatively speaking. Not having the advantage of an "in town" location it has to depend upon its own and consistent clientele.

In status this place ranks with the best. Otto Singer and Ralph Jansen, the operators, are of long standing restaurant experience, conservative and systematic. In view of this the overhead is kept at a minimum, and with the breaks profit is assured.

Buddy Whelan, master of ceremonies, is a clean cut chap who knows how to handle himself, and this environment is suited to him. He departs from the usual flippancy and performs in a straight, clean manner, besides singing a nifty ballad in his own specialty. The Lamb Sisters, here for three consecutive shows, are still prime favorites. The girls are from the coast and have been working since coming to town. Their harmony and several dance routines, coupled with good looks, clicks. They leave for New York at the close of the show.

Adele Walker, divette, playing a

return engagement here, is well liked. A pleasant voice and floor experience score for her. Gladys Mintz, Oriental dancer and otherwise, shows up nicely in snappy-looking costumes. She is an attractive blonde and has a night club record of several years standing. Ellnor Bandel, recent soubret arrival in Chicago, is a neat-looking girl, doing songs and steps. Miss Bandel was previously at Friars Inn.

The Vanity Fair Syncopators, composed of three Hawaiians, are a standard here for the past two seasons. They fill in with instrumental and harmony work and have a large repertoire of pop numbers.

Van's Vanity Fair Orchestra supplies the music and is becoming popular.

Loop.

## CARLETON (WASHINGTON)

Washington, Nov. 4.

Aiming to cater only to the ultra-exclusive this club, upon which considerable money has been expended, is shooting high. Others have tried for this same thing, which in Washington means the diplomatic, society and congressional sets. Wide as this group may seem when it comes to numbers, they're a hard bunch to line up, but if they are to be gotten, the Carleton has the right idea to land them.

In the first place, E. C. A. Reed (for the past 18 years in the consular service in Paris), its manager, has been given what appears to be an unlimited budget by Harry Wardman, owner of the hotel, from every angle and more particularly from the entertainment standpoint.

For the opening two weeks Reed has Carl Hyson and Peggy Harris. Decided feature in themselves. To make it good, the three Giersdorf Sisters, playing their first cabaret engagement, are also here.

The opening night, with the crowd necessitating the opening of an up-

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stairs dining room to take care of the overflow, both the dancers and the girls went over exceptionally well. This in spite both had to repeat up and down stairs. Engagements are for two weeks.

Operated on a cash basis for membership, resident members are nicked for \$25 entrance fee and a like amount annually, while the women must pay \$30 to cover the same ground. Out-of-town members get by for \$10 for each of the two requirements. A \$2 cover charge prevails.

As the music feature, a Boernstein unit prevails with W. Spencer Tupman directing. "Tup" has gotten together a worth-while group of musicians with his subdued melody ideas clicking here particularly well.

If held up to the starting point, the club has a chance to get away with the exclusive stuff to a good financial return. Meakin.

### BLACK BOTTOM (NEW YORK)

The "hottest" spot in Times Square just now is the new Schwartz Brothers-Lou Richman cafe, The Black Bottom, an upstairs intimate room of restricted proportions, but sizzling. The idea is Harlem transplanted to Times square, with colored entertainers doing "grind" frolicking for dimes and quarters, with occasional paper. When the money "grind" is not in force a self-starting, self-winding, never-stopping couch specialist exercises into a new state of muscles each night.

That gal can keep rotating until the auditor gets dizzy. She's a high-yaller, very high brown, with blonde hair and almost fools the customers on her African antecedents. The supporting gang is more obviously ebony-hued, always hot and stepping, the room maintaining a whirlwind marathon of action at all times.

The dance floor is quite small and nobody bothers about the stepping excepting at what would be ordinarily long intervals were it not that the floor action is so dynamic one relishes the idea of letting the tireless Africans strut their material.

When the "wise" mob gets a load of this spot, the capacity will be a handicap because of its limitations. It's a corking drop-in-and-out place; no covert; just a 50-cent "service charge"; reasonable choice of two dishes, either \$1 for ham and eggs or \$1.75 for southern fried chicken. The coin-tossing to the torrid entertainers is in itself a "kick," and when the spirit moves just grab anybody. No color line here.

Of hotsy-totsy proportions, it's a little more cafe-ish in layout and a corking room for some laughs. Abel.

### MOULIN ROUGE (CHICAGO)

Chicago, Nov. 5.

Entirely renovated, this loop night club is one of the show spots of Chicago's night life. Bill Rothstein, proprietor and manager, has gone to big expense in remodeling his old room. A unique and almost exact replica of a street scene in Paris is the result. A vast improve-

ment and hardly recognizable from the Rouge of last year.

Rothstein believes in doing things in a broad and open-handed manner. Any one who will draw money is worth money to him. Always known as a believer in "names," Rothstein obtained Karyl Norman. Unfortunately, Norman didn't draw as expected. Not through any fault of his though. Local night life is very little to them. Nevertheless, Rothstein remains undaunted and is constantly on the lookout for more drawing cards.

At present there is a small but neat revue. Gene Wentz staged the numbers. Myrtle Gordon is mistress of ceremonies. This is the first time Myrtle has attempted anything of this sort, and the result is a pleasant surprise. Her songs are easily the hit of the show. She has acquired the knack of putting over lyrical numbers and that added to her showmanship and appearance chalks up a score for her all around.

Sophie's son, Bert Tucker, is doubling here from the B. & K. houses. Considering the brief time he has been in the business, Bert is holding his own. His hoofing puts him over. He is also adding a bit more to his vocal efforts. Youthful personality and an eagerness to please have made him well liked here.

Kathryn Parsons, a pleasing soprano, showing voice culture, sings some numbers ranging from the classical to the pop ballad. She accompanies herself on the piano in some of the numbers.

Peaches and Poppy, sister team of more than average ability, are an attraction. Besides looks the girls have some good dance routines and can sing. Their names are very appropriate.

The six Abbott girls are a credit to their teacher. Their presence on the floor adds a good deal of color and their work is capably executed. Fred Hamm's Orchestra is well-known around town and the boys are also radio favorites. Their playing is a help to the performers. The dancing patrons also show signs of liking them.

Joe Lewis Vacationing  
Chicago, Nov. 9.

Joe Lewis, master of ceremonies and comedian at the Frolles (cabaret) for the last year and a half, will vacation.

Lewis plans to go to New York for a week or two, after which he will return here.

### Monte Carlo Show Off, Failing to Pay Off

"Lovely Ladies," the floor entertainment at the Monte Carlo restaurant in 49th street, New York, closed suddenly Thursday when the management failed to pay the weekly wages due the showgirls.

The revue, staged by Earl Lindsay, was paid the previous week. It is understood that Lindsay was under weekly contract for \$300.

The girls were under personal contract to Lindsay who will make good the money coming and place the revue in another night club.

In the revue were Marjorie Royce, Rose Bickoff, Pauline Bartram, Ada Winston, Caroline Gerken, Bernice Lockwood and Margaret Callan.

### FRITZEL'S N. Y. CAFE?

Mike Fritzell is due in New York this fall. The owner of the famous Friar's Inn, Chicago, is said to be interested in invading the New York cafe field and install Chicago ideas in a metropolitan night club.

### Frivolity as Golden Slipper

The Frivolity reopens late next week as the Golden Slipper, sister proposition to the Silver Slipper. William Duffy of the latter has bought in 49 percent of the Frivolity and renamed it. E. A. White, the realtor, and original owner, remains his partner.

Jack Denny's orchestra and N.T. G. revue will be installed, Denny being a hold-over. Meantime Denny will double into the Stanley picture houses around the metropolis, being last week at the Mark Strand, New York.

### Tommy Lyman Back

Tommy Lyman, the globe-trotting songster, returned from London last week. He is slated to open at the new Helen Morgan Merry-Go-Round, nee the 54th Street Club.

### CRILLON CAFE REOPENS

Chicago, Nov. 9.

The Crillon Cafe, home of the "400 Club," after being closed for six or seven months, reopened Nov. 4 under new management.

A. Laser is president and managing director, while Emil Rottmueller, formerly connected with the De Jonghe Hotel, is manager. No show has been announced but two orchestras play dance music. These are Bennie Kantor's unit and Hugo's Society Syncopators. A \$6.50 cover held forth for the three formal opening nights, Thursday, Friday and Saturday.

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## BIG JUMP IN ORGAN TRADE

Statistical Figures for '23 and '25

Washington, Nov. 9.

Statistics of the organ industry from 1923 to 1925 show that although two establishments are listed "among those missing," the number of employees has increased from 1,855 to 2,460, with a 35 per cent wage increase from \$2,661.804 in 1923 to \$3,609.586 in 1925.

Cost of materials, fuel and electric power has risen over 33 per cent since 1923, with the total value of the products at \$12,283,089 in 1925, as compared with \$9,602,692 in 1923.

The piano manufacturing industry took a slump in 1925, total number of pianos made standing at 321,539, with a value of \$93,640,142, as compared with 347,589 pianos, with a value of \$104,362,578 for 1923.

Upright player-pianos are the most popular, showing a total production of 143,831 for 1925. The upright piano comes next with 102,321, and the baby grand is third with 40,000.

Band and orchestral instruments jumped from an estimated production value of \$13,529,031 in 1923 to \$17,974,237 in 1925.

## Hideway Booths Hold by Wash. Cafe's License

Washington, Nov. 9.

The Valencia, scheduled to open last Friday, was denied a license at the last minute by the police, who objected to the secluded nature of the booths. When these doors were closed it gave absolute privacy to those within, the only opening being a window affair measuring about a foot square.

The license was finally secured late Saturday on condition that the doors be removed.

The place is operated by Jose and Christopher Borrás, whose brother, Pete, has the already established Spanish Village just around the corner from the newer club.

## Beethoven as a Picture

Paris, Oct. 30.

A film dealing with the life of Beethoven, by Rene Blum and Raoul Duhamel, will be shown at the Monte Carlo opera in December. This pictorial biography of the great composer will, of course, be accompanied by selections of his music, on which there is now no copyright.

Another scenario of the same kind, dealing with Mozart, is now prepared by the same authors.

## ARNOLD JOHNSON IN MIAMI

Miami, Nov. 9.

Arnold Johnson and his orchestra open Nov. 18 at the new Cinderella ballroom here.

Johnson has been at the Hollywood Country Club the past three seasons.

## Q. R. S. ABSORBS U. S.

The Q. R. S. Co. has bought out the U. S. Roll Co., the latter the nearest competitor to the Q. R. S. product, which has been more or less in a class by itself.

Whether Q. R. S. will continue the subsidiary company or merge it into their own business has not been decided as yet.

The U. S. marketed a pop priced roll that was developing into quite a competitor to the Q. R. S. subsidiary Imperial product.

The roll business incidentally is in the worst commercial condition yet since radio became a factor.

## \$30,000 BALL

Chi Musicians Raise Sum and Benefit Affair—14,000 Attend

Chicago, Nov. 9.

About \$30,000, the proceeds of \$1 admission and program advertising, was realized for the union's benefit fund from the Chicago Federation of Musicians ball at the Coliseum last week. Around 14,000 attended. The ball classes as the largest public dance affair ever run in Chicago.

The affair was arranged by James Petrillo, president, and was the first effort of the kind by the Chicago local. It will probably become an annual event.

## BREAU WITH MARKS

Louis Breau, songwriter and professional manager, has joined Edward B. Marks in that dual capacity, succeeding George Ramoy.

The latter will be west coast general representative for Marks and open a branch office in San Francisco.

## BOOKER, PUBLISHING

Charles H. Booker, former orchestra leader at the Club Barnville, New York, has embarked in the music publishing business in New York.

## NIGHT CLUB NOTES

Rosita and Ramon with their 15-minute revue have been held over for another four weeks at the Club Madrid, Philadelphia.

Milt Merrill and his band are at the Melody Band Box, New York.

Duke Yellman and his orchestra succeeded Eddie Elkins at the Parody Club, New York, booked by Bernie Foyer.

Hilda Ferguson is slated for the Club Anatole, New York, next week.

Benny Fechter, cafe rounder and banker, has bought in on the Knickerbocker grill. Bert Lewis and Ann Allison are show additions, Harry Reser's Clicquot Club Eskimos being the feature.

7-11 Club's Colored Show  
The former Chummy Club at 711 7th avenue becomes the Club 7-11 with a colored show, this marking another step in the current trend of darktown on Broadway.

Maceo Pinkard is staging and writing the show. It will feature the dusky female boxers, Emma Matland and Aurella Wheeldin, who recently returned from Paris. Wen Talbert's dance band will be installed.

## HERE AND THERE

Harry Bush, professional manager of the Villa Moret Music Co. at San Francisco, has reconsidered his resignation from the firm and will remain in the same capacity.

Earl Gray is back in Seattle with his orchestra and is personally conducting the Varsity (night club) at the location formerly occupied by the Club Lido.

Jackie Souders' orchestra is the attraction at Venetian Gardens, in the Olympic Hotel, Seattle.

The Louisiana Five are playing at the Palmetto Club, Jacksonville, Fla.

Whitey Kaufman and his Victor recording orchestra are next week at the Land O'Dance, Canton O., with the following week playing at the University of Pennsylvania, during which they will record at the Victor's Camden laboratories.

## INSIDE STUFF

On Music

As to Berlin and Weil

The unusually friendly feeling existing between Milton Weil and the personnel of Irving Berlin, Inc., has given rise to what seems a well-founded deduction that the hook-up extends beyond the social end into the professional. This is now generally denied although to those who are in the music business and know how it operates, it is seldom that rival publishing houses enjoy the friendly spirit existing between the Berlin, Inc., and the Weil concern.

At one time Weil did approach Berlin, Inc., executives, with a view to such a business arrangement, they being close friends. The couldn't come to terms, it is said.

Weil had been former Chicago executive for Berlin, Inc., and these past business relations and present social feeling probably counted in the general impression around town that a business tie-up existed.

Song pluggers for the other firms were given to understand by various acts and bands that neither Berlin, Inc., or Weil, Inc., would displace another's plug songs. Henry Bergman (Clark and Bergman) now the professional manager in New York for Weil and also financially interested, denied that, stating the usual business enterprise would not be retarded as regards "landing" acts with songs.

The Weil firm while comparatively new is an important contender and rated as a "comer." Were it not for the deductible circumstances, one would have discounted much because the Weil concern is functioning sufficiently on its own not to necessitate being rated as a subsidiary proposition.

Radio Announcer Explains

During the Freddie Rich orchestra hour from the Hotel Astor via WJZ the night of Nov. 8, Edward B. Husing, station announcer, had announced "Play Gypsy" to be played by Rich's band. Rich started off and had gone only a few bars when the music was shut off completely. Then came Husing's voice apologizing for the number stopping, stating that it was restricted for the air and that another melody would be substituted.

Mr. Husing explained by 'phone that "Play Gypsy" is from "Countess Maritza" (Shuberts) and that it was restricted for air presentation.

Powers Gouraud Wrote "Je T'Aime"

Jeanne Aubert, the handsome French blonde, appearing on this side for the first time is singing "Je T'Aime," means "I Love You" (Harms), in "Gay Paree." Powers Gouraud is the composer and lyricist of the number. He is a brother of the late Jackson Gouraud, who married Almee Crocker. Jackson Gouraud in his days was one of the best known around the towners in New York. Jackson also had written some songs. His marriage to the Crocker heiress was Broadway talk for months.

## PALEY MAKES DUET OF TRIO

Chicago, Nov. 9.

Ben Paley, of the trio of stage bands that have rotated weekly at the Harding, Belmont and Senate theatres (L. & T. film houses) is out beginning this week. Paley's withdrawal was announced as "resignation."

The Art Kahn and Mark Fisher bands will continue to rotate.

A third combination, including a stage band with Rome and Dunn, harmonists, acting as masters of ceremonies, will substitute.

A report that Ralph Williams, formerly at McVicker's will fill the Paley gap is denied.

## Yacht Club Boys' Top Mark

An unusual salary for a male quartet is the \$2,200 mark which the Yacht Club Boys have attained with their new 16-week contract at the Club Lido.

Chic Endor and his boys have also signed for the new Ziegfeld "Follies" to open New Year's Eve and will triple into the Ziegfeld Roof frolic.

Because of these contracts, the quartet has called off its originally planned Florida engagement as last winter.

## CABARET BILLS

NEW YORK

<b>Avalon Club</b> Earl Rickard Ruth Wheeler Bird Sis Roy Fox Bd	<b>Club Deauville</b> Ruby Keeler Maryon Dale Jimmy Carr Bd <b>Club Lido</b> Yacht Club 4 Connie's Inn Leonard Harper R Aille Jackson Bd <b>Dover Club</b> Jimmy Durante Eddie Jackson Lou Clayton Julia Certy Dover Club Bd <b>Everglades</b> Bunny Weidon R Eddie Chester Joe Candullo Bd <b>5th Ave. Caravan</b> Jane Grey Thomson Twins Jerry Fr'dman Bd <b>Helen Morgan's</b> Merry-Go-Round Helen Morgan Al B White Brady & Wells Alice Goulden Tommy Lyman Olson Bd <b>Hofbrau</b> Ivan Bankoff Bert Gilbert Beth Cannon Enid Romany Gus Good Peterson & Ch'tie Amy Atkinson Laurette F Moss Fuzzy Knight Frank Cornwell Crusaders Bd <b>Knickerbocker Grill</b> Clicquot Eskimos	<b>Bert Lewis</b> Ann Allison <b>Le Perroquet de Paris</b> R Wolfe Kahn Or 4 Aristocrats Cun'ghin & C'm's Dupree & Shaw Maria Ley Blue Blowers <b>Mirador</b> Maurice & Amb'ee Canaros Florida Tango Bd Johnny J'nson Bd <b>McAlpin Hotel</b> Ernie Golden Orch <b>Melody Band Box</b> Bubbles Shelby Allen Walker Ignatz & Band <b>Monte Carlo</b> Billy Arnold Rev Buddy Kennedy Janis & Jojanda Eva Dowling Nellie Nelson Norman Laskey Mildred Berri Waneyo Radio Franks California Ramb'rs <b>Montmartre</b> Miller & Farrell Emil Coleman Bd <b>Moulin Rouge</b> Variety Show Betty Leonard Jack Edwards Specht Bd <b>Paddock</b> Nan Traveleine Elsie Huber Ardie Heller	<b>Earl Carpenter Bd</b> <b>Falms D'Or</b> Rofte's Revue B A Rolfe Bd <b>Parody Club</b> Holland & Barry Muriel DeForrest Duke Yellman Bd <b>Pennsylvania Hotel</b> Geo Olsen Bd <b>Playground</b> N T G Rev Geo Raft Helen Morgan Playground Bd <b>Richman Club</b> Harry Richman Nate Leipsig Sabin & Lyon Madelyn Killean Mary Lucas Betsy Rees Deenover & B'n't Dave Bernie Bd <b>Silver Slipper</b> Dan Healy Carlo & Norma Beryl Halley Jack White Dolly Sterling Rudy Keeler Eddie Edwards Bd <b>Texas Guinan's</b> Texas Guinan Rev Texas Ramblers <b>Twins Oaks</b> Specht Revels Clayton & Hicks Germaine Geroux Wallace Eddie Paul Specht's Bd <b>Waldorf-Astoria</b> Harold L'ard Bd
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# OBITUARY

## JAMES K. HACKETT

James K. Hackett, fifty-seven, famous American actor, died in Paris November 8 of cirrhosis of the liver. With him at the time was his wife, the former Beatrice H. Beckley of London. Mr. Hackett was to have appeared at a royal matinee before the King and Queen of England in a scene from "Macbeth" the same day.

He had been in poor health for some time and realized several weeks before his demise his condition was becoming worse.

While Mr. Hackett was an international stage favorite he was at one time considered an ideal American stage idol. Mr. Hackett obtaining nationwide popularity with stage followers through his looks and playing of romantic roles.

When he was 24 he was the youngest leading man in America and he rose to immediate stardom by his stellar acting, getting his stage start under the tutelage of the late Charles Frohman. When his matinee idol days had passed, he finally swung into the managerial and producing field.

Mr. Hackett was born at Wolf Island, Ontario, Sept. 6, 1869, while his parents, Americans, were touring Canada. Theatricals engrossed him and it was recorded that his

## GEORGE HANLON

Following the death of George Hanlon, eighty-two, 1060 Amsterdam avenue, of the family of well known acrobats of a generation ago, Henry Motley, forty-nine, 24 St. Nicholas Place, a taxi chauffeur, was held in \$3,500 bail for examination in the Homicide Court.

Hanlon, who lived at the Home for the Aged, was crossing Amsterdam avenue at 110th street when

IN MEMORIAM  
of my dear devoted sisters  
**VIOLET MOORE MAYERS**  
**VIVIAN MOORE MYERS**  
Sadly missed by  
**JUNE MOORE WAGNER**

struck by Motley's taxicab. He was thrown several feet in the roadway and rendered unconscious. Immediately following the accident Motley stopped his machine. With the assistance of several passersby he placed the aged actor in the auto and hastened to St. Luke's Hospital, a few blocks away.

Upon their arrival a physician pronounced Hanlon dead. Policeman Sheehan, West 100th street station, summoned to the scene, arrested Motley. The chauffeur said he was blameless as the actor had stepped from behind two parked automobiles and walked directly in front of his machine. He insisted he was traveling at a moderate rate of speed at the time of the accident.

When the case was called before Magistrate McAndrews in West Side Court the police asked for an adjournment. Hanlon's identity was ascertained through papers and keys found in his possession and later representatives of the Home told who he was.

## ANNIE OAKLEY

(Mrs. Frank Butler)

Annie Oakley (Mrs. Frank E. Butler) for years America's champion rifle shot, died Nov. 3 at her home in Greenville after an illness of six weeks. Her death brought to a close the life of a remarkable woman. Her fame as champion rifle and pistol shot was world wide.

Annie Oakley was born in Greenville, Ohio, in the early sixties.

When 16 she went to Cincinnati and met Frank E. Butler at a shooting match. He was an expert shot also. They were married and together toured the world, giving exhibitions of their prowess with guns.

Her first year of public life was spent in vaudeville, giving exhibitions of fancy shooting. Later she joined the Sells Brothers show and for two years gave exhibitions, shooting from a running horse.

The theatrical vernacular of "Annie Oakley's" referring to passes to shows was derived from Miss Oakley's shooting punch holes in the tickets denoting the "paper."

After this came a long engagement with Buffalo Bill, with whom she traveled 17 years, visiting 14 countries. With this show she visited the London and Paris exhibitions and the Chicago World Fair.

Many records were established by

nearly fatal. He had apparently recovered and was about to return to the box office when taken suddenly ill again.

Mr. Robb was a Philadelphia box office man before coming to New York. He toured as company manager for several Cohan & Harris attractions, later going into the Harris theatre box office. From there he went to the Earl Carroll theatre as treasurer, but was unemployed since the first illness. A son and daughter, six and seven years of age, survive. The funeral arrangements were handled by the Treasures' Club of America.

## MAGGIE WESTON

Maggie Weston, actress, widow of James Connors, vaudevillian, was found dead in her home, 348 West 45th street, New York, Nov. 3. Miss Weston had been with a number of legitimate companies and had also worked in pictures. She made her last stage appearance in support of Mrs. Fiske in 1922. Prior to that she was with "Irene."

The Actors' Fund conducted the funeral. Nellie Weston, dancer, who died in 1924, was a sister of the deceased actress.

Interment in the Actors' Fund Evergreen plot, the remains, being interred beside those of her late husband, James Connors.

## SIDNEY E. KENNEDY

For many years an orchestra leader and bandman in Providence, R. I., Sidney E. Kennedy died suddenly Nov. 4 at Erie, Pa. (age unknown) where a show (unnamed) of which he was musical director had been playing.

He had been on the road with various musical shows for several years. He was a leader in Providence of the orchestra at the old Theatre Comique, which burned in 1888, and of the orchestra at the Westminster theatre, now the Empire. He played in the old Headley and Reeves American bands. He was a member of the Masons and the Providence Musicians' Protective Society.

Burial was at Lowell, Mass., where Mr. Kennedy was born.

## J. PATLEN

J. Patlen, 48, theatrical agent and singing teacher of Chicago, dropped dead Oct. 30 while eating in a downtown restaurant. Death was ascribed to heart failure.

Mr. Patlen's booking activities were confined principally to musicians and vocalists. He was well known as a vocal instructor. A widow survives.

## VIOLET MOORE MAYERS

Violet Moore Mayers died Oct. 30 in Cumberland, Md., following a caesarean operation. Prior to her marriage she appeared in a number of legitimate attractions including "Polly of the Circus," "Peg o' My Heart," "Rolling Stones" and in companies headed by Grace George and Sam Bernard. Mrs. Mayers was the daughter of "Yankee" Moore and Belle Vivian (Vivian Sisters). Her husband and son survive.

## HARRY H. NEWMAN

Harry H. Newman, 19, of the Fairy-Fields stock company, died Nov. 1 of pneumonia at his home in Decatur, Ill. He became ill when the company played at Knoxville, Tenn.

The mother, 69, of Sammy, Harry and Solly Lee, died in New York, Nov. 3.

Louis Levy, 46, stage manager of the Philharmonic Auditorium, Los Angeles, died suddenly Nov. 5 following an attack of pneumonia.

Joseph A. Lyons, 52, prominent New England ballroom owner, died Nov. 3 in Marlboro, Mass.

## DEATHS ABROAD

Paris, Nov. 1.

Mme. Costaffat, 70, music publisher, died suddenly in Paris.

Mario Camille de Goyen, well-known French painter, was found dead in his studio. Murder or suicide by shooting is the cause the police are trying to decide.

Madier de Montjau, 53, French journalist, died following an operation.

Ernest Walsh, 31, American poet, died at Monte Carlo.

Henri Merimee, 43, author and French translator of several Spanish books, died at Toulouse.

Jules Praveux, 60, French novelist, died at Malcherie, Nievre. Gustave Goublier, French composer and former conductor at the Moulin Rouge, Paris.

# FIRST RODEO AT NEW GARDEN

New York's sole rodeo for 1926 opened at Madison Square Garden Thursday night (Nov. 4) and apparently got away to a flying start. The event is being held under the auspices of the Broad Street Hospital, with the billing heralding that Tex Rickard presents Fred Beebe's World Series Rodeo. The sport classic of the ranch hands is to last until Nov. 13, two shows daily, at an admission of \$3 top. It's the first rodeo for the new Garden and the auditorium, seating 14,000, is a corking spot for the events from the spectator's angle.

About 7,000 or 8,000 turned out for the opening, with the gathering liberally sprinkled by evening clothes. Earlier in the day the contestants held a ballyhoo parade in the downtown district, which finished in City Hall Park. Mayor Walker was on hand, at night, to make a brief speech through the Garden's amplifier of 21 horns, and this announcing device may well nigh put the rodeo over on its own. The names of the contestants, winners and times are easily heard.

## Mabel Strickland Thrown

The program held 13 events, with the first casualty coming in the fancy riding. Mabel Strickland was the victim on her second round of the arena, when she lost her grip on the saddle pommel, was dragged a few feet and finally stepped on by her horse. That she was suffering intense pain became apparent when some of the boys attempted to carry her off. She begged to be put down. The next morning the Polyclinic Hospital reported Miss Strickland to be resting comfortably, with it expected she would return to the rodeo in a few days. The accident undoubtedly dampened the enthusiasm of the first night's crowd.

Previously Miss Strickland had taken second "day money" in the girls' bronk riding, first place going to Ruth Roach, while Hugh Strickland came home in the calf roping, 23.2-5 seconds. Lee Robinson was second at 26.1; Dick Shelton, third, 28.4.

Shelton beat Lloyd Saunders by a fifth of a second for first place in the bulldogging by throwing his steer in 11.3. The boys gave the house a number of thrills in this event through quite a few beating 20 seconds. Earl Thode won the bronk event through a pretty wild ride on "Sundown."

## Polo in Between

Two periods of a polo game between cowboys and the Meroke Polo Club (three on a team) were separated by the boys' bronk riding.

The events were run off snappily. As the first performance, the night was productive of dynamic bronks and stubborn steers. If succeeding shows can uphold the action crammed into the premiere, Beebe's Rodeo should turn out a financial winner.

Prize money is divided as follows: Steer wrestling—\$1,200, \$900, \$700, \$500 and \$200, with first "day money" \$120. Calf roping takes the same amounts plus a difference in the daily purses graded down from \$60. Roping is also on the same financial plan, with no daily prizes. Bronk riding will net the winning boy \$1,000, the next four places taking \$800, \$600, \$500 and \$200, respectively. First day money is \$100. The girls in this event will collect \$700, \$500, \$300 and \$100, with a \$60 daily top, and in the fancy riding will draw \$1,000, \$800, \$600, \$400 and \$200.

Bareback bronk and steer riding are remunerative only in "day money."

The program lists 128 contestants with 11 chutes taking up the entire east end of the Garden.

## Attendance

The contests from the open spaces attracted popular interest and night attendance went to staid proportions by Saturday. The afternoon draw was not so good. Attendance for the evening contests was running between 6,000 and 8,000 early this week. The gallery got little play, the arena not being visible back of the front rows in that section of the enclosure. Injuries and disqualifications were so numerous that out of 50 odd contestants in the bucking bronc contests, only seven were eligible for the finals. In the event the purses total \$5,000, the final prize being \$1,500.

As a protest against the rodeo S. Parkes Cadman resigned from the board of the Broad Street hos-

pital Monday. The Society of Prevention of Cruelty to Animals appears not to have made any protest, although a blue-coated official attempted to tell the trick riders to tape their spurs. Some do not use spurs at all but the experts explained the tape idea all wrong, since it clamped the rollers and permitted the steel to sink into a horse's side. If spurs roll the hide is never penetrated.

## 7 of 11 Thrown

Riders thrown in the bronc riding events are disqualified for the finals but may continue in the daily prize money events. In one afternoon seven riders out of 11 contestants were tossed to the tan bark. The frisky buckers who did the tossing were out of Tommy Kirnan's bunch of bronses brought on from Ft. Worth.

A similar group was supplied by Eddie McCarty from Pendleton.

Among those thrown were No-water Slim, winner at the Philadelphia and Chicago meets this summer, and Norman Cowan, the Pendleton winner, who had several fingers broken.

Of those injured Mabel Strickland was most severely injured. She fell in a trick riding event the opening night and was kicked in the stomach.

She appeared in the Garden Monday night.

Saturday six hands were hurt. Floyd Stillings of Marshfield, Ore., broke three ribs at the matinee show while John Henry of Copperas Cove, Tex., broke a bone in his hand. Both were thrown. At night they again entered the event and stuck on the bronses.

Fanny Nielson was bruised when her bronc rolled over on her. Rene Shelton and Marie Gibson were hurt when their ponies pushed against the concrete wall. Red Sublette, the clown with the clever donkey, was kicked in the head by a steer, while Homer Ward suffered a similar injury when thrown in the bareback riding contest.

The contestants came close to the records in both steer bulldogging and calf roping.

So far as objection from the cruelty people went, the hands felt if there was any protection going around they deserved it first.

## S-F. Laid Off 5 Days

The Sells-Floto Circus, officially closing Nov. 1 at Little Rock, Ark., remained in that spot until Saturday, going to Anderson, Ind., for a special indoor engagement, marking the official opening of the new Delco-Remy electrical manufacturing plant.

Five performances were given starting at 10 a. m., the floor of the plant being covered with tan bark. The show was given intact save for the aerial acts through insufficient height for the rigging. The turns were paid a full week's salary and transportation to New York.

## Encouraging Reformers

Aurora, Ill., Nov. 9.

In a drive against slot machines in this city, Police Chief Michels invited any citizen of the city who knew the location of such machines to notify him, that he might dispatch a wrecking crew to dispose of the device. Thus far there has been no rush of informers.

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"Macbeth" to the Aldwych theatre, London.

Mr. Hackett was twice received by the King and Queen of England at Buckingham Palace and was decorated by the Authors and Composers of France in recognition of artistic stage success.

He returned to this country in 1924 and was the first American actor to be accorded a public reception.

When the French Government invited Mr. Hackett to bring his entire company from London to Paris he was decorated with the Cross of the Legion of Honor. The deceased was very popular in Paris.

Mr. Hackett belonged to a score of New York and Washington clubs.

During his managerial career he handled William H. Thompson, Isabel Irving, Fanny Ward, Pauline Frederick, Nanette Comstock, E. M. Holland, Brandon Tynan, etc.

A cable to Variety from its Paris representative, dated Nov. 8, stated Mr. Hackett's remains would be cremated.

her with the rifle. Among the best were the following: breaking of 945 tossed balls out of 1,000; 96 small clay pigeons out of 100; 50 straight double clays and 49 live birds out of 50. It also is recorded that she broke 4,772 glass balls out of 5,000 in one day's shooting.

The last appearance of Annie Oakley before the public was in 1913.

The deceased's husband, now 76, is confined by illness at the home of his sister-in-law, Mrs. Huld Haines, of Ferndale, Mich. Three sisters, a brother and a number of nieces and nephews also survive.

Miss Oakley's remains were shipped to Cincinnati for cremation.

## BUDD ROBB

Budd Robb, theatre treasurer and company manager, died at his home in Beechurst, L. I., Nov. 2. He had been ailing for two years, suffering a nervous collapse following the death of his wife at that time. Last year a stroke of paralysis was

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## CHICAGO

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A pretty good bill at the Majestic this week isn't getting any exploitation other than billing outside the theatre. Cleveland and Dowrey have a comedy act that could have been spotted later than fourth position for better results. Cleveland is a tall fellow who eats a banana and delivers his gags meekly for excellent results. Peggy Dowrey carries the other half of the dialog in great style. The best bet on the bill.

Not far behind in quality were Barr, Mayo and Renn, who are hurt somewhat by a weak close after a strong start. This turn rates as big-time stuff during its first several minutes of wisecracking, but takes a sudden turn back to family time. A comedy talk act, carrying two men and a girl, all good.

Bob La Salle, No. 5, got over with his song and talk. A capable single. Very early in the bill Zeck and Randolph bettered their spotting with a line of dialog that showed a leaning toward the blue, but didn't step past the line. Billy Zeck is a good comedy type.

Haven MacQuarre and Co. have a sketch which is pretty loose in plot

but okay as nut entertainment. Haven is billed as a famous stage and screen director, and carries K. Earle MacQuarre and Gladys Marlon as screen stars. He announces that a portion of a Belasco film will be made on the stage and that it will be shown at the theatre soon. He also calls for persons who want a screen test, and gets three plants on the stage, one of whom develops in the company's comedian and carries the sketch. A little too much rough hoke.

Undine and her seals opened the second show very mildly. The girl does just about nothing in the tank, her seals do less, and the only kick in the act is the close, where the man announcer drags what looks like a crocodile into the water for a wrestling bout.

"Jacks and Queens," a six-person

songs go over like a band and he has to do plenty to satisfy.

The Six Galenos opened the second half and did well. A good-looking set is outstanding, while the boys work hard and fast taking falls and tumbles galore.

Twenty-four minutes of Johnny Burke had the crowd yelling for more. Johnny is a big favorite in town and got a great reception on his entrance. A few new gags brought big laughs, the others doing well, too. His gag about not being able to buy a package of cigarettes from the Y. M. C. A. while in the army because he only had \$1.50 was a payoff.

The Blue Slickers, violin, two banjos and a kazoo, with the assistance of a cute little girl who sings and dances, were entirely out of place here. The act is badly

looking like sisters, fair. Margaret Gebhart, a cute little girl, looking like a stubby school kid, warbled her way accompanied by a uke and her shouting number went well. A bad cold was a handicap.

Prince Sergi, "Egyptian" double instrumentalist, plays two clarinets, an acarina and a one-string violin and then "two potatoes" at the same time. A turban and make-up lend the "Egyptian" effect. What looked like a song plugger filled in with a vocal number.

Ben Blue, comic dancer, will sail for London Dec. 4, with his wife and child, where he will open in the Cafe de Paris in the Princess Hotel.

A new show produced by Lou Bolton is at the Granada Cafe. Estelle Beatty, Ray Oswald, Eddie Van Shaick and Billie Stanfield are the principals.

The Waltons, dance team, in local night clubs, have been booked into the Samovar.

A scarcity of good acts can be noted on the new Palace (Orpheum's big timer) bills recently. As a result acts available are being filled in. A gradual and consistent decrease in business since the opening is also noticeable.

Guy Voyer, producer and musical comedy player, is in Chicago organizing a musical comedy act for vaudeville. Leslie Jones, juvenile from the Logan Square Players, has been engaged.

Eunice Richards terminated her engagement with the McCall-Bridge Players, Lyceum, Minneapolis, Minn., and is now with the Peruchi Stock in Charleston, S. C.

George C. Roberson, manager of the Roberson Players now playing at the Jefferson, Hamilton, Ohio; is in Chicago looking for material.

The "Three Sailors," who have been playing the local picture houses, open on the K-A time at the Palace, New York, Nov. 27.

The local Roumanian Society will give a banquet in honor of Queen Marie on Nov. 13. The entertainment part of the program will include a Roumanian ballet and will feature 15 people. Jack Fine is in charge.

The Cafe de Paris, a new black and tan cabaret, located at 31st and Cottage Grove, will put in a colored revue to be produced by Jack Fine and staged by Lawrence Deas. The room will seat about 900.

Her Majesty, Queen Marie of Roumania, graced the Thursday night performance of "The Gorilla" at the President, Seattle, last week. The house is operated with stock by Henry Duffy and is scaled at \$1.25 top. For the Thursday performance Duffy made an outright sell to the local Roumanian society, which scaled the house from \$3 to \$10 a seat. The royal party occupied a box. With the exception of the Metropolitan, New York, the Queen is believed to have attended no other theatrical performance in America.

CINCINNATI  
By JOE KOLLING

Shubert—"Queen High."  
Grand—"Coal Oil Jennie."  
Cox—National Players (stock).  
Keith's—Vaudeville and films.  
Palace—"Mismates" and vaude.  
Olympic—"Around the World" (Columbia).  
Empress—Cunningham Revue (Mutual).  
Lyric—"Stella Dallas" (2d week).  
Capitol—"Syncopating Sue."  
Walnut—"Take It From Me."  
Strand—"You'd Be Surprised."

"Pure and dull" was the label put on Earl Carroll's "Vanties" by local critics last week, and the show did poor business at the Shubert. The girls were burdened with more apparel, perhaps, than they will wear at any other stand on the season, and the skirts and puns were free from smut—all of this to keep City Manager Sherrill from carrying out his threat to close the theatre if the attraction wasn't clean. At the Grand, "Ben Hur" departed after four weeks of screening to immense patronage.

Saturday midnight shows will be inaugurated this week as a regular

## CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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musical act, got fair applause in the third spot. Three sailors and their sweeties, with one of the sailors fat and funny, about explains this one. Strictly a family-time turn.

Don Quixano, who has been around here as a cabaret singer, is carrying a six-piece string orchestra, a dance team and a girl "snake" for a good flash act. The outfit can carry a feature spot in any of the W. V. M. A. houses.

Business not so forte for Sunday.

routined and is weak all around, though Marie White is a stunning little miss and a capable dancer. Even for smaller time this turn wouldn't do.

One turn just off the Orpheum circuit "big time" and four regular association acts constitute the "Orpheum circuit" bills playing what are really W. M. V. A. houses around the city, which condition makes it hard to distinguish Orpheum and association vaudeville.

The Tower, second part last week: The Transfield Sisters, East and Dumke, Kajiyama, Frances Kennedy and Lucille Ballentine, the last named seen in number two spot at the New Palace a couple of weeks ago, and the others for the past few months on association around the country.

The Transfield Sisters, in town houses for some weeks now, possess a good deal of showmanship. They look as good as in years back. Their turn, including a jazz band, is a first-class small timer, nice for the smaller picture houses.

East and Dumke, male songsters with good looks, laughed their way in with a couple of comedy songs.

On second, Kajiyama pulled in his usual mystifying hit in the middle spot. His mental stuff is surefire. Frances Kennedy had number four. Billed as "The Personality Girl," she failed to show what the billing suggests.

Comely Lucille Ballentine closed and scored with her good looking dance turn. Favorable picture house stuff here.

"Gigolo," P. D. C. weak sister, picture, and no draw in that. Attendance pretty good, filling up to about the three-quarter mark.

Ascher Brothers' Colony opened about three months ago. In a new section, sparsely populated until recently, it seems to be making money. Almost capacity house Friday night. Tom Mix's "Great K. & A. Train Robbery," film feature, probably the biggest draw.

The house plays a picture and small time vaudeville with four changes weekly, Sunday, Monday, Wednesday and Friday. This last half held what looked almost like a good amateur show, backed up by Fred Weaver's seven-piece orchestra, which also plays the pit, on the stage.

Weaver plays the violin well and is a fair conductor, but devoid of stage presence. He is strictly for the pit.

Eddie Vine, good looking, did the master of ceremonies stuff and a specialty, with the rest of the players working as in a picture house presentation and not as individual acts. The Byrne Twins, neat looking boy dancers, were liked. Two dance bits, an encore and a short bit of stepping in the ensemble finale were all good, enhanced by the boys' excellent appearance.

Murray Sisters, blonde and brunette jazz singers, okay for surroundings. The dark girl, it seems, would make a good burlesque sourette, that to be taken as a compliment.

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## SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—First half dark; last half, "Kid Boots"; next week, first half, "Laff That Off"; last half, "Blossom Time," fifth local engagement.  
Keith's—Vaudeville and pictures.  
Temple—First half, "The Gorilla," Columbia Wheel; last half, six acts and film.  
Savoy—Mutual Wheel's "Sugar Babies."  
Strand—"One Minute to Play."  
Empire—First half, "The Waning Sex" and Empire Fur and Fashion Show, produced by H. C. Snow.  
Robbins-Eckel—First half, "College Days"; last half, "Black Parade."  
Crescent—"What Love Will Do."  
Regent—"Up in Mabel's Room" and "The Visitor."  
Palace—"His Secretary."

Local representatives of the Robbins interests deny that a deal is on for the transfer of the Robbins chain of theatres in this city, Watertown and Utica to the Schine corporation in which Universal is interested.

There is much, however, to give color to the story. Universal has no medium for its pictures in Syracuse. Keith's has a few, so has the Rivoli, while the Eckel has played "The Midnight Sun" and "The Frontier," two super-Jewels.

During the past year, two other deals for the Robbins string were on the fire. Famous Players-Lasky was interested at one time, while later the Strand circuit dickered with Robbins.

The annual Mutual Welfare Show at Auburn Prison will be given on Nov. 18. There will be a minstrel first part, with an olio of specialties.

The Allen theatre in Medina is a new link in the chain of Genesee Theatrical Enterprises, Inc., of Batavia, and makes the fifteenth house.

The Temple, Geneva, hereafter will be managed by C. C. Young and C. E. Dadson of the Schine interests. Ross McVoy, in charge heretofore, has resigned. The house is to be remodeled to give a 2,000 capacity, and will have a combination vaudeville and picture policy.

Safe robbers, cracking the strong-box in the office of the Savoy theatre here Sunday night, got away with \$1,500, the receipts for Saturday and Sunday.

"College Days" at the Robbins-Eckel, in opposition to the Red Grange picture, "One Minute to Play," drew excellent business. Indian summer weather during the

period failed to materially cut into the theatre business in the city.

The "Garrick Galettes," sponsored on the road by J. H. York, which had its premiere at the Wieting here last week, proved pretty much of a flop. The show was offered here at \$3. It was poorly rehearsed and inadequately staged.

## NEW ENGLAND

The Goldstein Brothers of Springfield, Mass., have acquired the Playhouse, Chicopee. Frank Gallagher, of New York, has been named manager. Straight films.

James Knox, chief usher at the Auditorium, Lynn, Mass., has at last been granted his wish to become an actor. Last week he played with the John B. Mack Players in "So This is London."

The Sequassen Corporation has expanded its plans in the construction of a theatre at Plainfield, Conn. The cost of the structure, originally \$75,000, will approximate \$150,000. The directors have voted to place on sale a new issue of \$50,000 seven per cent stock. The new plans will double the size of the theatre and also make room for eight stores in the building.

The new University theatre at Harvard Square, Cambridge, Mass., seating 2,000, was opened Oct. 30. The double features were "Midnight Sun" and "Laddie." Included in the programs are musical and stage specialties. The University was built by a group headed by Charles E. Hatfield, treasurer of Middlesex county.

E. M. Loew, operator of several New England theatres, has lost the Majestic at Fitchburg, Mass., as a result of the owner refusing to renew lease.

The Springfield (Mass.) Symphony Orchestra will have women musicians for the first time. There will be 11.

Charles W. Radcliffe, of Holyoke, Mass., has filed a suit against Elias M. Loew of Lynn, theatre circuit operator, demanding payment for 13 promissory notes for \$6,500. He asks that Loew be enjoined from transferring any stock which he owns in the Liberty Amusement Company, Capitol Theatre Company and Dorchester Theatre Company.

Suzanne Fleming, who plays the daughter of Alice Joyce in "The Ace of Cads," is a native of Hartford, Conn., and it was only a year ago that she became a professional, being invited by Ned Wayburn to appear in "Palm Beach Follies." She bears a remarkable resemblance to Alice Joyce.

The theatre building project at Portland, Conn., has been abandoned, temporarily at least, by Fagin, Batwink & Fagin of New Haven. They bought property in Main street for the theatre. Excavation work is being continued, but it is expected that plans for the theatre will be dropped and that instead three stores will be erected.

Renoff and Renova have been given 16 weeks by Publix. They appeared with Boris Petroff's "Garden of Dreams" presentation at the Rivoli, New York.

## VARIETY BUREAU WASHINGTON, D. C.

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By HARDIE MEAKIN

Auditorium—Robert Mantell in Shakespeare (2d week).  
Belasco—"Glamour" (Lewis and Woods); next, Katherine Cornell in "The Green Hat" (Woods); Nov. 22, "A Lady's Virtue" (Shuberts).  
National—"No, No, Nanette" (Frazee); next, Ziegfeld Follies.  
Poli's—Dark. Nov. 14, "Big Parade" (film); 21, "Passing Show"; 28, "Blossom Time"; Dec. 5, Al Johnson in "Big Boy."

Wardman Park—"Manon Lescaut" (Ufa film).  
Gayety—"Aloma of the South Seas" (Columbia).  
Mutual—"Nite Life in Paris" (Mutual).

## Pictures

Columbia—"Eardley's the Magnificent"; next, "The Quarterback." Metropolitan—"Forever After" and Cliff (Ukelele Ike) Edwards; next, "Paradise" (Milton Sills) and Three Gersdorf Sisters.  
Palace—"So's Your Old Man" and Old Time Orchestra; next, "Aloma of the South Seas," with prologue.  
Rialto—"Perch of the Devil"; next, "Michael Strogoff" (American premier of French film).

The showing of UFA's "Manon Lescaut" at the Wardman Park currently is the first American presentation of this German film production. Next week at the Rialto Washington also will be the first to see the French filming of "Michael Strogoff."

Burton Holmes is to open his winter series of travelogues at the National on Thursday next, Nov. 11.

The wife of Corbin Shield, publicity man of the Rialto, is recovering in a local hospital following an automobile accident.

Next week Doris Jackson of Ziegfeld's Follies, which attraction will be at the National, will double into Meyer Davis' Le Paradis Cafe.

## PITTSBURGH

By JACK A. SIMONS

Alvin—San Carlos Grand Opera Co.

Nixon—"Lily Sue."  
Pitt—"The Big Parade" (return).  
Gayety—"Give and Take" (Columbia).  
Academy—"Parisian Flappers" (Mutual).  
Davis—"Kid Boots" and vaudeville.  
Aldine—"The Four Horsemen."  
Grand—"Forever After."  
Liberty—"Kid Boots."  
Olympic—"You'd Be Surprised."  
Cameo—"The Flaming Frontier."  
Regent—"Forever After."  
State—"Millionaires."  
Harris—"West of Broadway" and vaudeville.  
Sheridan Square—"The Midnight Kiss" and vaudeville.

After a delay of several months work on the new Stanley house was started last week. About a block away the new Penn theatre, a Marcus Loew house, is being rushed to completion.

Tunis F. Dean, for many years associated with the Alvin and Davis theatres here, was in the city last week in advance of "Lily Sue," this week at the Nixon. Harry Brown, manager had Mr. Dean in tow.

Once again the name on the door of the manager's office of the Cameo theatre, a Universal house, has been changed. This time it reads, Albert Kaufman.

## ROCHESTER, N. Y.

By H. D. SANDERSON

Lyceum—"Ben-Hur" (film).  
Keith-Albee Temple—Vaude.  
Fay's—Pop vaude.  
Gayety—"Bozo Snyder's Show" (Columbia).  
Victoria—Pop vaude.  
Corinthina—"Follies and Dollies" (Mutual).  
Eastman—"The Quarterback" (film).  
Regent—"My Official Wife" (film).  
Piccadilly—"Prince of Tempters" (film).

Announcement from Batavia that the Genesee Theatrical Enterprises have taken over the Allen theatre, at Medina, gives that group 15 houses in Batavia, Fredonia, Jamestown, Dunkirk, Olean and Medina. The Genesee Enterprises is owned by Niklita Dipson, John R. Osborne and Judge Edward A. Washburn, all of Batavia.

J. M. Schine, of Schine Enterprises, Inc., of Gloversville, visited Rochester recently and closed a series of deals. The biggest, just announced, was a lease on the new \$500,000 Riviera theatre, Flower City Park and Lake avenue. He purchased the new Liberty theatre, now under

construction, and altered the plans so that it will be a 1,700-seater instead of 1,400 as originally planned. The house will cost \$250,000. A site, just where unannounced, was reported purchased in Main street East for a new theatre to cost \$350,000. Schine Enterprises now own or control nearly 100 houses in the state, with two here.

Thursday the Eastman will change from its regular film program for the day. In the afternoon an all-Wagner program by the Rochester Philharmonic and in the evening Josef Hoffmann will give a recital. Mordkin and his Russian Ballet have the Eastman for Thursday, Nov. 18.

C. C. Young and C. E. Dadson have taken over management of the Temple (vaude) at Geneva, N. Y., recently left vacant by the resignation of Ross McVoy. The pair have managed the Schine houses at Geneva for some time.

## BALTIMORE

Auditorium—Dark.  
Ford's—"Ziegfeld Follies."  
Guild—"Patience."

The Warner-Metropolitan has its second manager since the resignation of Bernard Depkin, Jr., last month. Seltzer, formerly of the Fox, Philadelphia, was down for about three weeks but apparently didn't care for the climate and entrained for the north, to be succeeded by I. A. North, formerly of the Lyric, Camden, N. J.

The production of "Patience" by the local Play Arts Guild overshadowed the touring legit. In the estimates of the local reviewers last week, Garland, of "The Post," devoted most of his Monday space to the enterprise, which is headed by T. M. Cushing, dramatic critic on the "Morning Sun." The production is on for an indefinite run.

U. R. Brummel is reported out of the managerial berth at the Loew-Parkway. Brummel, former house manager at the Century under the Whitehurst regime, went to the up-town Loew house on the reopening this fall.

## BRONX, N. Y.

Haring & Blumenthal are to enter the Bronx theatre field. They are building a 2,500-seat picture house at East Tremont avenue and Davidson, to open about the end of the year. They formerly had the Webster and Crescent theatres in this borough.

Sidney Stavroff's next production at the Intimate Playhouse, the little art theatre which he controls, will be "The Damned Fool," by Jo Swerling, newspaperman. Stavroff will play the leading role. To open in about two weeks.

The Consolidated Amusement Enterprises has acquired a site at Jerome avenue and 176th street for a 2,000-seat picture house. Construction work will begin in the spring.

Instead of re-opening with stock burlesque, Irving Fordan, who has the Metropolis, may install a picture policy. Police action forced Fordan's previous stock burlesque to close.

## DETROIT

The personal appearance of Crach Fielding H. Yost, of the University of Michigan, at the Capitol theatre during the engagement of "The Quarterback" boosted receipts. With him appeared a half dozen of the Michigan stars. Autographed footballs were thrown into the audience.

It is practically certain that Vitaphone will be open at one of the Shubert theatres early in December. Most likely the house selected will be the New Cass. The deal between Warners and Kunsky is said to be off, as Kunsky cannot let go any of his first-run houses, owing to the number of pictures booked ahead.

Herb W. Traver, Detroit manager for United Artists, is still confined to his home seriously ill with heart trouble.

Gus Sun was here last week conferring with his local office and Lew and Ben Cohen of the Colonial theatre, who are building the new Hollywood theatre on the west side, seating 4,000 and costing over a million dollars. It will be booked through Sun.

At this writing over 900 tickets have been sold for the Paul Whiteman dance at Oriole Terrace Nov. 21, during his engagement at the Michigan theatre. The couvert is \$10 per.

Arbitration by the exhibitors' association and the Detroit Film Board of Trade will be resumed this week.

## MINNEAPOLIS

Metropolitan—"No, No, Nanette" (Johnny Fields).  
Shubert—"What Price Glory" (Todd) Bainbridge dramatic stock.  
Hennepin-Orpheum—Vaudeville (Sessue Hayakawa) and pictures.  
Palace—"Sick Abed" (McCall-Bridge musical comedy tab).  
Pantages—Vaudeville (Jas. J. Corbett) and pictures.  
Seventh Street—Vaudeville (Harry Cooper) and pictures.  
Gayety—"Smiles and Kisses" (Mutual burlesque).  
State—"The Temptress" (Moreno film), Carolyn Harris and string orchestra stage show.  
Garrick—"Laddie" (Bowers film), Eddie Bratton Melody Makers, stage show.  
Strand—"Variety" (Jannings film).  
Lyric—"Hold That Lion" (Doug MacLean film).  
Aster—"Blarney" (Renee Adoree film).  
Grand—"Mare Nostrum" (Terry-Moreno), re-run.

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# LOS ANGELES

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Though there was not a name on the entire Orpheum bill which would directly draw trade, the bill in its entirety was better than the average there. It was one of those all-around standard variety shows which had a slow start, but built up as it went along.

Weaver Brothers, held over, proved to be the hit of the show again. These boys and their girl friend had the Sunday night mob stepping on it. It was just a natural click. On the bill, also breaking in a new act, were George Whiting and Sadie Burt in a number of song scenes (New Acts), which went over big. Opening were Paul Remos and his midgets. Of course, Remos does the heavy work, while the midgets clown with a little knockabout. Debuting it was Thomas J. Ryan, aided by a girl in a singing and dancing skit, "Father's Comeback." Ryan did bits from his routine in song and dance back to the days of Diamond and Ryan, and finished with a Charleston. It was an easy put-over for him.

Albertina Rasch's Pompadour Ballet is a nice flash, with the octet of solo steppers and in the individual steppers, especially Morrice, a contortionist, and Andy Rice, Jr., registering.

Following Weaver Brothers and closing the first part were Robert Emmett Keane and Claire Whitney, aided by P. J. O'Connor in the Edwin Burke novelty sketch, "The Faker." Here is a nifty offering and one which fits anywhere on a vodvil bill, with Keane, of course, carrying 95 per cent of the burden.

Following Whiting and Burt, who opened the second part, came Bill Robinson. This colored hooper seems to have an aversion to stepping. Too bad, for folks know him as a master dancer and want more dancing than they do chanting and talking. An extra dance routine might replace two-thirds of his conversation. Closing were Lucas and Inez with their hand-to-hand gymnastic routine. This is a wow and gem of a turn.

Alexander Pantages continues to dish out excellent vaudeville fare for Los Angeles. Last week's bill was no exception. Four of the six acts were of real merit, with nothing wrong with the remaining turns, excepting that measured alongside the outstanding hits, they seemed a trifle slow.

Tom Brown and the Six Brown Brothers topped the bill. Rightly so, although probably due to the recent visit here of the act, they did not seem to click as strongly as they did on the previous appearance. Nevertheless the Monday night crowd was mighty strong for Tom and his musicians, and the boys won the liberal applause they merited.

Roy LaPearl and Lillian Gonne, supported by two unprogrammed "plants" of the "wop" type, ran the Brown outfit a close race for top honors. Their turn was a wow.

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with the spectators howling. The Four Pals, male quartet, with out-of-the-ordinary harmony, an excellent bass, and Billy Carmen, xylophonist, were the other outstanding acts.

Carmen opened with both classical and semi-classical numbers. Aided by clever stage lighting, the one-spot was not hard for the xylophonist. For a finale Carmen has an unusual fadeout, wherein his instrument is gradually moved upstage until it disappears in the folds of a back drop.

Spanish Trio, two girls and a boy, had Spanish dances and two vocal numbers. Harry Seymour and Myna Cunard did a refined singing and piano diversion. One of Seymour's comedy songs was lost on the local audience because not acquainted with Rockaway Beach, Long Island. In closing spot were the Brown Brothers in the same routine as on their last appearance, about two months ago. Tom Brown and his boys are always surefire in this town.

"The Lily" was feature picture.

Carl Mueller, of Mueller's Coffee Shop, has gone to Gilman's Hot Springs for two weeks to recuperate from a nervous breakdown. Mueller, with his wife Lillian, formerly the Muellers of vaudeville, has been in business here for several years.

Mary McAllister will play the ingenue lead in the forthcoming production of "Love o' Women," which John Griffith Wray will direct for Fox. Blanche Sweet and Warner Baxter have the principal roles.

"The Rose of Monterey," a drama of the days when California joined the Union, will be filmed at First National, announced as the first directorial effort for George Fitzmaurice under his new two-year contract. No cast has been selected.

The Los Angeles concert season got under way last week with the appearance at the Philharmonic Auditorium of Louise Homer, in a program of song numbers sung in her rich contralto voice, and the appearance of Louis Graveure, baritone. Both concerts drew heavily.

Amy Leslie, dean of Chicago dramatic critics, arrived here accompanying Mr. and Mrs. Frank A. P. Gazzolo, of Chicago, for a brief vacation. During a portion of her stay here Miss Leslie will be a guest of Louise Dresser.

Ray Rocket is here from the east, where production work has just been completed on "Not Herbert," featuring Pauline Starke, for First National. He will continue his production activities at F. N.'s Burbank studios.

Arthur Lubin, screen actor, is lining up players for four one-act plays to be given late in November by the Writers' club, of which he is secretary of the dramatic committee. Lubin will likely start work under the M-G-M banner shortly.

Universal renewed its contract with George Slegmann, character actor. His next role with Universal will be in the part of Simon Legree in "Uncle Tom's Cabin."

Robert Bow, father of Clara Bow, screen actress, has opened a cleaning and dyeing establishment in Hollywood. When Clara is not busy at the studio she is drumming up trade for father.

## SAN FRANCISCO

Rube Wolf opened his local engagement at the Warfield with a great blare of publicity proclaiming him the world's homeliest man. An ad was run in the dailies asking for 100 homely men to form a committee of welcome at the depot when the Los Angeles bandman arrived.

Joseph M. Schenck was in town last week and made a careful survey of market street for a building site. He announced as tentative a location on 10th and Market for the

new United Artists reserved seat house. Speaking of the future policy of the house under contemplation, Mr. Schenck stated that jazz bands and chorus girls were out, and that, in his and Sid Grauman's opinion, these elements did not belong in a picture house.

Claude Wagner has resigned as stage manager of the Granada and will go east. Bill Ethington will succeed him.

Benny Birman and Harry Bush have resigned from the staff of Villa Moret Music Co. Both were with the firm for two years.

Kolb and Dill are rehearsing at the Capitol in "Queen High," opening at the Wilkes, indefinitely, Nov. 29. In the completed cast are Margary Sweet, Walter Craig, Lila Mann, Audrey Dixon, Donald Carroll, Jack Curney and Nilsson Twins. Carroll and the twins were with last year's Kolb and Dill show. Dances being staged by Walter Craig. Walter Rivers will handle publicity.

Among those at the premiere of "Creoles" was W. G. Anderson, the "Bronco Billy" of the early western pictures. Anderson has been seriously ill.

Hugh Cameron acted as master of ceremonies at the benefit matinee given at the Wilkes last week by the Theatrical Mutual Association. Ruth Chatterton's company did the second scene from "The Green Hat."

The northern division of West Coast Theatres, Inc., has contracted for the entire block of Warner Bros. pictures for all their houses with the exception of the Warfield, using M-G-M and First National, exclusively.

Al Hoffman, old-time vaudevillian and more recently a local play broker, is now theatrical manager of the new Golden State Hotel.

Jack Lewis, former house manager for the George Mann Circuit, has purchased the West Coast Amusement Co., a booking office here. It has no connection with West Coast Theatres, Inc.

While appearing locally Billy Robinson, colored Orpheum headliner, pulled a publicity stunt on Mission street by running backward against an opponent who ran forward. Robinson is well known for his phenomenal speed in reverse.

Joe Sinal, highest priced drummer in San Francisco, is no longer at the Granada. He has gone to Chicago to visit his brother-in-law, Paul Ash.

## SEATTLE

By DAVE TREPP

Metropolitan—"Bohemian Girl," President—"The Gorilla" (stock). Pantages—"Woman Power," vaudeville.

Fifth Avenue—"Kid Boots." Orpheum—Vaudeville. Coliseum—"Bardelys the Magnificent."

Strand—"Padlocked." Columbia—"The Flaming Frontier."

Liberty—"The Amateur Gentleman."

Blue Mouse—"The Runaway Express."

Embassy—"The Lady of the Harem."

The Winter Garden had "La Boheme" this week, while the Egyptian theatre, University district sub, had the same attraction on simultaneous release agreements. This feature was first shown here 45 days ago at the Coliseum. Evidently the suburban and the downtown Winter Garden are not considered opposition.

Alexander Pantages has booked more athletes for his circuit. Charley Hoff, the champ polo vaulter, is featured this week at the Pan here. Gertrude Ederle and other swimming stars will be on an early bill, while Babe Ruth is booked. Recently Carpenter was an attraction on Pan time. The circuit has just had its 26th anniversary and has been drawing consistently big business.

The night of Nov. 4 was "royalty night" at the President theatre, Queen Marie of Roumania and party attending. The house was turned over to the Roumanian-Serbian Society, with S. S. Millard coming up from Los Angeles to direct the performances. Proceeds were for the benefit of Red Cross and church fund of the society.

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## PORTLAND, ORE.

Harry Arthur, president of the Pacific Northwest Theatres, Inc. (North American subsidiary), announces a change in personnel as to the firm's local theatres. Eddie Hitchcock, formerly publicity director with the West Coast Theatres, will manage the Rivoli as a "run" house, and Floyd Maxwell has been promoted to succeed James Clemmer as manager of the new Broadway theatre here. Clemmer will leave for the new Fifth Avenue, in Seattle, where he will manage that house. Hal Horne comes to the Liberty theatre here from Seattle to institute a presentation policy. The Rivoli discontinues Western Association acts Nov. 20, at which time the house will close for two weeks, reopening with a long-run picture policy.

Frank McGettigan, manager of the local Orpheum circuit house for the past ten years, has resigned to enter the real estate business. Harold Murphy, treasurer of the Orpheum, at Seattle, has been promoted as manager of the Portland Orpheum. McGettigan is to remain the Orpheum representative until December.

## OKLAHOMA CITY

Bob Ingram, formerly of Progress Pictures, has been appointed manager of the Enterprise Film Company exchange at Dallas.

Mr. and Mrs. J. J. Hegman, J. J. Hegman, Jr., and four employees, Earl Kennedy, John Beckham, T. Cox and Paul Martin, of the Crescent theatre, were arrested in Austin, Texas, recently, on a charge of operating the theatre on Sunday. They were released on a bond of \$200 each.

Fire caused damage estimated at \$3,000 in the booth of the Crystal, Pittsburg, Texas, on Oct. 23. No one in the audience was hurt.

The new Texas theatre opened at Austin, Tex., Oct. 21.

Jay Brown, Sr., and his son opened their new theatre across the street from the University of Texas campus recently. They will show pictures for the university student body as well as the public.

W. T. Henderson has opened his new Yale theatre at Medford, Okla.

## KANSAS CITY

By WILL R. HUGHES

Shubert—"Big Parade," second week.

Newman—"Ace of Cads," film.

Royal—"Bardelys the Magnificent," film.

Pantages—Vaudeville and pictures.

Liberty—"The Runaway Express," picture.

Orpheum—Vaudeville.

Missouri—"Buddies," National Players stock.

Globe—Musical tab and Pictures.

The two popular priced vaude houses—Mainstreet and Pantages—were all wet this week. The former featured Mille Gade Corson, channel swimmer, together with Odiva and her seals, while the Pan splashed with Lottie Mayer and her Diving Venuses.

Samuel Carver, who resigned a few weeks ago as manager of the Liberty, Universal first run house, is back on the job, under a new arrangement with the corporation. He announces that Emil Chaquettes ten-piece orchestra will occupy the pit. The house has been without a regular orchestra.

When the box office for "The Miracle" opened Monday there was already on hand \$50,000 from mail orders. This was the largest advance sale ever made in the town, and the sale in advance of the opening will probably be close to \$150,000. The local guarantee for the

attraction was but \$60,000, so the underwriters are on easy street. The spectacle is here for twenty-four performances, and if capacity is done at all the total will amount to \$340,000.

"The Devil's Disciple" is the next offering by the Kansas City theatre. It will be given for one week starting Nov. 29. The Theatre Art Craft has in rehearsal "Merton of the Movies," for the second week in November. This organization is in its first season.

## MILWAUKEE

By HERB M. ISRAEL

Davidson—Carroll's "Vanities." Garrick—"High Stakes." Pabst—German stock. Palace—Vaudeville. Majestic—Vaudeville. Miller—Vaudeville. Empress—"Jockey Club" (stock). Gayety—"French Models" (Musical). Alhambra—"Oh, Baby." Garden—"Men of Purpose." Merrill—"Sparrows" (second week). Strand—"Ace of Cads." Wisconsin—"Campus Flirt."

John MacCormack did not appear at the Auditorium as scheduled, illness preventing. His appearance was moved up to Nov. 17.

Then Milwaukee Post No. 1, American Legion is sponsoring the "Men of Purpose" film at the Garden.

Sascha Corado is booked as soloist at the annual concert of the Milwaukee Maennerchor at the Pabst, Nov. 16.

The Milwaukee Opera House, used as a storehouse for the past ten years, has been placed on the block. An advertisement appeared in the newspapers this week offering "kindling wood" for sale, as the former theatre is being ripped down to make way for a playground pavilion.

Another theatre landmark of Milwaukee, the Crystal, is soon to pass on. The theatre has been sold by the Toy interests and an office building will take its place. The Crystal was Milwaukee's first vaudeville house, later passing into pictures, then a dance hall, then back to tabs and pictures and now is running as a ten-cent place.

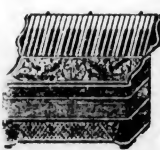
Hinda Wausau, shimmy dancer at the State Congress, Chicago, opened at the Empress here Sunday as added attraction. Her booking is indefinite.

## VIC LeROY

of  
LEROY and CAHILL  
LEROY and DRESNER  
HAS TWO FURNITURE STORES IN  
LOS ANGELES, CAL.  
Performers locating here, call on me.  
I'll save you money.  
VIC'S FURNITURE  
8416-18 S. VERMONT PHONE: TH1382

## CAMPBELL APT. HOTEL

971 Wilshire Blvd.  
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CATERING TO THE PROFESSION  
Single or Double Apartments & Rooms



Guerrini & Co.  
The Leading and  
Largest  
ACCORDION  
FACTORY  
in the United States.  
The only factory  
that makes any set  
of Reeds - made by  
hand.  
277-279 Columbus  
Avenue  
San Francisco Cal.

## NOTE NEW ADDRESS

## PAUL TAUSIG—SAILINGS & SON

Steamship Accommodations Arranged on All Lines at Lowest Rates.  
Foreign Exchange also Taken Care Of. Bought and Sold  
Oldest Agency in U. S. Specializing on Theatrical Travel

EUROPEAN CONNECTIONS—Passage Taken Care of Both Ways

## TIMES SQUARE TRAVEL BUREAU

PAUL TAUSIG & SON Management

Seventh Ave. & 40th St.—Times Square Trust Co.—NEW YORK

## TIMES SQUARE TRUST COMPANY

Seventh Avenue and 40th Street, New York

With ample capital, experienced staff, board of directors comprising successful business and professional men (including Mr. WILLIAM MORRIS and Mr. KARL TAUSIG), Commercial Banking, Trust, Foreign Dept., Investment, Travel, Custom House Dept.

THRIFT—4% INTEREST SAFE DEPOSIT—MODERATE RATES

## TIMES SQUARE TRUST COMPANY

Seventh Avenue and 40th Street, New York

Management PAUL TAUSIG & SON



**JEROME H. REMICK & CO.'S**

NEWEST SONG HIT (TO FOLLOW "BYE BYE BLACKBIRD")

# HELLO BLUEBIRD

Words and Music by  
CLIFF FRIEND

**CHORUS**

All day long I jump and run a-bout You can al-ways hear me shout-in'out Hel - lo

Blue - bird Got no time for blues or an-y-thing I'm so hap-py I just wan-na sing

Hel - lo Blue - bird Blue skies sun - shine Friends that are real

Old folks sweet-heart Oh how I feel I'll not go roam-in' like I did a-gain I'll stay home and

be a kid a-gain Hel-lo Blue-bird hel-lo

Hello Bluebird - Copyright MCMXXVI by JEROME H. REMICK & CO., New York & Detroit  
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**JEROME H. REMICK & CO.**

634 STATE LAKE BLDG. CHICAGO-219 W. 46<sup>TH</sup> ST NEW YORK-457 WEST FORT DETROIT



## BILLS NEXT WEEK

(Continued from Page 27)

Myron Pearl  
J & R LaPeat  
Doran & Soper  
Leuis Hart

## CLEVELAND, O.

105th St. (8)

Hill & Marie  
Rule & O'Brien  
Billie Rogers  
Sld Lewis  
Intern'l Jazz Rev

(15)

Welder Sls  
Chas Withers  
Joe De Lier  
See Tahar Tr  
Billy Shone

## Palace (8)

Jean Bedini Co  
Digitano  
Hurst & Vogt  
Irene Ricardo  
Bedini Helio G'bye  
Ponce Sls

(15)

Hanson & B'om Sls  
Mildred Livingston  
Demarest & Doll  
Fleide & Johnson  
Van de Velde  
Kody & Welton

## COLUMBUS, O.

Keith (8)

Bert Hughes Co  
Adler Well & H  
Conlin & Glass  
Hector & Holbrook  
McFallen & Sarah  
Saratoss

## DAYTON, O.

Keith

Hong Kong Tr  
Stewart & Oliver  
Joe Deller  
Mildred Livingston  
Fleide & Johnson  
Silvertown C'd Or  
1st half (15-17)  
Herb Warren Co

2d half (11-14)

Wilder Sls  
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Mildred Livingston  
Demarest & Doll  
Fleide & Johnson  
Van de Velde  
Kody & Welton

## ERIE, PA.

Erie

2d half (11-14)

Manuel  
McCoal & Dool  
Hal Springfield  
(Two to fill)

## 1st half (15-17)

Janet of France  
Hong Kong Tr  
Barret Bros  
Cleveland & D'w'ey  
(Two to fill)

## FARMONT, W. VA.

Fairmont

2d half (11-14)

Alberta Lee  
Chas Kellogg  
Lane & Golden  
Gladys Green  
Rolly & Ogden

## GLENSIDE, N. Y.

Rialto

2d half (11-14)

Earl Rial Rev  
Clark & O'Neil  
Gold Medal 4  
(Two to fill)

## GLOVESVILLE, N. Y.

Globe (8)

Claude & Marion  
Whitfield & Ireland  
Westerners  
(Two to fill)

## GD R'PDS, MICH.

Ramona Park

2d half (11-14)

Jackie Collier Sls  
Maud Allen Co  
Fred Sosman  
Willis of Synce  
Collins & Peterson  
Hamlin & Kay

## 1st half (15-17)

Birdie Rev  
Stroud 3  
Billy Ragay  
Mayo & Lynn  
Blum 3  
Conlin & Glass

## Mr &amp; Mrs Stamm

Kokkin & Galletti  
Will Mahoney  
Rickard & Gray  
6 Beaucalre  
(One to fill)

## GREENSBORO, PA.

Strand

2d half (11-14)

Martell & West  
Hunter & Bailey  
Rule & Tenny  
Schlino Deno Bros  
Sampson & D'glas  
Saratoss

## GREENFELD, MASS.

Victoria

2d half (11-14)

J Jenny's Com 4  
Vagges  
Chase & Collins  
Jerome & Ryan  
Morning Glories

## HACKENSACK, N. J.

Keith

2d half (11-14)

Bertrand & R'ston  
Love Birds  
Frank Mayo  
Homer Coghill  
(One to fill)

## HARRISBURG, PA.

State

2d half (11-14)

3 Tasmanians  
John Hyman  
Billy Gilbert  
(Two to fill)

## HARTFORD, CT.

Capitol

2d half (11-14)

B Gordon  
Northlane & Ward  
Armand Devore  
D'othy Kamden Co  
Weston & H'china  
Bond & Leon  
Frankie Rice

## Palace

2d half (11-14)

Bardell & McNally  
Carnival of Venice  
Weston & H'china  
In the Backyard  
(One to fill)

## HAZELTON, PA.

Feely's

2d half (11-14)

Roxy La Rocca  
Weeping Willow  
(Two to fill)

## HOLYOKE, MASS.

Victory

2d half (11-14)

Ferguson & Mack  
Steels 3  
Edmunds & F'chon  
4 Wordens  
Thomas Evans

## HORNELL, N. Y.

Shattuck

2d half (11-14)

7 Collegians  
Himo & Marg  
Howard Nichols

## HT'GTON, W. VA.

Orpheum

2d half (11-14)

Dracoll & Perry  
Co-eds  
Ward & Mowatt  
Fries & Cody  
(One to fill)

## INDIANAPOLIS

Keith (8)

Downey & Clar'ge  
Candine  
The Maykies  
Hyde & Durrell  
A-C-Astor

## Bobby Adams

Dare & Wahl  
La Torcella Co  
Billy Shone Co  
Donohue & LaSalle  
(15)

## Lee Gabenos

Nicola  
Coogan & Casey  
Allen & York  
Boudini & Bernard  
(Others to fill)

## MONTREAL, CAN.

Imperial

2d half (11-14)

Stuart Sls  
Smith & Bagley  
LaSalle & Mack  
Ruth Sls  
Miller & Mack  
Homer Mason

## MORSTOWN, N. J.

Lyons Park

2d half (11-14)

3d half (11-14)  
Harris & Holley  
Marlis Bros

## ITHACA, N. Y.

Strand

2d half (11-14)

Marty Dupree  
(Others to fill)

## JACKSONVILLE, FLA.

Arcadia (8)

Smith & Sawyer  
LeHoen & Dupree  
Barro & Mack  
3 Weber Girls  
Huling Co

## JAMESTOWN, VA.

Opera House

2d half (11-14)

5 Mounters  
Cliff Johnstons  
Mutual Man  
A & T Sls  
(One to fill)

## JER. CITY, N. J.

State

2d half (11-14)

Marie Vera  
Ann Codes  
Florence Vernon  
Monroe & Grant  
(One to fill)

## JOHNSTOWN, PA.

Majestic

2d half (11-14)

Dare & Yates  
Lamont 3  
James Kilpatrick  
(Three to fill)

## LANCASTER, PA.

Colonial

2d half (11-14)

Willie's Aces  
Earl Hampton  
Honey Sls & F  
Mel Klee  
O'Connor & V'ghn

## LAWRENCE, MASS.

Empire

2d half (11-14)

Bloom & Shea  
Ed White  
Thrillers  
Robinson & Pierce  
Shurton & Douries

## LOCKPORT, N. Y.

Palace

2d half (11-14)

Wilson 3  
Millard & Marlin  
Sen Murphy  
Malinda & Dade  
(One to fill)

## LOUISVILLE, KY.

National

2d half (11-14)

Raymond & Fik  
Kody & Wilson  
Demarest & Doll  
Cun'ham & Ben't  
Harry Coleman Bd  
Nicola

## 1st half (15-17)

Willie W McGinty  
Dollie & Billie  
Downey & Clar'ge  
Carl McCullough  
Miller & Gerard

## HACKENSACK, N. J.

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Love Birds  
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Smith & Bagley  
LaSalle & Mack  
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Miller & Mack  
Homer Mason



# HOTELS FOR SHOW PEOPLE

## HOTEL GRANT, CHICAGO

Double Room With Bath, \$17.50 and \$21.00 Per Week  
 LARGE DOUBLE ROOM, BATH, 2 BEDS (4 PERSONS), \$28.00 PER WEEK  
 Double Room Without Bath, \$14.00 Per Week  
 C. E. RICHARDSON, Resident Manager

## THE ADELAIDE

MRS. I. LEVEY Prop. NOW UNDER NEW MANAGEMENT MRS. RAMSEY Mgr.  
 754-756 EIGHTH AVENUE  
 Between 46th and 47th Streets One Block West of Broadway  
 One, Two, Three, Four and Five-Room Furnished Apartments, \$4 Up  
 Strictly Professional. Phone: Chickering 3160-3161

Phone: LONGACRE 10244 6805 GEO. F. SCHNEIDER, Prop.  
**THE BERTHA FURNISHED APARTMENTS**  
 COMPLETE FOR HOUSEKEEPING. CLEAN AND AIRY  
 323-325 West 43rd Street NEW YORK CITY  
 Private Bath, 3-4 Rooms, Catering to the comfort and convenience of the profession.  
 STEAM HEAT AND ELECTRIC LIGHT \$15.00 UP

## 350 HOUSEKEEPING APARTMENTS

IRVINGTON HALL HENRI COURT  
 355 West 51st Street 312 West 48th Street  
 6640 Circle 3830 Longacre  
**HILDONA COURT**  
 341-347 West 45th Street, 3560 Longacre.  
 1-2-3-4-room apartments. Each apartment with private bath, phone, kitchen, kitchenette.  
 \$18.00 UP WEEKLY—\$70.00 UP MONTHLY  
 The largest maintainer of housekeeping furnished apartments directly under the supervision of the owner. Located in the center of the theatrical district. All fireproof buildings.  
 Address all communications to  
**CHARLES TENENBAUM**  
 Principal office, Hildona Court, 341 West 45th St., New York  
 Apartments can be seen evenings. Office in each building.

## A REAL HOME FOR THE PROFESSION

## MARYLAND HOTEL

104 WEST 49th STREET, NEW YORK, N. Y.  
 Immaculately clean, quiet and courteous treatment. What every professional man or woman loves. Newly decorated, double room, bath and shower for two—\$3.00 a day, up. Special weekly rates. OWNERSHIP MANAGEMENT.

## YANDIS COURT

241 West 43rd Street, New York City  
 Furnished Apartments of the Better Kind  
 1-4 ROOMS WITH KITCHENETTE. FRESHLY DECORATED AND FURNISHED  
 NOW OWNED BY LOU HOLTZ

## Hotel Thomas Jefferson

PHILADELPHIA, PA.  
 1816 Arch Street  
 NEWLY FURNISHED  
 Professional Rates for  
 Professional People  
 All Modern Improvements

## HOTEL ELK

53d St. (Just East of B'way)  
 NEW YORK CITY  
 All Modern Improvements  
 Convenient to All Transportation  
 \$11 PER WEEK  
 WITH BATH, \$14

## RUANO APARTMENTS

800 Eighth Ave. (49th St.)  
 CHICKERING 3550  
 2-3 Rooms, Bath and Kitchenette. Accommodate 2-3 Persons. Complete Hotel service. Summer Rates.  
 Under New Management  
 HARRIET E. KENT, Owner

## SPECIAL RATES TO THE PROFESSION

Courtesy—Cleanliness—Comfort  
 The Most Modern One and Two Room Apartments with Private Bath and All Night Service  
**Grencort Hotel**  
 7th Ave. and 50th St., NEW YORK

## West End Lyric—"Her Second Chance"

Next week: Ambassador, "Men of Steel"; Loew's State, Gus Edwards and Ritz-Carlton Nights Revue and "There You are"; Missouri, "Great Gatsby" and Karyl Norman.  
 Shouras are giving another trial to the heretofore unsuccessful plan of combining the separate ads of their three first-run houses into one single space. The display value of different layouts and typography for each theatre seems to be lost in the combination ad.

A theatre managers' association has been organized here with William Hartung of the Orpheum as president. All the legit, stock and vaude house managers are members. Thursday luncheon is the weekly meeting for the body.

## Kathryn Ray Back in Bed

(Continued from page 1)  
 of \$100,000 and possible arrest for assault. It is believed the latter course will not be resorted to though threatened. Inside reports have it that efforts are being made to arrange a settlement of the suit.  
 Whether either principal is anxious for a trial is questioned, yet the financial loss sustained by Miss Ray and the expense entailed would naturally call for a substantial settlement.

## Houses Opening

Capitol, new film house at Richmond, Va., seating 800, opened Monday. It is located in the west end two miles from the main theatre district. R. P. Rosser is general manager and C. S. Langue manager of the theatre.  
 The Linder Agency is booking the Park, Reading, Pa., and Bayside, Bayside, L. I. Both play five acts on a split week.

## If You Don't Advertise in VARIETY Don't Advertise

## HOTEL HUDSON

ALL NEWLY DECORATED  
 \$8 and Up Single  
 \$12 and Up Double  
 Hot and Cold Water and Telephone in Each Room.  
 102 WEST 44th STREET  
 NEW YORK CITY  
 Phone: BRYANT 7228-29

## HOTEL FULTON

(In the Heart of New York)  
 \$8 and Up Single  
 \$14 and Up Double  
 Shower Baths, Hot and Cold Water and Telephone.  
 Electric fan in each room.  
 264-268 WEST 46th STREET  
 NEW YORK CITY  
 Phone: Lackawanna 6990-1  
 Opposite N. V. A.

## THE DUPLEX

Housekeeping Furnished Apartments  
 330 West 43rd Street, New York  
 Longacre 7132  
 Three and four rooms with bath, complete kitchen. Modern in every particular. Will accommodate four or more adults.  
 \$12.00 UP WEEKLY

## LETTERS

When Sending for Mail to VARIETY, address Mail Clerk.  
 POSTCARDS, ADVERTISING OR CIRCULAR LETTERS WILL NOT BE ADVERTISED  
 LETTERS ADVERTISED IN ONE ISSUE ONLY

Adrian Z  
 Alger Orin T  
 All Ambark  
 Allyn Armond W  
 Altman Frankie  
 Anderson Lucille  
 Anthony Grace  
 Atkinson Jimmie  
 Ayer Nathaniel  
 Babcock A  
 Bannister Harry C  
 Barbour Irene  
 Barnett Milton A  
 Barrison Philip  
 Barry Mrs J  
 Barrymore Ethel  
 Bartlett Elsie  
 Bartholomew Chas  
 Bayes Nora  
 B B B  
 Belle Vera  
 Besette Charles  
 Blandon Mrs E C  
 Blum Duke  
 Blundon Bern'dette  
 Blundon Edw C  
 Bond Miss F  
 Boyle Jack  
 Brennan Harry M  
 Brennan G  
 Bromley Mildred  
 Bronson Aileen  
 Browne Berlye  
 Burke Rose  
 Burke William  
 Burnett B  
 Burns & St Claire  
 Butler Frank C

Capman Bros  
 Carlson Helen  
 Carroll Joseph H  
 Catlin Margie  
 Chamberlain Ch K  
 Clare Alma  
 Clark Floretta  
 Clark & Kuhn  
 Cogswell Bob  
 Condray Peggy  
 Cooke George E  
 Coyle Leslie F  
 Correll Marie  
 Cunningham Ev

Daley Lillian  
 DeBurgh Charlotte  
 Defray Gertrude  
 DeMar Rose  
 De Marco Millie  
 De Muth Dolly  
 De Rex Billie  
 Derman Alice  
 De Voe Frank  
 Diaz Eddie  
 Dickman Emil  
 Dickinson Chas  
 Dorr Grace  
 Dressler Marie  
 Eddy Wesley  
 Everette Gertrude  
 Forrester Stephanie

Gargullo Francisca  
 Garguel Catherine  
 Gibson Russel  
 Gleason & Brown's  
 Glover Edwin  
 Gordon Jeanne  
 Gorr Sam  
 Gritton Alice  
 Hagen Whirlwind  
 Hammond C

Abbey Becky  
 Allen P Willard  
 Armstrong Betty  
 Baker Jack  
 Benjamin R L  
 Bonn Chas  
 Bonn Walter  
 Boyer Maybelle  
 Brady & Wells  
 Brasse Stella  
 Brown & McGraw  
 Burton Effie  
 Capman Bros  
 Cardin & Wales  
 Cook Eddie

Harrah Ray  
 Harrington Frank  
 Hoffman Marion  
 Howard Walter  
 "Hughes"

Jackson & Rickard  
 James John F  
 Jones J E  
 Jones Johnny J  
 Carnival Co  
 Junetross Great

Ketchman John  
 Kimmer Wm  
 Kirby & Duval  
 Kentafoff J'te  
 La Foy Elizabeth  
 Lane John  
 Layman R  
 Lamm & Co Viola  
 Legge Gertrude J  
 Leonard Albert F  
 Le Roy Alfred  
 Linde P J  
 Lordon Stanley

Mainard Edith  
 Mallinget Benny  
 Mardo Fred  
 Marks Geo  
 Markwith Walter  
 Marshall George  
 Marx Leon  
 McDowell Jack  
 McGoldrick Gladis  
 McGovern Matty  
 McGowan F  
 McIntyre H C  
 Meehan Jimmy  
 Merrell Blanch  
 Miller Jimmy  
 Morton & Maye  
 Norman Fred

Oakes Katherine  
 O'Brien Peggie  
 O'Connor Edna  
 Ormonde Sisters  
 Phillips Jean Co  
 Pratt Theodore

Ray Huston  
 Rogers George E  
 Rogers J B  
 Rose Robert L  
 Russell Martha  
 Ryan Dorothy  
 Ryan Maud

Shannon Harry  
 Shannon J J  
 Shaw Jack  
 Shaw Maurice  
 Shoebridge Nellie  
 Taylor James R  
 Thorne Miss B  
 Toy Chin Chee

Vincent Bros  
 Waller White  
 Walsh Tom  
 Walton Gordon  
 Walton J & J  
 Watson Roy  
 Weldon J E  
 Wood Maurice  
 Wright Jos  
 Wright William

Fralick Gertrude  
 Gibson & Betty  
 Gifford William C  
 Green Hazel  
 Hale Bert B  
 Hamilton Chas C  
 Hammond Al  
 Hanley Jack  
 Harper Mabel

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 LaSalle Bob  
 Laymont Vesta  
 Leavitt Douglas  
 Lee Laurel  
 Lloyd Arthur  
 Loraine Peggy  
 Lund's Musical  
 Luxon Milo

Melrose Bert  
 Mangan Troupe  
 Miller B  
 Miller H  
 Miller W G  
 Montrose Belle  
 Mortensen M

Norman Bobbie  
 Page Ruth  
 Pasquall Bros  
 Penny H Mrs  
 Pym Fred & F

Rash Eddie  
 Ray Dave  
 Richards Mitsi  
 Ritchie Joe  
 Rogers Elsie  
 Ross Mrs  
 Ross Rita  
 Rothschild Irving  
 Roy Phillip

Savage Steve  
 Shafer E  
 Sherry Edith  
 Slater George  
 Stanley Allen  
 Stanley C W Mrs  
 Sylvester & Vance

Thomas Lillian  
 Turner Lloyd  
 Vincent Syd

White Bob  
 White Pierre H  
 Wilson Geo P  
 Wright Geo M  
 Wynne Ray

Yates Bob  
 Zastrow Roy

## BUFFALO

By SIDNEY BURTON

Shubert-Teck—Katherine Cornell, "The Green Hat." "Great Temptations," next.  
 Majestic—McGarry Players, "Bluebeard's Eighth Wife."  
 Buffalo—"Syncopeating Sue," Barnard Follies.  
 Hipp—"You'd Be Surprised," and vaude.  
 Lafayette—"Gigolo" and vaude.  
 Loew's—"The Magician" and vaude.  
 Gayety—(Columbia), "Rarin' to Go."  
 Garden—(Mutual), "Ginger Girls."  
 Palace—(Metropolitan), "Dreamland Babies."

The Palace is out with an announcement this week that it has now become a member of "the new Metropolitan burlesque circuit." Performances are continuous from 10 to midnight, with pictures filling between shows. This week's attraction, "Dreamland Babies," features the Girl in the Diamond Mask and a chorus of 20.

The Magicians' Club of Buffalo at its monthly meeting Wednesday voted to forward a letter of condolence to the relatives of the late Harry Houdini. The following officers were elected for the coming year: Charles Pender, president; Raymond Hartman, vice-president; Charles Hook, secretary; Adam Ross, treasurer.

Buffalo is Katherine Cornell mad this week. Buffalo's talented daughter is playing a week's engagement at the Shubert Teck under her new starring arrangement in "The Green Hat." The Teck has been sold out for opening night since over a week ago. The local dailies are devoting columns to photos and reading matter.

A new theatre and office building to cost \$500,000 will be erected at Genesee and Nevada streets by Basil Brothers and Bernard Vohwinkel. The house will seat 2,200.

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Work will be begun on December 10 and the theatre will open Aug. 1.

"The Heart of Europe," a German film, was shown at the Shubert-Teck Sunday night under the direction of Dr. Robert Treut. Eustace Reynolds, Buffalo lawyer, introduced the picture and special choral numbers were sung by local German singing societies. The proceeds go to charity.

The Mark-Strand interests this week announced a new neighborhood theatre for picture presentations at Genesee and Bailey avenue, Buffalo. According to plans the house will seat over 3,000 people and will cost almost a million dollars. Since the closing of the old Strand in Main street three years ago the Mark-Strand Co. has ceased operations in Buffalo.

## NEWARK, N. J.

By C. R. AUSTIN

Shubert—"Twinkle, Twinkle." Broad—"Laff That Off."  
 Proctor's—Vaudeville and "The Campus Filrt."  
 Loew's State—Vaudeville and "The Magician."  
 Newark—Vaudeville and "Private Izzy Murphy."  
 Mosque—"The Ace of Cads" and vaudeville.  
 Branford—"Diplomacy" and vaudeville.  
 Rialto—"The Black Pirate" (third week).  
 Fox's Terminal—"Whispering Wires" and "Speeding Thru."  
 Capitol—"The Naked Truth" (fourth week).  
 Miner's Empire—"My Girl." Lyric—"Pretty Babies." Orpheum—"Gracie Smith and Co."

The Hale Square Realty Company has purchased a plot of ground on Central avenue, East Orange, at Harrison. On this the Baldwin Construction Company proposes a \$500,000 theatre. This would be opposite the Stanley-Fabian's new Hollywood.

The Capitol (Stanley-Fabian) is having trouble with the musicians. They demand that the house either put in an orchestra or have no music. The union has called out the organ players and the house is totally musicless.

## DULUTH

By JAMES WATTS

Lyric—Vaudeville and pictures. "Babe" Ruth in person. Lyceum—"The Great Gatsby." Garrick—"La Boheme." Orpheum—"Gigolo." Strand—"Laddie."

"Babe" Ruth is taking a cross-country jaunt for eight days in the Arrowhead Country during a lay-off on his tour of the Pantages circuit.

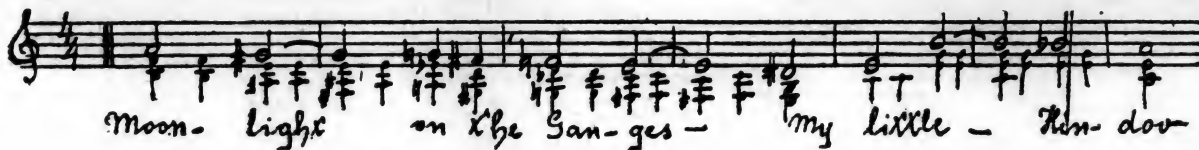




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# VARIETY

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VOL. LXXXV. No. 5

NEW YORK CITY, WEDNESDAY, NOVEMBER 17, 1926

56 PAGES

## RADIO'S EFFECT ON THEATRE

### 'BIG PARADE'S' WORLD'S RECORD RUN; ONE YEAR TO OVER \$1,000,000

Pooled Net Profit of \$500,000 at Astor, New York, Another Theatrical Record—Nearly Cost of Production in N. Y. Alone—10 Companies on Road

For the first time a motion picture has totalled a business in excess of \$1,000,000 in a single theatre on a continuous stand.

That record has been achieved by "The Big Parade" at the Astor, New York, where the Metro-Goldwyn world-beater has been just a few days less than a year. The actual receipts for 51½ weeks ending last Saturday night were \$1,012,200. (Continued on page 55)

### FATHER YANKS GIRLS OFF FLOOR

Jola Merino, chorister in Bunny Weldon's revue "Tid-Bits" at the Everglades (night club), New York, was literally yanked off the floor during one of the ensemble numbers Sunday night by an irate patron. (Continued on page 33)

### Vaudevillians' Merry Xmas as Clerks in Stores

Unemployed performers, mostly vaudeville layoffs, are attempting to insure a merry Xmas for themselves and families by making application to department stores and candy shops around New York for temporary employment during the holiday rush period.

Several of the concerns have been "sold" on the idea of the "personality" salespeople from show business. They are giving performers preference, especially in locations in the uptown theatrical district.

Many of the casting agents have received character questionnaires from the shops from applicants who have given the agents as reference.

#### North Reinstated

The Meyer B. North Agency has been restored to good grace in the Loew circuit's booking office.

North and his assistant, Joseph Flaum, were suspended for two weeks for failure to have a representative in the North office when the Loew circuit bookers phoned to fill a disappointment.

### Night Club Stuff

8:30 in the morning. On a Times Sq. side street. Children on their school way. Out of a night club come four young men and eight young women in evening clothes, hilariously hilarious. School children at 8:30 in the morning can't distinguish whether sights of that sort are made up or plastered. Mayor Jimmy Walker said the night clubs poured out the dress clothes at seven, disconcerting the early rising workman. Perhaps Jimmy's remark was a tip off. So they delayed the exit hour. To 8:30 a. m. Curfew!

### 90,000,000 WEEKLY

Utica, N. Y., Nov. 16. According to Carl E. Milliken of the Will Hays organization, picture houses now play to 90,000,000 admissions weekly.

Milliken made the above statement in a speech before Oneida Chapter, D. A. R., Monday night.

Present population of the United States is estimated at between 110,000,000 and 120,000,000.

Many picture fans attend two or more theatres weekly.

### Radio "Killed" U. S. Band

Topeka, Kan., Nov. 16. Radio is credited with having "killed" the attendance for the only concert ever given here by the U. S. Band. Attendance was disappointingly meagre.

The Band has radioed all over and often.

### Gershwin Under Radio Contract at \$1,000

George Gershwin, composer and pianist, has been placed under contract for a radio concert at \$1,000 per hour.

The Eveready company has secured him for their "hour" and a program comprising nothing but Gershwin compositions will be utilized.

### MONDAY'S ETHER INNOVATION ANALYZED

Listeners-in Seemingly Dependent in Numbers on Newspaper Publicity—Larger Cities Not Damaged by Elaborate Ether Entertainment—Ran for Four Hours—Smaller Towns Felt Stay-at-Homes Most—Will Rogers and Mary Garden Stars of Air Show

#### BIGGEST RADIO EVENT

Following are reports of theatre business throughout the east (of Omaha) Monday night with the effect if any from the elaborate broadcast program of entertainment that evening.

It has been noted in the various wires that where the daily newspapers gave but scant publicity to the forthcoming Radio event, theatre business remained normal without question. Accordingly Radio is apparently dependent to quite some extent on newspaper exploitation, other than in the daily printed programs.

It's the first actual opportunity presenting itself to secure a line on the exact opposition a heavily (Continued on page 44)

### CITY AND UNION BUILD HOMES FOR ACTORS

Berlin, Nov. 3. The German Actors' Union, supported by the city, is behind a project to erect an artist colony within the limits of Berlin.

As there is still a great shortage of apartments, this scheme will be welcomed with open arms by the Berlin actors.

Before actual building began a large number of the apartments were contracted for. This is the (Continued on page 33)

### 6 HOUSES LEFT ON BIG TIME IN EAST—3 OF THEM "CUTS"

Reversal of Box Office Conditions in Twice Daily Vaudeville Within 15 Months—Most Marked Change in Show Business History

### WEAF's 'Club' Bookings At Commission of 15%

A new form of booking is via the radio. WEAF is broadcasting intermittent announcements its artists are available for clubs and other private functions for bookings.

WEAF has an artist's bureau that charges 15 per cent. commission for all outside bookings if negotiated by it.

### CANCER CURE CREDIT TO SHOW BUSINESS

John J. Murdock, general manager of the Keith-Albee circuit, is the responsible person through whom the show business will eventually receive the credit for having discovered at least a partial check for the dreaded disease of cancer.

An International News story was sent out this week, mentioning the success achieved to date in the experimental process of Dr. T. J. Glover, who is the head of a medical circle of surgeons throughout (Continued on page 34)

### ONLY MARCUS LOEW!

Los Angeles, Nov. 16. Marcus Loew is only the president of Loew, Inc., who owns the Metro-Goldwyn-Mayer Picture Corporation studios. But that means nothing in the lives of temperamental actors.

Mr. Loew, after arriving from New York, was at the studios with a party of friends who came from the east with him. He wanted them to see John Gilbert at work in a picture.

Mr. Loew came to the stage and was about to enter the door when the watchman informed him that he was very sorry, but Mr. Gilbert had just ordered two people off the set, and, therefore, felt it would not be in good taste for Mr. Loew to bring friends in.

The latter agreed with the watchman and walked away.

There are six big time vaudeville theatres left in the eastern area this side of Chicago.

All of the six are Keith-Albee houses, operated and booked by that circuit with the possible exception of the Maryland, Baltimore, which may be Schanberger-operated.

The theatres are the Palace and Riverside, New York; Albee, (Continued on page 23)

### 6:45 A. M. RADIO MOST POPULAR

One of the most popular radio features, if not the biggest, are the setting-up exercises broadcast via WEAF, New York; WEEI, Boston; WGR, Buffalo and WRC, Washington, D. C. from the Metropolitan Tower, New York, through the courtesy of the Metropolitan Life Insurance Company, under A. E. Bagley's direction.

On the matter of fan mail, the (Continued on page 19)

### Aimee's Own Picture

Los Angeles, Nov. 16. J. H. Herman, promoter, has sold Aimee Semple McPherson an idea to appear in a picture with a story based on the kidnapping episode and her trials since she hit the limelight.

Herman took Mrs. McPherson over to the Universal lot where she consulted with officials who told her they did not care to produce a picture of that nature, but would be glad to rent the sets and space on the lot to her if she wished to make the production entirely at her own risk.

Aimee stated she would consider the matter and give them an answer this week.

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## "VARIETY'S" BROADWAY GUIDE

For show people as well as laymen, this Guide to general amusements in New York will be published weekly in response to repeated requests. Variety lends the judgment of its expert guidance in the various entertainment denoted.

No slight or blight is intended for those unmentioned. The lists are of Variety's compilation only and as a handy reference.

It may serve the out-of-towner as a time saver in selection.

### PLAYS ON BROADWAY

Current Broadway legitimate attractions are completely listed and commented upon weekly in Variety under the heading: "Shows and Comment."

In that department, both in the comment and the actual amount of the gross receipts of each show will be found the necessary information as to the most successful plays, also the scale of admission charged.

### SPECIAL PICTURES WORTH SEEING

"Beau Geste" (Criterion). War type.  
"Big Parade" (Astor). War type with plentiful comedy.  
Vitaphone (Colony and Warner's). "The Better Ole," comedy film, added at Colony; "Don Juan," romantic picture at Warner's.

### BEST NEW FEATURE PICTURES OF WEEK

Capitol—"Upstage."  
Paramount—Opens Nov. 19 with "God Gave Me 20c."; Broadway's newest landmark as playhouse.  
Rialto—"We're in the Navy Now."  
Rivoli—"The Eagle of the Sea."

### NIGHT CLUBS

(Hotsy-Totsy or "Sawdust" Cabarets)

Avalon Club, \$2 and \$3 covert, the latter on week-ends. Liveliest around 3 a. m. and thereafter. Good floor show. Cozy and intimate.  
The Black Bottom Club is an education. Hot! And how! Harlem transplanted to Broadway. Must be known to get in. No covert; everything reasonable.

Dover Club, "Those three boys," Jimmie Durante, Eddie Jackson and Lou Clayton. Enough for the "wise" mob. Covert \$2. Always lively.  
Texas Guinan's 300 Club, \$3 covert. Rates as "human museum." Celebs rub shoulders with everybody.

Small's Paradise, Harlem "black and tan." The show-place of Harlem's mixed cafes. Quite the thing with the dress crowd for wind-up spot and thrill. Whites and blacks rub shoulders and Celestials dance with either race. Very hotsy-totsy and reasonable. Lots of atmosphere. May encounter your colored maid, porter or chauffeur at the next table, but race, color or previous condition of servitude doesn't count. Don't miss the Monday morning breakfast dances.

The Nest, Hoofers' Club and Club Bamville, all Harlem "black and tan," also with atmosphere and novelty, unlike the regulation colored spots in Harlem for strictly white trade. The Nest's Friday a. m. dance marathons are also worth while.

### "POPULAR" TYPE CAFES

Substantial type of night club, giving customers a good floor show for \$2 or \$3 covert, the latter for Saturday nights, and a reasonable menu scale.

Vincent Lopez at Casa Lopez.  
Anatole Friedland, songwriter-master of ceremonies heads at Club Anatole. Scale \$3 and \$4, attempting to be somewhat "classy," but actually drawing "popular" type patronage.

The Parody Club is inclined to be hotsy-totsy, depending on evening and attendance. That condition goes similarly for the Parody Club, Everglades and Tommy Guinan's Playground. All standards among night life places.

Club Barney, on West 3d street, is Broadway brought to Greenwich Village. Nothing particularly Bohemian but alleged atmosphere of the locale. Connie's Inn and the Cotton Club are Harlem institutions unlike the genuineness of Small's, also a transplanted Broadway further uptown.

### "CLASS" NIGHT CLUBS

Roger Wolfe Kahn's Le Perroquet de Paris is the last gasp in smart night clubs. Ultra artistic and ultra in following. The millionaire maestro's own crack dance band. Be sure to make it. \$5 covert.

For the dress-ups. Not that dinner jacket is open sesame. If they need you badly enough, you can come in overalls providing you look like a b. r. But with the winter season, the Lido, Montmartre, Mirador, Club Richman and Rendezvous more or less high-hat spots. Not so much the last two but the climbers and the actuals play the Lido, Montmartre and Mirador.

Chez Fysher (former Plantation) has A. Nilson Fysher and Guillill-Gullill, fakir, who sits at tables. \$3 and \$4.

### "KILL TIME" SPOTS

Recommended for those with several or many minutes hanging heavy in between dates, are Hubert's Museum on West 42d street.

Two distinctive public ballrooms are the Arcadia and Roseland, on Broadway at 53d and 51st street, respectively, where refined general demeanor distinguishes these from others.

For a slant at hotsy-totsy stepping by the adolescents are the Trianon, Orpheum and Paradise, situated 46th to 48th streets, on Broadway.

## PARIS

Paris, Nov. 6.  
Oscar Mouvet, brother of the dancer, Maurice, has opened a restaurant under the name of Chez Oscar.

A new cabaret, designated the Theatre Argentin, is opening shortly in the Montparnasse district.

A new cabaret, designated as Nuits de Prado (The Prado Nights), under the direction of Rasimi and Maurice, is opening this month, with Miss Harriett, formerly one of the Gertrude Hoffmann girls at the Moulin Rouge. Boucot and Pizani as headliners.

The French edition of "Marie Rose" will be presented at the Theatre Sarah Bernhardt by the Isola Brothers in February, with Gabrielle Ristori (now in "No, No, Nanette" at the Mogador) topping the bill.

Alph Skull, circus performer, had his skull fractured while cycling

on a revolving table at 70 miles an hour in a traveling tent show at Paltiers, France. Owing to a break in his machine he was hauled off the table before it could be stopped.

Another picture organ is to be published here, the latest "Schema," edited by Germaine Dulac, which will be a trade magazine. The first copy is promised for Nov. 17.

Andre Daven, manager of the Champs Elysees music hall, who has been down with a serious attack of pneumonia for the past two months, is now on the high road to recovery.

M. Lombardo is inaugurating the Apollo as a restaurant-theatre (prompted by the success of E. Sayag at the Ambassadeurs this past summer) on Nov. 10, with Jacoboff as stage manager.

### DUSE'S SUCCESSOR

Paris, Nov. 7.

Negotiations are on for the visit of Emma Gramatica, Italian actress, to the United States next year.

After the demise of Duse, Mlle. Gramatica was classed as the greatest tragedienne in Italy. Overtures for the American trip were made during her season here early this month.

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## ONLY ONE PANTOMIME IN LONDON'S WEST END

### 100 Ready for Holidays in Provinces—Reverting to Old Style

London, Nov. 7.

The approach of Christmas brings pantomime round again, and, although activities in this direction diminish every year, there are many places where the old tradition holds sway. There will only be one pantomime actually in the West End of London, but in the suburbs and provinces over 100 are in preparation. The Palladium and Lyceum will be the theatres represented in the metropolis, although book and principals for the Lyceum are as yet unselected. Most of the shows commence either boxing day (Dec. 26) or Christmas Eve, but in Scotland and the north of England they begin earlier.

Those to be produced by Julian Wyllie are Glasgow, "The Sleeping Beauty," featuring Kitty Reidy, Stella Browne, G. S. Melvin, Nell McKay; Manchester will have "Humpty Dumpty" with Jennie Hartley, Barry Lupino and George Wood; Liverpool will house "Queen of Hearts," with Gladys Stanley, Jack Edge and Robert Hale, while at Wimbledon, a London suburb, will be staged "Mother Goose," with the following principals: Rita Bernard, Roy Barbour, Lily Lapidus, Fred Kitchen, Fred Conquest.

All these Christmas shows are going back to the old-style of pantomime, more than the type of glittering revue they have developed into of recent years.

## LONDON

London, Nov. 6.

Noel Coward's play, "The Rat Trap," has concluded a three weeks' run at the Everyman. Its successor is a new play by J. B. Stenndale Bennett called "The Gift Horse." Cast includes Edith Hunter, Alison Leggatt, Muriel Pope, Athene Seyler, John Howell, Matthew Boulton, Bromley Davenport and Ernest Mainwaring.

When the Diaghileff Russian ballet season opens at the Lyceum popular prices will prevail—the lowest being one shilling.

St. John Ervine, dramatic critic and playwright, is branching out in a new line—musical comedy—having collaborated with James Dyrenforth, the American. Some of the music for the new venture has been composed by Carol Gibbons, also an American and leader of a hotel dance band in the West End. The show is scheduled for the West End shortly.

Another musical play likely to be seen early in the New Year is "Mary's Orchard," by Daisy Fisher (who wrote "Lavender Ladies") and Eric Coates, a song writer.

Billy Bennett, the English comedian, is on his way back from Australia without having finished his engagement. He is suffering from some internal complaint, and will be operated upon as soon as he arrives in London.

Bob Albright is being brought back to England by Charles Gulliver in January of next year to be featured in a new Palladium revue.

With the recent retirement of Lee Ephraim from the Daniel Mayer Co., that concern seems to be trimming sails in the matter of productions. It is understood that when the separation occurred Ephraim took over the rights to "Sunny," and now it is announced the Mayer concern has transferred all its rights in "The Song of the Flame" to the Drury Lane people, retaining only an option on the provincial rights.

A newcomer to actor-manager-ship is Sydney Mottram, who has acquired "Following Ann," a farce in five acts by Vernon Woodhouse and K. R. G. Brown, from the novel of the same name. A brief provincial tour will be given before its production in London at the Christmas holidays.

Weston and Lee, among the best known English comedy song writers, have written a new act for Billy and Elsa Newell which they will introduce for the first time in America shortly.

Connie Ediss, who has been absent from the West End since 1924, returns to town when she takes up Gladys Ffolliott's role in "The Ghost Train." Sydney Fairbrother has been appearing in the part.

At a special party given by the  
(Continued on page 19)

## LONDON AS IT LOOKS

By HANNEN SWAFFER

London, Nov. 5.

My remarks about hooligans in the gallery, printed in Variety Oct. 20, caused a stir in London.

A copy of Variety was passed along the queue waiting to see the first performance of "Queen High" and, later on, during the performance, a man on the "Daily Mail" heard eight or nine young women of the gutter type threatening to mob me when I came out of the theatre.

Fortunately for them I did not hear of it until the next evening.

Things are coming to a pretty pass when a man cannot express his honest opinion without slum-bred flappers threatening to make a scene.

When I attend their meetings, and lash them for hooliganism, they sit quiet enough. Not that I am surprised, for the poor little fools are incoherent in their fatuity.

### A Critic Objects to Criticism

I went to the law courts yesterday to see poor James Agate suing another critic for libel.

Things are coming to something when a man who earns his living by criticising others, shows such a lack of humor as to object to a slating.

It seems that "The Guardian," which is a respectable church newspaper, said, in its criticism of a well-named book called "Agate's Folly": "The fact that Agate is now regarded as one of our leading dramatic critics represents how pitifully this important branch of criticism has deteriorated."

I should regard that as a compliment. But then Agate apparently tries to be as dull as were the critics of a former generation.

Agate called Cochran, Ashley Dukes, and James Fagan and Nigel Playfair, and all four of them said things that didn't matter in the box.

### "Blessed Are the Rich"

The truth is, of course, that Agate takes himself too seriously. How a man, after writing a play like "Blessed Are the Rich," can venture to express opinions about other people's work passes my comprehension.

One counsel referred to the great days of criticism, when there were men like Shaw, and Beerbohm, and Archer, and Grein, and Walkley.

I should not think Grein really was regarded as very important, because counsel did not seem to know he was still writing. On the other hand, nor does anybody else.

Dull critics ought to be made to read each other's drivel.

### The Prince as a Dancer

By the way, although the Prince of Wales has had quite a good practice, by this time, he still dances the Charleston very badly.

In the Cafe de Paris, the other night, although he had so expert a partner as Adele Astaire, his attempts at back kicking were quite of the horse-fall order.

### Flogging Scene in a Play

I went to the Royalty theatre the other night to see "The Lash," a play in which a boy is thrashed with a strap by his father so brutally that, if you could not see the shape of the board down his back, it would be terrible.

The Royalty is in the Soho slum. Its drop curtain belongs to about the year 1840. The scenery to stage a wealthy woman's flat was the ugliest and crudest arrangement of canvas walls I have ever seen in a so-called West End theatre. Yet they charge the same price for the stalls as though it were His Majesty's.

Alfred Drayton, as the father, gave a very clever performance. The play has many strong moments.

### The Actor-Knight's Wife

Lady Martin-Harvey broke her own record in "The Showing Up of Blanco Posnet," staged at the London Coliseum, of all the places in the world, with her husband as Blanco. I mean she was quite good—for her. For years, her husband has given her leading parts to play with a regularity that shows what a good husband he is.

I read, the other week, some scathing press notices of Lady Martin-Harvey, when the two appeared in Glasgow.

In London, as a rule, we are too fond of Sir John to mention the fact; in Glasgow, apparently, the only thing they do not save is words.

In this sketch, Lady Martin-Harvey, for once, has a part that she can do. I congratulate George Bernard Shaw.

### American Dancers Make Good

Menzell and Solomonoff will return on your side with a great European reputation.

The man is obsessed with the idea of making his partner famous. She was brought up in the New York Ghetto and trained by Menzell. Now, refused lucrative employment in America, the two are searching for fortune on our side.

Genee, who gave a dinner party last Sunday in Menzell's honor, said the girl had not only great cleverness as a dancer but a most clever personality.

The retired Danish ballerina is going to Paris next week to see Menzell's new dances.

It was William Morris who advised Solomonoff to come and see me. Fortunately, he did so. Although, as I was a member of the staff of "Variety," the young man was rather nervous about it. The boom I have given him in London will help him right across the continent.

### More Trouble Over Noel Coward

I am always in trouble. A few days ago, I printed the fact that, according to one of the management, "The Rat Trap," Noel Coward's most recently produced nonsense, had been killed by the critics.

Now, the management say they did not say it.

The truth is, they sent a representative to see me with the story of their new play, and when I asked him why "The Rat Trap" had failed, he said, "The critics killed it."

"Do you mean me?" I said.

"No," he replied, "all of them."

Besides, if the critics had not killed it, they ought to have killed it. If they tried to and failed, they ought to be killed themselves, all except Agate, I mean. I want something left to make me laugh.

## SAILINGS

Nov. 24 (New York to London),  
Jay C. Flippen (Berengaria).  
Nov. 13 (New York to London),  
Matt McKelgue (Andranla).  
Nov. 13 (London to New York)  
Ella Retford, Mr. and Mrs. Beck  
(Leviathan).  
Nov. 13 (London to New York)  
Bertram, Mills (Berengaria).

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# NO AMERICAN PLAYS WORTH IMPORTING, SAY ENGLISH MGRS.

**Ephraim Saw 21 Plays in Two Weeks in New York—Brought 2 Shows—"Broadway" in London and Pooled—N. Y.'s Current Season Reported Poor**

London, Nov. 16.  
Lee Ephraim is the first of seven London managers to return here after searching for American plays. Ephraim's remarks on the situation are rather cryptic. For that matter the local theatrical colony is laughing over the comic spectacle of these managers seeing two shows daily in New York in a vain effort to find something.

Ephraim describes the current Manhattan season as the worst in four years, from a London point of view. He declares American managers are only repeating themselves. After seeing 21 shows in two weeks he bought "Lady Fair," which he saw three times in Washington, and another unnamed. It is Ephraim's belief that his contemporary producers will find nothing on your Atlantic seaboard and that this means there will be no influx of American plays over here.

When Ephraim reached Washington he found two other London managers also there, and all ignorant of the others' presence until accidentally meeting.

## Gaunt's "Broadway"

However, William Gaunt has purchased the English rights to "Broadway," which will consummate a joint venture here when it opens at the Adelphi, controlled by Gaunt. The presentation will be in association with Jed Harris and Crosby Gaige, with no advance royalty (authors' royalties as usual), the house to pool profits with the show. "Aloma" comes back to this house shortly, with "Broadway" probably following.

In this more or less war over buying American plays Sir Alfred Butt declares that he will not be a party to any competition which will send up prices (royalty and advance). This, despite that Sir Alfred has gone to New York to see five plays. Following the success of "Rose-Marie" here Arthur Hammerstein stated that if he were only getting two per cent, himself he did not see why the English managers should get all the profit.

## Wales Likes Lucas; Going to See a Queen

London, Nov. 16.  
Nick Lucas has been taken up by the Prince of Wales who has personally invited this American boy to entertain the Queen of Spain. That Lucas is "over" here is assured, his opening at the Alhambra (vaudeville) being splendid. One contributing factor to Lucas' success is his generosity with entores.

Nick Lucas is a veteran phonograph recorder in this country, also having appeared in legit musicals, picture houses and vaudeville, playing a guitar and singing.

## "Half a Loaf"—Nothing

London, Nov. 16.  
"Half a Loaf" proved to be trivial upon opening at the Comedy, and unsuitable for America. It is a comedy.

## REVUE IN COPENHAGEN

Leo Singer has cabled to New York for Bobby Connolly and Leo Morrison to go abroad and produce a revue.

The venture is scheduled to take place in Copenhagen during January, with the name of the house unknown at this time.

## THE TILLER DANCING SCHOOLS

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New Classes  
Now Forming  
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MARY READ  
President

## 550,000 FRANCS WON BY DOLLYS

**Sisters May Give Award to Actors' Union**

Paris, Nov. 16.  
The Dolly Sisters have won an award of 550,000 francs from the court in their suit against the Moulin Rouge, growing out of a breach of contract when the theatre management split the top billing between the sisters and a French star.

The theatre promptly gave notice of an appeal against the verdict, but the actresses were reported to have made arrangements to turn the half million francs over to the French Actors' Union anyway.

The controversy is now many months old. The Dollys were engaged as feature of the Moulin Rouge revue and when another star was brought in for co-featuring they protested and retired from the attraction. The suit was based on allegations of breach of the contract which, they held successfully, gave them premier billing.

Almost simultaneous with the publication of the court award the Dolly Sisters opened Friday in their new revue at the Theatre Edouard VII, entitled "A vol d'Oiseau" ("As the Bird, Flies") scoring a substantial success. The piece is by Sacha Guitry and Albert Willemetz and the house has been rented for its presentation on a run basis from A. Franck.

The book has to do with an aeroplane tour of the world, an idea employed for elaborate scenic and ensemble effects, including the use of moving pictures. The premiere was an impressive personal success for the Sisters and substantial advance bookings seem to insure prosperity for all concerned. In the cast are Rosio and Jenny Dolly, Madeleine Leberg, Alerme, Jean Coquelin, Gaby Benda, Lada Arneva and Gaston Mubosc, who replaces Polin.

## 'DE KONINGEN' BERLIN'S CURRENT BIG SMASH

**So Reported in London—Operetta's Cast Can't Be Duplicated**

London, Nov. 16.  
The sensation of the Berlin season is the new Oscar Strauss operetta, "De Koningen." Madge Lessing went over to view it for the Shuberts, and others have made the jaunt for this particular purpose.

Reports on the show center around the cast, headed by Massary, with it declared the Berlin company defies duplication either in London or New York.

While all agree that "De Koningen" is a certain "smash," it is also put forth that Strauss has annexed "Valencia" as a waltz for the theme melody.

## Continental Bookings

Paris, Nov. 16.  
Chez Chase is booked to open at the Apollo, Duesseldorf, Nov. 16, moving thence to the Scala, Berlin, Dec. 1.

Another Continental booking calls for the appearance of Winston's Seals at the Empire, Paris, Jan. 28.



WILL MAHONEY

Will be back in New York NEXT WEEK at Keith's RIVERSIDE. The "Youngstown Vindicator" last week said: "Will Mahoney came here lauded as an unusually clever comedian. He is all that and more, he is a GREAT comedian. He is a Jack Donahue, Leon Errol and all of the best singing comics combined. Mahoney scored one of the biggest hits ever recorded at the Keith House since it opened."

## Direction

**RALPH G. FARNUM**

(Edw. S. Keller Office)

## "BEAU GESTE" TOPS LONDON

**Famous' Special Did \$70,200 in 2 Weeks**

London, Nov. 16.  
"Beau Geste," the Famous-Players-Lasky "special" film at the Plaza, has topped every gross in town for two weeks. The fortnight total is \$70,200.

On its first seven days the picture did \$33,750, and in its second (last) week, \$29,475. These latter figures are net, or less the 10 per cent tax.

## FYSHER FROM PARIS FLOPS IN NEW YORK

**Poor Trade at Former Plantation—Backers "Walk"—Contract Settlement**

Poor trade has caused a radical change in the entertainment at Chez Fysher, formerly the Plantation in the Winter Garden block, New York. The sponsors of the place ran out of money, so they told Fysher; could not afford to further use the Parisian artist and his company of eight.

The place took Fysher's name when it recently opened. The Frenchman and his company were booked from Paris for eight weeks at \$2,000 weekly by E. Ray Goetz. The latter and Fysher were to receive a split on the covers, though the entertainment unit was protected by the guarantee.

Said to be interested in Chez Fysher are Frank Ford, Morris Abraham and J. Gannon. The Shuberts are understood to be concerned also, though not parties to the Fysher contract.

Press matter named Goetz as the principal proprietor, but the booking appears to have been his sole interest.

A settlement in cancellation of the contract is to be made. Meantime Fysher is mentioned as returning to the Century, where he was a night club entertainer last season.

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## THREE NEW PARIS PLAYS TO VARYING RECEPTION

**Fantastic Comedy at Montmartre Does Well—Race Play Fails**

Paris, Nov. 16.  
Of three new plays late last week one seems to be a success, one a downright failure and one a fair prospect.

"La Comedie du Bonheur," at the Theatre Montmartre, is a three-act version of an Evreinoff piece adapted by F. Nozler, played by Charles Dullin's Attaller troupe. It has to do with an eccentric philanthropist who employs a company of players to live in a boarding house and impersonate the affluents of various disappointed lovers, bringing them temporary joy until the illusion is shattered.

Madeleine Berubet is especially good in the role of an acrimonious spinster. Camille Corney has a good comedy part, while the philanthropist is in the hands of Dullin.

A new dramatic comedy by Rene Fauchois entitled "Mlle. Jockey," at the Potiniere, was poorly done and went into the record as a failure. The locale is a horse trainer's cottage and in brief, the story relates how the trainer's daughter rides the horse of a ruined nobleman to victory, winning fortune and a titled husband.

Abel Tarride plays the trainer; Blanche Montel his daughter in the title role, supported by Debucourt and Belieres.

The first periodical performance of the Aide et Protection dramatic group directed by Pierre Aldebert and Gabriel Imbert was offered at the Trocadero Thursday evening (Nov. 10) to just fair returns. A political satire is concealed in the story of a humble inventor of the fifteenth century who is persecuted because of his visionary schemes for flying. He is killed when he tried to make a visit in an airship to a noble lady he loves and who loves him.

In the cast are Paul Oetly, Maurice Donneaud, Mme. Marcelle Geniat and Andre Cahuzac.

## 'Yellowsands,' \$11,000, Salary Overhead of \$1,250

London, Nov. 16.  
The only show in town to hold up during the drastic slump of last week was "Yellowsands." Its entire cast salary list totals only \$1,250. "Yellowsands" did \$11,000 on the week, leading the non-musicals here.

## Armistice Night Quiet

London, Nov. 16.  
London had a quiet Armistice, with the celebration not nearly so wild as heretofore.

Business at the theatres was below previous years on the night. Hit shows had turnaways but, the others revealed no increase.

The cabaret establishments were well patronized but none touched capacity nor saw anything of a sensational nature take place.

## Marion Harris Wanted Advance—Didn't Get It

London, Nov. 16.  
Prince's Cabaret put on a new revue last week, produced and arranged by Frank Masters, despite the defection of Marion Harris. Miss Harris failed to come over because the management refused to advance her \$2,000 for gowns before she sailed.

## Tracey and Hay Over

London, Nov. 16.  
Tracey and Hay made their debut at the Coliseum (vaudeville) and scored strongly. The team is doubling into a cabaret.

At the same house Hank, the mule, playing a return with the act better adapted for the stage, was received much more heartily than on its previous visit.

## JOSEPHINE TRIX'S SON

London, Nov. 16.  
Josephine Trix Fields, sister of Helen Trix and wife of Eddie Fields, became the mother of a nine-pound son Sunday, Nov. 14.

## HAUPTMANN'S "FAUST" TITLES UFA-REJECTED

**Germany's Great Dramatist Went 'Overboard' in Phraseology**

Berlin, Nov. 2.  
Gerhardt Hauptmann, Germany's most noted living dramatist, has had the titles he wrote for the film version of "Faust" rejected by the UFA. Instead, those written by Hans Kayser, author of the scenario, are being used.

This is considered quite a step for the UFA to take, but is not looked upon as reflecting in any way on the German poet. As a gesture of respect, the UFA is giving a special performance for the press, in which the Hauptmann titles are used.

Those who have read both titles realize why the UFA had to make this decision. The Hauptmann captions are unquestionably of high literary quality, but quite unadapted to the screen. Not only are they often too long, but in many cases so involved that it would be impossible for the average auditor to grasp them during the short period which they are thrown on the screen.

## 'Unknown Soldier' Out By Exhibs. by Permission

London, Nov. 16.  
Owing to the strong resentment against the American film titled "The Unknown Soldier," Producers' Distributing Corporation wired 43 picture houses here offering to release them from their financial obligation, if desiring to withdraw the film, scheduled to open Armistice Day.

Many exhibitors had expressed themselves as regretting the booking and availed themselves of the opportunity to avoid clashing with the public.

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



## \$3,000,000 IN "DEAD" MONEY FOR "COLD" FILM STORIES AND PLAYS

\$5,000,000 Represented in All in Picture Studio Material for Films—F. P.-L. Leading With \$1,000,000 Tied Up—M.-G.-M., \$300,000

Los Angeles, Nov. 16.

A survey of the libraries of picture studios has disclosed that over \$5,000,000 in stories and plays, supposedly for picture production, are idle on the shelves, and that more than \$3,000,000 of this amount of book and story value will never reach the screen.

During the past three years the production organizations have been buying plays, books and stories, placing most of them on the shelves for subsequent use—scenario editors with the big companies claiming that possibly one out of ten reaches the screen. The companies, notwithstanding, seem reluctant to dispose of any of their so-called "not wanted" stories and plays. The reason is said to be that they can get nowhere near the purchase price for them if offered to other companies.

It is said that Famous Players-Lasky has about \$1,000,000 worth of "cold" book and play value. Metro-Goldwyn-Mayer is estimated to hold around \$300,000 in "cold" stories and plays, with First National having around \$150,000 worth. Joseph M. Schenck, known to own the most expensive stories and plays, is reported holding \$200,000 in prospective productions which will not be turned out by him. Universal, known to buy libraries "by the yard," also has about the same amount of unproducible stocks on hand.

DeMille is said to have around \$250,000 worth, with many of the other independent producers also in the "cold red" from \$5,000 to \$100,000.

### Standing Off Paramount

Both the Capitol and the Strand, New York, are making special effort to offset the possible effect that the opening of the Paramount theatre will have on their respective box offices next week.

Paramount opens to the public Saturday at 10 a. m. after an invitation premiere Friday night to which a long list of notables have been invited and will be present. The initial picture at the Paramount will be Herbert Brenon's production of Dixie Willson's story, "God Gave Me 20 Cents."

The scale at the new house will be: 10:45 a. m. to 1 p. m., all seats (except loges) 40 cents; 1 p. m. to 6 p. m., 75 cents on week days; on Saturdays, Sundays and holidays, 10:45 a. m. to 1 p. m., 40 cents; after 1 p. m., 99 cents. Loge seats will be \$1.65 at all times.

This is a slight advance over the scale which has been in force at the Rialto and Rivoli, the two other Public-controlled houses on the street.

It will be a great week for Herbert Brenon on Broadway. In addition to "God Gave Me 20 Cents" at the Paramount, he will have his "Beau Geste" production continuing at the Criterion, and "The Great Gatsby," which he also directed, will come into the Rivoli Saturday as the attraction for the week.

At the Capitol, the Cosmopolitan-M. G. M. production, "The Flaming Forest," with Renee Adoree and Antonio Moreno, will be brought in, a special show built up for the presentation.

At the Strand, Joseph Plunkett has secured Vincent Lopez, who has always been a strong Strand drawing card, for the week, and the picture will be the First National release, "The Blonde Saint," with Doris Kenyon and Milton Sills.

### EDDIE CLINE—MacLEAN

Los Angeles, Nov. 16.

Eddie Cline, former Mack Sennett director, will direct the next Douglas MacLean production for Famous Players-Lasky.

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## NO AUTHORIZED 'NAMES' FOR 'TESTIMONIALS'

Famous Names, Inc., Submits Unauthentic List, Claimed on Coast

Los Angeles, Nov. 16.

Picture stars are indignant over the activities of Famous Names, Inc., Chicago concern which offers for sale to advertisers the names of screen luminaries and testimonials.

A check-up on the list of names submitted by the company to prospective advertisers disclosed that out of 35 picture people whose names were offered, 33 have had no dealings with this company.

In the prospectus sent out by Famous Names, Inc., it was stated that almost without exception any picture star or stage celebrity is available through their service. They attach a list containing 75 names, including every noted screen player.

The concern offered the names and pictures of the stars to advertisers at rates ranging from \$150 to \$2,500, according to the purpose for which they were wanted.

### Abbot Writing for F. P.

Famous Players-Lasky has engaged George Abbot, collaborating author with Phil Dunning of the current hit "Broadway."

Abbot has been guaranteed 12 weeks at \$1,500 weekly to make adaptations and write original stories. It is understood if he submit an original during the 12 weeks, a separate price will be mutually agreed upon.

An option at a salary to be agreed upon at the expiration of the current contract is also a clause.

### E. A. Porter's Return?

Edward S. Porter, former executive and director of Famous Players-Lasky, is returning to film activity upon an elaborate scale, from report.

Since his retirement from pictures, Mr. Porter has been delving in many things.



**JACK ARTHUR**

THE BEAU BRUMMEL OF PERSONALITY

This week feature attraction Rivoli, Baltimore  
Late juvenile of "Castles in the Air"

Direction ARTHUR SPIZZI

## Overboard on 'Shorts'

Efforts to place short-reel subjects with one of the big Broadway picture houses last week brought out that the theatre is overboard for the next 18 months.

## 16 NATIVE FILMS IN AUSTRIA IN 10 MONTHS

System on Importation Already Failure—Expected to Die Off

Washington, Nov. 16.

Austria's contingent system on the importation of foreign films, effective Sept. 3, last, is already looked upon as a failure as far as assisting the native producers.

An investigation, upon which a report has been forwarded to the department of commerce, discloses that but 16 films have been produced in Austria since January. These have been approved as a basis for import licenses.

The 16 films actually made have been produced as follows: Nine by Austrian firms; two by Czechoslovak and five by German concerns. The Austrian companies producing were: Sascha, Alliance, Ifag, Pan and two or three smaller concerns. The Austrian "Vita" firm, which got into financial troubles last year, rented its studios to foreign producers, it is reported.

With a restricted market and high costs of production the investigation has caused the opinion to be expressed that the coming year will find the Austrian producers unable to meet the requisite number to supply the demand for foreign films on the basis of 20 to 1.

It is expected that the ineffectiveness of the contingent system will gradually be recognized and that the system will eventually die a natural death.

### Jannings' First

Los Angeles, Nov. 16.

Emil Jannings, after all, will make as his first film for Famous Players-Lasky, "The Man Who Forgot God."

Eric Pommer will supervise the production, with Mauritz Stiller directing.

Jules Furthman and Lajos Biro are doing the screen adaptation of the story.

## MOVE TO RESTRAIN RINGLINGS FROM INTERFERENCE WITH FILM

Claims Injunction on "Bigger Than Barnum's" Harassing and Injurious—R.-C. Picture Corporation Has \$88,000 in Picture Contracts

## 'STUDENT OF PRAGUE' STOPPED IN BERLIN

Glombeck Held Prior Rights to Sokol Picture—Theatre Keeps on Showing

Berlin, Nov. 3.

"The Student of Prague," Sokol film with premiere at Capitol, has been temporarily stopped by order of the court. A film taken from the same novel on which the present picture is founded was produced in 1913. It now develops the original producers still have control of the film rights. This film, the Glombeck is suing the present makers for damages and has succeeded in temporarily tying the Sokol product up.

Both scenarios were written by Hans Heinz Ewers, author of the very successful novel of the same name as the picture. The first film was made in August, 1913, with Paul Wegener in the leading role and had a fine reception then. Evidently both the author and the Sokol were under the impression that the rights had lapsed, as the former sold and the latter bought the scenario over again—this time for \$5,000. When the new version made its appearance, they quietly began rebooking the old. Sokol tried to stop them.

The testimony showed that the Glombeck were within their rights, and they at once countered by getting out a suspension order against the Sokol. The Sokol is in particular trouble, as it has contracted with many theatres for a showing of the picture and is liable to be sued if it cannot live up to its agreement.

An amusing angle on the affair is that the Capitol theatre in Berlin is going right on showing the film, as they claim that they have bought the print outright from the Sokol and cannot be stopped.

### Talking' Raw Stock

The Eastman Kodak Laboratories at Rochester are experimenting with a new raw film especially for "talking movie" production.

The chief shortcoming of the various musical screens has been the matter of amplification, the enlarging of the sound showing up many reproducing defects.

Most sound film in a projection room, but in a large auditorium with the sound amplified many times more, it's another question.

### Sherman Claims Jessel

Harry Sherman is seeking to punish George Jessel for contempt of court in a suit to enjoin Jessel from screen services for anybody but Sherman.

A motion was made before Justice Wasservogel in the New York Supreme Court Monday, decision being reserved.

Sherman claims a prior contract for the comedian's screen services, Jessel's "Private Izzy Murphy" for Warner Brothers causing the action.

### Carl, Jr., Given Position

Los Angeles, Nov. 16.

Carl Laemmle, Jr., 19, son of the head of Universal, has been appointed second assistant to Henry Henigson, general manager of Universal City.

Harry Zehner will continue as assistant general manager under Henigson.

### EXCHANGE OF "LOANS"

Los Angeles, Nov. 16.

Universal has made a deal with Metro-Goldwyn-Mayer where by it will loan Jean Herscholt for a part in the Lubitsch production of "Old Heidelberg" and Metro will in turn loan them Renee Adoree for an unnamed feature.

R.-C. Pictures Corp. is taking the initiative to restrain John, Richard T. and Charles Ringling, and the Ringling Brothers and Barnum & Bailey Combined Shows from interfering with the R.-C. picture release, "Bigger Than Barnum's." The film company claims that the Ringlings' injunction suit in Minneapolis recently to restrain the exhibition of the picture is damaging the \$38,000 existing contracts for future release.

"R.-C. sets forth that it cost \$60,000 to produce the film and an additional \$15,000 for advertising and \$15,000 more for prints, bringing their total investment to \$90,000.

The Ringling-Barnum suit, they claim, can be carried on through every federal district court in the United States and greatly hamper their business by the circus people suing each local exhibitor as a necessary technical co-defendant, although neither R.-C. or Ringling-Barnum is a resident of Minnesota, as in this case, both operating from New York.

By joining each local picture house as a defendant the matter can be threshed out ad infinitum with each exhibition date, although R.-C. contends that the possible injunction interference is scaring exhibitors away and cancelling bookings.

### Syd Chaplin—U. A.

Syd Chaplin may shortly be announced as a new United Artists star. Negotiations are almost completed.

Syd has appeared in a number of pictures with his brother, Charlie, the most notable of which was "Shoulder Arms," but for the most part he has been a sort of business manager for his brother.

It is said his terms are \$3,500 a week for the first year, \$5,000 weekly for the second, and after that \$7,500 weekly.

### 3,500-Seater in Chi For Colored Section

Chicago, Nov. 16.

A theatre as an amusement center for Chicago's large colored population, at 47th street and South Parkway, center point of the black belt, is projected. It will be a 3,500-seater with pictures, ballroom (4,500 capacity), arcade, offices and shops, launched by Harry and Louis Englestein and Louis Kahn, real estate men, who have formed the South Center Amusement and Business Enterprise for the purpose.

The building takes 500 feet on the Parkway and 300 on 47th street. Alexander Levy and William J. Klein, who designed the local Granada and Diversey theatres, are the architects.

### FRANK MAYO ILL

Frank Mayo, screen star, who was shortly to have appeared in vaudeville, has been forced to discontinue rehearsals because of illness.

He is confined to his rooms at the Hotel Algonquin, New York, by pleuro-pneumonia.

**THEATRE BEAUTIFUL**  
**FORUM**  
—SHOWS WEST PICO AUTO PARK—LOS ANGELES

SIXTH WEEK  
SAMUEL GOLDWYN  
Presents  
HENRY KING'S  
Production

**"The Winning of  
Barbara Worth"**

with  
Roland Coleman and  
Vilma Hanky

Episodic Presentation  
Henkel's Melody Classics

**TED HENKEL  
AND ORCHESTRA**



# STUDIO 'STRIKE' SITUATION

## B'WAY'S TER-CENTENARY CLOSES WITH PARAMOUNT'S BIG OPENING

**\$50 Per Seat Offered for Invitation Tickets—Paramount Theatre and Building, Record in Building Achievements—Dailies Peeved Over Advertising**

The three-day celebration of the Ter-Centenary of Broadway will culminate in the opening of the new Paramount Friday night, Nov. 19. The playhouse, said to be the most beautiful theatre in the world, is being thrown open to the public months in advance of the completion of the Paramount building itself. The building will be ready for occupancy about Feb. 1, 1927, about two months ahead of the original contract schedule for its completion.

In virtually every respect the history of the Paramount theatre and building thus far is a record building achievement.

Last night at the Ritz-Carlton was a little private dinner at which (Continued on page 12)

## MENDES LEAVES KANE; TO WED MISS MACKAILL

**German Director Released in Middle of 2nd Kane Picture—Too Many Retakes**

Robert Kane has released Lothar Mendes, German director, who directed "The Prince of Tempters" for Kane and was directing "The Song of the Dragon," now being shot at Cosmopolitan Studios, New York.

The picture is half finished and features Dorothy Mackaill, Buster Collier, Eddie Gribbon and a strong cast. It will be finished by Joe Boyle.

On top of Mendes bowing out of the picture after Kane had protested against the number of retakes, etc., it is announced the German director is to marry Miss Mackaill this week.

According to information the split occurred due to Mendes desire to ally himself with Emil Jannings, the UFA star now under contract to Famous Players. Jannings expressed a desire to have Mendes direct his (Jannings) first picture for Famous. Mendes was under contract to Kane and is said to have asked for his release. It was refused.

He subsequently directed "The Prince of Tempters" for Kane, turning out an unusually expensive picture due to retakes, etc., according to report.

"The Song of the Dragon," upon which Mendes was working until early this week, is said to have represented a production cost for story, rewriting, treatments, etc., of \$150,000 before a crank was turned.

## Campaign Booklet Tells of 'Misunderstandings'

Minneapolis, Nov. 16. F. & R. have started circuit-wide campaign of educational advertising to remove from public mind "misunderstandings" regarding the movie business. Each of the 73 house managers has received a booklet, "What the Public Doesn't Know About the Movies," containing the information to be imparted to patrons and public.

In an appeal to its employees, the concern urges that, wherever possible, they address gatherings on the subject matter contained in the booklet.

"The names of all employees reporting talks, that they have made to organizations large and small will be kept on file by the general office," instructions state.

## 300 OFF PAYROLL FOX SAVES MUCH

**Three Directors Out—Mechanical Force Cut**

Los Angeles, Nov. 16.

Fox cut its overhead around \$12,000 a week when General Superintendent Sol Wurtzel eliminated 300 people from the payroll Saturday. Also leaving at that time were three directors: John Griffith Wray, whose contract had expired; George Melford, made one picture for the organization, and Eddie Cline, to have served as alternate director of the Tom Mix pictures.

The 300 cut off the payroll were mostly carpenters, property men and electricians, working on special productions the last six months. At the time of the lay-off Wray had just completed "The Love of Women"; Harry Beaumont, "One Increasing Purpose" and Irving Cummings, "Bertha, the Sewing Machine Girl."

There are now eight companies at work on the Fox lot, beside the comedy companies, which grind 52 weeks in the year.

In another clean out this week with several executives off and their positions being doubled by others Harry Bailey, business manager of the Fox studio for the past year and a half has been given a vacation with his work taken over by Ben Jackson, general studio manager. When Bailey returns he will be assigned to another position. Matt Horgan, assistant to Jackson, has been replaced by Ed Butcher.

In the publicity department four camera men were transferred to the production department. These men will double in case the publicity department needs their services.

## 'Phones,' 'Tones,' and Costs—Royalty

The next few weeks may see the William Fox people entering into active competition in the field with the Warner Bros. with talking pictures. Both organizations are now figuring out a basis on which they will be able to operate with the exhibitors. It looks as though the advent of the various -phones and -tones was going to revolutionize the sales end of the picture business.

Warner Bros. are offering the Vitaphone to the exhibitors on a basis of installation which costs from \$5,000 to \$15,000 and in addition is a per-seat tax for the music end of the pictures, in addition to the usual rental for the film. The Vitaphone installation, it is said, takes anywhere from three to four days.

The Fox Movietone, according to insiders, takes but two hours to install and the cost of the necessary mechanism is said to be \$1,500, but there is a royalty rental on the apparatus itself in addition also a per-seat charge on the pictures which will be equipped with the Movietone.

Fox, it is stated, will be ready to operate in about six weeks to two months' time, and it is said that within a year he will be able to install about 5,000 of the Movietone devices in theatres.

## NOV. 30 IS SET BY UNIONS; NO REPLY FROM PRODUCERS

**One Million Men Apt to Be Affected—Musicians Brought in—A. F. of L. Informed of Impending Trouble—Unions Insistent Hollywood Picture Makers Unionize Forces—Federated Bodies Have Assumed Charge**

## EQUITY'S POSITION

### THUMBNAIL GIST OF UNION DEMANDS

Union shop.  
Eight-hour day.  
Time and a half for overtime.  
Double time for Sundays.  
Pay for six legal holidays.  
Readjustment of wage rates in conformance with union standards.

With midnight Nov. 30 set when union mechanics employed in California picture building and manufacture will walk out if producers insist on "open shop" conditions, the biggest strike in the history of the film industry will occur.

If Dec. 1 dawns and the producers (Continued on page 18)

## VITA'S-VICTOR TIE-UP GIVES WARNERS EDGE

**New Vita Program on B'way Dec. 24—After Sousa, Whiteman, Etc.**

The Warner Brothers' latest tie-up with the Brunswick-Balke-Clender Co. for the first call on their artists gives the Vitaphone a practical corner on the choicest available recording artists. Victor Talking Machine Co. has been hooked up with Vitaphone from the start, the initial program being an all-Victor starring group.

Between Victor and Brunswick, plus the arrangement with the Metropolitan opera company, whose artists in the main are also exclusive Victor songsters, Vitaphone has a natural edge, because it is being proved that the singers who "take" well on the phonograph recording wax are best suited for the Vitaphone records, and for the same reason. It parallels the radio and record situation, the microphonic transmission in both figuring importantly in connection with a good amplification.

Vitaphone's third program is set for Dec. 24. Some of the new "names" like Gigli, Charles Hackett, Mary Lewis, Vincent Lopez's band, and Van and Schenck will be presented at a legit house in Times square yet to be obtained. Clark and McCullough's deal is off for the present at least.

A possible tie-up with P. D. C. which would mean a Keith-Albee outlet is still being considered, but hardly likely to eventuate for the vaudeville reason alone.

Vitaphone is latterly much interested in Sousa and his band, Paul Whiteman's orchestra and George Olsen and his music from the Hotel Pennsylvania. Vita had a nice contract drawn with Whiteman until Public Interfered owing to the maestro's picture house tour. The conclusion thereof and the Dillingham musical comedy production in January will again make possible Whiteman's services.

Sam L. Warner states he is going after the ace dance band leader.

## RURALITES OBJECT TO TYPE OF FILMS—WANT BETTER PICTURES

**Matter Going Before Hays—Department of Agriculture Interested—Milliken Promised Better Films—Country Tired of "Ragged Ends"**

Washington, Nov. 16.

Those of the rural districts do not like the sort of films shown to them and, through the American Country Life Association, a protest is being made to the Hays organization.

The Department of Agriculture is taking a hand in it, it being stated at the department the country people are getting tired of the "ragged ends" of the motion pictures produced.

At the annual dinner of the association here former Governor Carl E. Milliken of Maine, now with the Hays organization, made a speech and promised to see that better films were forthcoming.

## HEARST-ROACH AS PARTNERS

**May Cost Publisher Million for 50 Per Cent**

Los Angeles, Nov. 16.

William Randolph Hearst may be a partner of J. I. E. Roach in the making of two-reel pictures to be released through Metro-Goldwyn-Mayer.

It was reported some time ago that Hearst and Roach were negotiating whereby the latter would turn out a series of two-reel subjects based on comedy strips now running in the Hearst papers.

When E. B. Hatrick, general manager of the Hearst picture interests, was on the coast a month ago, the deal took on a different aspect, it is said, with Hearst signifying a desire to enter into a production partnership with Roach.

Hearst sent a number of auditors into the Roach offices, and they are now going over the books of the concern. The deal involves Hearst taking a half interest in all production and the studio property as well.

Some time ago Roach floated a bond issue for \$400,000 on the studio site and grounds at Culver City. In the statement the assets of the Roach company were given as \$1,700,000. It also showed the building and property with equipment were appraised at \$778,166.30 last April. Also shown were the net earnings for the company during the past seven years and three months were \$1,215,113.40, with the earnings for an eight-month period up until April 3, 1926, being \$156,314.04.

It is said that Hearst was asked to put in \$1,000,000 in cash for the interest he seeks, besides giving the studio first call on any pictures that may be used for two-reelers.

Hearst arrived here from New York this week. It is expected that the accountants will be through with their survey about Dec. 1 and that the partnership will be entered into immediately thereafter. The M-G-M releasing contract for the Hearst product will not become effective until Sept. 1, 1927.

## 5 WOMEN WRITERS AT HIGH SALARIES

Los Angeles, Nov. 16.

Metro-Goldwyn-Mayer have five female scenario writers, drawing a weekly salary of \$1,000 to \$3,500 each.

These writers include Frances Marlon, Bradley King, Sada Cowan, Agnes Christine Johnstone and Dorothy Farnum.

They are all working on originals or adaptations, each having a contract of from one to five years.

## 'Napoleon,' Foreign, Here

Before the end of the year Metro-Goldwyn-Mayer may have another big picture on Broadway that comes from across the Atlantic. It is a French "special," entitled "Napoleon."

Arthur Loew, who has returned from Europe, arranged for the American rights.

## 2D WEEK'S GROSS WILL BE LIFTED

**Strand and Capitol Raising Amounts During 1st Week Necessary for Hold Over**

A switch in the amount of the box office take to warrant a feature picture holding over on Broadway at either the Capitol or the Strand will be brought about by those theatres changing their opening days from Sunday to Saturday.

The Strand inaugurated a Saturday opening policy last week. It was stated Monday Major Bowes, managing director of the Capitol, was considering the changing of the opening day at that house.

The Strand opening with "The Silent Lover" last Saturday played to about \$600 more than it would have done ordinarily according to an average of receipts taken over the last two months. Heretofore with a Sunday opening the Strand stipulation for a second week of a picture was that it had to do \$19,000 on Sunday, Monday and Tuesday. With the new order of things the decision will be made on receipts up to Monday night and the mark that a picture will have to reach will be \$22,000 on the three days.

At present the Capitol is holding its second week for pictures on the basis of reaching \$35,000 on the first four days. In the event that they get to the Saturday opening they will undoubtedly demand that a picture do \$45,000 on the first four days of the run, as they are considering at present moving up the receipt requirement to \$40,000 with a Sunday opening.

The reason for this is that too many pictures have been reaching \$35,000 and consequently a number of pictures that would have otherwise been booked into the house have been forced into the subsequent runs without the prestige of a Broadway deluxe showing.

One of those pictures that were forced out was the Beatrice Lilly production "Exit Smiling" the reason being that if all pictures were held back for the Capitol showing the release schedule would be forced so far backward that the local exchange would be unable to keep up with the parade.

## COSTUMES FOR HIRE

PRODUCTIONS  
EXPLOITATIONS  
PRESENTATIONS

**BROOKS**  
1437 B'way, Tel. 5580 Pen.



# "ACE OF CADS" BUILT UP WITH LOCALS TO \$16,000 AT NEWMAN

Mainstreet, With 1st Nat'l Film and Orpheum Vaude, \$13,000—Pantages Did \$10,000 With Pop Bill—"Parade" Got \$16,500 in 2nd Week

(Drawing Population, 650,000) Kansas City, Nov. 16. Amusements got a break last week. Those houses not cleaning up evidently did not have the wares to attract.

First three days not so good. That hurt in the final totals, but from Wednesday on no complaint.

Weather fine and 10,000 teachers here for state convention. All of the city schools were dismissed Thursday and Friday, and on Thursday Kansas City's Liberty Memorial was dedicated by President Coolidge, who made the trip from Washington for that sole purpose.

In addition to the Memorial services witnessed by 150,000 persons, great crowds were drawn downtown again that night to witness the reception to Queen Marie.

At the Royal "Bardelys the Magnificent" after a slow start rallied and held over.

## Estimates for Last Week

Royal—"Bardelys the Magnificent" (M-G-M) (920; 25-50-60). Heavy type given to John Gilbert. Original score by Boguslawski's orchestra. Reviews unanimous in praise for both picture, director and star, but business pretty light first part of week. Commenced to build just in time to keep picture over \$9,000.

Newman—"Ace of Cads" (F.P.) (1,980; 25-40-50-60). "Lovers in Porcelain," one of the Publix's prettiest stage units, together with a sister team working with Keese and his New Idea orchestra, although musical gang back in pit this week. Ken Widener and his singing class also present as popular as ever. Notices were complimentary to Menjou, but not so strong for picture. Business light until Wednesday, when commenced to hit. \$16,000.

Mainstreet—"Duchess of Buffalo" (3,200; 25-50-60). Constance Talmadge pretty near whole film. Publicity gives her full credit as star. Stage show had Mahon and Scott and Co., Primrose Minstrels and Five Decardos. Business better, but house like all others suffered first of week. \$13,000.

Liberty—"Runaway Express" (U) (1,000; 25-35-50). Melodrama with thrills and more thrills. Emil Chaguet's orchestra, fixture at house, made first appearance. Jazzy, noisy, pleasing bunch of entertainers, vocal and musical. Okay. \$4,700.

Pantages—"Blue Eagle" (Fox). With help of Uncle Sam's fighting fleet goes of "robs" and lots of ships, all full of fight. Sure wow for rough and ready action stuff. Vaudeville bill one of best house has had for some time. Ted Meyn, fixture at organ, given space on vaudeville program. \$10,000.

Shubert—"Big Parade" (M-G-M) (1,600; \$1 top mats.; \$1.50 nights). Second week of three-week stay. Papers gave it second reviews and draw steady. Picture lost Tuesday afternoon (concert booked), but finished strong. \$16,500. (Copyrighted, 1926, by Variety, Inc.)

## Mix 'Ruined' Speeches at Jimmy Quirk's Dinner

Los Angeles, Nov. 16. James Quirk, editor of "Photoplay," gave a party in honor of all the various playwrights and writers of the screen who are in Hollywood. For some unknown reason or other, Tom Mix was included among the literary men.

It naturally was one of those speech-making affairs, with everyone telling how he wrote stories or would write them.

Tom listened for two hours to a number of them talking and finally figured there would be only one way to throttle the speakers down; that was to talk himself.

Mix got up on the floor. For an hour and a half he told the writers and playwrights what he thought of them and of their work. By the time he finished, no further desire for speeches was evident.

Los Angeles, Nov. 16. James Quirk, publisher, was married to May Allison, screen actress, yesterday at Santa Barbara.

The couple will leave for New York after a short honeymoon.

## Jobyna Ralston's Contract Ending

Los Angeles, Nov. 16. Jobyna Ralston's contract as leading woman with Harold Lloyd for three years expires with the current Lloyd production.

# MILWAUKEE'S BLIZZARD HELD DOWN GROSSES

Palace and Alhambra, with Vaude, in Lead—Wisconsin, Pcts., 3d, with \$17,500

Milwaukee, Nov. 16. The first freezing weather and blizzard of the mid-west winter last week played havoc with local film houses. End of week showed a remarkable pick-up, however.

## Estimates for Last Week

Alhambra—"Oh Baby" (U.) (3,000; 15-25-35-50). Vaude, pulled house through. Title of picture caused little prestige with local film fans. Around \$17,600.

Garden—"Men of Purpose" (Special) (1,000; 25-50). With American Legion sponsoring picture and outside ticket sale canvass, house did rather well, with Legion boys getting split of net. Around \$5,200.

Majestic—"Almost a Lady" (Warner) (1,600; 15-25-40). Combination vaude, and picture with film advertised above acts. Remarkable business for weather and competition. Around \$8,800.

Merrill—"Sparrows" (U. A.) (1,200; 25-50). Second week and liked enough to contribute about \$6,200, bringing two-week gross to about \$11,000.

Miller—"Love's Blindness" (M-G-M) (1,400; 15-25-40). Vaude, played above picture. Near \$7,000.

Palace—"Her Man of War" (P. D. C.) (2,400; 25-50-75). Theodore Roberts as vaude, draw pulled them into this house. About \$22,000, best in city for week.

Wisconsin—"Campus Flirt" (F. P.-L.) (3,500; 25-50-60). Fair stage bill and good draw for film from collegiate fraternity brought theatre near marks made before Alhambra injected Pan time. Near \$17,500.

Strand—"Ace of Cads" (F. P.) (1,200; 15-25-50). Menjou has following here but picture not as popular as should have been. Probably due to weather. Around \$7,300. (Copyright, 1926, by Variety, Inc.)

## Better Vaude in Pop House at Buffalo

Buffalo, Nov. 16. Business decidedly on the down and down last week. Takings, which dove deep a fortnight ago, remained well under water. The Shea houses preserved about a medium level in the falling market.

## Estimates for Last Week

Buffalo (3,600; 30-40-60)—"Syncopating Sue" (F. N.), "Barnyard Follies." Excellent all-round card kept business at middling. \$23,500.

Hip (2,400; 50)—"You'd Be Surprised" (F. P.) and vaude. Closing of Court Street (K-A vaudeville) unquestionably helped takings here. Hip is now offering five acts as formerly booked at Court Street. Last week, \$15,000.

Loew's (3,400; 35-50)—"The Magician" (M-G-M) and vaude. This bill a puzzler. Picture excellent but mistitled. Vaude was off except the Stantons, headlining, who passed completely and silently over the heads of the pop crowd. Business wretched at \$10,000.

Lafayette (3,400; 35-50)—"Gigolo" (P. D. C.). Playing to off-again-on-again business, with past week about half-way. Estimated \$13,000. (Copyright, 1926, by Variety, Inc.)

## 'Beau Geste' in Toronto

Toronto, Nov. 16. "Beau Geste" has a good chance of breaking all box-office records for Canada and is proving a real money-maker for the Regent, leading Toronto house of the Famous Players group.

Prices were doubled for this picture and now bring \$1.75 top, with all seats reserved. Takings have bettered \$12,000 weekly for a month, with the picture good for at least three weeks more. Speculators did their first local business with tickets for this picture on Canada's Thanksgiving Day (Nov. 6).

"The Four Horsemen," at 70c. top, gathered more than \$10,000 at the Uptown, another Famous house, last week. (Copyright, 1926, by Variety, Inc.)

# 'SLUMS OF BERLIN,' IMP., GOT \$10,408 IN LOOP

'Sue' Did \$42,000, Average, at Chicago—Paul Ash Got Another \$47,000

Chicago, Nov. 16. A new type of audience was brought into the loop last week. "Slums of Berlin," German-made film, advertised extensively in Chicago's German papers and also received plenty of publicity in the foreign dailies. Consequently the Randolph was filled with a class of patronage which rarely, if ever, hits the downtown houses. This city has a sizeable percentage of Germans. They turned in \$10,408 at the Randolph's box office during the first week of the picture's run.

The Chicago jumped back up to its average of \$42,000, with "Syncopating Sue" after several weeks of slight depression. The film didn't get such good notices, but had drawing power.

At the Orpheum, Warner Brothers deviated from the policy of showing their own pictures and put Reginald Denny (Universal) in for a week. Denny had played the Oriental and Randolph. He didn't catch on so strong at the Orpheum, where he unreled to \$7,800.

## Films at Oriental

Why "The Great Gatsby" was booked into the Oriental can only be accounted for by the assumption that pre-views led the B. & K. organization to believe that it wasn't strong enough for their other house where pictures mean something at the box office. At the Oriental it's all Paul Ash and films are actually considered as the fly in the ointment by quite a portion of the younger element. The "Gatsby" picture was liked by the reviewers.

Douglas Fairbanks, second week at the Roosevelt, rang up \$22,000 with "The Black Pirate." The opening week was practically capacity at \$25,000. Line-ups are outside the house every evening.

"Her Man of War" at the State-Lake got razed by several of the dailies. The films playing here have been so bad as a rule that people are shying from the house. Average unfortunate week with \$19,000. Vitaphone and "Don Juan," in their eighth week, held relatively strong. The second Vitaphone show is coming into the Woods Dec. 2.

## Estimates for Last Week

Chicago—"Syncopating Sue" (1st N.). (4,100; 50-75). Back to average; \$42,000, brought in by Corinne Griffith.

McVicker's—Vitaphone—"Don Juan" (Warner). (2,400; 50c.-\$2). Drew \$27,500 in eighth amorous week.

Monroe—"30 Below Zero" (Fox). (973; 50). Buck Jones brings in nice gross of \$5,000 for this house. Oriental—"The Great Gatsby" (2,90; 35-60-75). (1st N.). Picture out of place here, but Paul Ash had one of his \$47,000 weeks, nevertheless.

Randolph—"Slums of Berlin" (Imported). (650; 50). German film drew new type of audience. House had great week with \$10,408; picture in for run.

Roosevelt—"Black Pirate" (U. A.). (1,400; 50-75). Second week and drop of \$3,000 from high start of \$25,000.

State-Lake—"Her Man of War" (P. D. C.). (2,800; 50-75). Pop vaude, house apparently tied up in picture contract. Weak pictures not drawing cards; \$19,000. (Copyright, 1926, by Variety, Inc.)

## Buys \$1,500,000 Ranch

Los Angeles, Nov. 16. Cecil B. DeMille, Jesse Lasky, Harry Chandler, publisher of Los Angeles "Times," and other Hollywood and Los Angeles businessmen have formed a corporation, purchasing the Bartlett estate of a New Mexico and Colorado, at a price said to have been \$1,500,000. \$1,000,000 was paid in cash. The Bartlett estate comprises one of the best known ranches in the Southwest.

## Saxe's Hotels

Milwaukee, Nov. 16. The Saxe Amusement interests have spread themselves into the hotel field, it was learned here this week, when they purchased the Randolph Hotel from the Randolph Brothers. The name of the hotel will be changed.

The hotel has been the theatrical headquarters for burlesque people for years.

The Saxe people announced they are also interested in three other hotels here, new Belmont, just opened and managed by Frank Bursinger, former night club operator; Shorecrest, and the Stratford Arms, family apartment hotels.

# ST. JOHN NORMAL Even with Canadian Thanksgiving and Armistice Day, Top \$3,500

St. John, N. B., Nov. 16. A sudden shift in the weather from the prevailing mildness to cold helped business last week at the local picture houses.

## Estimates for Last Week

Imperial (1,600; 15-35)—8-9, "Devil Horse" (Pathe). Monday, Canadian Thanksgiving Day, with consequent increase in patronage. 10-11, "Man o' War" (P. D. C.). 12-13, "Hold That Lion" (F. P.), plus "Fighting Marine" serial. Saturday night drawing for hope chest held stimulating business considerably. \$3,500.

Unique (850; 25)—8-10, "Red Kimono" (Vital). 11-13, "Silent Pal" (Lumas). \$1,150.

Queen Sq. (900; 25)—8-9, "It Must Be Love" (F. N.). 10-11, "Dixie Merchant" (Fox). 12-13, "Cowboy Musketier" (F. B. O.). "Broadway Lady" billed for midweek change, but transfer made with no cause announced. \$1,000.

Palace (550; 20)—8-9, "Merry Widow" (P. D. C.). 10-11, "Arizona Sweepstakes" (U.). \$450. (Copyright, 1926, by Variety, Inc.)

# PRES. RELATIVES DID NOTHING IN WASH.

But Palace, Wash., Had Fields Film—"Perch Devil," Way Off

(Estimated White Population, 380,000)

Washington, Nov. 16. The President's relatives, as a stage feature at the Palace, did little at the box office of the Palace last week.

"So's Your Old Man" on the screen helped considerably, evidenced by the fact that business builded upwards from rather slow start.

With no explanations necessary, Cliff Edwards (Ukulele Ike) boosted at the Metropolitan by a goodly spurt, repeating in this picture house within a few months of his appearance at the Earle (vaudeville).

Columbia with "Bardelys the Magnificent," second week, was off, while the "Perch of the Devil," with five days allotted, the house closing Friday for a pre-showing of "Michael Strogoff," did a pitiful business.

## Estimates for Last Week

Columbia—"Bardelys the Magnificent" (M-G-M) (1,232; 35-50). Under usual for second week. Possibly \$7,500.

Metropolitan—"Forever After" (F. N.) and Ukulele Ike (1,518; 40-60). House claimed picture liked, too. Appears to have been 90 per cent Cliff Edwards. \$15,000.

Palace—W. C. Fields in "So's Your Old Man" (F. P.) and Old-Time Vermont Dance Orchestra (2,390; 35-50). Washington is accustomed to President's and other high officials' relatives. About \$14,800. Nothing exceptional. Picture settled.

Rialto—"Perch of the Devil" (U.). (1,978; 35-50). Five days with new policy setting Saturday as opening day; did nothing startling; \$4,000, generous.

## This Week

Columbia, "Quarterback"; Metropolitan, "Paradise"; Palace, "Alma of South Seas"; Rialto, "Michael Strogoff." (Copyright, 1926, by Variety, Inc.)

## 'Variety,' N. O. Sensation 3d Week at Tudor

New Orleans, Nov. 16. For the first time in local film history a picture theatre is holding over a feature for a third week. The picture is "Variety." Inconspicuous Tudor is showing its heels to the more auspicious cinema temples about by establishing a record, and that after wallowing about in the despond of neglect for months. Tudor was just \$400 behind its opening week, with its second week of "Variety" running above \$5,000. The picture is in at a flat admission of 40c.

Low Cody in "The Gay Deciever" did not help the State much, the house dropping below \$15,000.

Business picked up some at the Strand when Corinne Griffith in "Syncopatin' Sue" topped \$5,000.

Liberty, too, was above its average with "Nell Gwyn," a picture that is showing a deal of Dorothy Gish, figuratively speaking.

## Estimates for Last Week

Loew's State (3,600; 60)—"The Gay Deciever." Not so good for this one. Business under normal at \$14,800.

Tudor (800; 40)—"Variety." Local sensation. Got \$5,200 second week, held over for third.

Strand (2,200; 75)—"Syncopatin' Sue." Corinne Griffith quite favorite here. \$5,100.

Liberty (1,800; 50)—"Nell Gwyn." Proved surprise, getting \$4,400. (Copyright, 1926, by Variety, Inc.)

# OVER \$30,000 FOR 'KID BOOTS' AT STANLEY

Rushing Fall Business Continues—Fox Over \$20,000 Last Week

Philadelphia, Nov. 16. No apparent let-up in the general big business in the film houses last week.

The only exception was Mary Pickford's "Sparrows," a bitter disappointment in its two weeks at the Stranton. Last week's gross showed a drop of over \$4,000, with less than \$9,000 claimed, and most of that due to overflow from other houses Thursday and Saturday.

Stanley had another big week with Eddie Cantor in "Kid Boots" the film feature. Previous week house got \$34,000, with "The Quarterback" and Waring's Pennsylvanians dividing the credit. Last week there was a Stanley Frolic to help the picture, but by no means as strong in local box-office pull as the Waring crowd. Hence Cantor must get most of the credit, and the gross of between \$30,000 and \$31,000 was all the more amazing. As elsewhere, the film fans accepted Eddie instantly, and the picture proved a box-office "natural." It might have stayed a second week with great results, but that is not the Stanley company's policy for this house.

Fox had a bulky week without the aid of any big names among the stage acts. The picture, "Midnight Lovers," was panned, too, but this didn't make much difference. Gross was again over \$20,000.

## Estimates for Last Week

Stanley (4,000; 35-50-75)—"Kid Boots" (F-P.). This Eddie Cantor film proved sensation with some help from "Stanley Frolic." Over \$30,000.

Stanton (1,700, 35-50-75)—"Sparrows" (U. A.) (2d week). Distinct disappointment with less than \$9,000 in second and final week, despite general good business. "Four Horsemen" this week.

Fox (3,000; 99)—"Midnight Lovers" (Fox). Picture not given much praise and bill had no very big names, but gross better than \$20,000 again. Jan Garber and Musical Merry-makers given chief billing.

Aldine (1,500; \$1.65)—"Beau Geste" (F. P.). Wednesday and Thursday nights big, and of course, Saturday. Matinee still so-so. Climbed peg with almost \$11,000, 10th week and no end in sight.

Acadia (800; 50)—"La Boheme" (M-G-M, 1st week). Good business but not promising longer than two weeks. Around \$4,000 or little under.

Karlton (1,100; 50)—"Young April" (P. D. C.). Helped by boom given house by Red Grange picture. About \$2,750, with rather weak feature. (Copyright, 1926, by Variety, Inc.)

# TOPEKA'S HIGH \$2,600; LOW \$750; DISMAL W'K

'Waltz Dream' Among Flops—'Speeding Venus' Prize Bust

Topeka, Kans., Nov. 16. (Drawing Population, 85,000) Pitiful week, not even Armistice Day helping the box office much.

The only real money taken in was at the Isis with "The Merry Widow," second run, and at the Gem with the "Vanishing American," second run. The "Widow" showed to more people on second run than when first released for this burg. Even the Novelty, vaudeville, the town's most consistent money maker, did no more than break even. No explanation. Business first half practically a flop everywhere.

## Estimates for Last Week

Jayhawk (1,500; 40)—"Waltz Dream," with Italian Serenaders on stage, established new low for first three days since house opened. Last half, "Forlorn River," forlorn bet. Went into "the red" with total of \$2,600.

Orpheum (1,100; 30)—"Eagle of Sea," all week. "Only a picture." Not more than \$1,400.

Cozy (400; 30)—Mediocre pictures both halves. Results below-normal. "Speeding Venus" (Priscilla Dean) took low record for town. Last half opening on Armistice Day almost without advertising. "Unknown Soldier" much better, but failed to do better. Total for week set at \$750. (Copyright, 1926, by Variety, Inc.)



# 2 B'WAY RECORDS IN WEEK

**"UPSTAGE," 2D WEEK, L. A., \$28,500;**  
**"LONDON," GISH FILM, MET, \$24,000**

Fanchon & Marco Prolog, Also Held Over at State,  
 Equal Credit—"Mystery Club," Fox's, Gives Fa-  
 vorable Sign at Uptown With \$8,500

Los Angeles, Nov. 16.

(Drawing Population, 1,350,000)  
 Armistice Day was a life saver  
 last week. Night prices were in ef-  
 fect all day.

Loew's State took the leadership  
 away from the Metropolitan, forg-  
 ing its gross around \$4,000 ahead of  
 the larger house. This was unusual,  
 as the State had a holdover prolog,  
 with Norma Shearer in "Upstage."  
 However, the Fanchon and Marco  
 stage presentation was a wow and  
 folks did not mind looking at it a  
 second time, something they do not  
 do elsewhere. With Miss Shearer  
 as screen attraction it was clinch for  
 house to boost over \$5,000 above  
 week before.

Metropolitan was way off with the  
 Dorothy Gish picture, "London."  
 House dropped around \$6,000 below  
 week before, which was only fair  
 in comparison with the business  
 the house has been doing.

"Temptress" ended a four-week  
 run minus two days at the Million  
 Dollar, taking in around \$13,000 for  
 the period. "We're in the Navy  
 Now" opened to capacity Armistice  
 Day and looks as though it is in  
 for at least four weeks. The Beery-  
 Hutton combination in this town is  
 just as reliable as ice cream on a  
 sweltering day.

"Don Juan" finished a 14-week  
 engagement at the Egyptian Tues-  
 day. The Vitaphone attachment did  
 not seem to spur business along any  
 with the picture alone having played  
 to around 250,000 people before Vita-  
 phone took the place of the Grauman  
 prolog. However, Vitaphone  
 continues here with the Colony show  
 of New York opening Wednesday  
 (today) with "The Better Ole."

"Bardelys the Magnificent" pulled  
 stakes at the Carthay Circle Sunday  
 night after a none too wholesome  
 engagement. House remains dark  
 until Nov. 19 when "What Price  
 Glory" begins its world premiere.

"Kosher Kitty Kelly" caught on  
 at the Figueroa rather strong and  
 is being held over for a third week.  
 "The Mystery Club" proved a  
 great selling title at the Uptown  
 and did close to \$8,500.

**Estimates for Last Week**  
 Biltmore—"Ben-Hur" (M-G-M)  
 (1,650; 50-\$1.50). Strengthened up  
 bit in next to final week; \$12,500.  
 Grauman's Egyptian—"Don Juan"  
 (Warner) (1,800; 50-\$1.50). Sudden-  
 ly halted to make way for "Bet-  
 ter Ole" Vitaphone combination.  
 Final nine-day intake around \$13,-  
 000.

Carthay Circle—"Bardelys the  
 Magnificent" (M-G-M) (1,650; 50-  
 \$1.50). Ended none too good run  
 Sunday. House dark until Nov. 19.  
 Final week around \$11,000.

Forum—"Winning of Barbara  
 Worth" (U. A.) (1,800; 25-75). Very  
 good fifth week; around \$11,000.  
 Loew's State—"Upstage" (M-G-  
 M) (2,300; 25-\$1). With wow of  
 prolog, this Norma Shearer left  
 town with \$28,500.

Metropolitan—"London" (F.P.-L.)  
 (3,595; 25-65). Dorothy Gish no box  
 office winner in this English pic-  
 ture, as \$24,000 denotes.

Million Dollar—"The Temptress"  
 (M-G-M) (2,200; 25-75). Final five  
 days brought in around \$13,000  
 through aid Hearst papers with  
 heavy advertising campaign.

Figueroa—"Kosher Kitty Kelly"  
 (F.B.O.) (1,600; 25-75). Second  
 week winner, drawing around \$8,500.

Criterion—"Mare Nostrum" (M-  
 G-M) (1,600; 25-35). After long  
 run at Forum did remarkably well  
 by getting \$3,500.

Uptown—"The Mystery Club"  
 (Fox) (1,750; 25-75). Title seemed  
 box office magnet. Climbed from  
 opening day to healthy return of  
 around \$8,500.  
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## "Tin Hats" Sequel

Los Angeles, Nov. 16.

Edward Sedgwick and Lou Lip-  
 ton, who made the screen adapta-  
 tion of "Tin Hats," which the for-  
 mer directed for Metro-Goldwyn-  
 Mayer, are now writing a sequel  
 called "Red Pants."

Bert Roache and George Cooper,  
 who played the leading roles in  
 "Tin Hats," may be continued as a  
 team.

## SPECIAL ACTS SAVED BALTO. BIZ LAST WEEK

Victor Artists Coupled with  
 'Variety,' \$24,000 at  
 Century

Baltimore, Nov. 16.

Last week was unusually spotty.  
 The Loew-Century got another good  
 break. "Variety," plus Victor  
 Artists, was the reason. The Rivoli  
 was also in the vanguard. Waring's  
 Pennsylvanians rather than  
 "Tals First" get and deserve the  
 credit. The two combination houses  
 turned in excellent weeks.

It was the second week of the  
 Pimlico race season, and this likely  
 shot the matinees but night weather  
 was favorable. Only one legit oppo-  
 sition and Armistice Day gave holi-  
 day to the six-day week.

**Estimates for Last Week**  
 Century—"Variety" (3,000; 35-75).  
 Local reviewers turned in favorable  
 comments well ahead of local debut.  
 Many regrets over censored version.  
 Programmed with Eight Victor Artists  
 who drew biggest applause, with  
 possible exception of Rubinoff. Very  
 satisfactory week. \$24,000.

Rivoli—"Tals First" (2,000; 35-  
 75). Picture was not the thing last  
 week. Bi-annual engagement of  
 Waring's Pennsylvanians, and they  
 delivered.

New—"Take It From Me" (1,800;  
 25-50). Failed to deliver. Appar-  
 ently Denny films are of uneven  
 audience quality. House suffering  
 from uneven quality of films. About  
 \$7,500.

Warner-Met—"Mantrap" (1,800;  
 15-50). This local Warner house  
 has just passed through period of  
 resident-managerial readjustment.  
 Consequently business affected un-  
 settled state. Too early in regime  
 of present Manager North to pre-  
 dict future. The fact is, however,  
 that this theatre, formerly the crack  
 uptown first-run theatre, has slipped  
 within the past eight months. Busi-  
 ness up and down. Last week  
 failed to turn in good account.  
 Races and the proximity of Pimlico  
 partially to blame. About \$5,500.

Embassy—"The Boy Friends" (1,-  
 400; 35-60). Business off here.  
 Location makes for good percent-  
 age of male matinee patrons and  
 these likely drawn to races. Marked  
 first week of return of the house to  
 orchestra in the pit. Since reopen-  
 ing of house in fall Rea's "Califor-  
 nia Nighthawks" have been filling  
 the stage and the picture accom-  
 paniment has been left to the house  
 organ. Mischa Guterman in for in-  
 definite engagement as guest con-  
 ductor. About \$9,000.

Hippodrome—"Miss Nobody" and  
 vaude. (2,200; 25-50). All around  
 good bill. Picture liked and vaude.  
 went over big. Exceptional week at  
 between \$11,500 and \$12,000.

Garden—"Thirty Below Zero" and  
 vaude. (2,300; 25-50). Buck Jones  
 roped box office for a high score.  
 Good week at over \$11,000.

Parkway—"Son of the Sheik" (1,-  
 400; 15-35). Valentino demonstrated  
 his posthumous drawing power at  
 the big downtown Century. Moved  
 uptown to Loew's second run  
 house, film boosted receipts, which  
 have been well below \$5,000 since  
 the reopening week. While not ca-  
 pacity and matinees spotty, satis-  
 factory at \$5,000.

**This Week**  
 Century, "Sparrows"; Embassy,  
 "Cat's Pajamas"; Hippodrome,  
 "That Model from Paris"; Rivoli,  
 "Johanna"; New, "Return of Peter  
 Grimm"; Garden, "Country Be-  
 yond"; Metropolitan, "Millionaires."  
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## SEITZ BACK—WORKING

Los Angeles, Nov. 16.

John Seitz, recently returned after  
 several years in Germany, has  
 been engaged by Metro-Goldwyn-  
 Mayer to photograph Lillian Gish  
 in "The Wind."

Seitz is also an expert in film  
 chemistry.

**PARADE'S MILLION  
 IN ONE YEAR AND  
 RIALTO'S \$48,756**

Gross Record Passed for  
 Super on Consecutive Run  
 and Rialto's High Sur-  
 passed on "Grind"—Eu-  
 charistic Congress Picture  
 Got \$9,300 at Jolson  
 First Week—"Don Juan"  
 at Warner's Showing Gain  
 for Two Weeks—Strand's  
 Saturday Opening

## PARAMOUNT—FRIDAY

Picture history was created on  
 Broadway last week, with "The Big  
 Parade," the first screen production  
 to pass \$1,000,000 in receipts on a  
 consecutive run, achieving that re-  
 cord in less than a year, and again  
 with the breaking of the house re-  
 cord at the Rialto, where "We're in  
 the Navy Now" rolled up \$48,756,  
 giving nine performances a day.

Two records in one week, to the  
 credit of the run production in the  
 legitimate house and one for the  
 "grind" at popular prices.

In the regular weekly change  
 houses the one other development  
 of note was the changing of the  
 (Continued on page 13)

**3 NEW BANDS IN  
 FRISCO; TOP,  
 \$26,000**

**'Navy' \$16,000 at Imperial  
 —Granada Gets Stage  
 Flop and \$18,000**

San Francisco, Nov. 16.

Three new band leaders in town  
 last week. Rube Wolf at the War-  
 field, Sherwoods at the California,  
 and Ben Black at the Granada.  
 Wolf and the Sherwoods did busi-  
 ness at the two houses better than  
 their respective averages. The  
 Granada was down around \$18,000.  
 That's below average.

"Subway Sadie" and Wolf were  
 tremendous at the Warfield. The  
 first four days receipts indicate the  
 pace:

Saturday	\$5,875
Sunday	6,250
Monday	3,200
Tuesday	3,400

with Thursday rating a boost in  
 prices on account of Armistice, with  
 total in excess of \$26,000. A great  
 ballyhoo for film and for new leader.

**Estimates for Last Week**  
 California—"Butterflies in Rain"  
 (U) (2,200; 35-50-75). Business  
 spotty but totaled better than usual  
 at around \$12,000. Inaugurating new  
 type of stage band.

Granada—"Taxi, Taxi" (U) (2,-  
 785; 35-50-65-90). Matinees terrible  
 and night business off, too. Esti-  
 mated \$18,000, with new stage band  
 flopping.

Imperial—"We're in the Navy  
 Now" (F. P.) (1,450; 35-50-65-90).  
 Second week of Beery-Hutton com-  
 edy natural, tremendous. Better  
 than \$16,000. Four weeks at least  
 counted on by house. Business  
 equalling several standing records  
 for Imperial.

St. Francis—"Beau Geste" (F. P.,  
 4th week) (1,575; 50-\$1.50). Report-  
 edly notice given musicians and stage  
 hands. Nobody will confess to any  
 knowledge of what follows. Vita-  
 phone pencilled. "Beau" down to  
 around \$12,000.

Warfield—"Subway Sadie" (F. N.)  
 (2,630; 35-50-65-90). \$26,000.  
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**HOME TOWN EXHIBS BEST JUDGES  
 OF PICTURES—"VARIETY," \$6,000**

Comment From Minn. on "Clean Version" Sent  
 There—Hennepin-Orpheum With "Man O' War"  
 (P. D. C.), \$14,000, Poorest Week in Months

Minneapolis, Nov. 16.

First real cold weather of winter  
 helped to dent grosses last week.  
 With the temperature 10 above zero  
 the public, not yet accustomed to the  
 chilly blasts, clung to the home  
 fires.

"Variety," at the Strand, did the  
 best business of any foreign-made  
 picture here since "Passion." At  
 that, considering the newspaper  
 boosting and word-of-mouth praise,  
 takings were nothing to exult over,  
 although sufficiently large to war-  
 rant a second week.

To this reporter at least it seems  
 certain that if Famous Players had  
 seen fit to send Minneapolis the  
 same print of "Variety" as that  
 shown in New York and at the  
 Roosevelt, Chicago, the picture  
 would have pulled probably 50 per  
 cent better. Instead, this town had  
 it with the first two reels entirely  
 omitted and the balance of the pic-  
 ture so twisted as to make it appear  
 the trapeze performer and his lady-  
 love were joined in the holy bonds  
 of matrimony.

The local exhibitors were in no  
 way to blame for the failure to show  
 the real "Variety." They tried to get  
 the New York print. On the other  
 hand, if these far-removed film peo-  
 ple were actuated by an opinion that  
 we are too provincial and squeamish  
 for such fare, they gauged our men-  
 talities and capacity for apprecia-  
 tion of true art without any investi-  
 gation, and just as much condemna-  
 tion should be heaped upon them.  
 In any case, it would seem, local  
 exhibitors should be the ones to de-  
 cide in a matter such as this.

"The Temptress," at the State,  
 won favor, but adverse conditions  
 hurt trade.

**Estimates for Last Week**  
 State (2,010; 60)—"The Temptress"  
 (M-G-M); Carolyn Harris,  
 contralto, and string quartet, Three  
 Sailors, on stage. Picture above  
 average; business fair. Around \$12,-  
 000.

Strand (1,200; 50)—"Variety" (F.  
 P.). Press and public enthusiastic,  
 but takings held room for improve-  
 ment. About \$6,000; big profit.  
 Hold over.

Garrick (1,800; 50)—"Ladle" (F.  
 B. O.). Melody Makers. Ignored  
 almost completely. Around \$4,000.

Lytic (1,300; 35)—"Hold That  
 Lion" (F. P.). Well-liked comedy.  
 Douglas MacLean has little box-  
 office pull here. About \$1,400.

Aster (896; 25)—"Barney" (M-G).  
 Corking picture; deserved better  
 business; \$1,000.

Grand (900; 25)—"Mare Nostrum"  
 (M-G). Second run downtown; mod-  
 erate trade; \$700.

Hennepin-Orpheum (2,525; 50-99)  
 —"Her Man o' War" (P. D. C.) and  
 vaude with Sessue Hayakawa; fair  
 bill; skidding gross; around \$14,000;  
 worst in weeks.

Pantages (1,600; 50)—"Her Honor  
 the Governor" and vaude. James J.  
 Corbett and Bobbie Barrie, headlin-  
 ing, meant more than picture. Busi-  
 ness off, due to conditions; about  
 \$6,000.

Seventh Street (1,480; 50)—"Ador-  
 able Delcœur" and vaude. Satis-  
 factory show; less than \$5,500; low.  
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## Riza Royce's Opinion of Husband Changed

Los Angeles, Nov. 16.

Riza Royce, screen actress, in  
 private life Mrs. Josef von Stern-  
 berg, went to a plastic surgeon and  
 had her nose put in the proper  
 shape. She then returned to live  
 with her husband after an  
 estrangement of three weeks.

The reconciliation is said to have  
 followed Von Sternberg's visit to  
 the office of the plastic surgeon,  
 to escort his wife to her home after  
 the operation. Mrs. Von Sternberg,  
 at the time said her husband was  
 too temperamental and that she  
 would immediately bring a divorce  
 action.

However, his temperament had  
 changed to the soothing kind when  
 she left the office of the plastic  
 doctor.

## Paramount Ticket Demand

This week everyone in New York  
 is battling to secure seats to the  
 opening of the Paramount theatre.  
 Lawyers, doctors, judges, titled for-  
 eigners, picture and stage stars, and  
 theatrical managers, all trying to  
 secure one of the coveted invita-  
 tions.

They are satisfied with what they  
 can get as long as they can be  
 there.

In one premium theatre ticket  
 agency there was an offer of \$300  
 for six seats anywhere in the house.



## INSIDERS MOVE ORPHEUM UP; PATHE SINKS IN DULL MARKET

Famous Players and Loew Merely Mark Time—Chicago Crowd Use Fall Business for Window Dressing—Wall St. Not Inspired by Film Merger Talk

Minor features in the week of stock market trading were the movement of Orpheum out of its low around 29 to better than 31, probably inspired by Chicago insiders; and the steady decline of Pathe Exchange to 24 1/2, new bottom, representing selling due to reports of diminished profits, departure of Harold Lloyd product from the Pathe list and other factors.

As against these movements in the secondary stocks, the two leaders in the amusement group of shares, Famous Players and Loew, were remarkably stationary under small dealings. Famous Players was near its best at 116 at noon yesterday, following a week of churning prices in a narrow range, while Loew went through an entire week of trading without getting out of the narrow ground between 44 and 45. While the important issues were merely waiting, the smaller stocks grabbed the center of the stage.

### Orpheum's Fall "Boom"

The Orpheum move was part of the annual play. The Chicago outfit apparently wanted some action and as usual picked the middle autumn to give the ticker a whirl. Amusements always look best from a trading angle about this time of year. The September-January period is the box office season, representing the public's return to the theatre after the summer lull. Thus the time is favorable for a bull demonstration implying that an encouraging statement of profits is in prospect.

By the time the glowing statement is made public, probably the long lines put out at this time by the pool will have been evened up. Hence the familiar occurrence of a price recession just as favorable news gets on the news ticker. Dealings in Orpheum last week totaled 16,000 shares, many times the normal turnover for this quiet issue, but still no very imposing volume if it meant anything more substantial than a small pool flyer.

The worst apparently was out in Pathe with the statement issued Monday showing profits for the 28 weeks ending July 10, at the rate of \$2.22 a share compared to \$4.19 a share for the same period of 1925.

Apparently the market figures that the immediate future is not promising. The period reported does not, of course, include the business altogether without some of the Pathe features which are now missing from its list. The stock was high at 83 and in 1925 earned \$7.62 a share net, compared to

which the \$2.22 reported is discouraging.

### Merger Ignored

There is another angle to the decline in Pathe. There has been much talk of a merger of this property with P. D. C. and other organizations. The steady drop of last week, representing more than 6 points at its extreme for the move, apparently expressed no hopeful view on the part of the financial community of such a deal. The extreme low was probably helped by the peculiar situation of the market, when professional shorts were combing the list for weak spots and concentrated upon this particular issue for a drive. When pressure was removed, Pathe rallied somewhat to 37 1/2, at which point it appeared to have settled yesterday.

### Fox and Radio

The same kind of pressure was directed against Fox during the week. Support came in around 68 and the stock steadied yesterday around 70.

In connection with Fox nothing appears to have been done toward discounting the new talking device to be exploited, although the ownership of the device by Radio Corp. of America has helped that stock materially. Radio had a move yesterday from 59 to 60 1/2. It is said the Fox people are understood to be ready to start a big campaign in the talking device, which holds out promise of profit. It is pointed out that the Warner campaign was based on just such a development, although, of course, there is nothing to indicate that the Fox people have any intention of exploiting their connection for stock market purposes.

Eastman Kodak voted an extra of 75 cents on its common stock, apparently about what was expected. The stock held steady just below 120. Eastman has an enormous surplus, and the disbursement just made is taken as a forecast of a more liberal policy toward stockholders.

In the absence of dealings in Balaban & Katz for several weeks on the New York Curb, the Chicago Board supplied prices. Balaban & Katz was done Monday in Chicago at 64, compared with the two-week-old price of 63 in New York. Another out of town development was the resumption of the advance on the Philadelphia Bourse of Stanley Co. of America. Under heavy buying (nearly 10,000 shares changed hands in a single session) the stock got to a new high around 92.

In the bond department Warner 6 1/2's were under pressure, while Loew 6's were in demand at par. The Keith 5's were dull at 97 1/2 to 98 1/2.

### Summary for week ending Saturday, Nov. 13: STOCK EXCHANGE

High	Low	Sales	Issue and rate	High	Low	Last	Net chg.
128	109 1/2	8,100	Eastman Kodak (8) note.....	120 1/2	119 1/2	119 1/2	— 1/2
127 1/2	109 1/2	27,800	Famous Players-Lasky (10).....	117 1/2	115	115 1/2	— 1/2
124	115	200	Do. preferred (8).....	121 1/2	121 1/2	121 1/2	— 1/2
207	190	100	First Nat'l 1st pref. (9.44).....	99 1/2	99 1/2	99 1/2	— 1/2
86	65 1/2	19,500	Fox Film, Class A (4).....	72 1/2	66 1/2	66 1/2	— 1/2
24 1/2	22 1/2	300	M.-G.-M. pref. (1.88).....	24	23 1/2	23 1/2	— 1/2
23 1/2	13 1/2	1,700	Motion Pict. Capital (1.50).....	15	14	14 1/2	— 1/2
48 1/2	34 1/2	20,200	Loew (3) note.....	45 1/2	44 1/2	44 1/2	— 1/2
81 1/2	27 1/2	16,500	Orpheum (2).....	81 1/2	29	31 1/2	+ 1/2
206	101	None	Do. preferred (8).....	102 1/2	102 1/2	102 1/2	— 1/2
88	24 1/2	21,800	Pathe Exchange, Class A (3).....	40 1/2	34 1/2	37 1/2	— 3/4
70 1/2	62	4,600	Shubert Theatres (6).....	64 1/2	62 1/2	63	+ 1/2
87 1/2	64	None	Universal Pict. 1st pref. (8).....	87 1/2	86 1/2	86 1/2	— 1/2
69 1/2	12	144,000	Warner Bros., Class A.....	62 1/2	45 1/2	49 1/2	— 1 1/2
CURB							
48 1/2	32 1/2	7,400	American Seat. new (2).....	42 1/2	41 1/2	41 1/2	+ 1/2
42 1/2	30 1/2	8,300	Do. cum. pref. (3).....	42 1/2	41 1/2	41 1/2	+ 1/2
76 1/2	61	None	Balaban & Katz (3).....	7	7	7	— 1/2
30 1/2	24	400	Film inspect.....	25	23	24 1/2	— 1/2
34 1/2	19	7,100	Fox Theatres.....	38	37 1/2	38	+ 1/2
41	20 1/2	800	Universal Pict.....	47	46 1/2	46 1/2	— 1/2
201	97	200	United Artists T.....	97	97	97	— 1/2
66	8	38,800	Warner Bros.....	42	36 1/2	38 1/2	— 1 1/2
BONDS							
99	96 1/2	\$11,000	B. F. Keith (Exchange) 5s.....	98 1/2	97 1/2	98	+ 1/2
100	97 1/2	251,000	Loew (Exchange) 6s.....	100	99 1/2	100	+ 1/2
122	106	276,000	Warner (Curb) 6 1/2s.....	112 1/2	109 1/2	112 1/2	— 1/2

Note—Rate quoted for Loew includes \$1 extra; Eastman rate is exclusive of 75c. extra.

### Adapted "Kiss" Film

Los Angeles, Nov. 16. Clarence Badger put into production this week "A Kiss in a Taxi," Bebe Daniels' next picture for F. P.-L. It is an adaptation by Clifford Grey from a French comedy. Doris Anderson made the screen adaptation.

### Draney's Bouncing Check

Los Angeles, Nov. 16. George M. Draney, 24, picture actor, is under arrest charged with embezzlement. He is suspected of having given a check for \$1,100 on a New York bank in payment for an automobile. The check came back marked "No Account."

## WALRATH OF SYRACUSE NEW STATE DIRECTOR?

N. Y. State M. P. Commission Abolished Jan. 1—Censoring Under Board Supervision

Syracuse, N. Y., Nov. 16. Mohn H. Walrath, former Mayor of Syracuse, may be named the new motion picture director of New York State at a salary of \$10,000 a year.

Members of the State Board of Regents and officials of the Department of Education have had several informal conferences on the question of censorship of pictures, which function will be placed under the Education Department Jan. 1, and the present Motion Picture Commission of three members abolished.

It is expected a definite plan of supervision will be decided on at the meeting of the Board of Regents scheduled for either Dec. 2 or 9. Governor Smith in his various annual messages has recommended the abolition of the State Motion Picture Commission. Officials of the department, however, declared here today that every arrangement was being made for active and complete enforcement of the censorship law until it is repealed.

Under the reorganization law, motion picture censorship is to be carried on by a bureau in the Department of Education, headed by an executive director. Members of the Board of Regents have discussed at length the question of a salary for this position. The three present motion picture commissioners, who are Mr. Walrath, chairman; Arthur Levy, of New York, and Mrs. Elizabeth B. Colbert, of Albany, get a salary of \$7,500 each. The commission's present force includes 22 employees, with the appropriation for the commission made by the last Legislature \$94,920.

## Griffith May Direct H. G. Wells' Story

Negotiations are nearing consummation whereby David Wark Griffith, who is severing producing relations with Famous Players-Lasky, may direct "Peace of the World," an original screen story by H. G. Wells, the famous English author, with Edward G. Godal, managing director of Godal International Films, Ltd., now in New York, handling the proposed screen production.

"Peace of the World" is a synopsis-scenario by Mr. Wells, written from a suggestion by Mr. Godal.

This is Mr. Godal's first New York visit in seven years. At that other time he was the managing director of British and Colonial Kinetograph Co., Ltd.

Godal is stopping at the Hotel Astor in New York. To a Variety reporter he confirmed the "pending negotiations" with Griffith.

"Peace of the World" is an allegorical story showing the world as a melting pot and ends with the next 50 years.

Its manufacture will be backed by English capital.

There have been many stories as to what Mr. Griffith would do following his recently reported separation from Famous.

## S. C. Stone Must Hang

Los Angeles, Nov. 16. S. C. Stone, stepfather of Jack Hoxie, picture actor, convicted of the murder of Nina and Mae Martin, and sentenced to be hung, had the court's findings upheld by the Superior Court.

Stone must face the gallows within the next 60 days unless Governor Richardson intercedes, not likely.

## KENT RECOVERING

S. R. Kent, general manager of Famous Players-Lasky, is recovering at Harbor Hospital from an operation for appendicitis.

He will be able to return to his home by Thanksgiving.

## 1ST "SUNDAY" IN WATERTOWN

Ogdensburg, N. Y., Nov. 16. This city will have its first Sunday pictures next Sunday when the Schines open the Strand.

## HIRAM ABRAMS

Hiram Abrams, 48, president of the United Artists Corp., died suddenly Monday night, Nov. 15, at his home, 148 West 59th street, of heart failure.

He had been confined by illness for over two months, but it was not expected that there would be a serious outcome.

The funeral services were held in New York yesterday afternoon at the West End Funeral Chapel, with Rabbi Stephen S. Wise officiating. Remains were taken to Portland, Me., last night, accompanied by Mrs. Florence Abrams, Mrs. Hamilton, mother of the wife, Mr. and Mrs. Moxley Hill, Dennis F. O'Brien, Harry D. Buckley, Paul N. Lazarus, Cresson Smith, Charles E. Moyer and Rabbi Wise. Interment will take place in Portland today (Wednesday).

Hiram Abrams was born in Portland, Me. Early in his business career he conducted a piano and sheet music store there and later became interested in a number of theatres. In association with Walter E. Greene he started the Independent Film Exchange in Boston. This was in the day of the one and two-reelers. Later the exchange secured the Famous Players franchise for the New England territory.

With the sale of the franchise back to Famous Players-Lasky after the formation of Paramount, Mr. Abrams came to that organization as general sales manager. He became president of Paramount in 1916, remaining with the organization until 1919, when, upon the formation of the United Artists with Mary Pickford, Charles Chaplin, Douglas Fairbanks and D. W. Griffith, he became its president.

He was one of the youngest executives in the picture industry, only 38 when elected to the presidency of Paramount, and 41 when heading United Artists. At one time he owned the Portland baseball club.

Last August Mr. Abrams took the first vacation he had had in 15 years and spent several weeks at his farm at Poland, Me. On his return he was in harness a short time when taken ill and forced to seek an extended rest. It was only last week that Al Lichtman was appointed to the position of general sales manager for U. A., through the realization that Mr. Abrams would be unable to be at the helm of the organization for some time to come.

His sudden death, however, came as a complete surprise to his intimates. Wife and daughter, Grace Abrams, survive.

## U's 2 Big Films

### Not Ready Before '27

Two big pictures Universal has on its list of manufacture, "Uncle Tom's Cabin" and "Show Boat," are not likely to reach Broadway until 1927, with neither given general release until next fall.

U has had all kinds of delay with the "Tom" picture and it has cost so far more money than originally appropriated.

The "Tom" outfit is on location in Mississippi now and Universal has decided to have all the scenes at Plattsburgh retaken. This will be done following the return from the south of the "Tom" troupe, and some subsequent studio stuff taken in the studio.

With "Show Boat," the Edna Ferber story, U will make as big a superproduction as possible.

## McRae Changes Duties

Los Angeles, Nov. 16. Henry McRae has abdicated the post of director general at Universal and will start directing "Wild Horse" for the same concern next week.

Henry Henigson, general manager, takes over the McRae post, combining it with his own.

Paul Kohler has been appointed supervisor of the Mary Philbin unit. There is a possibility that Harry Zehner will replace him as casting director.

## J. E. Hall Set at Last

Los Angeles, Nov. 16. James E. Hall, F. P.-L. featured player, is again set to play in "Love's Greatest Mistake," the "Liberty" (magazine) prize story. Hall finally left for New York after the role was first promised him, then taken away from and again given to him.

## COSMO STUDIOS MAY BE SOLD BY HEARST

Shuberts Want Building for Storehouse—\$400,000 for Remodeling by W. R.

Negotiations are under way between the Shuberts and W. R. Hearst whereby the former may take over the Cosmopolitan Studios and utilize the same as a theatrical storehouse.

In the event that the Shuberts do secure the property, it will be through the medium of an outright purchase. The possibilities are that the contract for the transfer will be closed to day.

The studios originally were Sultzer's Harlem River Park. It extends from 2nd avenue to the Harlem river from 126th to 127th streets. It was secured by Hearst through C. F. Zittel, who was then general manager for the picture activities of the publisher. At that time there was a rupture between Zittel and Hearst over the matter.

The remodeling of the former dance hall into a picture studio by Hearst is said to have cost \$400,000. The floor of the structure is laid on dirt. Any other necessary floor space that might be required would have to be secured by adding upper stories to the building now standing.

There have been several fires at the plant since it has been a picture studio, a serious one occurring about three years ago. The entire stages had to be rebuilt.

Hearst ceased his picture producing activities at the studio over 18 months ago when the Marion Davies company was moved to the west coast. For more than a year M. S. Epstein has been manager of the property for Hearst, but there has been little activity there, it having been rented for a time to First National, but recently the only organization working there has been the Kane Productions, although within the last few weeks the Gloria Swanson unit started on a picture for United Artists release.

## Agents Claim Auditions Stop Commissions

The Public auditions at the Criterion, Rialto and Rivoli, New York, the latter after midnight and but occasional, are meeting with some criticism from the agents who submit acts, because of the reigning confusion. The necessity for repeated showing for two or three different officials is another factor, and the difficulty to get established acts down for auditions for the Public units also figures.

Agents claim they are not being properly protected for commissions through the repeated auditions, the artists, one knowing the routine of selling themselves, not bothering with the agent for the second trip.

## Rosen Directing O'Hara

Los Angeles, Nov. 16. Due to a change in production plans Phil Rosen has been assigned by F. B. O. to direct George O'Hara's next picture, "California or Bust," instead of Alf Goulding. The latter will be assigned to another picture.

Helen Foster will play the feminine lead opposite O'Hara. Others in the cast are John Stepping, Johnny Fox, Jr., and Irving Bacon.

## Jack Conway's Titles

Mary Brian has been engaged by Robert Kane to appear opposite Ben Lyon in his next feature, "The Duke of Ladies." It will be released through First National.

Jack Conway (Variety) will do the titles.

## GILDA GRAY'S "CABARET"

Gilda Gray's second picture for Paramount will be "Cabaret." Robert Vignola will direct.

The picture is adapted from a story by Jack Lait, published some time ago. Production is scheduled to begin Dec. 20.







## FILM POSSIBILITIES

### "Pygmalion"—Favorable

"PYGMALION" (Theatre Guild, Guild theatre). This G. B. Shaw comedy seems to have been quite forgotten by material-hunters. The revival brings forth a thought that here is a prime high-class but not high-hat light farce with a thought behind it, suitable for a comedienne like Connie Talmadge, Colleen Moore or even Mary Pickford.

Shaw's name has draft with the middle classes that he kids as well as the upper classes that he riddles. This piece has atmosphere, action, romance, and a "happy ending" is simple to put on, as it was played with such a finish in its first American showing with Mrs. Pat Campbell starred.

Lait.

### "Oh, Kay!"—Favorable

"OH, KAY!" (Aarons & Freedley, Musical, Imperial). Musicals rarely attain screening, as cited time and again, unless a huge box office success. "Oh, Kay!" not only qualifies in that direction but has the added advantage of possessing a strong "book" by Guy Bolton and P. G. Wodehouse, with an effective and serviceable screen story.

Abel.

### "The Squall"—Unfavorable

"THE SQUALL" (Jones & Green, Drama, 48th St.). Situation of mother love fighting against illicit relations of both her husband and her son with a gypsy wanton. Not wholesome for screen consumption. Play's legit chances also unlikely. Sole recommendation is playing up of the maternal blah, rather time-worn proposition.

Abel.

### "Old Bill, M. P."—Favorable

"OLD BILL, M. P." (Comedy Drama, Shesgreen and Vroom, Biltmore). Bruce Bainsfather's loveable character, first placed on stage in "The Better 'Ole," returns with this new attraction. There may not be as much screen matter in "Old Bill" but it should furnish good sequel to picturized "Better 'Ole."

Idee.

## Rialto's 8th in 2 Years

Washington, Nov. 16.

Universal's Rialto has another manager, its eighth in the past two years, in the person of W. L. Doudlah, succeeding Corbin Shield. Heinz Roemhald, formerly in Milwaukee, is directing the orchestra having succeeded Micha Guterson.

## PUBLIX CUTTING IN FRISCO

San Francisco, Nov. 16.

The local Publix organization, which recently abolished all passes to its houses, is cutting its advertising budget 50 per cent for far as outdoor display is concerned.

It is also understood that a corresponding reduction in newspaper space will be effected, in line with a policy of retrenchment.

**FRANK BANNISTER PRODUCTIONS**  
225-WEST 46TH  
WILLIAM B. GREEN  
GENERAL MANAGER

THE PUBLIC KNOWS

PHONE CHICKERING 1320

PRESENTS THE SUPREME VEHICLE

FOR LEADING PICTURE THEATRES

Establishing a **NEW STANDARD** in Presentations

# JOS. MENDELSON

AMERICA'S GREATEST LIGHT OPERA BARITONE  
(Late Star of "Blossom Time")

## "MELODY LOVE"

The Season's Most Artistic Musical Achievement

WITH  
**20** A SUPPORTING CAST OF **20**  
ARTISTS  
INCLUDING

**EILEEN HOYT**

Former Prima Donna George White's "Scandals"

JEAN McGEE, ROBERT DUENWEG

AND

The **"MELODY LOVE SINGERS"**

WRITTEN, COMPOSED and STAGED IN ITS ENTIRETY

—by—

**FRANK BANNISTER**

EXCLUSIVE BOOKING REPRESENTATION

**TED BRAUN**

226 W. 47th St., N. Y. C.—Chick. 2911

## BRITISH FILM EXPORTS DROP 50% IN YEAR

4,000,000 Feet Behind 1924—  
Imports Expected to Rise  
Despite High Duty

Washington, Nov. 16.

Exports of motion picture films from Great Britain continue to slide downward, reports the American Consul-General in London. The 1926 figures, covering the first nine months of the year, are shown to be approximately 4,000,000 feet under the figure for 1924, while the report to the Department of Commerce discloses the drop from the first nine months of 1925 to the footage for the same period of 1926 to have reached close to 50 per cent.

Figures for 1926 are but 47,731,525 linear feet, as compared with the nine months of 1925 totalling 73,792,579 feet.

Raw films exports also continue to decline with this class of film making up the greater portion of the entire exports. Here the drop is approximately 24,000,000 feet under 1925.

Shipments of positives for the nine months already elapsed in the current year is set down as 18,901,427 feet, or just about 2,000,000 feet under the figures for the corresponding period in 1925 with 21,049,738. Positive exports, however, for 1926 topped the 1924 output, with the latter year having registered but 16,778,818.

British exports of negative films from the beginning of 1926 through Sept. 30 amounted to 289,617 feet, as compared with 517,734 feet of 1925 and 360,493 feet of 1924.

Imports continue to drop also, with the figures for the nine-month period of the current year totalling but 39,875,000 feet, as against 170,587,388 feet in the nine months of 1925 and 79,191,000 feet in the like period of 1924.

As has been previously pointed out in Variety, this terrific drop is explained by the fact that import duties were not renewed after Aug. 1, 1924, with the increased imports resulting. Announcement of the restoration of these high duties again brought a drop in imports.

In the meantime, however, British distributors had secured a large supply of film, which is now reported near exhaustion with indications pointing to an increase in film purchases.

## Bandit Season Opens

Topeka, Kans., Nov. 16.

Fall and winter theatre robbery season opened here Saturday when Florence Watson, treasurer of the Novelty, was accosted by bandits on the main street and knocked down. A satchel containing slightly less than \$1,000 was snatched from her.

The car used by the bandits for their getaway was identified and found, but had been stolen. The money was insured. R. J. Mack, manager of the Novelty said.

It is the second time in 11 months that the Novelty has suffered from bandits.

## Claud Saunders on Own

Claud Saunders, who has been at the head of the Paramount exploitation forces in the home offices for a number of years, has resigned and opened offices of his own at 171 Madison avenue.

He is covering a comprehensive field in the picture world in his announcement, which states that he is devoting himself to advertising, publicity, exploitation, the designing of printing, the booking and directing of tours of film specials and the representation of authors and artists.

Saunders' past experience in both the legitimate and motion picture fields makes him capable of doing this work.

## Mildred Harris Promoted

Los Angeles, Nov. 16.

Mildred Harris, former wife of Charlie Chaplin, is going to take another whirl at vodvil, opening in a sketch she tried out last winter on the Association circuit. This time Miss Harris is not going to play on the "death trail" route, as she has been promoted to the Orpheum Circuit and is going east after the local showing. The sketch is entitled "If Husbands Only Knew," with Harold Walters and John Cruze in support.

## New French Patented Projector Demonstrated

A new picture theatre projector will shortly be placed on the market. It represents some 12 years' work by a noted French scientist, embodying several features, used with success by the French government during the recent World War. The rights for North America on this projector are controlled by Anne Nichols and William Le Lignamare of "Able's Irish Rose."

A demonstration before newspaper men, chief operators and electrical engineers was given in the basement of the Fulton theatre by the inventor. During the demonstration the machine received severe tests by a number of projection experts. At the conclusion they pronounced the invention a marvel.

The projector, yet unnamed, is less complicated than any of the present machines now in use. Two features are the increased light brilliancy on the screen, and the reduction of electric current used. It is claimed by the inventor that it can be operated, including two motors and the arc, for four cents an hour.

From the operator's standpoint, the projector will give the boys in the booths plenty to talk about. The lamphouse is much smaller than those now in use. The arc, or lamp, while simple, uses but one carbon to obtain the arc, while other machines use two. One of the many noticeable features of this machine is the water-cooled system on which the arc is operated, the inventor working on the cold light basis.

The feeding of the carbon is required but once every two hours. The balance of the time the arc is fed automatically. The film requires no rewinding; the entire film up to eight reels can be spliced together, placed in the machine and once the switch is thrown, with the exception of the operator retiming his carbon once every two hours, it requires no other attention. A positive print will have a much longer life run by this new projector, it is claimed, as there is no tension at any time on the film while projected through the machine.

Someone started a report the machine would do away with the operator. While only requiring the pushing of a switch to operate the entire machine, the operator will still be needed, the inventor's intention being to lessen the work of the operators, reduce the light bill and increase the brilliancy and life of the positive prints for the producer.

## Ruggles With College Girls

Los Angeles, Nov. 16.

Wesley Ruggles, who directed the series of Collegian two-reelers for Carl Laemmle, Jr. at Universal, has a new contract from that organization.

It is to direct a second series of short subjects conceived on the Collegian idea, but devoted essentially to the girl's angle.

Some years ago such a series was produced by F. P. L. adapted from Mary Roberts Rinehart's "Sub-Deh" stories starring Marguerite Clark.

## 2 New on L. I.

Two new productions were started at the Famous Players-Lasky Long Island studios on Monday. "Loves Greatest Mistake" with Eddie Sutherland, directing, and in which will appear Josephine Dunn, Evelyn Brent and William Powell, and "The Potters," the next starring film for W. C. Fields, who will be directed by Fred Newmeyer. In the supporting cast will be Jack Egan, Mary Alden and Ivy Harris.

Mel St. Clair, who returned from the coast this week, is to start shooting on "The Cross-Eyed Captain" next week. It is a story by Dixie Willson adapted by Pierre Collings.

## 'BENNIE' NEWSPAPER STORY

Los Angeles, Nov. 16.

"Bennie," original newspaper story by A. H. Giebler, former newspaper man, will be Colleen Moore's next for First National.

## BREWSTER ALIENATION CASE MAY BE TRIED

L. A. Court Refuses Judgment  
on Pleadings Motion—Cor-  
liss Palmer Can Defend

Los Angeles, Nov. 16.

Superior Court Judge Fleming has denied a motion made by attorneys for Mrs. Eleanor Brewster to allow them to enter judgment against Corliss Palmer, screen actress, now Mrs. Eugene V. Brewster, on the pleadings in the case.

The suit brought by the first Mrs. Brewster in the local courts is an aftermath of the default of the judgment she obtained in the Brooklyn, N. Y., Supreme Court against the new Mrs. Brewster for the alienation of Brewster's affections.

With the ruling of Judge Fleming, the case will be put on the regular calendar, with Miss Palmer prepared to enter a defense in open court.

In the complaint filed by the first Mrs. Brewster it is alleged she obtained a \$200,000 judgment against Miss Palmer and that Miss Palmer has failed to pay any of the amount.

The purpose of the action here is to enforce the New York judgment in this state.

The reason Mrs. Brewster's attorneys asked for judgment on the pleadings was that Miss Palmer's answer to the complaint did not constitute a defense.

**PAUL ASH**

NOW AT

BALABAN & KATZ

New Oriental Theatre  
CHICAGO



**PAUL ASH**

The Most Versatile  
of Leaders

**BENNY  
MEROFF**

AND

**ORCHESTRA OF 25**

SOLO ARTISTS

At the New Three Million Dollar  
Granada Theatre, Chicago

INDEFINITELY

MURRAY BLOOM—Personal Rep.

# GABY RASIANO

LYRIC DRAMATIC SOPRANO

in PAUL OSCARD'S "UNDER VENETIAN SKIES"

APPEARING OVER ENTIRE PUBLIC CIRCUIT

"VOICE OF GREAT POWER AND BEAUTY"



## BELGIUM'S PRE-VIEWS MINUS CUSTOM ROUTINE

### Sabena Co. Has Projection Room in Warehouse Near Aerodrome

Washington, Nov. 16. The Sabena Film Co., of Brussels, has launched a new system for the pre-viewing of foreign films by Belgian exhibitors, reports George R. Canty to the Department of Commerce.

Under the arrangement new films from Paris are permitted to enter Belgium without the formality of first going through the customs.

The Sabena company, which also operates the Paris-Brussels air line, is providing storage at its aerodrome at the same rates in force in the French warehouse, with screening rates of 50 Belgian francs an hour and 10 francs an hour for handling charges. This does not include the payment for services of the operator.

Facilities are supplied at the warehouse for cutting and any other work that may be necessary in connection with the films. This, says Mr. Canty, enables the manufacturers or distributors to send to Belgium used prints only, thus saving wear on new films through projection and in addition gives exhibitors the opportunity to view the films before purchase.

The warehouse is but a 20-minute bus ride from Brussels, while the films may be transported from Paris to Brussels by airplane in two hours' time, and at no more expense than if shipped by express.

The French trade papers are enthused over the departure, it being stated that this will give native producers the first opportunity to secure Belgium business. The publications urge the French industry to take advantage of the opportunity thus presented, reports Mr. Canty.

### 'Digging' Xmas Films

A number of Christmas pictures are in the making. Several have been revived.

Stern Brothers will bring out "Snookum's Merry Christmas" as a two-reel installment of the "Newlyweds and Their Baby" series.

The New York exchanges are digging up several "old boys" to accommodate the neighborhoods at the holidays.

Matt Taylor, F. L. Gagger

Los Angeles, Nov. 16.

Matt Taylor, recently arrived here, signed a contract with F. P. L. to gag comedies.

CAPITOL BROADWAY

At 51st Street

Presentation by Maj. EDWARD BOWES

**NORMA SHEARER**

in "UPSTAGE"

with OSCAR SHAW—DOROTHY PHILLIPS

CAPITOL GRAND ORCHESTRA

MARK BROADWAY

at 47th ST.

**MILTON SILLS**

in THE SILENT LOVER

A First National Picture

STRAND SYMPHONY ORCHESTRA

LOEW'S

STATE and METROPOLITAN

B'way at 45 St. Brooklyn

**RUDOLPH VALENTINO**

in "THE FOUR HORSEMEN"

—VAUDEVILLE—

At the State—RUTH ROYE

COMING

State-Week Nov. 29

Metrop.-Wk Dec. 6

In Person and in Action

CHAPLIN

THE TRAMP

and VITAPHONE

WARNER THEATRE

at 33rd St.

MATS. DAILY

at 2:30

and VITAPHONE

John Barrymore

in "Don Juan"

and VITAPHONE

## PATENTS

Washington, Nov. 16.

Included in the new inventions, upon which patents have just been granted, is a new photographing device developed by Sidney J. Twinings of Los Angeles and Friend F. Baker of Lankershim, Cal., who have assigned it to Universal Picture Corp.

Many other new developments in the picture field as well as in musical instruments, outdoor park devices, etc., are included in the following selected list.

Information may be secured in each instance by forwarding 10 cents, along with the serial number of the patent, to the Commissioner of Patents, Washington, D. C.

**Pictures**

Moving picture machine. Elwood C. Rogers, Indianapolis, Ind. 1,603,413.

Film-developing apparatus. G. W. Carleton and H. O. Carleton, New York, assignors by direct and separate assignments to Duplex Motion Picture Industries, Inc., New York.

Photographing apparatus. Sidney J. Twinings, Los Angeles, and Friend F. Baker, Lankershim, Cal., assignors to Universal Picture Corp., New York. 1,603,332.

Photographic printing machine. R. J. Smothers, Holyoke, Mass., assignor to James T. Robinson, Holyoke. 1,604,062.

Relief photography. J. Rozgonyi, New York city. 1,604,319.

Motion picture machine. M. R. Cohn, Portland, Ore., assignor to Advoscope Co., Portland. 1,604,333.

Apparatus for the printing of cinematographic films. G. A. Salina, Vincennes, France, assignor to Pathe Cinema, Anciens Etablissements Pathe Freres, Vincennes, Seine, France. 1,604,485.

Projection apparatus for moving pictures. C. F. Rutledge, Hartford City, Ind. 1,604,353.

**Music**

Mechanical drum beater. Theodore Rohr, San Francisco, assignor to Quality Music Co., San Francisco. 1,604,945.

Piano accordion bellows-locking device. Victor Meneghetti, Los Angeles. 1,604,925.

Mute for stringed instruments. Anton Pederson, Chicago. 1,604,557.

Stringed musical instrument. Olaf Hawkins, Seattle, Wash. 1,604,573.

Peg or key for stringed musical instruments. Rebt. R. Page, New York city. 1,604,367.

Pad for wind musical instruments. C. N. McLean, Los Angeles. 1,604,366.

Expression-controlling mechanism for pneumatically operated musical instruments. H. J. La Jole, East Orange, N. J., and U. Urquhart and F. Pokorny, New York city, assignors to Auto Pneumatic Action Co., New York city. 1,603,342.

Wooden-head banjo. John Favilla, New York city. 1,603,330.

Stringed instrument bow guide. Lorenz J. Zahn, Long Island City, N. Y. 1,603,371.

Piano having quarter tones. F. A. G. Forster, Lobau, Germany. 1,603,575.

String-type musical instrument. A. O'Malley, New York city. 1,603,926.

**Outdoors**

Gravity amusement device. J. T. Maloom, Spokane, Wash. 1,603,393.

Amusement device. C. J. Nechamkin and S. Cohen, Brooklyn, N. Y. 1,604,593.

**Miscellaneous**

Secret photograph record. John Mills, Wyoming, N. J., assignor to Western Electric Co., New York city. 1,603,287.

Adjustable and detachable shoulder strap for corselets, brassieres and slips. Julia N. Hultz, Philadelphia. 1,603,915.

Apparatus for use in displaying advertisements, pictures or the like. Percy Law Johnson, Kineton, England. 1,604,051.

Apparatus for offset photographing printing. R. J. Smothers, Holyoke, Mass., assignor to James T. Robinson Co., Holyoke. 1,604,062.

Novelty Wlg. Homer M. Tate, Safford, Ariz. 1,604,987.

### Sterling's New Producer

Los Angeles, Nov. 16.

The contract under which Banner Productions, Inc., was to produce 12 features for release by Ginsburg-Kann through Sterling Pictures Corporation was terminated upon the delivery of the eighth negative.

The remaining four pictures of this series are to be produced for Sterling by Roy Clements Productions, the first of which, "Tongues of Scandal," is now in work.

Sam Briskin, formerly president of Banner Productions, Inc., has negotiated a new contract with Ginsburg-Kann for the distribution of a separate series of 12 features which Briskin will start Jan. 1.

The new contract will allow Briskin to spend more money upon his productions than he has been able to in the past.

# Another From Rork - - - - - - To Thrill New York!



From Stephen  
French Whitman's  
novel,  
"The Isle of Life"

A Marion  
Fairfax  
Production

With  
**LEWIS  
STONE**  
and  
**DORIS  
KENYON**

Adapted by  
Marion Fairfax  
Directed by  
Svend Gade

EVER since the sensational success of "Ponjola" exhibitors know what their box-offices have told them—"Sam Rork" means "hit"!

AND hits they were—all of 'em—"Inez from Hollywood," "Old Loves and New," "Clothes Make the Pirate."

"THE Blonde Saint" is the next one from Samuel Rork! 'Nuf sed!

OPENING Saturday, November 20th, N. Y. Mark Strand.

It's in keeping with the hit-a-week policy of FIRST NATIONAL



## BROADWAY'S TER-CENTENARY

(Continued from page 5)

were present Adolph Zukor, Jesse L. Lasky, Harold B. Franklin, Felix Kahn, William Greaves, president of the Prudential Bond Corp.; William H. English, L. J. Horowitz and Frank Bailey. These same eight men met at a dinner five years ago last night and at this meeting the idea of the Paramount theatre and building was born. Last night's dinner was in celebration of the realization of their projected plans of five years ago.

Friday night an invited audience will be present at the opening of the theatre with the program for the premiere laid out as follows:

7:30 p. m.—Doors open.  
8:45 p. m.—Organ medley.  
9:00 p. m.—"Star Spangled Banner," sung by Marguerite Ringo.

Regular running order of the program will begin, as follows:

1—Overture, "1812," Irvin Talbot conductor.  
2—Helen Yorke, coloratura soprano.  
3—Paramount News.  
4—Maurice and Eleonora Ambrose with Canaro's Ensemble.  
5—"The Harbor Beacon," Bruce scenic.  
6—"Organs I Have Played," Jesse Crawford.  
7—"The Pageant of Progress," John Murray Anderson Production.  
8—"God Save Me 20 Cents," Herbert Brenon-Paramount Picture.

### Regular Opening Saturday

The regular opening for the public will take place Saturday morning at 10.45, with the scale of admission prices for that day 40 cents until 1 p. m. and 99 cents from 1 p. m. on for all seats with the exception of the loges, \$1.55 at all times. During the week days, with the exception of Saturday, Sunday and holidays the scale of prices will be 10.45 a. m. to 1 p. m. all seats 40 cents; 1 p. m. to 6 p. m. 75 cents; after 6 p. m. 99 cents.

During the last two weeks there have been a three-shift force of men on the job completing the work laboring 24 hours a day, with H. B. Franklin, R. E. Hall and Ted Bullock together with Mr. Barlow, vice-president and general superintendent of the Thompson-Sterrett Company on the job morning, noon and night to complete the house in time.

### Some Billing!

An intensive advertising campaign was carried on to acquaint the public with the wonders and beauties of the new theatre. A billing campaign which covered the entire territory between New York and Philadelphia was in the hands of Phil De Angelis, who handled and posted in Manhattan, Bronx, Staten Island, Long Island, Brooklyn and Westchester alone 300 24-sheet stands, 500 eight-sheets, 800 three-sheets, 8,000 one-sheets, 2,000-7x24 stripes, 5,000 cards and 3,000 banners. The same quantity was used on the territory between N. Y. to Philadelphia.

For the newspapers was an ap-

propriation of \$25,000 to advertise the opening. A special series of ads being laid out that were institutional advertising and carried no mention of the show or program. Because of this A. M. Botsford tried to secure the commercial rate from the New York dailies but was unsuccessful. Therefore three papers whose differential rate between commercial and theatrical was the nearest were selected as the mediums to carry the advertising. The papers were the "Times," "Daily News" and "Evening Journal." Each received about 2,000 lines last week.

### Advertising Squawk

Immediately on the advertising appearing in those three papers there was a general squawk from the papers that were not included in the list.

Editorial departments were brought into the fray. Several managing editors were "on the wire" to the Public theatres. In some cases all publicity for the theatre was curtailed in the papers that did not receive the large ads.

The executives of Public took the stand that the papers in curtailing the publicity space were doing an injustice to the theatre and the entire picture industry, as they give the greatest opposition of the motion picture, the radio and books far greater free space than they give the theatre with much less advertising coming from that source even though they enjoy the commercial rate. For this reason a movement will be placed under way in an effort to obtain an adjustment of the existing condition in amusement advertising rates.

The regular advertising for the opening with the program was given to all the papers for the week end.

### High Offers for Opening

During the early part of this week there was virtually a battle to secure invitations to the opening. On the street there were offers as high as \$50 a seat for the first night of the new house. In the Public offices alone there were 12,000 applications for the 4,000 seats in the house and Adolph Zukor is reported to have stated that it would take the organization a year to live down the fact that they had to disappoint so many people whom they did not have room for.

Among the notables invited to the opening who will be present are:

Admiral C. P. Flinn—Spencer B. Driggs  
W. H. Driecoll  
Hon. Chas. J. Druhan  
Edwin W. Dunn  
Owen Davis  
Joseph P. Day  
Jules Delmar  
Fred Deebert  
Harvey Deuell  
Richard Dix  
Lee J. Eastman  
John Emerson  
Jacob Fabian  
Sid Grauman  
William P. Gray  
Samuel S. Hanauer  
Col. E. T. Hartman  
Will Hays  
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Sam Katz  
Morris Katz  
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Thornton W. Allen  
Hugh Anderson  
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Nathan Burkan  
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Wm. H. Driecoll  
Hon. Chas. J. Druhan  
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Joseph P. Day  
Jules Delmar  
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Richard Dix  
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Miss M. H. Malkiel  
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J. J. Murdoch  
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Jules Murray  
A. J. Balaban  
Barney Balaban  
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F. P. Adams  
Dr. Felix Adler  
Winthrop Ames  
Frank Bailey  
George Gordon Battle  
David Belasco  
Monta Bell  
T. Bendachley  
T. Benda  
John McK. Bowman  
Nell Brinkley  
Geo. Broadhurst  
Betty Bronson  
Louise Brooks  
Heywood Brown  
Conde Nast  
Geo. Jess Nathan  
N. L. Nathanson  
Paul Oscar  
C. W. Painter  
Mona Palma  
Joseph Patterson  
Phil Payne  
Elmer Pearson  
Brook Pemberton  
Chas. E. Pettijohn  
John Polachek  
Geo. P. Putnam  
Geo. L. Rapp  
Luther Reed  
Nellie Revel  
Dr. Hugo Riesenfeld  
B. F. Roeder  
Harold Ross  
Walterson C. Rothacker  
S. L. Rothafel  
Richard Rowland  
John Rumsey  
Julian Saenger  
Malcolm St. Clair  
Tony Sarg  
R. W. Saunders  
Joseph Schenck  
Nicholas M. Schenck  
Mortimer Schiff  
Dr. Richard Schuster  
Chas. M. Schwab  
Gilbert Seides  
Arch Selwyn  
Edgar Selwyn  
E. E. Shauer  
Michael Shea  
Robert Sherwood  
J. J. Shubert  
Lee Shubert  
Geo. L. Slawson  
Hon. Alfred E. Smith  
Boyden Sparks  
Lawrence Stallings  
Edward L. Stanton  
Edw. Stelchen  
Herbert Stern  
Lawrence Stern  
Percy S. Straus  
Frank Sullivan  
Edw. Sutherland  
Gloria Swason  
Major Thompson  
Geo. W. Trendle  
Norman Trevor  
Tene Tunney  
Frank Tuttle  
Florence Vidor  
H. C. Von Elm  
Hon. Robert Wagner  
Hon. Jas. J. Walker  
Rodman Wanamaker  
Walter Wanger  
Herbert Warner  
David Warfield  
A. L. Warner  
Albert Warner  
Harry Warner  
Betty Warner  
Sam Warner  
F. D. Waterman  
Arthur Waters  
Victor Watson  
John V. A. Weaver  
Rita Weiman  
John Wenger  
John Werba  
Maurice Wertheim  
Louis Wiley  
Lola Wilson  
Sir Wm. Wiseman  
Rudolph Wurritzer  
Ed Wynn  
Florenz Ziegfeld  
Lola Moran  
Olga Nethersole  
Ben Lyon  
Lya di Putti  
Ala Joyce  
Nell Hamilton  
Mack Sennett  
Lee Eastman

## Changed Opinion About 'Ironsides' Attachment

Famous Players-Lasky has decided it will not have a Vitaphonic accompaniment to "Old Ironsides," at the Rivoli and which will inaugurate a run policy there at legitimate theatre prices Dec. 6. This will close down the house for a week or so, following next week's bill there.

On the inside the F. P. executives thought "Old Ironsides" big enough of itself to stand without Vitaphone. Dr. Hugo Riesenfeld, it is said, will have the direction of the Rivoli as a run house and he will place an orchestra in the theatre.

## R. Griffith's Original

Los Angeles, Nov. 16. Raymond Griffith will not go to New York to make the Alfred Savory story for Famous Players-Lasky. Instead, he will remain here, prepared to start Dec. 15 on an original story, now being prepared at the West coast studios.

Arthur Rosson, who was to have directed Griffith in "The Walter from the Ritz," will handle the megaphone for the new picture.

## CONWAY DIRECTING "OUT"

Los Angeles, Nov. 16. Jack Conway has been chosen by M-G-M to direct "Twelve Miles Out," with Jack Gilbert. Sada Cowan is writing the screen adaptation of this stage play.

All Records Broken at Stanley-Fabian's

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### BARBARA BEDFORD

FOR FIRST NATIONAL  
"New Loves for Old"—Tourneur.  
"The Sporting Lover"—Hale  
"What Fools Men"—Archibald  
Management  
EDWARD SMALL COMPANY

### ALAN ROSCOE

"Fighting With Love"—First National  
"Dangerous Curves"—Edwin Carewe  
—First National  
"The Texas Struck"—Universal  
Management  
EDWARD SMALL COMPANY

### MARY CARR

"The Wise Guy"—Frank Lloyd—  
First National  
"The Fifth Commandment"—Emory Johnson—Universal  
"Dreadful With a Million"—Harmen Weight—F. B. O.  
Management  
EDWARD SMALL COMPANY

### LIONEL BELMORE

"Return of Peter Grimm"—Fox  
"Bardeleys the Magnificent"—Vidor—  
M. G. M.  
Management  
EDWARD SMALL COMPANY

### GASTON GLASS

FOR FIRST NATIONAL  
"Sweet Daddies"—Santell  
"Subway Sadie"—Santell  
"Molasses"—Mike Levee  
Management  
EDWARD SMALL COMPANY

### GEORGE IRVING

"The Goose Hangs High"—Famous  
Players—James Cruze  
"Pigs"—Irving Cummings—Fox  
"Three Bad Men"—Jack Ford—Fox  
Management  
EDWARD SMALL COMPANY

### WALLACE MacDONALD

FOR FOX  
"Hell's Four Hundred"  
"Lightnin'"  
Management  
EDWARD SMALL COMPANY

### ROSE DIONE

"Mile Modiste"—Corinne Griffith—  
First National  
"Duchess of Buffalo"—Constance Talmadge—Sidney Franklin—United Artists  
"Manon Lescaut"—John Barrymore—  
Alan Crosland—United Artists  
Management  
EDWARD SMALL COMPANY

### JOHN MILJAN

"The Devil's Circus"—Christianson—  
M. G. M.  
"The Amateur Gentleman"—Barthelme—  
Oleott—Inspiration  
"Footloose Widows"—Warner Bros  
Management  
EDWARD SMALL COMPANY

### EDITH ROBERTS

"There You Are"—M. G. M.  
"Seven Keys to Baldpate"—Douglas MacLean  
"Crimes of the Arm Chair Club"—  
Universal—Blache  
Management  
EDWARD SMALL COMPANY

# HELEN YORKE

Acknowledges with thanks to the Publix Theatres management the honor of being engaged for the opening of the NEW PARAMOUNT THEATRE in the "spot" position  
PERSONAL DIRECTION MRS. A. K. BENDIX



## 2 BROADWAY RECORDS IN WEEK

(Continued from page 7)

policy at the Strand from a Sunday to a Saturday opening. It compelled "Forever After" to take a six-day stay and finish with \$28,500.

The former record at the Rialto was held by Harold Lloyd in "For Heaven's Sake," with 10 shows a day, \$48,190 its first week. "We're in the Navy Now" bettered that by about \$500, with one show less daily. This week the picture is running along a little under last week's business. At the Rialto "Everybody's Acting" fell down rather badly, getting \$21,516.

The Capitol, which held over "Bardelys the Magnificent" for a second week, got \$49,293, giving picture \$117,057 on the engagement.

\$9,300 for Congress

A pictorial record of the Eucharistic Congress, made by Fox and sponsored by the Catholic Church, which took the Jolson on a rental, played to over \$9,300—surprising when it is considered that the theatre is way off the beaten path and those who attended had to be pulled by main force.

One of the two Warner Bros. combinations of feature and Vitaphone slipped, while the other climbed last week, and the older was the one that did the trick. "Don Juan," at Warner's, played to \$24,752, going up \$500, while "The Better 'Ole," at the Colony, dropped off about \$3,000 below the week before, getting \$31,067.25.

The Criterion, with "Beau Geste," also dropped a little last week, doing \$14,639.25, while the same was true at the Central, where "The Scarlet Letter" went to \$11,255.75, which brought the total for the picture to \$172,821 in 14 weeks, the most Lillian Gish has ever drawn on Broadway.

"Ben-Hur," at the Embassy, with a small seating capacity, went along at \$9,969.50, a climb of a few dollars, while at the Cohan, Griffith's latest, "The Sorrows of Satan," dropped off to \$8,958.15.

The D. W. Griffith repertoire, however, at the little Cameo, held its own last week, which was its third with \$5,048.

The town is all afire over the opening of the new Paramount, which takes place Friday night (Nov. 19). It will add around 3,600 seats to the section. Herbert Brenon's "God Gave Me 20 Cents" will be the opening picture.

Another event of importance scheduled for next week is the opening of the Fox special, "What Price Glory," which comes into the Harris at \$2.20 top, two shows a day, Tuesday night (Nov. 23).

Estimates for Last Week

Astor—"Big Parade" (M-G-M) (1,120; \$1.65-\$2.20) (52nd week). This week "The Big Parade" completes its first year on Broadway. Last week it passed \$1,000,000 in receipts, the \$18,838 for the week sending total to \$1,012,304.20, which gives the picture an average of \$19,741.27 weekly to date.

Cameo—D. W. Griffith Rep (549; 50-75). Third week for Griffith films, business going to \$5,048 on week. Good for house when considered film rentals are held way down.

Capitol—"Bardelys the Magnificent" (M-G-M) (5,450; 50-\$1.65). For second week pulled \$49,293.95, giving total for two weeks of \$117,057.95.

Central—"Scarlet Letter" (M-G-M) (922; \$1.10-\$2.20) (15th week). Slipping now, but has done biggest business any Lillian Gish starring film has had on Broadway, playing to \$172,821 in 14 weeks. Last week, \$11,255.75.

Cohan—"The Sorrows of Satan" (F. P.-L.) (1,111; \$1.10-\$2.20) (5th week). Last week found tickets for this one in cut rate, but out again this week. Business \$8,958.15, about \$700 under week previous.

Colony—"The Better 'Ole" and Vitaphone (W. B.) (1,980; \$1.65-\$2.20) (6th week). Dropped off about \$3,000 last week, \$31,067, but still pulling good advance sale.

Criterion—"Beau Geste" (F. P.-L.) (812; \$1.10-\$2.20) (13th week). Dropped under \$15,000 again last week, second time in run, but still doing above capacity for house. Last week, \$14,639.25.

Embassy—"Ben-Hur" (M-G-M) (596; \$1.10-\$2.20) (46th week). Took jump of few dollars, getting \$9,969.50. Picture can go along at this rate for long time.

Jolson's—"Eucharistic Congress" Fox-Catholic Church (1,776; \$1.10-\$1.65) (2nd week). First week of picturization of Eucharistic Congress drew over \$9,300, giving him great break considering Jolson location.

Rialto—"We're in the Navy Now" (F. P.-L.) (1,960; 35-50-75-99) (2nd week). New house record last week by Beery-Hatton combination, \$48,756, playing nine shows a day. Former record made by Harold Lloyd in "For Heaven's Sake," 10 shows daily, drew \$48,190 first week. Starting second week "Navy" got \$7,595 Saturday and \$8,496 Sunday, slightly under first week.

Rivoli—"Everybody's Acting" (F. P.-L.) (2,200; 35-50-75-99). Business off little more than \$6,000 against week before. Receipts \$21,516, despite picture got good notices and Marshall Neilan's direction praised.

Strand—"Forever After" (F. N.) (2,900; 35-50-75). Strand switched policy to Saturday opening and this picture only got six days. Business \$26,500, at rate of about \$33,000 for week if it had had the final Saturday.

Warner's—"Don Juan" (W. B.) (1,360; \$1.65-\$2.20) (15th week). Jump here of about \$500 on week, final figures showing \$24,752, as against \$24,230 week before. In last two weeks business has climbed total of almost \$2,000, which should still wise ones, predicting novelty would wear off and box office shot after about 10 weeks.

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### Buy's Christedge Holdings

Harold Christedge of the Christedge circuit has sold his holdings to Stamadis Brothers.

Among the houses controlled by the brothers are the Empire, Apollo, Classic, Metropolitan and Parkway, all in Brooklyn, N. Y.

### U. A. After Grauman's

Los Angeles, Nov. 16.

United Artists Theatres, Inc., is negotiating with Sid Grauman and West Coast Theatres, Inc., to purchase Grauman's Egyptian in Hollywood. They want to make this house a first-run presentation house for their product when Grauman opens his Chinese theatre next April.

West Coast Theatres, Inc., own a 50 per cent interest in the house, with Grauman having the other half. It is said that \$900,000 is the asking price for the property, with the buyers to give cash and stock in the U. A. Theatres, Inc., to Grauman and West Coast for their holdings.

### Francis in Film's Lead

In the making of "The Music Master" the Fox picture heads have promoted Alec B. Francis to play the lead.

Lois Moran is the principal woman. Alan Dwan directing.

### Levee East to Meet Rowland; 1st N. Changes

Los Angeles, Nov. 16.

M. C. Levee, executive general manager of First National Studios, will leave for New York shortly to meet Richard A. Rowland upon his return from Europe. Levee will then discuss the future production and operating policy of First National.

It is understood that changes will be made in the production personnel, as John McCormick, general production manager, will probably go abroad with his wife, Colleen Moore, to produce four pictures.

### ROSSON DIRECTS MENJOU

Los Angeles, Nov. 16.

Richard Rosson, who just finished directing F. P.-L.'s "Blonde or Brunet," starring Adolph Menjou, with next direct that star in "Gentleman in Evening Clothes," the Henry Miller stage play.

Rosson will leave for New York immediately after this picture.

### 2nd Vita Program at Grauman's, Hollywood

Los Angeles, Nov. 16.

After 14 weeks at Grauman's Egyptian, "Don Juan" will be withdrawn this week, with "The Better 'Ole," another Warner product, taking its place tomorrow (Wednesday).

"Don Juan" opened with a Sid Grauman Prolog. Last month it was withdrawn, with the Vitaphone substituted. As many people had seen the picture with the prolog, the repeat business for the new Vitaphone did not materialize as expected.

"Old Ironsides," the next picture booked for the house, is not ready, and it was arranged to bring in the second Vitaphone Warner Brothers' picture starring Sid Chaplin, directed by Chuck Reisner.

The Vitaphone will be the same program running at the Colony, New York, with "The Better 'Ole."

THE *Big Ones* THIS YEAR  
LIKE THE *Big Ones* LAST YEAR  
BEAR THE NAME  
*Metro-Goldwyn-Mayer*



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GISH in

THE SCARLET  
LETTER

VICTOR SEASTROM'S production with Lars Hanson. Adaptation, scenario and titles by Frances Marion. Directed by Victor Seastrom.





## UPSTAGE

Metro-Goldwyn production. Directed by Monta Bell. Adapted by Lorna Moon from original story by Walter De Leon. Norma Shearer starred. Oscar Shaw and Dorothy Phillips featured. Titles by Joe Farnham. Gaetano Gaudio, camera. At Capitol, New York, week Nov. 14. Running time, around 60 minutes.

Dolly Haven.....Norma Shearer  
Johnny Storm.....Oscar Shaw  
Sam Davis.....Tenen Holtz  
Dixie Mason.....Gwen Lee  
Miss Weaver.....Dorothy Phillips  
Mr. Weston.....J. Frank Glendon  
Wallace King.....Ward Crane  
Stage Manager.....Charles Meakin

Monta Bell has done some exceptional directorial work on "Upstage." His big and little bits of direction, if anything, will make the layman like this picture of vaudevillians and backstage life.

With a vogue of stage plays seemingly in the offing started by the smashing "Broadway," that may extend to the screen. If so, and the public can grasp all of Mr. Bell's subtleties, "Upstage" will be a box office draw. Otherwise it will have to hold itself up through Norma Shearer and the story as outlined.

But for the show business and for show people "Upstage" is ideal. Walter De Leon, who wrote the story, has been a vaudevillian. Per-

haps Lorna Moon also, the adapter, and surely Joe Farnham knows his vaudy stuff as brought out by his humorous titles, no small part of this film.

But where did Monta Bell, a former newspaperman, find out so much about backstage and the vaudevillian? Mr. Bell tells he knows, not only in the booking agent's office scenes but in the Poughkeepsie "try-out" theatre. And he has given the vaudevillian a picture of himself that every vaudevillian, man or woman, will relish.

"Upstage" is great for vaudeville and for "Variety" (the paper). It's the story of a swell head. As it starts, one can almost recall the day when Billy Gould first brought Valeska Suratt into the old Rector's restaurant, after both had come east from Chicago. And Miss Shearer as made up and photographed in this picture does not look unlike Valeska did in those days, though Miss Shearer is the better looking although not quite as statuesque as Val always tried to make herself, on and off.

Leaving the home town to become a stenographer in New York, Dolly Haven (Miss Shearer) reads an advertisement of a theatrical agent in need of a stenog. Inquiring there,

she finds the position filled, but accidentally runs into a conversation with Johnny Storm (Oscar Shaw), a song and dance man in need of a partner.

So Storm and Haven eventually try out at Poughkeepsie. After that they read a New Act notice in "Variety." It says the girl is there on the beat thing; that "she is easy to look at and adds value to the act."

The country girl who fell into the show business took a decided brace on confidence after reading the notice. It went to her head. When Johnny couldn't handle her he let the girl slide to do a two-act with Wallace King (Ward Crane), a single.

Again Poughkeepsie and a try-out and again a "Variety" New Act notice flashed upon the screen (in the same style as this paper's New Act notices). The King and Haven notice read that Wallace King did not have enough alone to hold up a two-act with a girl who could do nothing. It suggested King go back to his single.

That broke up the second two-act, but Dolly still retained her "head." She interviewed Sam Davis (Tenen Holtz), informing the agent she "guessed" she would do a single herself. Sam guessed she might get

a job in the chorus of a girl act. Dolly guessed herself out of his office, but went into the girl act's chorus after Johnny had declined her offer to "take him back."

This leads up to the pathetic punch and the moral of the story, about when an actor becomes a troupier. Weston and Weaver, knife throwers, early in the picture had mentioned they hoped to have their baby with them on Christmas. And Christmas they spent in Poughkeepsie.

Baby here was inveigled into one of the nicest bits a stage picture ever brought out, in a ventriloquist having his "dummy" carry on a conversation backstage with the babe. It was that dummy, however, left alone on the corridor, that led to baby falling over, onto the stage beneath, without mother or father aware of what had happened.

Bell here got into the heart of the show business without any blash stuff about "the show must go on." Their act was next. Weston and Weaver knew their spot and had to take it, but as they were on the stage and the husband about to decorate the board his wife stood against with knives, she saw her baby held in the arms of the stage manager in the wings.

Here it was that Dolly, with the

girl act at the same house, got her chance. She motioned to the mother to take her babe and Dolly ran onto the stage, assuming her place before the knife thrower, who continued until Dolly, stricken with fear, crumpled up and slid down upon the stage.

When opening her eyes to find Johnny Storm holding her, she asked Johnny if he had heard someone call her a "trouper." Johnny had. They decided to string together after that, with Johnny probably ailing Dixie Mason (Gwen Lee), his present partner.

That trouper thing is the crux of the tale, started with a verse about "The Troupier" at the opening. Johnny had told Dolly she couldn't troupe and she couldn't even dance when first rehearsing. But Johnny saw she had "class" in her strut as she was walking out on him, and called her back to do that walk over again. It was a very natural bit.

There are many natural bits. Photography throughout didn't always give Miss Shearer the best of it, and a few times decidedly the worst of it.

Speaking of "trouping," regardless of the proper definition, which isn't all herism at least, Norma Shearer gave the best example in her knife throwing scene. From that scene alone you can set it down that Norma Shearer can act. It's one of the best bits she ever did; it's one of the best acting bits any American picture girl has ever done; it's splendid, and more so considering the double exposure involved.

This picture will be played because it is a fine picture, finely made, excepting the camera work, but to what extent it will draw over the average is problematical.

Yet the picture is holding over in San Francisco this week. Sunday at the Capitol, New York, it did over \$13,000 on the day, nearly the Sunday record of the theatre. Even so, just what appeal this stage picture will have for the general public is in doubt. It will depend a good deal upon the house management and the advance. There is an excellent press sheet out for this film by M-G-M.

Though the public doesn't take too warmly to the picture, it will give recognition to Mr. Bell, to Mr. Farnham, Mr. DeLeon and Miss Shearer, besides which Mr. Shaw does very well as the s. and d. man, while the types around the agency and back stage are near-perfect. Mr. Holtz as the agent just missed, not enough to notice particularly, but just.

One of the truest stage stories ever pictured. *Time.*

## EAGLE OF THE SEA

Frank Lloyd Production presented by Famous Players-Lasky. From the novel "Captain Sazarae," by Charles Tenney Jackson. Adapted by Julian Josephson. Featuring Florence Vidor and Ricardo Cortez. At the Rivoli, New York, week Nov. 13. Running time, 78 minutes.

Louise Lesteron.....Florence Vidor  
Captain Sazarae.....Ricardo Cortez  
Colonel Lesteron.....Sam De Grasse  
John Jarvis.....Andre Beranger  
Crackley.....Mitchell Lewis  
Heluche.....Guy Oliver  
Gen. Andrew Jackson.....George Irving  
Dominique.....James Marcus  
Don Robledo.....Ervin Renaud  
Hobon.....Charles E. Anderson

Frank Lloyd has produced another sea tale for the screen. This time it is a tale of the pirates of the Caribbean of the early part of the 19th century, with the scenes in New Orleans and on a trio of sailing ships in the Gulf.

Florence Vidor and Ricardo Cortez are featured.

The picture is good enough entertainment in its way, but does not stand out as something extraordinary, which was expected coming from Lloyd. There are moments when the picture is as stirring as Fairbanks' "Black Pirate," but there are others when there is a lack of punch to give the audience a kick. It will get by, but won't break any box office records.

The feature opens with a series of street scenes in old New Orleans in 1815 when General Jackson is paying a visit to the city which he had saved from the hands of the British a few years before. At that time Captain Sazarae, a noted pirate, assisted in repulsing the English. For that the General secured a pardon for the sea rover and his crew.

But the pirate, it seems, would not stay put, even though some of his crew took on more honorable but less exciting employment. The captain again has a price on his head when the picture opens, despite which fact he is in New Orleans, drawn there by the lure of a pretty face belonging to Louise Lesteron, whom he rescues when her carriage horses run away.

Miss Vidor is Louise and Mr. Cortez the pirate captain whom she has captivated. A pretty romance follows, the two meeting at a ball given to General Jackson, who recognizes the pirate despite his mask, across the hall. He has him brought before him and gives him 24 hours to leave the town.

Louise is willing to finance an expedition to St. Helena for the purpose of rescuing Napoleon. Her uncle, who is in the intrigue, wants

(Continued on page 16)

# Mop Up!



**WALLACE BEERY  
RAYMOND HATTON**

**We're in the  
Navy Now.**

AN EDWARD SUTHERLAND  
PRODUCTION  
WITH CHESTER CONKLIN  
TOM KENNEDY

ORIGINAL STORY BY MONTY  
BRICE SCREEN PLAY BY  
JOHN McDERMOTT

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RIALTO, N. Y.!**

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THEATRE, LOS  
ANGELES, BY \$1,000!**

"Biggest laugh hit since 'Tillie's Punctured Romance.' Better box office bet than 'Behind the Front.'"  
—Variety.

"Even bigger hit than 'Behind the Front.' Good for any theatre."  
—Harrison's Reports.

"A riot of fun. Should be used as an example for producers with comedies in their system."  
—N. Y. American.

"One great big laugh fest. Opened at Imperial to audiences which fairly stormed the doors."  
—San Francisco Daily News.

"Greater than 'Behind the Front.'"  
—San Francisco Chronicle.

"A pronounced hit. Will be just as popular as 'Behind the Front.'"  
—N. Y. Sun.

**Paramount  
Pictures**



# LITERATI

## "On the Payroll"

In the New York Daily News last week, Paul Gallico, assistant managing editor of that leading tabloid, in his sports column, printed a letter received by the News from the secretary of the association for the protection of newspapers.

The letter as herewith reprinted relates to the hockey games at Madison Square Garden. Mr. Gallico in his testy comment included the "payroll" on fights, but overlooked that the same things appears evident in the pro football business and has been notorious among the race tracks around New York City.

"The payroll for the boys" (newspaper) is a by-word among well versed sporting men. Fights have been "built up" through the secretly paid for publicity. Fighters who have refused to "give up" as well as fight managements have been "killed off" or suffered in that sort of an attempt.

In racing it has been only too obvious that "news" of the sort the race directors do not want never appears in type. Not all racing reporters accept money, but it does seem as though the smartest of the racing writers are "on the payroll," placed there perhaps because of their expert knowledge and ability to detect the wrongful acts in and about the track.

This has been an inside scandal in Metropolitan sporting and newspaper circles for years. It has extended outside of the metropolis, other sport promoters in large districts taking the cue and seemingly finding ready compliance. Meanwhile the public has been bilked of millions in admission fees to publicized sporting events, with the system steadily followed and repeat after repeat, through free publicity in the sporting columns of the dailies, given away by the newspapers but paid for somehow.

The secretary's letter Mr. Gallico had the nerve and good judgment to print reads:

"At Madison Square Garden there will be two hockey teams, one controlled by Tex Rickard and one controlled by Col. Hammond. The publicity has been placed in the hands of an advertising firm in West 42nd street, and they have been told that the sum of \$12,000, \$5,000 from each team, has been set aside for publicity purposes. Instructions have been given, however, that this money is not to be expended for advertising, but is to be expended if necessary among newspaper men who are supposed to be receptive to financial rewards for service intimated above. All the newspapers are represented on this list, although there are names on this list of men who are absolutely beyond reproach with this sort of proposal. The only conclusion to be drawn is that money supposed to be paid to these newspaper men finds a resting place in some intermediary's pocket, but this in no way lessens the undesirability of the reputation which is being visited upon those honest newspaper men whose names are on the list."

## New "Pleasure" Magazine

The Pleasure Magazine corporation, an organization which will publish a monthly magazine to be known as "Pleasure," has been formed in Chicago. It is announced as dealing with the "highlights" of all forms of amusement.

Harry A. Zook, Jr., recently editor of "The Broadcast Listener" and at one time announcer at stations KYW and WBCN, is editor. H. E. Reilly, connected with various theatrical enterprises, will be associate editor.

The first issue is slated for Dec. 15 and will sell for 25 cents a copy.

Thomas Burke will do no more Limhouse stories. The author who made Limhouse famous and who gained much fame from Lighthouse in turn, declares so himself, and says he will henceforth write novels about people in all walks of life.

Ward Moorehouse has joined the dramatic staff of the New York "Evening Sun," writing a daily signed column of show news. Until last week Moorehouse was with the "Herald Tribune" dramatic department. A shift sent George Goldsmith from the "Trib's" news staff to the dramatic editor's chair, left vacant through the illness of Charles Belmont Davis. The latter

is suffering with diabetes.

Stephen Rathbun remains with the "Sun" as dramatic editor. Gilbert Gabriel is the critic.

The Scripps-Howard "News" in Washington, D. C., is boosting its sale price from one to two cents. Starting with 12 pages, this tabloid has constantly grown, with its dramatic editor, Leonard Hall, credited with a goodly portion of its rapid advance.

Harry E. Dounce, literary editor of the New York "Sun," has gone over to the New York "Post" in the same capacity. Dounce will put the "Post's" weekly literary supplement in new form and enlarge the department.

Jesse Lasky is said to have suggested the purchase of "Sorrell and Son," the best seller, by Warwick Deeping, for filming by Paramount. Lasky read the book, which he picked up at random at a newsstand, in one sitting the first day

east on a train from Hollywood, and immediately telegraphed his scenario department to secure the film rights. Paramount is believed to have secured the rights at a bargain, as the book is now in its fourteenth printing, as when Lasky read it, just off the press, it was practically unknown.

William Randolph Hearst, publisher, has applied for a preliminary permit to construct a power project in Alaska to manufacture paper. Mr. Hearst's application provides for the installation of a complete paper and pulp mill at Port Shetisham in the Tongass National Forest.

## Charlie Ulric's 50th

Charles Kenmore Ulric, who weekly gets out some corking press sheets for the Producers Distributing Corp. on its many films, celebrated his 50th anniversary of newspaper work Nov. 13.

Charlie Ulric is one of the oldest and best-known newspaper men in the picture press departments. He was city editor of the Chicago "American" around 1907 and prior to that time was in newspaper work

in San Francisco, breaking in there 50 years ago.

Ulric was on the New York "Herald" at the time John Flinn, now a P. D. C. executive, was doing the theatrical stuff, Ulric being an editor. During his picture work, Mr. Ulric for some time was with Famous Players-Lasky. He has turned out original scripts and is also the author of several legitimate stage pieces.

## Jim Ferguson's Libel Suit

Former Governor James E. Ferguson, husband of Gov. Miriam A. Ferguson of Texas, has filed suit for \$100,000 against the Dallas "News" for libel. The libelous article, Ferguson's petition states, appeared under the headline, "Ferguson Demanded 10 Per Cent on Bid."

"Everybody's" becomes an all-fiction magazine with the December issue. Articles and special features proved unpopular.

With only seven out of about 1,500 Canadian publishers represented at a hearing, the petition of the Magazine Publishers' Association of Canada for a duty on for-

eign publications is expected to be rejected at the next hearing of the Ottawa House of Commons in March.

The petition is aimed at American magazines, said to be sweeping Canadian and British magazines off the stands. The Canadian Wholesalers and Retailers, composed of selling agents, are against the petition. The petition advocates the placing of ten cents a pound duty on publications, which would cut sales profits. The Canadian Wholesalers and Retailers can't see that.

## Arthur Wallace Dunn Dies

Arthur Wallace Dunn, for 30 years a political writer in Washington, died Nov. 3 in that city, within two months after his wife had passed away.

If O. O. McIntyre doesn't beat him to it, Stephen Graham, the English writer, is to do a book to be called "New York Nights." Graham already has to his credit "London Nights" and is over here about six months already, gathering material for the new work. Graham knows his New York.

**Stop! Look! Listen!  
Hold on Tight!  
For —**

**it's a DANNY WHIRLWIND**

**With GERTRUDE OLMSTEAD, OTIS HARLAN, EMILY FITZROY, CHARLES GERARD, GERTRUDE ASTOR**

**From the story by K. R. C. BROWNE**

**A UNIVERSAL SUPER COMEDY**

**Presented by CARL LAEMMLE**





## EAGLE OF THE SEA

(Continued from page 14)

to set England and America at war again, so that Spain can come in and seize New Orleans. He makes his proposal to Capt. Sazarac to head the adventure, but he refuses to do anything which will injure America. The girl overhears the plans and the turndown which Capt. Sazarac gives her uncle and proclaims that she will broadcast there is such a plot. To prevent this her uncle and a Spanish diplomat contrive that she disappear on an outgoing merchant ship, giving forth the news that Capt. Sazarac had kidnapped her.

When the captain hears of this he seizes the ship intended for the Napoleonic venture and gives chase, rescuing the girl and starting to return with her, when his crew of cut-throats mutiny. He and his loyal followers are confined below decks. There is an attack by a Spanish frigate which has followed them with fortune first favoring one and finally the other, but the pirates victorious in the end. And the captain wins the girl.

The sea fights are well done. One of the best performances is contributed by Andre Beranger as a soused pirate with gallant inclinations.

Mitchell Lewis as the leader of the mutiny scored as did also James Marcus. Cortez was a pleasing enough gallant.

Fred.

## FAUST

Berlin, Nov. 3.

This film may be a disappointment—from the financial angle. From the artistic viewpoint there is some difference of opinion. Personally it is believed one of the best productions ever screened. But from the standpoint of taste and photographic brilliance it is doubtful whether there has ever been a production that surpassed it. It is not revolutionary as the same director's "Last Laugh" was but it has moments which will create a good deal of stir in the American studios. Here in Germany it won't equal the financial returns of "The Nibelungen."

The scenario by Hans Kayser is a combination of Goethe, the old Faust legend, and some modern variations. It has swift movement and gives much chance for the pictorial. Performances are on the whole very satisfactory, the Swede, Goesta Ekman, registering as both the old and young Faust. Camilla Horn was a good selection for Gretchen and gave naive charm to the part. In the dramatic moments at the end she did as well as it is necessary for a film actress to do.

Yvette Guilbert, the internationally known diseuse, was a happy choice as Martha and planted her comedy neatly.

Emil Jannings is a bit of a disappointment as Mephisto. He gives merely the conventionalized operatic conception of the role, where a more powerful, vital interpretation would have strengthened the story. Jannings' performance is unquestionably interesting but would be greatly improved if he could rid himself of the bad habit of mugging into which he has lately fallen.

Trask.

## THE SILENT LOVER

First National presents Milton Sills in screen version of Lajos Biro's play, "The Legionary." Scenario by Carey Wilson. George Archainbaud director. At the Strand, New York, week of Nov. 13. Running time, 67 mins.

Count Pierre Tormal.....Milton Sills  
Vera Sherman.....Natalie Kingston  
Cornelius Sherman.....William Humphrey  
Captain Herault.....Arthur E. Carewe  
Kobol.....William V. Mong  
Scadassa.....Viola Dana  
Contarini.....Claude King  
O'Reilly.....Charles Murray  
Greenbaum.....Arthur Stone  
Haldee.....Alma Bennett  
Ben Achmed.....Montague Love

Here's a "sheik picture," only upside down. The film distorts and makes ridiculous all those romantic elements that made Mrs. Hull's first desert picture a box office smash. The result is something like making

a gag version of "Romeo and Juliet."

"The Silent Lover" has some low comedy that pulls laughs, but the whole pattern is hokum travesty and the results are not happy. Good pictorial values give the picture some interest, but a low comedy treatment of a romantic subject promises very little in popular appeal. Chances seem greatly against the picture registering on week runs where word of mouth advertising counts, putting it in the daily change grade. For this class of booking its impressive cast will bring trade.

The production is a jumbled medley of cross-purposes. A background of romance is built up with great pains out of the familiar materials of the French Foreign Legion, Arab sheiks, picturesque desert scenes and dashing horsemen. Having achieved a sentimental atmosphere, the story then proceeds to use it for burlesque comedy. The comic effects are obtained by the jazzy antics of a trio of Legion soldiers. It is enough to indicate the quality of the comedy to relate that Charlie Murray plays a Legion soldier named O'Reilly, exactly as it would be played on the Mutual wheel, and is supported by a fellow legionnaire named Greenbaum.

The effect of Irish and Hebe dialect pitchforked into the atmosphere of "Under Two Flags" is rather overpowering. Instead of laughing at it, the auditor is disposed to feel vaguely that the producer is laughing at fandom. There are times when the serious romance is given emphasis, but always a cynical twist pricks the sentimental bubble.

For instance, the romance of the soldier-hero and the heroine, tourist in the desert, is worked up with elaborate mechanism of heroic rescue, moonlight desert trysts, etc. Then when it comes time for the final embrace, it is the Algerian sheik who brings the lovers together because the sheik's favorite wife is sweet on the hero and the sheik wants to see him safely married and out of the way.

Contrasted to this cynical violence to sentiment, at another point in this wild narrative, the Legion officer and the same sheik meet man to man out in the desert to struggle to the death in one of those heroic battles with the lovely heroine as the stake. The trouble with the picture is that it has no definite design. The comedy and the romance seems to have been introduced by ungoverned whim and no sense of proportion. The effect as it comes to the spectator is exasperating.

Rush.

## JOSSELYN'S WIFE

Tiffany Productions society drama suggested by Kathleen Norris' story of same name. Scenario by Agnes Parsons, directed by Richard Thorpe. Harold Young, film editor. Pauline Frederick featured. Running time, 58 minutes (projection room speed); 5,900 feet. Set for release Nov. 15.

Lillian Josselyn.....Pauline Frederick  
Thomas Josselyn.....Holmes Herbert  
Pierre Marchand.....Armand Kaliz  
Ellen Marchand.....Josephine Hill  
Flo.....Carmelita Geraghty  
Mr. Arthur.....Freeman Wood  
Detective.....Pat Harmon  
Maid.....Ivy Livingston  
Butler.....W. A. Carroll

This is the kind of drama the Laura Jean Libby fans used to love—which is to say it is false and artificial. Everything that happens is absurdly make-believe. The whole phoney dramatic situation arises from the fact that a loyal wife goes to the studio of her former lover. Her husband has asked her to have her portrait painted, and she knows the artist is going to make an unbecoming love to her.

If she had refused to go, or had given some excuse, as any woman who had good sense would have done, there wouldn't have been any story.

Even so good an actress as Pauline Frederick can not make more than a dummy figure of the pure lady pursued by the amorous artist. The helpless lady victim of brute men is passe technique for stage or screen. The only emotion it excites is weariness and impatience at building up high-falutin' situations that have no basis, but the author's and director's poverty of resource.

Picture has some nice settings, but the playing is in no better style than the story, except for the always gracious acting of Miss Frederick. The men are just actors. Then never for a moment convey any illusion of real people.

It's a tiresome picture, appropriate only to the most unsophisticated clientele.

Rush.

## LADIES AT PLAY

First National production, directed by Al Green. Story by Sam Janney. Doris Kenyon, Louise Fazenda and Lloyd Hughes featured. Titles by George Marion, Jr. At Keith-Albee Hippodrome, New York, week Nov. 15. Running time, about 60 minutes.

A very nice comedy, with a good twist to the Sam Janney story and several laughs from the titles by George Marion, Jr. Al Green's direction keeps action on the jump and makes a fast moving picture.

In playing Doris Kenyon ran away from the others. Miss Kenyon has a roguish role, always looking fetch-

ing, and here the photography is more than worthy of passing notice.

In eccentric work Louise Fazenda was in the lead, closely held to, however, in the "drunk" scene by Ethel Wales. Virginia Lee Corbin did nicely as a sweetly slangy girl. She's improving rapidly and has looks. Captions were of distinct aid to her. Lloyd Hughes had no hardship in his simple juvenile role.

The story is another version of the marry-on-time or lose an inheritance. But here the heiress to six millions with three days to secure a husband was in love with no one. The best in sight as far she was concerned was the hotel's mail clerk.

The mail clerk gave her air when she broached marriage to him. It looked like a frame to the "collar ad kid," as Virginia called him. So Doris decided to "compromise" the clerk, but that failed, too, since there was too much compromising about.

As Doris had to have the approval of her two aunts to a husband, according to the terms of the will, and the old maidenly aunts thought two men in one room was safety first, it left Doris but another day to wind it up.

She decided to compromise the aunts, securing a couple of easy coin night club boys to do that little thing. They worked in on the aunts by claiming relationship, then took the old gals to dinner, filled 'em up with booze, removed them to their apartment, and Doris did the rest with a camera.

Quite unexpectedly a good comedy to be found at the Hippodrome, where it drew plenty of laughter. Despite plot and description, entirely clean.

Good for a first run anywhere but

## HENRI C. LE BEL

"King of Melody"

Pantages' Chief ORGANIST

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## George Marion, Jr.

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"KID BOOTS"	(F. P.-L.)
"MANTRAP"	(F. P.-L.)
"EVERYBODY'S ACTING"	(F. P.-L.)
"DUCHESS OF BUFFALO"	(Constance Talmadge)
"HER SISTER FROM PARIS"	(Constance Talmadge)
"KIKI"	(Norma Talmadge)
"GRAUSTARK"	(Norma Talmadge)
"SON OF THE SHEIK"	(Rudolph Valentino)
"THE EAGLE"	(Rudolph Valentino)
"THE BAT"	(United Artists)
"LADIES AT PLAY"	(First National)
"THE WISE GUY"	(First National)
"SWEET DADDIES"	(First National)
"IRENE"	(First National)
"IT MUST BE LOVE"	(First National)
"ELLA CINDERS"	(First National)
"THE DARK ANGEL"	(First National)
"LOVEY MARY"	(M.-G.-M.)
"A LITTLE JOURNEY"	(M.-G.-M.)

CURRENT PRODUCTION Bebe Daniels' "STRANDED IN PARIS" (F.-P.-L.)

Management JOHN W. CONSIDINE, Jr.

Pickford-Fairbanks Studios, Hollywood



nothing extraordinary for a draw or self advertisement. *Sime.*

## THE SMOKE EATERS

Trem Carr Production presented by W. Ray Johnston. Story by Arthur Hearn with C. J. Hunt director. At Loew's New York as half of double bill, one day, Nov. 12. Running time, 64 mins.

As a complimentary gesture toward firemen in general, and it's dedicated to the flame boys, this celluloid opus misses by many miles. Cheaply made, amateurishly titled, badly put together and minus pace, leaves little hope for "The Smoke Eaters" outside of the "shooting galleries." If trading upon the expected prestige M.-G.-M.'s "Fire Brigade" is perfect, the producer flopped just as badly.

The thrill sequences lack logic, much must be taken for granted, and the big fire scene strongly suggests that Hunt was one of the directors who called out his camera men during the recent studio fires on the coast to take pot shots for future use.

It's possible this scenario was written around the opportunity to shoot the genuine fire stuff. Cullen Landis is the only cast member viewed in these scenes. He must have been hastily recruited for the occasion, as all he does is to run over a network of rubber hose covering the street.

It takes almost two reels before the script jumps 20 years, so that Landis and Wanda Hawley can enter the story. Previously a prolonged stretch depicts the sorrow of a fireman and his wife who have lost a child. When a passenger ship goes up in flames this same fireman rescues a man, woman and babe so that when no one claims the youngster he adopts the boy.

Technically, the film is extremely porous. Witnesses don't have to belong to the village fire brigade to note the errors. It's rank melodrama with nothing to relieve it. No comedy at all.

Even Baby Moncur, doing the lost tot of tender years, had a grouch during his scenes. The aquatic fire stuff is phoney and looks it, as does the close-up rescue work when the night club takes to flames.

It got on at the New York as one-half of those deadly double bills there, but to style it even "just a picture" gives "The Smoke Eaters" a break. *Sig.*

## FLAMES

Associated Exhibitors, Inc., billed as "first time in New York." Designated as Lewis H. Moenaw Production, with Moenaw directing. Story by Alfred A. Cohn, who also supplied the scenario. Edited and titled by Frank Lawrence. In cast, Virginia Valli, Eugene O'Brien, Jean Hersholt, Bryant Washburn, Clary Fitzgerald. Running time, 60 mins. At Broadway, New York, Nov. 15, week.

A first rate commercial production is this picture from the unfortunate Associated Exhibitors' list. It comes as a windfall to the Broadway, which generally is restricted in its choice of features from independent sources. In weight of cast names, in screen quality and in class the feature is far above the average of film material booked into Keith-Moss establishment.

The story is one of those romances of the open spaces, in this case the remote camp of a railroad construction engineer, to which the railroad magnate brings his daughter on a tour of inspection. The old formulas are used for situations, but they are well worked, and throughout the nature of the plot makes it possible to use remarkably fine scenic backgrounds of forest, river and mountain lake. Some of the scenic shots are notably beautiful.

Jean Hersholt does some very good comedy character work as a roughneck Swede boss of a construction gang. The dramatic high lights are one of those rough and tumble battles between hero and heavy and thrilling views of a raging forest fire, the fire being particularly well translated to the screen for vivid effect and realism. The story itself doesn't especially matter. It is the familiar one of the rich girl trying to decide between a fashionable society man and the rough and ready railroad engineer.

A simple, naive tale, well and simply done. *Rush.*

## West of Rainbow's End

George Blaisdell production. Directed by Bennett Cohen, presented by W. Ray Johnston, distributed by Rayart Productions. Starring Jack Perrin, with cast including "Starlight," the horse, and "Rex," the dog. Running time, 58 minutes.

A small town picture, but extremely doubtful if it will get across even before a none too exacting audience. The small boy partner stuff has been worked to death in scores of westerns and the freckle-faced kid, Billy Lamar, is unnatural in this picture owing to the soldier's uniform which could easily have been dispensed with. Milburn Murante, the faithful cowboy retainer, obviously created for "comedy relief," succeeds in looking ludicrous once, but never approaches anything like comedy. The titling is very poor. As an example of breezy

western language is this classic: "He outsmarted us, gosh darn."

The ugly scar on the face of one of the villain's hirelings, Lew Stanley, looks exactly like a smear of raspberry jam in the closeups, while the chief villain, Palmer, played by Whitehorse, looks about as villainous as a Canal street pawnbroker on his day off. A youthful-looking sheriff, who tries to arrest the hero for stealing one of his own horses, appears to be the very image of a finale hopper dressed up for a masquerade ball.

The hero, Don Brandon, is shot at by the western villains several times from a distance of about six feet, but is not wounded once.

This western is devoid of anything strong in the way of love interest, hot fist fights or beautiful horses. There are no wonderful ranges literally covered with howling herds of cattle, no strong, powerful men fighting for beautiful women. The villain is a man past middle age who shot and killed Old Man Brandon while Don was in France fighting. Whitehorse then appropriated the Brandon ranch, and when Don comes home finds his father dead and the ranch in strange hands.

Whitehorse, described as a land and cattle grabbing octopus, the ruthless, terrorized boss of the district, looks about as awe-inspiring

as a cigar store clerk offering a substitute. Jack Perrin's face when he nonchalantly threatens the "villyun" with vengeance is as expressive as a porous plaster and he plays that way right through the picture. The only love interest consists of a couple of closeups of the heroine, Daisy Kent, looking softly after the departing hero. Of course, Don Brandon gets back the old homestead and wins the gal for his own, although how this is done is not made very clear. "Starlight" and "Rex" will do as animal stars.

## SILENT POWER

Sam Sax production, with Ralph Lewis. Directed by Frank O'Connor. Supervised by Renaud Hoffman. Distributed by Lumax under Gotham label. At Loew's New York theatre, New York, one day, Nov. 13. Running time, 69 minutes.

An idea here, of a father in charge of a State prison "executioners" switchboard who must swing the level that throws the juke into the chair where his son awaits death for murder. Of course the audience has a suspicion the boy awaiting the end is not the murderer, but the theme is such that nobody can sidestep its moral—that capital punishment should be done away with. The story is held fairly well to-

gether, but had Sam Sax gone in for a liberal expenditure he might have made something bigger of it than told here.

However, Sax deserves credit for what he has accomplished, because the story will have its sentimental aspect taking effect in the neighborhoods.

That old gag about the sweetheart making a wild dash to the Governor on a last moment's appeal to save her lover has been done so many times it calls for something unusual to swing it away from the beaten path. Here it was the father, who had reconciled himself to the belief his boy was to be electrocuted but at a time when he was off duty during "killing time."

It runs that the man expected to throw the switch walks out and the father must fulfill the duty. He does it, and in one of the most dramatic bits of the film. The boy didn't die because the connecting wire had been cut.

Ethel Shannon, long playing leads in independents, does splendidly as the sweetheart of the condemned boy. Her strides in emotional work are much to her credit. She also photographs well and is effective in close-ups.

Ralph Lewis is the hero, in his characteristic way of grinning that becomes tiresome. A thankless role is well handled by Vadim Uraneff.

The acting of Charles Delany calls for special mention.

There are slight dashes of production investment, one in the night club scene where the girls are doing a number, but the story itself depends upon a rugged atmosphere of an outdoors. Photographically a boost for Sax.

It's a picture that should run the gamut of independent booking without any great fault-finding. *Mark.*

## DEATH TRAPS

(UFA)

UFA short made in Germany. At Capitol, New York, week Nov. 14. About 400 feet.

This UFA short film is an educational, really scientific, a magnified view of death traps lying in wait for the bug specie, something no one of the ordinary humans cares anything about.

This is saved somewhat at its finish through a laugh begotten at the lightning-like speed with which a chameleon's tongue lashes out to seize its food. Previously was shown a natural death trap for mosquitos. Looks as if in the UFA-F. P.-M.-G.-M.-Universal deal, not only did the Americans agree to exhibit UFA features on this side, but some of its shorts as well. Else this one never would have been imported. *Sime.*

# STUPENDOUS



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# Hunt

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## STUDIO STRIKE

(Continued from page 5)

have stood pat on the refusal of the combined trade unions' demands on the Coast, that moment a trifle over 1,000,000 men will become involved. The proposed strike will spread throughout the country and affect every theatre operation, plan and activity wherein the producers are interested either in ownership or management.

As matters stand the Actors' Equity Association is not affected other than if the members of that organization stick at their posts and the producers function film manufacture on non-union mechanical labor, then the A. E. A. is certain to be drawn into the fight. Equity's attitude has not been asked by any of the unions demanding "closed shop" conditions on the Coast.

## Musicians Now

A later development brings in the union musicians. The musicians were not included in the original line of union activity, but they are bound to be drawn into the union fight because of the principle at stake and the fact that the stagehands and operators backed them up in their fight last September when a strike on the Orpheum Circuit was threatened.

In a story from the Coast to Variety it says Frank Gillmore favors a sympathetic move. Equity's president, John Emerson, is reported opposed.

President Joseph Weber of the American Federation of Musicians told a Variety reporter Monday afternoon in New York headquarters that the musicians were most apt to be dragged into the controversy and that he was doing all within his power to avert a walkout.

A decided stand has been taken by the International Alliance of Theatrical Stage Employees and Moving Picture Operators, United Brotherhood of Carpenters and Joiners, Brotherhood of Painters, Decorators and Paperhangers and the International Brotherhood of Electrical Workers that there must be the elimination of the "open shop" on the Coast. There is no sidestepping that ultimatum handed to the producers.

## Federated Bodies in Charge

William F. Canavan, president of the International Alliance, reiterated

what he had said before, that the producers knew exactly the entire status of things and that it was up to them to act between now and Dec. 1. Mr. Canavan said that the matter was not being handled by the local unions affected but by the federated bodies that had made every effort to settle the matter weeks ago with the respective heads of the national and California picture producing concerns.

No official communication has been sent by the labor unions concerned to Equity and none by representative or otherwise has requested them to "strike" Dec. 1. Any action will have to come, some of their union members say, from Equity direct.

Canavan's first meetings with Will Hays, head of the national producers, were reported to the other trade representatives as Hays having agreed to the "closed shop" status; this later being repudiated by Hays, who stated that the matter was up to the California producers to settle locally.

The combined unions then held several meetings via representatives. Nothing further has come officially from the producers, and this week they had shown no inclination to effect a settlement.

While the "closed shop" is the main point, others on question are an eight-hour day, time and a half for overtime, double time for Sundays, pay for six legal holidays and a readjustment of wage rates in conformance with union standards.

## 3,500 Unions Involved

As matters stand there are exactly 3,500 unions in the country involved in the proposed strike on the coast, this, with the musicians, comprising more than one-third of the entire membership of the American Federation of Labor, this combined fight strength based on over a million union members.

A summarization of the workers certain to be involved if the strike occurs by one of the trades executives is as follows: Carpenters, 406,000; musicians, 165,000; electricians, 175,000; painters, 165,000, and stagehands and m. p. operators, 30,000.

On the coast alone, some 3,000 men are affected, this being the actual working strength of the trades making the "closed shop" demands.

Of these enumerated figures the Actors' Equity is not included, but its present membership on the coast numbers between 500 and 1,000; this, however, does not take in the "extras" who are not unionized only through the trades they represent.

President Green of the A. F. of L. has been informed of the controversy and what has happened to date between the affected trades and the producers.

Los Angeles, Nov. 16.

Stage hands, electricians and musicians at the studios are being offered special inducements to join the unions, with it being said the initiation fees will be waived in their cases and they are only to pay dues. This work is being done quietly at the studios, which are operating as an open shop but have a large number of union members among their employees. The producers, it is said, are not perturbed about the membership drive of Equity and the other unions. They seem to be inclined to want the various branches of the American Federation of Labor connected with the picture industry to make the first move.

Producers are said to be prepared for any emergency that might arise. They feel that unionization of the studios with the actor and the workman seems to be unlikely and that the strikes held in 1919 and 1921 showed this conclusively. Several meetings of the Association of Motion Picture Producers will be held within the next two weeks to formulate plans in case the emergency arises whereby a general strike will be called by the various

INSIDE STUFF  
ON PICTURES

The Balaban and Katz boys are now millionaires, outright. It happened with the passing out of the recently Balaban & Katz houses to Publix (Famous Players-Lasky). There are five Balaban's and two Katzes in the firm.

About three years ago when the Katzes and Balabans saw their opportunity and commenced to expand, they agreed to place their B & K stock in escrow for 10 years, they meanwhile to draw substantial salaries only. Very high class Chicago backing was produced by the firm and they did expand, to the point where Famous deemed it advisable to take them in.

The underwriting price for the original B & K stock is said to have been 57½, with Publix taking it over at 69, upon an understanding that Publix must be provided with at least two-thirds of the outstanding B & K issue. The transfer of B & K naturally released the stock from escrow. Instead of waiting 10 years, the B & K group put their circuit and themselves over in three years, with each of the B & K members emerging a millionaire.

A sort of Aladdin story could be written about the founders of the Balaban & Katz houses. Outside of the show business and the bankers perhaps but few would believe the truth of it. Sam Katz is said to be about 32, with the Balaban boys but slightly older, Barney perhaps 34 and Abe 35.

Jack L. Warner, production head of the Warner Studio, seems to have been the scout for other producers so far as breaking in feature picture directors are concerned. He is not growing tired of the task but is still adding new men whom he feels the big producers will tear away from him within a year or two.

Among those who gained recognition on the Warner lot and who were "grabbed off" by other companies are Monta Bell, Mal. St. Clair, Lewis Milestone, James Flood, William Beaudine, Erle Kenton, Ernest Lubitsch, Noel Smith and Walter Morosco. Those who got their feature making opportunities and still remain on the Warner payroll are Herman Haymaker, Roy Del Ruth, Lloyd Bacon, Chuck Reisner, Ludwig Stein and Michael Curtiz.

Jack Warner now has added Robert Brotherton, film editor for the concern during the past four years. Brotherton's first assignment will be to make "Kentucky Hills," Rin Tin Tin starring, which was to have been a Raymaker product. Raymaker instead will make "The Gay Old Bird," in which Louise Fazenda and John T. Murray will be co-starred.

Another new addition to the Warner staff is Harry Hoyt, who will direct Monte Blue and Patsy Ruth Miller in "Bitter Apples."

A Saturday opening may shortly start at the Capitol, New York, following other Broadway picture houses. However, there doesn't appear to be any confirmation for the report that the Capitol will discontinue the hold over policy of features that hit \$35,000 by Wednesday of the first week. Still there is a chance that the Capitol will rewrite the hold over clause to make the amount higher, perhaps \$40,000, thereby reducing the number of hold overs.

As the Capitol plays the Metro-Goldwyn-Mayer releases and has had a number of hold over M-G-M pictures of late, that has interfered to some extent with the M-G-M program of regular releases, even though the Capitol is looked upon as M-G-M's house. The hold over policy at the Capitol might oblige Metro to start some of its releases elsewhere, with seemingly the only spot in Manhattan to do so, Loew's New York, a one-day house. Of course there is Loew's State but that house appears to be irrevocably committed on its week stand combination policy to the first run after pre-release of Metros from the Capitol, and Famous Players-Lasky's first runs likewise.

James E. West, chief scout executive of the Boy Scouts of America has given the warmest endorsement to the F. B. O. on their latest Fred Thomson production "A Regular Scout" in which Thomson has 200 boy scouts appearing. The star was a former Boy Scout Commissioner. A private showing of the film was given to a group of those interested in the boy scout movement and the letter of endorsement followed their viewing the film.

In New York now is an apathy toward scenic and wild animal subjects, exhibs passing them up when learning there is no romantic angle or melodramatic thrills. There are several unusual pictures reported titled and everything, awaiting a shot at a Broadway house but entirely out-and-out films of scenery and wild animals.

One deals with the wilds of Alaska, another of the Arctic seasons, and still a third of Africa.

## B'klyn Mgrs. Sign Scale

Looks as though the picture house trouble that has been caused in Brooklyn through the managers demurring against paying the operators an increase has been adjusted. Some 70 houses are reported signing up for the new scale.

The increase amounts to about \$7 a man.

## MAL ST. CLAIR EAST

Los Angeles, Nov. 16.

Mal St. Clair will go to New York to direct "Cross-Eyed Captain" for F. P.-L.

Lois Moran and Arlette Marshall are in it.

branches of the American Federation of Labor.

No members of the various unions which it is said will be involved in the walkout have made any overtures to either the Association of Motion Picture Producers or to the individual producers as yet regarding unionizing of the studios on the coast.

## JUNE MATHIS WITH U. A.

Los Angeles, Nov. 16.

June Mathis, who recently resigned as a First National producer, will sign a contract this week with Joseph M. Schenck to make her own productions for United Artists.

It is likely that Miss Mathis will supervise and produce all of the Constance Talmadge productions.

## Miss Worth With Denny

With "The Cheerful Fraud" out of the way, Richard Denny's next picture will be "Slow Down." It will have a new leading woman for Denny, Barbara Worth.

## SYLVIA GROGG'S REGULAR JOB

Los Angeles, Nov. 16.

Sylvia Grogg has been added to the publicity force at Warner Brothers.

Miss Grogg was formerly press agent for a local dance hall.

F.P.'s Editorial Supervisors  
Eliminated by Schulberg

Los Angeles, Nov. 16.

Famous Players-Lasky has eliminated the post of editorial supervisors of production. This will take back half a dozen of the supervisors to the job of writing, which they held before assigned to the other job.

B. P. Schulberg decided on this change, figuring considerable time was being lost through using the supervisors as mediums of contact between himself and Bernie Fineman and the directors as well as writers.

Schulberg figures that both he and Fineman must participate in story conference and construction of scenarios for production.

When a story was completed it had to be taken to Schulberg, Fineman and E. Lloyd Sheldon, head of the writers' staff, for a final okay. In most instances the story needed changes or was abandoned. Result has been that from three to five weeks might be lost in preparing a production.

In the future the story construction and conferences will be participated in between Schulberg, Fineman, Sheldon and the writers. They will confer daily as the story progresses and in this way figure that there will be no lost time in the future.

Schulberg is able to find plenty of time now for this work, due to the fact that Fineman is taking over considerable of his detail burden in production, story conference and editing.


All of the production supervising editors are to remain on the staff as writers. They include Max Martin, Joseph Jackson, John McDermott, Homer Boushey, Herman Mankiewicz and Charles Furthman.

## Gilbert-Garbo Romance Off

Los Angeles, Nov. 16.

The romance of John Gilbert and Greta Garbo is off. It lasted about three months and came to a sudden end when Miss Garbo was seen in public with her former admirer and fiancé, Mauritz Stiller, director.

**ART KAHN**



The PREMIER STAGE ATTRACTION of the BELMONT SENATE HARDING THEATRES CHICAGO

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## BERLIN PLAYS

By C. HOOPER TRASK

Berlin, Nov. 1.

**Deutsches Theater—"Peripherie"** ("The Outskirts"). Tragedy by Frantisek Langer. Starts out well enough as melodrama of crook life but breaks on far-fetched theme. To still the remorse caused by a murder which the police refuse to believe he has committed, the leading figure strangles his sweetheart and is taken off happily to prison. Well conceived performance, under Max Reinhardt's direction, and splendid acting by Hermann Thimig, Franziska Kitz, Oscar Homolka and Max Guelstorf couldn't hold it on for more than a week.

**"Neidhart von Gneisenau."** Tragedy by Wolfgang Goetz. Treats the figure of a little known German general who is claimed to be largely responsible for Napoleon's defeat at Waterloo. An interesting study of the embitterment resulting from lack of reward for merit. A stirring performance by Werner Krauss in the leading role. Looks as though it should be one of the really big successes of the season.

**Komodie—"The Captive,"** by Bourdet. Same production which achieved such triumphs in Vienna and now playing in New York. Max Reinhardt's direction and performance of Helene Thimig in the leading role are models of their kind. A tremendous financial success, with the "soldout" sign nightly in evidence.

**State Schauspielhaus—"Die Rauber"** ("The Robbers"). Classical tragedy by Schiller. A bombastic revival of this ever popular melodrama. The fact that the actors wear modern clothes instead of the usual classical garb can't conceal the old-fashioned direction for which Erwin Piscator is responsible.

**"Amphitryon."** Classical comedy adapted by Kleist from Moliere. One of the best productions yet staged by Leopold Jessner, general manager of the Playhouse. His direction is overflowing with real ideas and keeps the comedy note always uppermost. From an unusually good ensemble performance special mention should be made of Paul Bildt, Karl Ebert, Ferdinand Hart, Albert Florath, Lina Lossen and Else Wagner.

**"Lulu,"** by Frank Wedekind. This is the two plays, "Earth's Spirit" and "Pandora's Box" concentrated into a one evening's performance. "Earth's Spirit" appeared a few seasons ago on Broadway under the ridiculous title, "The Loves of Lulu." This scandalous assault will undoubtedly make Wedekind impossible for America for years to come—but sooner or later he must be successful there as he was without question one of the world's first dramatists. The present production, brilliantly staged by Erich Engel, is doing fine business. Leading parts are taken by Gerda Mueller, Fritz Kortner, Aribert Waescher and Luzie Hoeflich.

**Schiller Theater—"Soldaten"** ("Soldiers"). By Lenz. Well received revival of this typically German tragedy, which was one of Reinhardt's big successes of former days. Interesting scenery by Cesar Klein and competent direction by Juergen Fehling.

**Komodienhaus—"Einbruch"** ("Robbery"). Farce by Roberts and Landsberger. Two crooks form a company whose object is the returning of stolen goods to their owners for 20 per cent of their value. They are so successful that one of them is appointed police commissioner. In the end, however, he returns to his original and more romantic profession. A good farce for the German taste but depending too much on satire of German officialdom to be of interest for America. One of the authors, Ralph Arthur Roberts, plays the leading role and, as he is one of the best German comedians, gets all there is out of it. He is well supported by Julius E. Hermann and Stahl-Nachbaur.

**Lessing Theater—"Cromwell,"** by Klabund. Purporting to treat the life of the historical figure, it is really nothing more than a mixture of bad poetry and worse drama. A mediocre production by Saltenburg did not help its chances. A resounding flop.

**Koeniggratzer Theater—"Zweimal Oliver"** ("Twice Oliver"). Tragedy by Georg Kaiser. One of the weakest plays yet written by the author of "From Morn to Midnight." A ridiculous story about a lightning change performer who shoots his rival in love and believes he has committed suicide because the murdered man resembled him in one of his impersonations. Viktor Baronsky's direction did all possible, but Alexander Moissi's performance in the chief part would have been an insurmountable disadvantage for a much healthier specimen.

**Nollendorf Theater—"The Habima,"** the Jewish section of the Moscow Art Theatre. The reception of this troupe here has been tremendous and it is believed that the company will more than repeat its continental successes during its New York engagement. The troupe is unquestionably as fine as the Moscow Art company—always considering the limits which it has set for itself. Its best production is the "Dybbuk," already known in New York, but no one has really seen the play till they have experienced this production in the Hebrew language. Under the direction of Wachtangow, who has since died, the company gives a colorful synthesis of drama, song and dance. Nothing anywhere like it has ever been seen in America, and its exotic beauty should appeal to Jew and Christian alike.

The other plays of the repertory are also of great interest and include "The Wandering Jew," by Anski; "Jacob's Dream," by Beer-Hofmann, and "The Golem," by Lewlik.

**Admiralspalast—"An und Aus"** ("On and Off"). Revue produced under the management of Hermann Haller. By far the best of the year's crop and would be good enough to stand the test anywhere. Particularly the scenery and costumes, as designed by Ludwig Kainer, are of real international caliber. If this talented young German had been allowed a chance to show what he could really do when he was in New York a couple of years ago, he would have unquestionably achieved deserved success. The music by Walter Kollo is nothing to rave about, but there is one good march song, "Anniele." The comic side is adequately put across by Paul Morgan and Max Ehrlich. The dancing is held up by the Americans, Ruth Zackey and the Dodge Sisters, also. The Lawrence Tiller Girls who have become a regular German institution. This revue is doing good business and will undoubtedly continue throughout the season.

**Metropol Theatre—"Wieder Metropol"** ("Metropol Again"). Revue produced under the direction of Friedman-Friedrich. Not so good. Particularly as to comedy, it is weak. Hans Albers and Paul Westermeyer have poor material and don't get anything out of it, although the charming young Max Hansen has developed into one of the world's best revue personalities. He looks attractive as a juvenile and can wring all there is out of a sentimental ballad; while, on the other hand, his broad comedy is surefire.

After him the next best asset is the pit orchestra directed by Max Bertuch. It is an augmented jazz band, and plays better than any organization of its kind we have heard. The scenery by Hermann Krehan brings a new note into the revue. It has a grotesque comedy which is often very effective, and American revue producers could do worse than consider some of this designer's work.

Business has not been up to standard and the show will soon be replaced by an operetta.

**Grosse Schauspielhaus—"Von Mund zu Mund"** ("From Mouth to Mouth"). Revue produced by Erik Charell. This is the third annual by this director. This fall his effort is "way off." The scenery by Ernst Stern and Walter Trier is competent. The music, supplied by Fred Wreede of Harms is of first rate quality and includes "Who," from "Sunny" and other popular hits. Louis Douglas, American negro dancer, has arranged a few capable ensemble numbers. But the book is simply terrible. Such good comedians as Kurt Bois and Wilhelm Bendow are simply swamped. And the ideas for the splash costume scenes are either ancient or badly conceived. Add to this that Charell has staged the ballets himself and that they are all flops.

Undoubtedly a lot of money will be lost this season and if Charell doesn't come back with a vengeance next year, he will probably have to discontinue his series.

## EARLY MORNING RADIO

(Continued from page 1)

gymnastic instructor is said to receive from 900 to 2,000 letters daily from enthusiasts, all of the same general tenor in health-building and improvement. Some of these are further followed up by the life insurance company for its regular business.

Bagley conducts three other gym classes at 6:45, 7:00 and 7:15 in the morning, the Met Co. distributing gratis exercise circulars which are referred to by number from the studio.

Bagley's "circulation" has developed a new wrinkle, that of the night owls who tumble in just about the time the average human gets up for his business day. The all-nighters take advantage of a few conciliatory exercises before hitting the hay as a sort of compromise for the unusual hours.

## LONDON

(Continued from page 2)

Prince of Wales at York House Oct. 23 the only theatrical people who attended were Fred and Adele Astaire. The Revellers were specially engaged to entertain during the evening and although there professionally, were treated as guests. The Revellers refused their fee, considering it an honor to play for such an exclusive assembly, but the Prince insisted they accept payment.

A newcomer to vaudeville will be Heather Thatcher, former popular favorite of Winter Garden musical shows, who is to appear at the London Coliseum Nov. 8 in a duet with Monckton Hoffe, called "The Stolen Rolls." Her partner will be Henry Daniell; B. A. Meyer will present the act, which Sir Gerald du Maurier will produce. Recently Miss Heather made her debut in straight comedy in "Thy Name is Woman," which did not set the town afire.

Baumont Alexander, managing director of the Princes' Restaurant, has purchased the English rights of the American musical comedy "My Lady Friend." Negotiations were done through Con Conrad and Alf. Seftin, who are in for two per cent and one per cent of the royalties, respectively.

"The Gold Diggers," (American) is having a fortnight's tryout in the provinces, prior to its West End presentation Nov. 29.

The Palace has shown a gross profit, to the stockholders the past year of \$150,000. At the forthcoming meeting of the directors, Charles Cochran will take the chair, replacing Sol Levy, who has held the position for the last three years.

Hetty King was due to open at Toronto, but owing to her recent indisposition her date of appearance has been postponed until the end of December.

June, musical comedy star, will make her first appearance after 12 months' illness when George and Harry Foster present "Happy Go Lucky" shortly. Originally called "When You Smile," this musical has been adapted for the London stage by Harry M. Vernon.

In spite of doubtful press comments, "Merely Molly" seems to be settling down to a success at the Adelphi. Maurice Cowan is contemplating presenting Godfrey Tearle in a new play somewhere around the New Year, so if "Molly" survives it may lose its star. The new play for Tearle is "Dawn," by Noel Scott.

Ivor Novello and Philip Ridgeway have gone into partnership, and will produce in December Franz Molnar's "Lillom," starring Novello.

The Barnes theatre, with which Ridgeway was associated as producer, will be sold by auction Nov. 30.

## VIENNA

By PROF. DR. E. B. RICE

Budapest, Oct. 28.

Marie Jaszay, Hungary's best-known actress, who gained prominence in Shakespearean plays, died here after a long illness, aged 72.

The Yugoslav government has confirmed the interdiction of the showing of the M-G-M production, "The Merry Widow" (starring Mae Murray), for the whole of the kingdom.

The revue, "Vienna Laughs Again," at the Stadt theatre flopped and was withdrawn after a few performances.

Reinhardt's Theatre in her Josefstadt is rehearsing a German adaptation of the French comedy, "Monsieur Broctanneau," by Fiers & Caillavet.

For the first time in the history of the Swiss army, troops of the mountain forts St. Gothard (on the Swiss-Italian border) were allowed to take part in the making of a film. The story is by a Swiss author and the star is Henny Porten, well-known German screen star.

The Parisian troupe of L'Atelier is giving a series of performances here. It is the most literary theatre of Montmartre and the only one non-subsidized by the government. The director and foremost actor is Charles Dullin. The French Embassy is officially represented.

Performances take place at the Kammerspiele, the troupe of which will, in response, play in the theatre L'Atelier next spring.

The famous Theater an der Wien, headquarters of Viennese musical comedy, has been invited to give performances in Paris.

The Apollo has Lingha Singh (fakir), Ada and Eddy, Daros (ladder act) and the Piano Kiddies.

## AUSTRALIA

Sydney, Oct. 20.

"The Knew What They Wanted," Maurice Moscovitch featured, will be withdrawn this week from the Criterion.

Williamson-Tait will present for the first time here "The Fake," with Moscovitch, Nat Maddison and Ellen Pollock.

"Rose-Marie" is still doing capacity at Her Majesty's. This production has been the musical comedy smash of 1926. It is now in its 22d week.

Dion Boucicault presented a revival of "Aren't We All" at the Royal for five nights. After a revival of the Barrie plays in Melbourne, Mr. Boucicault will return to London, where he will appear in a new play with Irene Vanbrugh.

"Meet the Wife" is doing nicely at the Palace under the Carroll management. The play is presented by the Duffy Players from San Francisco and should enjoy a fairly good run.

"The Sentimental Bloke" finishes at the Opera House next week. Ada Reeve will come into occupation with a new "Spangles" revue. Miss Reeve is a big favorite here.

"Able's Irish Rose" will open at the Royal next week. Big publicity has been put out for the attraction. A special American company will present the attraction here.

"Mercenary Mary" is still doing fairly well at the St. James for the Fullers. Madge White is now playing the lead, Mai Bacon having returned to London.

"The Midnight Frolics" will soon close their season at Fullers. Vaudeville and revue will be the next attraction at this house.

Business dropped off a bit at the Tivoli since the departure of Henry Santrey and his band. Nellie Wallace is the headliner this week. Miss Wallace did nicely on her opening and should improve. Lee White and Clay Smith are reviving a number of their old songs before departing for London. Newport and Parker, songs and talk, fair; Van Dock, cartoons, pleased; Isolda and Alexis, okay with ballroom dancing; Yost and Clady held attention with clay modeling.

## Pictures

Harold Lloyd in "College Days" will finish at the Prince Edward in two weeks. Picture hardly strong enough for a very long run. Kaul's Hawaiians fill in rest of bill with singing, dancing and musical numbers. Present attraction is hardly up to the standard of Prince Edward.

"Romola" next attraction at this house. Strand is offering "The Greater Glory" and "Zander the Great." No act is carried at this house.

Lyceum has "With Cobham to the Cape" and "The Tower of Lies." Syd Beck is the featured act at this house.

"The Midnight Sun" opened at the Crystal Palace for a run last week. A special prolog precedes the feature. Union Theatres offer the attraction.

Haymarket is playing "The Greater Glory" and "Zander the Great." Mme. Elsa Stralla is the act here.

## MELBOURNE

"Katja" is going strongly at His Majesty's under Williamson-Tait management. Marie Burke and Claude Flemming are featured.

"Lady Be Good" seems to have made good at the Princess under the Fuller management.

"Able's Irish Rose" is finishing its season at the Palace. Attraction will go direct to Sydney for a run.

Wirth's Circus is in Melbourne for the racing season, which began this month. Acts include Hilary Long, Hilda Forest, Flying Nelsons, Homanz Duo, Les Gants, Albert Clarke, Danny D'Aima, Torelli's Miniature Circus.

"Is That So?" will finish at the Royal shortly. Show will be followed by Renee Kelly in "Brown Sugar."

"Aren't We All" will be the next attraction at the King's for Williamson-Tait.

Tivoli is playing Henry Santrey and band, Harry and Anna Seymour, Three Equals, Brodi and Dech, Imilo, Fantasi and Jack Merlin.

Bijou has Smith and Hanton, Leo Sterling, Daleys, Roberts and Partner, Jim Gerald revues.

"The Vanishing Race" (film) is at the Capitol for a run.

Majestic has "Pioneers" and "The Great Jewel Robbery" (films).

Paramount is playing "Old Loves

and New" and "The Love Thief" (films).

## News from All States

Henry Santrey and band have been booked for a return season at the Tivoli, Sydney, during December.

Ada Reeve, through her lawyer, sued Eric Edgley and other members of "Midnight Frolics" to prevent them from playing any sketches and bits from "Spangles," a revue controlled by the English star. The defendants told the court that they would refrain from producing the aforesaid sketches until the full hearing of the case.

Harry Muller, San Francisco representative of Williamson-Tait, may be recalled to Sydney to take up managerial duties for his firm.

Work is going along splendidly on the Australian film production of "For the Term of His Natural Life." When completed this picture will go into one of the principal theatres controlled by Union Theatres for a run.

The various managements expect business to drop off during the hot spell now prevailing in Sydney.

Jean Barrios and Edmonds and Lavelle have been engaged for a tour of the Tivoli circuit. The acts will both open in Sydney.

"Charlie's Aunt" (play) is still going strongly in this country. Frank Neil and company are playing the farce in Perth, Western Australia.

Sir Thomas Coombe, a West Australian theatrical magnate, has announced his intention of building a dancehall on the banks of the Swan River.

The Empire theatre, now being built in Sydney, should be opened in 1927. Rufe Naylor is the principal behind the venture and has stated that musical comedies will be presented at pop prices.

Williamson-Tait presented a road show at the Royal, Adelaide, for several weeks. Acts on the bill included Sheffell's Southern Revue, Flying Winskills, Elroy, Christo and Strand, Gus Quinn and others.

"Tell Me More" will be the next big musical attraction to open in Adelaide. Williamson-Tait will handle the venture and will feature George Gee and Maude Fane.

It is reported from Melbourne that Williamson-Tait will purchase the freehold of the Tivoli theatre, situated in one of the principal streets. The present lease has another 25 years to run. The freehold belongs to the estate of the late Harry Richards Leete. It is figured that the cost of purchase will be around \$1,000,000.

For the first time in the history of radio here the whole of the present bill at the Tivoli, Sydney, was given over the air by station 2 F. C.

Universal's "Les Miserables" will shortly be offered to exhibitors of this country by the Australian branch of the company.

The film renters of New South Wales were rudely awakened to the fact that the Labor Government of New South Wales was determined to secure 5 shillings (\$1.25) in the pound (\$5) tax on all film rentals, receipts from printing and other accessories ending June 30, 1925.

That the film exchanges will be hard hit can be realized because the amount involved is nearly \$500,000.

The validity of the act will be tried shortly in the High Court of Australia. The exchanges are asking the exhibitors to get together and assist in having the act removed from the statute book.

Hugh J. Ward in breaking away from the Fullers has stated that no ill-feeling existed between Sir Ben Fuller and himself. It was purely a matter of business. The Fullers will carry on the present attractions now playing under their management until such time as their popularity diminishes.

Mr. Ward stated that he intended taking his family for an extended trip abroad, but will certainly return to Australia. It looks as though Mr. Ward will rejoin the Williamson-Tait management or else go in with one of the smaller managements such as the Carrolls.

Harry Hall, American producer, who has been here for several years, will return to America shortly. Mr. Hall has staged all the musicals put on by Fuller-Ward. This will leave the Fullers without a legitimate producer.

If You Don't Advertise in VARIETY Don't Advertise



# PRESENTATIONS

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

**"RUSSIAN REVELS"** and Ben Meroff  
Stags Band, Specialties. Chorus Work  
50 Mins.; Double Stage (Special)  
Granada, Chicago

This Jack Haskell production, with Bennie Meroff and his band, is a darb. Speed, talent and good staging.

It is by far the best thing the new Marks Bros. house has had since the opening about six weeks ago. The Haskell presentation and the Meroff stuff are run together. A policy resumed after abandoned on the first week's try. Together they look better than in the separate running order.

Russian atmosphere throughout and topped by Meroff's native dance, which closed and goaled. Meroff is not only an excellent band leader but can dance as is.

Haskell's set is neat, Russian designs on the side drops with a moving stage holding the Meroff band, sliding in and out in the center. The costumes lend class.

The 24 chorus girls, a cut of eight from former weeks, make still too large a number. In one routine they clustered up the stage, blocking the view to anyone else, including Meroff. Costumed beautifully, they looked and worked well in a dagger number with Meroff leading with a sword. All very good eye stuff.

Two women, Knapova and Yesevi, slipped in more Russian ozone with cleverly delivered native songs. A comedy number procured laughs, though not understandable. The women have good voices with plenty of volume.

Ned Miller, high-voiced tenor, is good looking and good voiced. He was liked in a stage number and one from a side box as part of Albert F. Brown's organ specialty.

Sonia, Bennie Meroff's sister, in her second week away from New York, was forced to an encore after two well done songs. Sonia is a cute girl and shows talent in the way she sells a number. A couple of good performers, the Meroffs.

Loop.

**MARK STRAND FROLIC**  
Specialty Production  
27 Mins.  
Strand, New York

Strictly specialty program backed with brilliant effects, fast-moving and varied in material. Reaches scenic climax in Davis Saxophone Octet, broadcasting feature. Novel lighting effect used.

Upper half of the back has a sky effect, lower half taken up with what appears to be a flat screen with raised vertical ridges. The lights playing upon this screen give effects resembling brilliant striped silk, the color combinations changing with the shifting of lights. It makes an especially striking background in conjuncting with elaborate color effects in floods and spots.

The Sax eight have a distinctive method in handling a popular music routine, the all-sax instrumentation lending itself to those "sympathetic" effects, particularly fetching for such numbers as "Picardy," elaborately worked up for a real punch.

Rest of the five-number bill is uneven. Splendid bit of scenic setting for a Japanese ballet number with a pastel background of rosy sky and cherry blossoms, but rather slow dance movement as usual in Geisha ensembles. A "swan" dance solo by Mme. Klemova filled in an interval in "one" prettily.

Miller and Farrell, talking machine recorders, also night club feature, with comic songs and string accompaniment have one of those simple routines that stand out, made with a novelty number on the order of "Mr. Gallagher-Mr. Shean."

Anatole Gourman's Mark Strand Steppers are 12 girls, doing dance routines on the Tiller order. At the first show their timing was a little ragged, injuring the effect which depend upon exact unison in kicks and buck and wing steps.

The first four numbers are all brief and snappy, giving to the Davis musicians nearly half the running time. The orchestra is a real feature and either for presentation purposes or vaudeville will hold its own in any company, particularly when backed by such production splendors as in this engagement.

Rush.

**"PIRATE LOVE"** (14)  
Publix Presentation  
13 Mins.; Full Stage  
Rivoli, New York

This presentation makes a perfect prolog to the showing of the latest Frank Lloyd picture, "The Eagle of the Sea," in conjunction with which it is presented at the Rivoli this week.

Two most effective points. The first is the scenic setting representing the deck of a Spanish galleon and the ocean and cloud effect used and the bit of aerial work done by Bee Starr just before the finale.

"Pirate Love" was produced by Boris Petroff with music and lyrics by Rubey Cowan. It is a flash in its way and different from anything heretofore shown by Publix.

At the opening is a duet with Betty Lawrence and Milo Luka as the principals. Followed by an ensemble number with a dance afterward. None of this meant anything to the audience.

Then the arrival of the pirates with one doing a clever acrobatic dance bit that earned light applause.

This pirate in attempting to seize one of the women guests aboard the boat rips off her clothes and she springs to a rope which is supposed dangling from one of the masts. The girl is Bee Starr and she is clad in regulation aerial costume of tights and runs through a routine a la Dainty Marie. It caught the fancy of the house.

It virtually is all that there is to the presentation other than the scenic effects.

Fred.

**"ATOP NEW YORK"** (26).  
Solo and Ballet Dancing.  
8 Mins.; Three (Special).  
Capitol, New York.

Beautifully staged dancing fantasy with eight nymphs in sea-green Egyptian costumes swaying to the rhythm of the soft music in the wind and in the air on a spacious, artistically designed balcony built into the heavens overlooking the city of New York. Through an open doorway is painted a glimpse of a dark-brown sky with a few stars gleaming brightly.

Joyce Coles precedes the ballet corps with a toe dance under the benevolent influence of soft brown and rose lights to the accompaniment of appropriate music by the Capitol orchestra.

The well-trained Chester Hale girls, in lemon-colored caps and bodices and very brief, striped skirts, come on for the Valentine Ensemble.

Chester Hale, the Capitol choreographer, and Arthur Knorr, art director, have got a lot into eight minutes without producing a rushed or top-heavy effect.

## HOUSES OPENING

Walter Reade's new Majestic, Perth Amboy, N. J., is open with vaude and pictures. It plays five acts on a split week.

The Music Hall, Tarrytown, N. Y., which closed several months ago for increased seating capacity, reopens Nov. 19, resuming vaude and picture policy. Capacity is now 1,500. It will play five acts on the last halves booked by Fally Markus.

The Schine Theatrical Enterprise is solidifying its upstate holdings through acquisition of two new houses in Rochester, N. Y., and the erection of a third in the same territory.

Tom Boyle, owner of the Playhouse, Rutland, Vt., has taken over the Opera House in Barre, Vt., for vaudeville. He will play five acts weekly starting Nov. 25, booked through Walter Plimmer.

Marine theatre, the latest of the A. H. Schwartz chain, opens Nov. 18 at Flatbush avenue and Kings Highway, Brooklyn.

Floral Park theatre, Floral Park, Long Island, operated by Sam Baker, opens Nov. 22.

Cameo, Jersey City, to open Nov. 25 (Thanksgiving Day).

Hoffman Bros. Strand, capacity 2,500, opened Nov. 11. Vaude and picture policy at Hoffman's 15 houses in Connecticut.

Four houses of the Jules Joelson Circuit, Brooklyn, N. Y., previously devoted to straight picture policies, will add vaudeville beginning Dec. 6.

**DIAMOND AND BRENNAN**  
"The Faker" (Comedy)  
18 Mins. One and Full (Special)  
Riverside (St. V.)

Jim Diamond and Sybil Brennan have a novelty in their new act by Edwin Burke. It is a new treatment for an old idea. In it Jim Brennan as "The Faker" steps out in "one" to make a pitch. Instead of passing out the usual stuff The Faker informs the audience he will show them the helplessness of the average male with a maid upon matrimony bent.

Miss Brennan, as the maid, and David Mewell, as her unsuspecting but pre-doomed victim, thereupon illustrate the casual meeting, followed by the different phases of "courtship."

The man is hurrying to catch his train when the girl first marks him for her own. She enters the station and waits for his train. Striking up a conversation by asking if the 5.17 stops at Bayside, they become acquainted.

The next scene is a few weeks later. They are keeping company, and the panic is on him. He is trying to divide a hundred bucks into fifty while waiting for her. She hasn't eaten, but announces she isn't going to let him spend much money. She compromises on the Ritz.

At the Ritz she leads the conversation around to children, ivy covered cottages, etc., and interprets his "I like children" as a proposal. He is outwitted and engaged before he knows it.

Next the couple are living in a Harlem flat. Hubby is carrying the kid and doing midnight Weston. She awakens and they battle. She accuses him of having rushed her off her feet into marriage.

All this is broken up by the sarcastic humorous lecture of "The Faker" in "one" and using the bits as illustrative of his warnings to men and exposure of the designing female.

For a finish, after the little matrimonial drama has concluded with the husband off his dip, the Faker offers for sale a book which shows how to outpoint the dames. He is interrupted by Miss Brennan, now wearing a black wig. She compliments him upon his lecture and gives him both barrels of a vamp selling talk. Wrapping up his sidewalk suit case and support, he takes her by the arm and steers her toward a swell restaurant.

The act is a refreshing novelty, well written and well played. It is lavishly produced and as modern as tail spins. Brennan is happily cast as the loquacious curstone statesman, and Miss Brennan likewise as the marriage-bound frail. Mewell, as the victim, played convincingly.

"The Faker" should be in demand for what is left of the straight vaudeville bills.

Con.

**SIX ROCKETS**  
Woman Acrobats  
11 Mins.; Full Stage

Half dozen pony-sized girls in a slightly routine of posings and lively tumbling, all simple but made to count from sprightly execution. Girls wear gym suits of black and silver spangles, all alike.

Surge on stage and go into series of poses on vertical ladders getting something like an effect of pyramid building. Follow with tumbling in pairs and return to group posings without the ladders. All off while two girls do a number on sleigh bells which they play with their feet while lying on "Risley" mats.

All six back for routine of simple tumbling bits in pairs like chemin de fer, leap frog, cart wheels and butterflies. Finish with more pyramid posings.

Material is simple but looks imposing because of the speed and team work. Did nicely closing.

Rush.

**MANJEAU MOSCOW TROUPE (7)**  
Catapultic Aerial Act  
5 Mins.; Three  
State (V-P)

Five men and two women, all in Russian costume, the act revolves about a see-saw springboard which serves as the catapult for the projection of the human missiles into the air for the various aerial and somersault formations onto the shoulder of the understander.

Whirlwind and sensational from curtain to curtain, much is crowded into the five minutes. A novelty of its kind and corking for any stage presentation.

Abel.

**GEORGE SCHRECK and Co. (5)**  
Musical Comedy  
23 Mins.; Full Stage  
State (V-P)

George Schreck worked as a single prior to the present production turn. It has five people in support but showed little in outlay nor direction.

The featured player is a baggy pants comic, acrobatically inclined. He, with others, was introduced in "one" by two boys who turned out to be a hoofing duo, neat tappers they are. Of the three girls, one essays a prima donna but hardly makes the grade. One of the others seems to fill in only, but a blonde haired youngster is a worker, showing something in several styles of dancing.

Schreck's principal bit is a burlesque ballet dance but he got little. For the finale all were toggled out in baggy, misfit evening suits patterned after Schreck's own lay-out. The idea was o. k. in itself and served well enough.

What went before, however, did not hit. Billed in support were Maxine Henry, Augusta Spette, Karas and Lennon, the latter being the boy dance team.

Ibee.

**NORTH CAROLINA UNIV. ORCH.**  
Music  
15 Mins.; Full Stage (Special)  
City (V-P)

Ten clean cut youths in white pants and blazers. They are said to be from the University of North Carolina. If genuine tar heels they have shed their accents.

Opening with a well arranged medley they followed with a series of pop and semi-classical selections, none announced or carded. This is a mistake. Take nothing for granted in vaudeville.

The turn followed conventional lines until one chap soloed vocally. This was followed by a quintet in which they donned beards and mustaches when singing "Yamo," parodied, one wearing a hat and using a falsetto tone. They closed with another straight number.

The act lacks comedy and should go after something along that line. Musically it sounds as well as any unit of equal number and is composed of competent musicians. In addition they have youth and appearance. It should work out into a demand turn along the lines of the California Ramblers and the college groups.

Con.

**JANET KIPPEN REVUE**  
Girl Act  
15 Mins.; Full Stage  
58th Street (V-P)

Another of those girl acts labeled "revue." This one has a girl jazz band which is the act. Man and woman do three numbers, none of them worth the trouble, and fake their way through a dance for each.

The act is the band, five agreeable young girls in carnival costume playing piano, cornet, trombone, piano and drums. Leader doubles cornet and violin and trombone girl also plays sax. They furnish agreeable music, particularly the leader's violin number near the finish.

The man and woman team start with a Rube number and dance, follow with a tough by the woman and a dude by the man, and they finish with the man doing sap and the woman Sis Hopkins. That's the champ trio of hoke numbers and in this instance none of them has any life.

Something could be made of the girl jazzists on their own but this layout is strictly split week.

Rush.

**3 DeCRESCENT BOYS**  
Musical  
13 Mins.; One

Accomplished trio of young musicians, who play pretty nearly everything. All work straight, wearing Tuxedos. They start with two cornets and a sax and run through a brisk number. Sax solo of ballad and then trio of saxaphones, using another ballad. Piano solo and duet of ukelele and banjo working into smashing number for three banjos. This took them off to a tumult of applause plenty strong enough to insure a recall for the finish, which brings in two violins and the uke again. The finish was splendidly worked up with pan-tomimic comedy and a climax in a dance that stopped the show. All three boys made speeches for a laugh get-away.

Brisk, straight specialty sure to bulls-eye on any intermediate time bill.

Rush.

**VERMONT OLD TIME DANCE ORCHESTRA (14)**  
Orchestra and Dancing  
12 Mins.; Full Stage  
Palace (Pots.) Washington, D. C.

Headed by John Wilder, President Coolidge's 91-year-old uncle, and his cousin, Herb Moore, this contingent of neighbors and relatives from Vermont was recruited by William Morris. It is novelty with the chief entertainment value from that angle.

Here in the capital with the president a four-year resident, the cash customers greeted the act with a degree of deference unusual with the wide contrast between things as they are now. The dances as presented by the folks on the stage impressing as would the opening pages of an old time album. Good stuff these days, too.

A film of scenes around Plymouth, Vt., the birthplace of the president, and the home of the folks, opens the rural atmosphere in its naturalness appealed. Several laughs were secured by Dick Leibert, house organist, that helped to create the proper atmosphere for the opening of the act proper.

The dances are done seriously while the orchestra grinds out the old time melodies. Clarence Blanchard, cousin, plays a "mean" clarinet, while the President's Uncle John "saws" right nobly on the second fiddle assignment.

The dance calling is done by Herb Moore, and well, too, while his introductions of the various individuals with their perfectly natural rural acknowledgments proving great laugh getters to the wise ones who proved they were "wise" by not letting those laughs out. It was a ticklish proposition.

Elsewhere this offering may prove a comedy draw—here it was the novelty angle that held things up.

Meatkin.

**MILTON CHARLES**  
Organist  
Uptown, Chicago (Pots.)

In accordance with the "Jazz vs. Opera" program, Milton Charles begins with the "Aria" from "Aida," through the "Minuet" by Paderewski, the "Indian Love Call" from "Rose-Marie," and finishes strong with the "Onion" song.

The organist's idea, as the audience is informed, is to learn what the people want to hear. After each number he awaits the applause and measures it accordingly.

For once, no community singing. The folks were very attentive, although some could not refrain from letting a few notes slip out.

Charles is one of the best liked among the B. & K. organists. His youthful personality, as well as his masterly handling of the organ, has made him a great favorite.

The people simply eat out of his hand and are not reluctant in showing their esteem for him. When it comes to building up a number, Mr. Charles is all there and his audience is with him.

**ROSA POLNARIOW**  
Violiniste  
6 Mins.; Two  
Rivoli, New York (Pct.)

Rosa Polnariow is billed as "a concert violiniste." She is that and a good one, judging from the standard of the picture theatre. She did but a single number, an exceedingly difficult selection, heartily applauded by the Rivoli audience Sunday afternoon. It is possible they were applauding her endurance as much as her playing for the number ran a full six minutes.

The girl is rather slight, brunet and makes a pretty stage figure.

With this number shortened and two additional ones added she would do for better vaudeville houses, but in the picture houses she gets an audience that has been educated to her instrument and one that is more appreciative.

Fred.

**DALY and MACE**  
Songs and Talk  
8 Mins.; One  
Broadway (V-P)

Two women and one of large proportions. Size, height and width are played for comedy, the smaller half doing straight and harmonizing.

Such talk as is offered sailed by a fairly flip pace, but most could stand reshaping. The team is on and off quickly, in their favor, and the unusual dimensions of the one woman should send them around the neighborhoods.

Skig.



# VAUDEVILLE HOUSE REVIEWS

## PALACE (St. Vaude)

Variety dressed up the Palace Monday night. Yep, and how! Old Faithful, the office tuxedo, came out of hock and the paper gave the Palace a little class. The agents, standing in the back, tried to kid after they recognized the tux, but that tux has seen too much. The show didn't deserve class rating. Three acts did 30 minutes or more. One of these stayed 42 and the No. 3 turn was on for 25. That's not vaudeville even for \$2.20 downstairs. The two Eddies, Nelson and Leonard, consumed 63 minutes between them and followed each other. Nelson finally called it a day and Leonard quit "milking" after 33 minutes. Both long stages that didn't do the show any good.

When in doubt bow at the Palace.

Betancourt and Co., recently playing the Loew houses, opened with balancing, thence Smith and Strong, who really didn't strike until their appearance with York and King, next to closing. This latter act cleaned for the evening. As a matter of fact Trini and York and King supplied all the kick there was to the show.

The way the acts were annihilating time made it especially hard for Ann Suter, who opened after intermission. No sooner had the boys strolled out for the customary weed than Miss Suter flounced in an atrocious dress. It completely spoiled this girl's appearance and her comedy doesn't need any such costume as she wore Monday night.

Starting from nothing, with half the house dribbling back by twos and threes, the battle Miss Suter waged was something to watch. And she got 'em in four songs that took a fifth for an encore. Rather large, Miss Suter, and she emphasizes the physical proportions. Nice face, too, which contrasts with the mugging. A better spot and she probably would have romped home. For the smaller houses she should be a cinch, although they've been spotting her No. 2, as at the Broadway, within those emporiums. If this girl deserves to be No. 2, then the K-A boys won betting on the Arry last week.

Eddie Leonard is following his general conception of an act as he has come to see it in late years. A general hodge-podge of specialists springing forth from a 16-piece band in blackface. It's mostly acrobatic and whirlwind buck stuff with no general routine. Meanwhile the well-known minstrel inserts himself for about three songs. Why Mr. Leonard goes from "Boley Eyes" to "Rose-Marie" is something you can figure out. Leonard got three encores and stopped with a speech. Miss Suter made one, too, but said hers with flowers. Three bounces. Eddie Nelson clowning too long. Being a carefree comic anything went with this boy and they appeared to like it, up to a certain point. Too much pie can make a fool out of a cup of coffee, and that's what Nelson did. A corking low comedian for vaudeville, Nelson, but restraint isn't a bad virtue.

Trini flashed a gorgeous production and lots of talent during her 42 minutes. Using two songs Raquel Meller is also doing, she may not favor the renditions with the subtlety of Meller but for vaudeville she gets the same results. A wonder at manipulating castanets and getting triple taps from her heels. Trini held all the attention there was around. A sweet salvo was the total for this Spanish maiden, who is quite a performer.

Florrie Le Vere, assisted by Lou Handman, opened her turn in the prop stage box and then went to full. A feminine singer and dancer is also carried now. Handman didn't do so well with the opening comedy, but when he got at the keyboard and started to reminisce you realized the number of "hot" tunes this boy has turned out. Miss Le Vere did nicely all the way but should question the dropping of the skirt for the finishing Charleston.

York and King were a panic. They started to laugh with the name card and never quit. What an act! Even forgot being encased in what was probably the first tux that has paid its way into the Palace since Nora grabbed something east of Fifth to come over and watch her wave a fan.

The Luster Brothers closed.

Skig.

## RIVERSIDE (St. Vaude)

A vaudeville bill that reminded of some of the happy layouts before the war, when acts were easy to get, is on tap at the Riverside this week. Monday night the house was comfortably clogged on the lower floor. A reported theatre party of 900 may have swelled the total, but the bill warranted a play.

The answer was the presence of four comedy acts, a real novelty nowadays when comedy acts on K-A programs are as scarce as suspenders on males. In fact, with the exception of three acts, all leaned toward laugh producing, and, what

is more, succeeded, although Glenr and Jenkins, spotted second after intermission, had quite a contest on their hands. The colored boys have played the New York houses so often in their current turn it is no wonder some of their best gags failed to titillate the customers. However, they stuck to it and finished strongly with their double song and hard shoe dance.

Ahead of them in the last half of the program was Arthur Prince. Although programed and billed to ventriloquise, "The Love Affair of Yusuf Hassan," the Englishman wisely offered his standard specialty which got over with a bang. His crossfire with the dummy was as natural and uncanny as ever, and the material was far and away above the ordinary series of gags used by most of the larynx jugglers. When drinking the glass of water Prince caused the dummy to say: "This is what they all try to do, but they can't do it yet, after 20 years." Prince, be it known, started the epidemic of gargling drinks among ventriloquists while their dummies watched and remarked, "Going, going, gone." It has always been as sure fire as ribbons on the underwear.

The next to closing turn, another comedy offering, was Joe Morris and Flo Campbell in "Any Apartment," a Lewis and Young skit, which at least has the virtue of being new. It holds an "audience" bit in which Morris and Phil Silvers invade a stage box. Some of the talk hit and some missed. The biggest laugh is when Campbell before leaving the box says, "Where's that taffy." Silvers remarks, "Don't make a fuss over a little piece of taffy," and Campbell responds, "Yes, but my teeth are in it."

The first half of the bill also held plenty of strength. Diamond and Brennan in "The Faker" (New Acts), spotted third, and Ann Suter fourth, halved the comedy honors. Miss Suter mugged and clowning to big returns, her delivery at times reminiscent of Marie Dressler back when the catchers didn't use gloves.

The Four Karreys, one of the sweetest contortion acts in the racket, opened and bent the bang their way. It is a three-man and woman combo, the girl dressing the stage and assisting. The men make an unusual appearance garbed as gladiators. They have worked out an intricate routine of hand to hand and ground tumbling stunts working mostly on tables and pedestals. The contortion work is high class and makes some of the two and three-high formations look almost impossible.

Carr and Parr, two English hoopers, who sensibly aim at comedy deuced and did nicely. Judged strictly as dancers the pair are ordinary, but they have showmanship and have their stuff smoothly routine. Most of the dancing is of the close formation style with a decided leaning toward comedy. It's all soft shoe work, but a bit different. They liked them here.

Gaston and Andree closed the first half in their dance act assisted by Maura Shanley and Edna McKay. The turn was voted one of the best that ever played the house. The diabolic work of the principals in "Coquette," "Pygmalion and Galatea" and "Dance Macabre" stood out as away above the average.

Carr and Parr, Gaston and Andree and Arthur Prince were all members of the "All English Bill" at the Palace, New York, a few weeks ago.

"Sevilla," featuring "La Meri," on late, closed to a walk out, although the act, given a chance would have held like the Notre Dame line.

Com.

## STATE (Vaude-Pots)

The State Monday night was not crowded. Attendance was considerably under normal. Showmen expected the national broadcasting of an all-star radio show would be felt, but it was surprising for business to be affected at the State, a natural drop-in house.

Vaudeville cut to five acts and the usual novelty overture out because of "The Four Horsemen," the film running 90 minutes.

The bill was quite ordinary, with just one standard act on the program. It was Ruth Royce, a stranger here, but formerly a favorite at the Palace, next block north. They didn't seem to know Miss Royce, but she won the new auditors without trouble and sidled off the one hit of the evening.

George Schreck and Co. (New Acts) closed the show. On third were Hugh Herbert and Co. in "Anything But Business." Sketches are becoming extinct and this one has been around so long that it is a wonder it has lasted. He sent the turn out with other people for a time, but is back playing himself. The comedy at the close just about got the act by.

Bud and Ellnor Coll were on second, and after a slow start finished well. Their dancing, especially that of Miss Coll, turned the trick, the seeming youthfulness of the team counting. D. Depford and Co.

opened with acrobatics, the work of one of the two girls standing out. She is strong, all right, performing as a top mounter in head-to-head work and then aloft on a ladder.

Ibee.

## HIPPODROME

(Vaude-Pots)

Reports of the 35c matinees at the Hippodrome have said they were slipping, and the slide trend is now noticeable in the night attendance. Monday evening there were gaps downstairs, while the balcony looked terribly lonesome. The few in the gallery should have been sent below. Loges held fairly well, but the side boxes were neglected.

A few more bills like the one this week and the Hip will be accused of working for the Broadway picture houses or the neighborhoods. Six acts with two band turns among them, each holding a toe dancer. Either might have been a regular by itself and in the same house, but the first was put on to open the vaude show, which hurt it, of course, while the second had to follow.

It's easy to die nowadays at the Hip with that audience. Where they come from the Lord only knows, but they are all there before 7.30, which might denote they had no other place to go. The crowd, however, might have remained "down town," taking their supper on the fly. When the picture started around 10.30 the audience had started ahead of it, with not over 200 people left when the film finished. And a nice comedy picture, too, a First National, "Ladies at Play." The picture was far better than the vaudeville, but who will believe a Hip picture now after the turn they have had of film flops there?

Talk and songs seemed to fly out the theatre via wings Monday evening. Only one turn took an encore, and that was a part of the act. Bows were few and the acts must have been happy when it was over.

In order came "The Carnival of Venice," a dressed-up orchestra turn with three accordion players in a group of six. There were solos here, too, dancing and musically, with the turn appearing to run too long, though "opening" was no test. The Four Diamonds, second, danced mostly, with the girl singing. They have been there before, so the young woman knew what she was up against.

Harris and Holley talked as usual, but cut out their encore. Probably they have figured to save their voices for next week. Sensible lads and colored. The laughs from the talk that were muffed must have broken their hearts.

After the Royal Court Orchestra of women with a male leader did their playing stuff, including a dancer and the leader doing a cornet solo, Tom Smith went to it in "one" and got along, his falls being something any audience can understand. And this mob the Hip is drawing has got to have it thrown at them. That 50c, at night at the Hip for an orchestra seat is making good for a lot of fellows with their gals from the avenues, also from places no one could guess.

The Al Loyals closed with their new dog act, very good. A police dog topped it off with an instinctive high blank wall climb.

When the Hip is bare it's bare. That upstairs Monday night looked like the Madison Square Garden with only the cleaners in it. Sime.

## BERLIN

SCALA

Berlin, Nov. 3.

After a let-down during the summer the Scala is back again with a fine program, rewarded by good attendance.

The Blank Co. opens with a good silent acrobatic turn, basing its appeal on the strength of the man and woman performers. The Bastiens, acrobats, follow with lighter work in which grace is the chief attraction.

An English dancing pair, Robert Sielle and Nunette Mills, have real class in their dressing and put over a Charleston which stopped the show.

Wassilgeff septet give the usual round of Russian songs and get the returns that a harmony act receive all over the world.

Fred Louls closes the first part moderately.

After the intermission Dorian jazzes out a piano act. It warmed up the audience. Matray and Katta Sterna are old favorites and their ballet was liked. A "Crazy Cat" dance was the center of interest.

An American turn, Du Ponts, had the audience eating out of their hands with a juggling routine which can compare favorably to Grock's. Paul Gordon, rope walker, and the Japanese Soga finished up the program in a fashion which continental audiences are accustomed to.

## WINTERGARTEN

Show here run more along old-fashioned German lines and the returns are not what they are at the Scala. House is out of date and built in a form which leaves much of the audience at an unfavorable angle to the stage. Until the management bites into the sour apple and has the whole house remodeled there will be no real money to be made here.

Situation ideal, and as soon as it

becomes known that the theatre has been put into better shape the old business should set in again.

For the audience big act this month is Richard Hayes, the juggling Robinson. He reminds of W. C. Fields, than which no higher compliment can be paid. Other good numbers on the bill included the football match on bicycles between Heinrich Holt and Charly Harvard; eccentric Pierrotys; Parisian dancer, Endja Mogoul, who puts her number across on looks; Annie Fey and Teddy Caisser, delivering an effective Charleston; Dio-Pla, stereopticon dancer; the well-liked Mijares Brothers, whose tight-rope act appears a little too frequently on the local programs; Four Phillips, a conventional but adequate balancing turn; and Ilsa Bois, who gives a burlesque revue in 10 minutes.

## BROADWAY

(Vaude-Picts)

A particularly happy blending of comedy gives a bright entertainment at the Broadway. They have a good picture, new to the town. It's a bargain at the scale—only the mob wouldn't believe it. Monday night there was about three-quarters of a house, with yawning gaps across the back of the orchestra.

Specialty bill started off quietly and promisingly with Powell and Rhinehart, man and woman workers in sand pictures. Always a flashy style of work, this pair presents the simple turn capably. Both look well in evening clothes.

Paul Syddell and Spotty, mediocre straight violinist and a miracle of a performing dog, did one of those things that sometimes happen in vaudeville—put over a simple little stunt turn that was a full-sized riot. This fox terrier is the last word in animal acrobatics. It starts where the run of performing dogs finish, and then goes the limit. As an example of the pup's accomplishments it is enough to relate that when it misses a balance on one forefoot held in the trainer's hand, it topples, then catches itself in a balance on the forelegs. Some of its feats are a throw through a full twister to a balance on the forefoot on the floor into a pirouette to the same balance; a forefoot stand on one foot on the trainer's thumb. No. 2, the act stopped the show.

Louise Wright essayed character songs after the manner of Lillian Shaw, but hasn't the character knack. She was just a heavy soubrette struggling with dialect and making hard going of it. She uses a vociferous, hard-working style to

compensate, as usual for finesse, and her comedy is loud rather than funny. A dull spot No. 3.

Mr. and Mrs. Jimmy Barry are a little fine and subtle in their humor for the Broadway gathering. Barry's ditty, "Without a Wedding Ring," got into the second absurd verse before the whole house was really sure that it was funny in intent and not straight. Even then they were a little cautious about laughing. The Broadway audience is a clientele that likes its comedy plainly marked. (The large fat cornetist in Al Moore's band later, doing a burlesque Salome dance, was to its liking, for instance.)

Edith Clasper's dance interlude, following, has a wealth of class, a little jewel of staging and construction. Just a hint of sketch story runs through it, all accomplished without a word of dialog. The turn has pretty backings that mean something instead of just being a splurge of silk and flash. And the routine of the dancing girl and her three young men aids is neatly laid out for stichtness and variety.

Brisk start shows drop in "one" of steamship at pier with three uniformed customs inspectors, who explain in a few song lines that they suspect a woman smuggler. Opening a trunk in center, Miss Clasper is disclosed. They do a bit of legmania with adagio, and off. Artistic setting shows dancer's apartment, where girl and boy do society steps. Inspectors come in, searching for smuggled goods in pants; find champagne bottle, get "lit," and girl back for adagio with tipsy inspectors for comedy falls. The routine goes through novel shadow dance solo, acrobatic stepping by boys, toe dancing and change of scene for brief bit of adagio finish. Boys are Bud Sherman, Jack Meyers and Donn Roberts. All nice looking, fresh youngsters. The act is the composite work of Joe Burroughs, Philip Bartholomae and Con Conrad.

Ken Murray and Charlotte, next to closing, put the comedy kick into show. Murray is headed for eminence among the single entertainers. Here is a young comedian with style and spontaneous humor who is bound to go far. Monday night he was on for more than 20 minutes of solid laughs, and every laugh a legitimate one. To make it good he stepped into the Al Moore band turn, following, and used up 10 more minutes for the deep diaphragm laugh of the night, when he led off Miss Wright while she was clowning for a burlesque "Black bottom," and returned after an offstage pistol

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# FILM HOUSE REVIEWS

## CAPITOL (New York)

New York, Nov. 14.

At the Capitol this week the gross will depend upon how the public goes for "Upstage," an excellent picture, which, if catching the lays the right way, will be a box-office winner through draw.

In other ways the stage show, while not unusual in merit, runs nicely. The Capitol always has the first aid of its really famous house orchestra of around 60 pieces.

The vaudeville people can get a direct line at the Capitol this week why and how a picture house can do so much better with its stage acts through lighting than vaudeville has ever done. It is in the straight piano act of Julia Glass, who has some radio rep. The manner in which the Capitol has set and lighted Miss Glass' turn tells everything. It throws a pretty picture around the player before she starts and that sends her "over." Miss Glass created no deep impression as a pianist Sunday. She has an odd touch for a concert artist, but required nothing beyond that setting.

"Atop New York" is the title of the ballet, nicely done and with the Chester Hale girls. Joyce Coles is the premiere.

David Mendoza led the overture, timing his entrance for the first Sunday performance as much as would a stage or screen star. It got him in.

"Moonlight on the Ganges" was sung by Celia Turilli and Julia Forrest, after which came a UFA short, "Death Trail," about bugs, and not so forte. Following Miss Glass was the news weekly, nothing extra, and then the feature.

After that came a "Ko Ko Song Car-Tune," a Red Seal short and humorous, of dancing little devils or something running along illustrated (motion) replicas of what may be supposed to be "The Trail of the Lonesome Pine." Creative, funny and well executed.

An organ solo ushered 'em out, and the house was nearly filled at 2:35.

Sime.

## LOEW'S STATE (Boston)

Boston, Nov. 16.

The Goldwyn-Henry King production of Harold Bell Wright's novel, "The Winning of Barbara Worth," was given a premiere yes-

terday under what were practically exploitation conditions.

Charley Winston, local publicity man for the Loew interests, had apparently been given a free hand and an unlimited budget to crash the picture over and he did everything except build bonfires on the roof of the State House.

Daily and Sunday schedule for copy ran way ahead of last week's exploitation of Paul Whiteman at the Public's opposition house, Metropolitan, and the papers felt heavy for the story of this film being the first to be immortalized by the committee of Governors of American States for filing in the United States archives for posterity.

Picture did not live up to its billing and while it runs within two minutes of an hour and a half, a lot remains to be done if it is to go out as a road production.

The big punch of the picture, of course, is the breaking of the irrigation gate on the Colorado River, sweeping away villages and drowning the unfortunate refugees. Although effective, the toning down of the lighting to build up the illusion took the edge off the really extraordinary inundation of the lowlands. The comedy interpolations were poorly spotted, resulting in laughs that broke the suspense and prevented the climax.

Another bit that will probably have to be recut is the pistol shot that kills the ambushed villain. The distance was so absurd for a revolver to carry that the men in the audience actually guffawed and then had to spend the next two minutes explaining to their women folks what inspired the laughter.

The remainder of the bill included Chief Campolican, Indian baritone who stopped the show, and Rudy Wiedoeft, perhaps the only living saxophone player who could appear as a single in the Back Bay of Boston and get away with it.

The organ specialty was "a lesson in golf," a song-plugging comedy slide that was the best of the local season, a news reel, a topical, and a Hal Roach featuring Charlie Chase in "Be Your Age."

Prior to opening the run there was a belief that the Goldwyn-film would carry over two weeks because of the exploitation and the fact that it was an eastern premiere of an "immortal picture" second only to the "Birth of a Nation" and "The Covered Wagon." Whether or

(Continued on page 52)



## DANCERS INVESTING \$8,000 IN ACT DAZED BY VAUDE METHODS

Walton and Leitrim Opening in Picture Houses at \$2,500 Weekly—Informed They Must 'Show' at K.-A. Palace for 'Cut' Salary

Florence Walton and Leon Leitrim will open a tour of picture houses at the Missouri, St. Louis, week of Dec. 4 at \$2,500 weekly, booked by Max Hart.

Upon their return from Europe recently the dancers interviewed the straight vaude people and announced they contemplated producing a new act. They were given heavy encouragement and invested about \$8,000 in costumes and scenery. They also engaged an orchestra. After rehearsals they reported to Keith-Albee they were ready to play.

The "stalling" began immediately. The act was offered two "break-in" weeks out of town with the Palace, New York, to follow for a "showing." The Palace "showing" salary was also a "cut."

Bewildered, the pair explained patiently they were a standard act, an international act, and had appeared many times for the K.-A. office, so why the Palace "showing"? They were willing to "break in," but not play the Palace at a "cut" before a salary could be set, after they had invested \$8,000 on the assurance the act would be booked.

The answer is the picture house tour, booked without the orchestra, a large saving, and at a higher salary than the couple would have received from the Keith-Albee circuit, without a "cut."

## PRESIDENT'S RELATIVES NO STAGE SENSATION

Group from Vermont on Penn. Dance Hall Tour This Week—'Fell Down at B. O.'

Washington, Nov. 16.

President Coolidge's musical relatives started nothing in this city last week at the box office of the Palace, pictures. Nor had they the week before when in a St. Louis picture house as the added stage attraction.

Now the Home Town Orchestra from Plymouth, Vt., is touring dance halls through Pennsylvania, without William Morris, their manager, having decided what to do with them in the future.

Locally the fiddling orchestra didn't help the Palace's gross, about \$14,000, with the belief that the feature picture "So's Your Old Man" was responsible for holding up the average of the theatre.

There's quite a troupe now in and around the orchestra with their old fashioned music and dancing. For that reason a try out for a week is being made in the dance places.

## 'MONKEY BIZ' REOPENING

Frisco Failure Due in Los Angeles Nov. 22 for 4 Weeks

Los Angeles, Nov. 16.

A new edition of "Monkey Business," the recent stage fiasco of Olsen and Johnson's which collapsed in San Francisco 10 days ago, will reopen at the local Majestic Nov. 22. Eddie Borden and Ernie Young will be in the principal roles.

The engagement is scheduled for four weeks after which Michael Corper will produce "The Prince of Hawaii," with a company of native Hawaiians. Charles E. King is announced as director.

## EMILE BOREO

## HALLIDAY & SAWYER

CARLTON HOTEL,

WASHINGTON, D. C.

BOOKED BY

Ed Davidow & Rufus LeMaire

3500 Broadway, New York

## HEIMAN'S FILM TO TEACH HIS MANAGERS

Wrong and Right Way of Running a Theatre

Los Angeles, Nov. 16.

Marcus Heiman, president of the Orpheum Circuit, feels that his managers and theatre employees should know "The Right and Wrong Way to Run a Theatre."

To enlighten them he has made an arrangement with Producers' Distributing Corp. to have a one-reel picture on this subject made. This picture will be shown to all of the managers and house officials on the circuit. If they do not improve their business tactics, all (excepting Sam "Kut" Kahl) may find themselves looking for new jobs.

From what the Orpheum Circuit has laid out for the basis of the plot the following is made known: "A headliner will come to a town too late for rehearsals and the hanging of his scenery. He will also be temperamental and want everything done in a jiffy—scenery hung," etc.

Then the story will show how an inexperienced manager would handle the situation, to the detriment of the performance and possibly a cost to the house. Following will come the proper way to handle the matter.

The courtesy problem, in back and front of the house, will also be explained.

Nothing will appear in this film regarding the right and wrong way to book acts.

## Houdini's Will

Theodore Franz Weiss, professionally Hardeen, has been bequeathed by his late brother, Harry Houdini, all of Houdini's theatrical effects, according to the will of the deceased filed for probate with the surrogate of New York county.

The Congressional Library, Washington, has been willed Houdini's "Dramatic Library." If the Congressional Library refuses the bequest it is to go to the New York Public Library, and if they do not want it the library goes to the widow. Houdini's attorney estimates the value of the library at \$500,000.

The Society of American Magicians has been bequeathed \$1,000 and each of Houdini's three assistants, Frank Kukul, James Harold and James Collins, \$500.

The magician's widow, Mrs. Wilhelmina Houdini, was appointed executrix and will receive the bulk of the estate.

The will was located in a safety deposit box, after an order of the court had been secured to open it.

## Billy Glason with Publix

Billy Glason, vaude single, has been signed for a tour of the Publix Theatres doing a master of ceremonies stunt for the remainder of the show as well as his vaude single.

Glason opens with Publix Dec. 6 with the opening stand to be set later.

## Rahman Bey Resuming

Rahman Bey, the fakir, will resume playing next week after a long lay off due to litigation between Bey and his managers, A. H. Woods and the Selwyns.

The magician from India has been given permission and reopens at a Detroit picture house.



FRANK VAN HOVEN

"SPOKESMAN-REVIEW,"  
Spokane, Wash., Nov. 8:

"Doing nothing and making a crowded theatre audience laugh itself almost into hysterics is the accomplishment of Frank Van Hoven, billed as the 'dizzy-mad magician,' headliner on this week's program at the Pantages. He rivals Billy Sunday in his whirlwind talking that is the largest portion of his offering and he leaves the crowd uproarious in his climax of fun that he has with a trio of small boys who volunteer to assist him."

Booked by Nevins & Singer  
Manager and Press Agent,  
HARRY VAN HOVEN

## HENRY BROWN, DOWN AND OUT, IN DUNNING

Once Prominent 'Club' Broker of Mid-West—Destitute and Without Assistance

Chicago, Nov. 16.

Henry Brown, not so long ago the biggest broker of clubs in Chicago, is confined at Dunning, Ill.

Last December, in a destitute condition, physically and financially, Brown was sent to Cook County hospital. His next stay was at the county poor house in Oak Forest, Ill. Illness took him from there back to the hospital and he was later delivered to the psychopathic ward for examination.

A bad mental state caused his removal to Dunning, where he is now held.

Brown is 55. He is married, but without children. Mrs. Brown, left without money, is working in Chicago. She went to Dunning in July to see her husband, but since then Brown has not heard from her. Since July and until a Variety reporter visited him last week, Brown is not known to have seen a friend from the outer world.

## Sudden Downfall

Not many years ago Brown was at the head of a club agency, doing a business greater in volume than any similar agency before or since. He was prominent among showmen here and rated wealthy. His fall from high was comparatively sudden. Continued ill health and depressing business breaks are the causes of the present condition.

About a year ago a paper was circulated in town asking for contributions, but the Chicago theatrical fraternity failed utterly to respond. With the thought that better conditions and surroundings could be provided for the former broker, an appeal to aid was made to the N. Y. A. through John Webb. That organization also failed to respond.

## No Thanksgiving Show This Year on "Island"

For the first time in over 25 years there will be no free vaudeville show Thanksgiving Day at Welfare (Blackwell's) Island, the prison and hospital detention. East River division of the civic machinery.

It is said the recently attempted jail break in the Tombs decided the prison officials to forego the customary annual affair.

Each year the Keith's agency has supplied the inmates on the Island with a variety bill, before the assemblage in the large hall. It was furnished voluntarily by Keith's and without charge to the city or any of the Island's institutions.

## HARRY DAVIS MERGES HOUSES WITH STANLEY CO.'S CHAIN

Keith-Albee Important Link for Years—Gave Up Big Time Recently—"Ties Up" Pittsburgh Section for Stanley—Harris Houses Not in Deal

## "DOUBLING" IS DEMANDED—ALLOWED

Dancers Refuse to Play for K.-A. Otherwise—In Cafe

Further evidence of the famine existing in the Keith-Albee agency for "names" is the booking of Zambini and O'Hanlon, dancers, to headline at the Broadway next week and at the same time "double" into the Casa Lopez, New York night club.

The K.-A. people, despite their on-again-off-again policy with acts playing cabarets, readily consented to the booking when the dancers informed them on no account would they consider vaudeville unless allowed to double from the night club.

Doubling of acts in New York houses, supposed to be banned, is also being resorted to in an effort to bolster up some of the programs. Next week Eddie Nelson will double the Palace, New York, and Albee, Brooklyn.

## "Opposition a Fake," Says Frisco, Who Knows

Frisco played six days for the Amalgamated Booking office last week at Providence, jumped into New York Sunday to play the Century, New York, for the Keith-Albee office Sunday, lays off this week, and next week plays the new independent Boulevard, at Astoria, Long Island.

He has been master of ceremonies at the Winter Garden, New York, Sunday concerts at least a dozen times this season and has also played for the Loew Circuit.

He remarked that "Opposition is a fake."

Frisco was paid for a full week, in his previous engagement in Scranton and Wilkes-Barre, a six-day stand.

## Belle Baker on Radio

Belle Baker makes her regular radio debut with the Eveready Hour, the same commercial broadcaster that paid Eddie Cantor \$100 a minute via WEAF and 15 other stations Nov. 23. The only time Miss Baker has been heard on the air was at Harry Hersfield's dinner.

Vernon Dalhart, the hill-billy songster on the records who made "The Prisoner's Song" famous, will co-attract with Miss Baker, and the regular Eveready Orchestra under Max Jacobs' direction.

## F. & M.'s "Idea" East

Los Angeles, Nov. 16.

Fanchon and Marco are making ready to send their first "Idea" act east under the direction of William Morris.

The act will be headed by Dewey Barto, supported by George Mann and company of 20.

## Tunney's Dates

Gene Tunney will open his vaudeville tour at Youngstown, O., Nov. 21. That engagement will be followed by his initial New York date, Loew's State, Nov. 29. Loew's Metropolitan, Brooklyn, and Loew's State, Newark, are next.

The champ will start over the Pantages circuit either Jan. 2 or 9, all bookings through William Morris.

Pittsburgh, Nov. 16.

Harry Davis interests in Pittsburgh finally have been purchased by the Stanley Company of Philadelphia. Announcement was made here.

Under the agreement the picture and vaudeville theatres of the Harry Davis Enterprises pass under the control of the Stanley Company on Dec. 1.

The local theatres involved are the Davis, combination picture and vaudeville now playing Keith-Albee acts; Grand, one of the two largest picture houses in Pittsburgh; Olympic, recently acquired by Davis; Ritz and Lyric, small downtown movie houses, changing their bills several times weekly, and the Schenley, in the Oakland district, also taken over not long ago by Davis and made a paying proposition after a long siege of failure.

This is the second group of Pittsburgh theatres to be taken over by the Stanley Company, the Rowland and Clark theatres having been recently merged.

The latest deal does not include the theatres controlled by the Harris Amusement Company, sister holding company of the Harry Davis Enterprises.

## Mastbaum's Statement

The three-cornered deal thus gives the Stanley Company an almost impregnable position in the amusement field in this part of the country. In their local holdings is included the Nixon, legit. In the final agreements the Stanley Company took over all Mr. Davis' holdings in Pittsburgh, including, in addition to the theatres other properties within the theatre group. The Grand is one of the principal theatres involved in the transfer. It is centrally located in the heart of the downtown business district and has a seating capacity of approximately 2,500. The Davis theatre likewise is in the heart of Pittsburgh's business district and has a seating capacity of 2,000.

Julius E. Mastbaum, president of the Stanley Company of America, in announcing the completion of the deal, said: "We are immensely gratified to have effected this agreement. There are no better theatres in the state than those conducted by Mr. Davis, and, in co-operation

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## Geo. Moran Out of Show; Moran and Mack Split?

George Moran of Moran and Mack has been out of "Vanities" (New York) for a week with general consensus along the line the "black-face" duo may have come to a parting of ways after years of successful partnership in vaudeville and productions.

Charles Mack has been doing the two-act with an unbilled player substituting for Moran and playing under the Moran and Mack billing.

The management of the show has scouted the idea of a split, claiming Moran is out because of illness. Nevertheless, Moran has been seen around the vicinity of the Earl Carroll several days this week and last.

## Conway Tearle in Sketch

Los Angeles, Nov. 16.

Conway Tearle, who has been free-lancing, working for independent and "quickie" producers, has decided, on account of the slack conditions here, to do a playlet on the Orpheum Circuit. He will begin the tour starting in Los Angeles during the Yuletide holidays.

## Arnold Daly Better

Arnold Daly has been signed for vaudeville by Ben Boyar, who will project him in a melodramatic skit, "Kidnaped," by Wilson Collins.

Daly is said to have recovered sufficiently from his recent accident to leave the Metropolitan hospital this week.



# 900 "BLACKLISTED" ACTS IN CHICAGO AGENCIES OF ORPHEUM'S SUBSIDIARIES

**Extraordinary Precautions Now Taken to Hold Secret "Blacklist"—"Secret Service" Installed with Lawyer in Charge—Copy of "Blacklist" Held by Variety—List of Restorations Herewith**

Chicago, Nov. 16.

Extraordinary efforts are being put forth by the Orpheum Circuit's subsidiaries' booking agencies here, Association and Orpheum, Jr., to preserve secrecy for their "blacklist" of actors, also for files, papers and the usual "system" that necessarily becomes a part of such a "Secret Service" department as has been installed.

There are 900 names of "blacklisted" acts on the "sheet" of the Association and Orpheum, Jr., agencies, now in possession of Variety. A copy of the Orpheum's Chicago "blacklist" has been held by Variety for some weeks. In proof whereof is appended the names of those removed from the "blacklist."

Restorations, as a rule, have followed with the Orpheum, Jr., when acts "blacklisted" by the association "cut" their salary for "Butcher" Kahl for Orpheum, Jr.

While 900 "blacklisted" acts sounds high for this section, it is less than one-half the number of turns "blacklisted" by the straight vaudeville circuits of the east, in-

(Continued on page 26)

## MAE DEALY ACQUITTED OF LARCENY CHARGE

**Ed Rush's Ex-Wife Claimed Larceny—Miss Dealy Set Up Gift of Gems as Defense**

Mae Dealy, a sister of Joe Dealy (Dealy and Dealy), was acquitted last week before Judge Koenig in General Sessions following trial before a jury on the grand larceny charge preferred by Mrs. Maude Rush, divorced wife of Ed F. Rush, Columbia wheel producer, of 1242 Dean street, Brooklyn, N. Y.

The elderly Mrs. Rush alleged she had met Miss Dealy at the Dean street address boarding house. After a warm friendship had developed she turned over \$10,000 worth of jewels to Miss Dealy for the former vaudeville dancer to reset.

Miss Dealy denied any intention to defraud, admitting she had pledged the gems for \$2,100, stating they were given her by Mrs. Rush as a gift. Miss Dealy also denied she had ever represented herself to be the ex-wife of Lee Shubert, or ever posed as any kin of the Shubert family.

## ONLY 6 BIG-TIMERS LEFT IN EAST

(Continued from page 1)

Brooklyn; Keith's, Washington and Detroit, and Maryland, Baltimore. Three of the half dozen are known as "cut salary" weeks; Palace, Riverside and Albee. Palace, New York, is not altogether a "cut"; only for those acts helpless to successfully protest against the clip.

Big time vaudeville is now known as straight vaudeville and plays twice daily performances. It is called "straight vaudeville" to distinguish it from the pop vaude (vaudeville and pictures) class; also the overwhelming number of film theatres playing or adding acts to their stage programs.

The metamorphosis of "the big time" has taken place within the past 15 months. At that time Keith-Albee and the Orpheum circuits believed themselves supreme in vaudeville.

It is the most radical reversal of box office conditions in the history of the American show business.

The Palace, New York, always regarded as the K-A ace house on the circuit and one that could afford to play any priced act, has recently begun "cutting" salaries promiscuously, due, it is said, to the

## Colored Act's Sunday

Wen Talbert and Co., colored turn, probably tied all known records for numbers of appearances Sunday, when they played four shows at Loew's, American; jumped to the Winter Garden for a Sunday night concert, then to the Carroll for another Sunday concert, and also appeared at the Press Club benefit at the 44th Street, New York.

Marvin Welt booked all of the dates.

## KOUNS SISTERS OFF 'BLACKLIST' —ON ORPHEUM

**'Poison' for Playing Pictures—Now Headlining—Booked for Tour**

Chicago, Nov. 16.

Off the "blacklist" maintained by the straight vaudeville circuits, where they were designated as "poison" for playing in the picture houses, the Kouns Sisters are at the local Palace of the Orpheum Circuit this week.

The girls have been booked for a full Orpheum tour and to be headlined.

When leaving the big time to play the flicker stages, the Kouns were booked by William Morris. They first appeared at Fox's, Philadelphia, in opposition to Keith's, the big-time vaudeville house. Afterward they appeared as the starred attraction next to the feature film in many picture palaces, steadily increasing their salary until booked for \$3,000 by William Fox for the debut week of his new Academy of Music, on 14th street, New York.

The Kouns left the Academy after the second performance on the opening day through a "jam" over stage management, which irritated the girls.

## COST GEORGIE \$15,000 TO SETTLE WITH RAY

**\$5,000 Cash to Miss Ray,  
\$10,000 for Expenses—  
Avoided Publicity**

Kathryn Ray settled her \$250,000 damage for two per cent of the gross—\$5,000 cash—plus an additional \$10,000 for "expenses" last week. Georgie Price figured it was worth that rather than incur further publicity and the ire of the Shuberts.

Price, though denying his guilt in the now notorious assault case, figured he would eliminate any cause for complaint from Jake and Lee who are known not to be so "hot" about Price's long term contract with them.

Price approached Hyman Bushel, Miss Ray's attorney, for the settlement, endeavoring to make a formal statement of exoneration as part of the deal. This Miss Ray refused. The mere legal notification of discontinuance will or will not have to be construed as an interpretation favorable to Price's case.

The comedian made Miss Ray see the wisdom of \$5,000 now rather than a possible \$25,000 two or three years hence when time will have healed everything, including a jury's sympathies, and which at best would have to be split 50-50 with her counselors. Instead, the latter were compensated an additional \$10,000, this to include the medical expenses to Dr. Leo Michel, Dr. Julius Lempert and the other specialists called in to fix up the beauty's physiognomy.

The Shubert angle figures through a clause against unpleasant publicity and notoriety which gives most managements these days a legal "cut" at the expense of a performer who is non persona grata.

Price seems to be among those present in that category. His switching last week to the Cafe de Paris (the Shuberts' night club atop the Century) is generally considered a demotion, parallel with the "goats" of the police force. Price is now playing for K-A vaudeville.

## Goodwin Sentenced to Hang Jan. 14; Appeals

Los Angeles, Nov. 16.

"Rev." Philip A. Goodwin, 28, self-styled priest of the American Catholic Church, and vaudeville, was sentenced to hang Jan. 14 in San Quentin prison, for the murder of J. J. Patterson, Los Angeles bond broker, of which crime he was found guilty by a jury in Orange County Superior Court last week. Counsel for Goodwin has filed notice of appeal.

The criminal charge of plagiarism, pending against Goodwin at Fresno, in which he is charged with having presented the stage play, "Getting Gertie's Garter" without permission and in disregard of the copyright laws, has been set over for the term. It probably never will be tried.

Goodwin says he will extend three of the five invitations allowed him for the hanging to picture stars. The other invitations are going to a Satanna newspaper man and Jailor Moncrief of Orange county jail.

Goodwin, now 28, claims he has been a picture actor and has appeared in legit and vaude offerings. He feels that the picture people should be on hand to watch his supreme sacrifice for something he alleges he knows nothing about.

## MISS McCARTON'S \$5,000 AWARD

Marguerite McCarton (McCarton and Marone), dancer, was awarded \$5,000 by a sheriff's jury in a suit against William Moulton for injuries when the latter's automobile struck the actress last May.

Miss McCarton, through Bloomberg and Bloomberg, 11 attorneys, had brought suit for \$25,000.

## ANY TIME

By Eugene West

I'd rather be Big on the time they call Small  
Than small on the time they call Big.  
I'd rather play split weeks from winter 'till fall  
Than one week of big time—then dig.

I'd rather my act be a howling success  
On the bush leaguering time of the West,  
Just so long as it plays and as long as it pays  
Than to wait for the big time—and rest.

I'd rather do grinds, yes, a dozen a day  
On the circuits the big timers scoff;  
And I'd rather go on after each photoplay  
Than do a big timey lay off.

I'd rather play small time that pays just so-so;  
Work steady and save every cent.  
Than take a cut week at the Palace and then  
Have my partner scout 'round for the rent.

For in the long run when you're washed up and done  
After vaudeville's game you have braved,  
The question is not "How Much Big Time You've Played?"  
But "How Many Dollars You've Saved?"

## Eva Tanguay Ill in Bed Of Nervous Exhaustion

Eva Tanguay is confined to her suite in the Hotel Pennsylvania, New York, suffering from nervous collapse and other complications.

Two collapses in as many weeks, the latter in Wheeling, W. Va., last Monday, brought the comedienne back to New York for a thorough rest before assuming her independent vaude engagements.

Miss Tanguay gave her opening performance at the Monday matinee in Wheeling. Leaving the stage, she informed the management she would have to leave the bill, being too ill to give a night show.

The previous collapse was at the new Dyker, Brooklyn, N. Y., Nov. 1. Miss Tanguay had been featured on its opening bill. She also withdrew after Thursday.

Miss Tanguay's illness has been diagnosed as nervous exhaustion. It may keep the actress confined for several weeks.

## HOWARD AND WARD BRANDED 'COPY ACT'

**V. M. P. A. Decides on Complaint of Ted and Betty Healy**

The Vaudeville Managers' Protective Association has notified all vaudeville circuits that the act of Howard and Ward, playing the William Fox Circuit, is an infringement on the standard turn of Ted and Betty Healy.

The Healys filed the complaint with the Managers' Association. It investigated and handed down a decision labeling the act "one of the boldest infringements ever encountered."

Harry Howard (Howard and Ward) entered denial of any copy. He is trying through Meyer North, his agent, however to adjust the matter with Ted Healy.

## DUNCAN GIRLS TURN VAUDE FOR M. P. HOUSES—6 WKS., \$35,000

**Five Performances Daily in Frisco and Los Angeles  
—Company of 6 in Support for New Act—Orpheum Circuit After Them**

## WHEELERS DIVORCED; BERT DIDN'T CONTEST

**Cruelty Charged by Betty—  
Miss Wheeler Reported Marrying Young Stroud**

Chicago, Nov. 16.

Without protest from Bert Wheeler, Betty Wheeler secured a divorce here through Attorney Benjamin H. Ehrlich on grounds of cruelty.

The couple jointly held \$50,000 in cash and property. Bert Wheeler voluntarily effected a division by giving his wife \$34,000 of the amount.

Bert and Betty Wheeler have been a vaudeville act for years. Betty Wheeler worked with Bert as "straight." Now Bert is selecting another partner in New York, while Betty has already joined the act of Claude and Clarence Stroud, juvenile acrobatic dancing team.

The Wheelers were married in April, 1917. In her plea for a divorce Betty charged that Bert was cruel to her during September of this year.

It is reported that the announcement of the engagement between Clarence Stroud and Betty Wheeler will shortly be forthcoming. Clarence is reported considerably younger than Miss Wheeler.

## Alan Cross Married

Alan Cross (Healy and Cross) was married Monday. Identity of the bride has been kept a secret to date.

Los Angeles, Nov. 16.

West Coast Theatres, Inc., slipped one over on the Orpheum Circuit by signing the Duncan Sisters to play their houses for a minimum of six weeks, at a guarantee of around \$35,000 for the period, based on a percentage of the gross.

Frank Vincent and Sam (Kut) Kahl of the Orpheum Circuit were burning up the wires for about three weeks in an endeavor to tell the Duncan Girls picture houses were no place for them—that the Orpheum and Keith-Albee Circuits were the places where they belonged.

Arch M. Bowles, general manager of West Coast Theatres, and Marco of Fanchon and Marco, seemed to have had a more convincing argument. The girls decided the picture houses were the proper place for them, as shortly they would make a screen version of "Topsy and Eva" for release by United Artists.

They will open their act with six other people at the Warfield, San Francisco, Nov. 27, playing two weeks there and then coming to Los Angeles Dec. 17, at Loew's State for another two weeks. In these houses they will do five performances daily.

The other two weeks or more that will be played by them will be contingent on the starting time of their picture for United Artists.

They contemplate starting early in January, but if their plans for production are delayed, they will play Oakland and Sacramento for West Coast and possibly a few weeks more in such towns as Fresno, Stockton, Long Beach and San Diego.



## INDE. AGENCIES SOUGHT FOR BOOKINGS BY ST. VAUDE AGENTS

Assistants of Regular Line Agents Haunt Offices of Independent Bookers—No More 'Phone Bookings'—K. A. Agents as 'Convincers'

Agents of straight vaudeville have found business so tough recently they have their outside men and assistants haunting the agencies of the independents in an effort to book acts "outside."

A round of the independents reveals several K-A assistant agents in almost every one of the larger agencies trying to book acts.

The former practice, when a K-A wanted to book an act "outside," was to call up the booker on the phone. At that time "Keith acts" carried a certain prestige, and the business could be closed satisfactorily via wire. At the present time a "Keith-Albee act" means nothing more than that it probably played independent houses in the vicinity before going into the K-A theatre. As a result the K-A agents have to convince the independents.

## Fally Markus After Presentation Houses

Fally Markus' Agency is a competitor for picture house presentation bookings, having organized a special department with the acquisition of several houses employing such features.

These houses include the Jackson, Jackson Heights, L. I.; Rivoli, Rutherford, N. J.; Florence and New Delancy theatres, New York City, and State, Brooklyn.

The first two play prolog presentations with two weekly changes, while the New York houses are playing three acts, musical and eight features Mondays and Tuesdays.

The State plays a five-act bill on Sundays and may play a similar program on Wednesdays later.

## BOOKING ONE-NIGHTERS

Independent bookers who previously frowned upon the one-night vaude stands figuring the bother greater than the revenue are now angling with the others in a hot contest for supremacy in the short stand field as well as the longer date stands.

The stimulus of the shorter dates is said to have been precipitated by many of the one-day spots becoming gradually educated by bookers handling them to eventually embrace split week policies.

Fally Markus and Jack Linder have both paid attention to the small stands and strike an even average of about 50 each with both making additions whenever possible.

Several of these stands on both books have gone to either last half or split week stands since which has given other independents something to think about and also has them competing for the one-nighters.

A recent survey of the one-night stand vaude situation shows that over 125 houses playing this policy are booked out of New York by either Marcus, Linder, A. & B., Dow, Arthur Fisher or Walter J. Plimmer. This list is exclusive of many of the smaller picture theatres booked through other sources and generally direct.

The listed houses play bills of from three to six acts.

## Fox Files St. Louis Plans

St. Louis, Nov. 16. Plans for the new William Fox picture theatre here have been filed.

They call for a 4,000-seat house at Grand and Washington streets. It will be within an office building of 17 stories and represent \$3,000,000.

## WRIGHT'S 'STOCKINGS'

Andy Wright is assembling another flash for vaudeville captioned "Silk Stockings."

It will have Carl Armstrong, Charlotte Earle, Betty Schuyler, Clyde Kerr, Roy Knight and six choristers.

## ACTS IN NEW ENGLAND; JUMPS AND CUTS

Discouraging Vaudeville Conditions—Much Work, Little Pay, and No Saving

Boston, Nov. 16.

Vaudeville actors are rebelling at the difficulties they are encountering in their bookings throughout New England, especially those who start at the Canadian end of Maine and work downward into Massachusetts and Connecticut and thence into New York City or central New York state.

The complaints—and all of them are coming from acts playing houses booked by the New York Keith-Albee office—are unusually emphatic and virtually end with the declaration that any kind of a job is better than tramping and working hard for nothing.

The complaints in the main are based on cut salaries and long railroad jumps with attendant high fares. It is evident that with the ever-growing importance of the feature picture in a vaude-film house the managers after paying high prices for pictures do not have much left for a four or five-act bill and the majority of the houses in New England are playing a five-act bill with feature pictures.

Here's the jump one act got that landed him in a house in the western end of Massachusetts last week: From Canada to Portland, Me., not so bad, but from Portland to the far end of Massachusetts, stiff carfare and cut salaries in addition. From the western end of Massachusetts the act goes to Boston, then to Connecticut and a jump back to Proctor's at Albany.

This act has no intention of staying in the business, the man of it said. When reaching Boston it will pack its special drop and send it home and get some other sort of work. It is a novelty act.

### Cut Salary

The cut salary proposition is put over on the acts in this way: The acts are told that many of the New England houses they play are "two-a-day" except on Saturday, Sunday and holidays. This is held out to be attractive to them: i. e.; the supper show being out on week days, thereby only two frolics a day instead of three.

All of which is tending to send nothing but singing, talking and dancing acts into the pop houses in many sections in New England. Flash acts of any size at all cannot stand the cut salary with the manager unable to increase his budget for acts he has to be content with singles, doubles and trios and make his big splash on the feature picture.

## SHEA'S COURT ST. GOING TO SHUBERTS

Buffalo, Nov. 16.

It has been announced by H. B. Franklin, vice-president of the Publix Theatres that negotiations are now under way for the sale of Shea's Court St. theatre to the Shuberts, who are to use the house for legitimate attractions. This confirms a report in Variety of several months ago.

The Court Street, formerly big time, will be replaced in the Shea chain by a new house which is being built on the Root property.

## Poughkeepsie Getting Vaude-Picture Opposish

Poughkeepsie, N. Y., Nov. 16. It is announced that a theatre to play vaudeville and pictures will be built here, but without location stated. Its builders are Jacob Levy and Abraham Dunn of Rochester, N. Y.

Cohen's theatre in this town has had the combination policy much to itself for several years. Cohen operates the split end house of his duo at Newburgh.

## Atlanta Opens

Atlanta, Nov. 16.

The new Keith-Albee Georgia theatre, which that organization is operating in conjunction with Famous Players-Lasky and the Publix Theatres, opened last night with vaudeville and pictures.

John Eggleston, formerly manager Keith's, Indianapolis, is in temporary charge of the new house.

## TEAMWORK BY LOEW'S BOOKERS ON PICTURE-VAUDE CIRCUITS

Ruth Royce First Act Dually Booked—Picture Salary Larger—Both Loew Salaries Higher Than Straight Vaudeville Offered Headliner

## ROGERS' EXTORTION CASE DISMISSED

Vaudeville Agent Held 'Manager' Contract for \$125 Weekly from Gray Family

Al Rogers, theatrical booking agent arrested on a charge of extortion preferred by Mrs. Jane Gray, mother of the Gray Family, vaudeville, was discharged when brought before Magistrate John Flood in West Side Court. The case was dismissed when Mrs. Gray announced her intention of withdrawing the complaint.

Rogers was accused of extorting \$125 Aug. 3, 1925. Mrs. Gray said Rogers had demanded \$125 under threat of having her and her family lose their Pantages circuit booking. She said at the time of the arrest Rogers had consented to accept 5 per cent of the earnings.

The booking agent denied at the time he had forced the woman to pay him an exorbitant sum. When the case was called for trial he produced, through his attorney, a contract signed by Mrs. Gray appointing him booking agent and manager. The sum specified that Rogers was to be paid \$125 weekly.

When the attorney representing Mrs. Gray was informed of this contract he advised the withdrawal of the complaint. In court Rogers said the arrest had injured his standing as a booking agent and in the theatrical profession.

## Loew's in Cedar Rapids

Cedar Rapids, Ia., Nov. 16.

Calvin Bard, Indianapolis theatrical man and identified with the Marcus Loew interests, has purchased the Boyson building at First avenue and 3d street, for a theatre seating 2,000.

Both Loew vaudeville and pictures will be given, as also will road shows.

## PATERSON OPPOSISH

Fabian's Regent Opposed by New Independent

Fabian's Regent, Paterson, N. J., has the first vaude opposition since the former practically sewed up the town theatrically this week with the opening of the Lyceum with a straight vaude policy, playing eight acts on a split week with a 15-25 cent scale matinees and 50 cents at night.

The Regent plays K-A booked vaudeville. Lyceum will play independently booked bills booked by Jack Linder, who has purchased an interest in the house and operates in association with Billy Watson, owner.

Realizing the tough nut to crack for the new policy the Lyceum is spending \$3,500 weekly on its bills, with the opening layout holding Al Herman and his minstrels, Kitamara Japs, Joe Young and Company, Jack Joyce, Anna Gold, Marie and Dandies, Billie Hagar and Juco-Slav Orchestra.

The Fabian house plays five acts and pictures also on a split week, with a higher scale obtaining for both afternoon and evening than at the Lyceum.

## Orpheum's Music Contest

Des Moines, Nov. 16.

In order to settle the dispute as to whether Des Moines audiences prefer old fashioned music or jazz, the Orpheum theatre is going to give patrons a chance to decide the question in the program this week.

Three old fiddlers from Brown county, Indiana, and three Broadway boys are going to stage an "Old Fiddlers vs. Jazz" contest, the audience to decide the winners by applause.

Loew Circuit's vaudeville and picture house booking departments have decided on team work in booking names. The innovation will not affect the supervisory powers of J. H. Lubin and Marvin Schenck, heads of the vaudeville department, or Schiller and Louis K. Sidney, on the picture house end.

The move is to facilitate bookings and routes, with Ruth Royce the first artist to be jointly booked by the picture and vaudeville offices. Miss Royce was first routed by Lubin over the Loew vaude circuit. Since then the picture house booker decided Miss Royce would do in certain of Marcus Loew's picture houses.

Miss Royce will play four weeks in the Loew presentation houses between her Loew vaudeville dates. For the picture houses she will receive \$1,500 weekly, the highest salary ever paid her. It is above her Loew vaudeville salary which, in turn, is more than straight vaudeville offered for an act that had been headlining for it.

## Consolidated Cir. Adding Acts; Mt. Eden's Opening

With the Consolidated Amusement Enterprises controlling a string of picture theatres, placing vaudeville into its new Mt. Eden Theatre, listed to open Thanksgiving Day in addition to its pictures, has led to a report that the Consolidated plans to install vaudeville in others on its list.

This is not the first time the Consolidated has tried out acts in its picture houses, although the experiments in several of the downtown houses didn't fare so well due to lack of stage accommodations.

The Mt. Eden seats 2,000 and has a stage big enough to accommodate the proposed vaude turns. It is understood that all of the new houses hereafter to be built by Consolidated will have stages in addition to the screens, whereby "acts" and presentations may be installed.

The Consolidated will book independent acts.

## Town Over Officed Now?

Syracuse, Nov. 16.

Marcus Loew may change the plans announced for the new Loew theatre and office building in this city, according to reports circulated here. The Loew interests are closely watching other building operations in this city, particularly those designed to increase the number of office structures.

Loew, it is said, will drop the office end of his structure, substituting instead a first class hotel, if a survey shows the city will have a surplus of offices.

The B. F. Keith building here has not a few unoccupied offices, and other office structures report a similar condition.

## Revue With Orientals Headed by Micha Itow

William Seabury and Arthur Lyons have in rehearsal an "Oriental Revue" staged by Seabury.

Cast includes Micha Itow, Yuiji Itow, Yama Moto, Jua So Tai, Kono San, Meyalos, Runy Ono, Koo Takl and Yoki, Eddie Lukey and Sis, Lee Kalo, Yelchi Nimura, Chung Wha Duo, Gori Yamada, Helen Kim, Naoe Kondo.

## TOMMY GORDON 'SINGLING'

Tommy Gordon, light comedian who played around New York in various flash acts, is returning to the stage next week opening a tour of the Keith-Albee middle western houses as a "single."

Gordon has been out of the show business for the past year devoting his time to real estate. He recently made his peace with the K-A heads, after being persona non grata for some time.

## OVERBOARD WITH OTHERS BENEFITING

K-A and Orpheum Circuits Loaded Up—Two Acts "Doubling" This Week

The Keith-Albee and Orpheum books are so loaded with acts signed during the "panic" last summer that the Loew and Pantages circuits are walking away with the cream of the comedy turns.

Two comedy acts at the Palace, New York, this week are doubling due to the scarcity as the K-A. bookers are overboard on acts routed when the K-A. people became alarmed at desertions from the ranks and the activities of other circuits and picture houses. The doubling turns are Eddie Nelson, playing the Palace and Albee, Brooklyn, and Ann Suter, doubling the Palace and Riverside, New York.

The Orpheum Circuit is reported booked solid, with the K-A. books almost as badly congested. As a result "names" cannot be offered enough consecutive time to make it interesting and the former arguments about "showings" which used to work when an act was being "billed" into accepting short dates, doesn't work any more.

The idea of summer bookings was to round up as many cheap turns as possible so that standard acts could later be frightened by the usual cry of "all booked up." It was figured the standards would come in and sign on the dotted line, fearing to wait too long.

It worked out differently however. The bookers after loading up with body-of-the-bill acts sat back and waited for the comedy and name acts to appear. They didn't. They accepted offers from Loew, Pantages, picture houses, productions, etc.

To protect themselves the bookers immediately routed everything available at a price, with the result the vaudeville bills in the straight vaudeville houses this season have shown a marked lack of the former comedy wows and headliners, so much so the formerly taboo "doubling" is back and welcomed.

## Rehearsal Halls Scarce

The number of producers of "acts" in New York framing big turns for presentation in the film houses has brought a brisk demand for rehearsal halls.

Two producers went up town for studio halls used by ballet instructors. While accommodated there, they found the rentals much higher than in Times Square.

## MUSICAL TABS FOR VAUDE

Cain and Wakefield Producing in Partnership

Maurice Cain and Frank Wakefield have formed a producing partnership for musical tabs, incorporating burlesque features. They intend them for vaudeville.

The initial venture, "Winter Garden Revue," is now shaping up. It is a flash in six scenes, with cast including Billy Mossey, Al Shenk, Lew Goldie, Diane Morgan, Rene Cooper, Margie Catlin, Jayne Frayne and chorus of 12 girls.

Cain is associated with Hurtig & Seamon. The producing venture does not conflict with his duties there. Wakefield is also from burlesque.

## From Club to Loew's

Mildred McIrose and Charleston Synopators have gone into the Kentucky Club, New York, doubling from there in the Greater New York theatres of the Loew Circuit.



## INSIDE STUFF ON VAUDEVILLE

The reported grafting of bookers in the secondary division of one of the largest vaudeville circuits, persists with the latest angle a complaint lodged by an agent who doesn't "give up," against the booker. The booker, according to the story, was "talked to" by an official and advised to stop showing preference to certain agents and to book with all.

The graft, according to those in the know, is a direct reaction to the circuit's well known methods for cheapness and has come to a head since the circuit compelled all bookers to contribute any money received from theatre owners to the general Xmas Fund.

From the Fund all share alike, the competent with the incompetent. As a result the independent house owners booking through this exchange, cannot "reward" a booker as an individual.

Forcing the bookers to contribute to the Xmas Fund saved the circuit heads the usual Xmas donations to employees. It had been the custom for the head of the circuit to hand out Xmas checks but the bright mind that figured out the fund idea obviated the necessity of those donations.

As a result the fund has shrunk to minute proportions due to the reluctance of the house owners to contribute money, only a small proportion of which goes to the booker they want to reward.

As usual the actor is the goat in the entire transaction, for the bookers in former days were rewarded by the owners, for securing good acts cheaper than the "opposition" could buy them.

The Hemstreet singers, Hemstreet Metropolitan Singers and the Hemstreet Colonial Singers, all female quartets, are three different acts in America just now, the common name being derived from the famous English music teacher.

American players now and then going to London and acting upon their own opinions, often fall into errors. Some are more serious than others. In instances the mistakes have been fatal to success in England.

It is suggested to Americans in London or England for professional engagements that they consult with London's Variety office at 8 St. Martins place, Trafalgar Square, seeing Joshua Lowe there. Mr. Lowe has represented Variety in London for many years. He's a New Yorker by birth and thoroughly familiar with the show business of all Europe as well as America. Impartial as his judgment will be, it may develop into valuable information for show people seeking it. The London office makes no charge nor does it accept any fee for its advice or suggestions to Americans.

Ralph Greenleaf, billiard expert, who has appeared in vaudeville, recently played a billiard match with Charles Grogau at Klein's academy opposite the Palace on Broadway. Outside billing of the match stated that Greenleaf was there "by courtesy of the Keith circuit."

### ANNOUNCEMENT:—

TO MY MANY FRIENDS IN THE PROFESSION:—

I am now connected with the HOTEL MANX and the NEW HOTEL GOLDEN STATE, San Francisco, as theatrical manager, and would be pleased to see or hear from any friends in the profession. Both hotels are located one block from Market Street. Service is our motto. Sincerely,

AL HOFFMAN

### FORUM

New York, Nov. 11.

Editor Variety:

Referring to a notice on an act, Ben Marks and Ethel, Mr. "Abel" reviewed. You ought to raise Cain with him. He advises Mr. Marks to forget about paying royalties to me, "Dolph Singer, the author," due to the fact that the "cross-word puzzle routine and song" is out of date, or, as he put it, B. B. B. (Before Black Bottom). Also want to add that it was classed under New Acts.

For his information: "The act he saw was written by me almost three years ago. Played the Pantages Circuit for a year—and almost another year in the east for Keith and Independent time. It was the first cross-word puzzle act on any stage—the first cross-word puzzle song written and the only one that lived."

Also on Dec. 14, 1934, in Variety, Mr. Marks had a cross-word puzzle ad about the act, which will tell the story if Mr. Abel is cap-able of looking it up.

Mr. Marks played in a big act last season. I started to write him a new vehicle, when Mr. Lubin made him an offer for the old act.

I'm not asking for a retraction, as I should hate to embarrass Mr. "Abel"—but really he ought to be more careful in the future—and just review acts, not advise performers as to their financial obligations.

That B. B. B. line is very funny. He ought to start writing material. (Perhaps he has tried.)

Dolph Singer.

### BIRTHS

Mr. and Mrs. W. T. Shaner, at the New York Nursery and Child's Hospital, son. The father is saxophonist with the Wheeler Wadsworth Orchestra.

Mr. and Mrs. Alexander Carr, at the Hollywood Hospital, Nov. 12, daughter. Mrs. Carr was professionally Helen Cressman.

Mr. and Mrs. Leo Wood, Nov. 12, son. Father is a staff songwriter with Leo Feist, Inc., mother a radio entertainer.

### JORDAN IS PAN AGENT

Jack Jordan, independent agent, has been awarded an agency franchise on the Pantages circuit.

### ILL AND INJURED

Joe E. Brown, comedian with Louis Werba's "Twinkle Twinkle," played the opening week at Newark despite a torn tendon in his right leg. By walking flat-footed he was able to appear without the audience being aware of his injury or pain. Brown used crutches all week to go from his hotel to the theatre.

Mrs. Charles Harris, wife of the manager of the Longacre, New York, has undergone a spinal operation at the Joint Hospital and is recovering.

Alexander Carr has fully recovered from an illness which sent him to a hospital in Hollywood. He will soon be back in harness.

Katherine Walsh, legitimate actress, was operated on for appendicitis by Dr. Philip Grausman at the Fifth Avenue hospital, New York, Monday.

Mrs. Art Leaming, the wife of a member of Lancaster and Leaming, is serious ill in Bellevue hospital, New York, following an appendicitis operation.

Karyl Norman (Creole Fashion Plate) was operated on for appendicitis at University Hospital, Chicago. Condition favorable.

Mrs. Tom Waters, wife of the comedian, is recovering from a serious operation at Dr. J. W. Amey's private hospital at 306 West 75th street.

Lottie Walton (Lottie Walton and Boys) has left New York to recover from a nervous breakdown and an attack of bronchitis.

### MARRIAGES

Chester Morris, lead in "Yellow," to Sue Kilborn, non-professional, Nov. 8, at Rye, N. Y. The groom is the son of Mr. and Mrs. William Norris (Etta Hawkins), of the stage. The bride's father, Orson Kilborn, is the dramatic and picture director.

Marion Gibney, vaudeville, to Jean Lamoureux, civil engineer, by the Rev. F. L. Elchner at the St. John's Lutheran Church, Stroudsburg, Pa., Nov. 1. Miss Gibney selected Stroudsburg through having spent her summer vacation thereabouts for some while.

William Alfred Seiter, Universal director, to Laura LaPlante, Universal screen actress, at Los Angeles, Nov. 14.

Glenn Morrey, business manager, Majestic, Los Angeles, to Lee Kent, formerly of Morrissey's Music Box Revue, now appearing for Public on coast, at Los Angeles, Nov. 9.

Tamar Lane, editor and publisher of "Film Mercury," Hollywood, and Barbara Worth, film actress, have announced their secret marriage of several months ago.

Constance Meeker, daughter of Howard Higgin, story writer and director, to Donald Hatzwell, non-professional, in Los Angeles, Nov. 11.

### Theo. Roberts at Palace

Theodore Roberts, picture star, will appear at the Palace, New York, next week in his sketch, "The Man Higher Up."

## MARION GIBNEY

PRESENTS

### "Sophie Blate from Our Block"

and other impersonations

What the Norfolk "Ledger-Dispatch" said:

"Marion Gibney is a panic. She anchored the show . . . laughed heartily at her wise cracks. . . Miss Gibney has personality and simply had the capacity audience begging for more when she decided to call it a day. Acts like this one explain the popularity of vaudeville."

**PALACE,  
NEW YORK**

**AND**

**ALBEE,  
BROOKLYN**

BOTH THIS WEEK (NOV. 15)

THE SUNKIST COMEDIAN

# EDDIE NELSON

WITH DOLLY AND OFFICER BYRON

in "OH, MR. REILLY"

Direction HARRY WEBER



## 600 "BLACKLISTED" ACTS

(Continued from page 23)

cluding the eastern Orpheum Circuit's booking office.

Tom Carmody, Custodian of the "blacklist" maintained by the Orpheum Circuit's subsidiaries here is known as "the black book." It is supposed to remain in the possession of Tom Carmody. Under a rule issued by the new secret service department, Carmody must nightly deposit his "black book" in the private safe of Ben Kahane, attorney and secretary of the Orpheum Circuit, with headquarters here.

Kahane has organized the espionage system, having marked aptitude from report for this work through his former association with Trude & Trude, counsel for the Kohl estate. From that connection it is said Kahane secured his job with the Orpheum Circuit. Kahane is reported upon completion of his secret service organization to have called employees of the association before him, advising them to become informers by reporting to him anything they might see on the "floor" that did not strike them as "just right." The lawyer did not define what he meant by "just right," but did add that if they did not report to him, they might be reported for not reporting.

### "Get the Goods"

Included in the instructions was an injunction to "get the goods" on anyone connected with the local Orpheum's organizations who might

be detected talking with anyone belonging to any other organization on the "outs" with the Orpheum or its local branches.

Another injunction was to the effect that all desks on the "floor" must be under lock and key; no mail be allowed to remain in baskets over night and all carbon copies of letters to be placed away in safety. New iron files with bars have been placed in all of the offices.

During the White Rat and hectic days of vaudeville, the "blacklist" plan was a yellow sheet with the names of the actors banned upon it. In those days the "blacklisted" acts were termed "Acts who had lost their commercial value." With the advent of the Federal Trade Commission into a vaudeville investigation and the freeing out of the little fellow in the business, another "blacklist" system came into being.

### Making "Blacklist" Pay

How the "blacklist" has worked to the advantage of the Orpheum, Jr., as commanded by "Butcher" Kahl may be seen from one turn refusing an offer of \$325 on the Orpheum, Jr., chain, going to the independents and playing about 12 weeks of "opposition." It was then signaled to return to the "Butcher's" fold. The act was offered \$250 for the Orpheum, Jr., houses under pain on continuing on the "blacklist" if not accepting. After playing several weeks for Orpheum, Jr., at the \$250 salary weekly, it was "reinstated."

In olden days the Orpheum's local "Blacklist" was exchangeable with the Keith's Western Office, also in Chicago. This has been altered within the past few years, and the interchange stopped. At present not even the Orpheum's Chicago bookers can hold the list; it must be in the charge of Carmody during the day and locked up by Kahane before he stops his daily "reporting grind."

### Off the "Blacklist"

Some of the acts "reinstated" (taken off the "blacklist") in the Orpheum's Chicago agencies are:

6 Blue Demons	H. Catalano Co.
International 6	Carson Revue
Austin & Delaney	Convoy Twins
6 Tiptoes	Diehl Sis. & McD.
Farrell-Taylor 3	Dobb, Clark & D.
Hines & Smith	Different Revue
College 4	Doreen Sis.
Nee Wong	Fred's Flappers
Billy S. Hall	7 Flashes
Rice & Cady	Inter. Jazz Rev.
Walter Baker Co.	F. Kelcey Co.
Bernard & Keller	"Love Nest"
Cronin & Hart	P. & J. Lovola
Mme. Nina	Nick Lucas
Flagers & Ruth	E. Meyerson Co.
Hayes & Tate	Talma Melva
Fox & Allyn	Manning & Glass
Summers & Hunt	McCarthy Sis.
V. Barret Co.	Milton & Graham
Danc. Mannequins	May & Kilduff
"Uncle Bob"	Indian Jazz Bd.
Allen & Morene	O'Diva's Seals
Armand & Marie	W. & M. Siegfried
Hytton & Nebiet	B. & H. Skatelle
Black & O'Donnel	Jac. Gregory Co.

### McKay Morris Steps Out

McKay Morris has abandoned his proposed vaudeville plunge in Lord Dunsany's "The Murderess" to join the cast of "The Witch," legit.

Alice Brady will be starred in it by Carl Reed.

## STANLEY-DAVIS MERGER

(Continued from page 22)

with James B. Clark, of the Rowland & Clark theatres, he will continue to look after the houses under the direction of the Stanley Company of America.

"We will have now in Western Pennsylvania, with headquarters at Pittsburgh, the Stanley-Davis-Rowland-Clark Co."

With the addition of the Harry Davis houses, the Stanley Company is now operating between 230 and 250 theatres, inclusive of those recently contained in the Stanley-Mark-Fabian deal.

Harry Davis has been an important B. F. Keith link for years. He lately abandoned the big time vaudeville Keith-Albee-booked at the Davis, Pittsburgh, for many years, substituting with a pop combination vaude-pictures bill.

Various rumors of big picture interests approaching Davis with a view to taking him in as a partner and away from the Keith-Albee influence have been about for some time, with the latest, the Stanley Company, as previously reported in Variety, becoming the successful bidder.

### New Incorporations

Albany, Nov. 16.  
Crescent Theatres Corp., New York City, stocks and bonds, 2,000 shares common, no par value. Charles E. Hawthorne, Aldyth Reichelbach. Filed by Ralph A. Kohn, 220 West 87th street.

Cudia, New York City, motion pictures, \$50,000. William G. Lovatt, Sonia B. Katz, William N. Heehelmer. Filed by Harry S. Heehelmer, 1540 Broadway.

Rejuvenation Film Co., New York City, make motion picture machines, 200 common, no par value. Joseph Hepstein, R. Rosenbaum. Filed by Jacob B. Aronoff, 160 Broadway.

Henry Satter, New York City, theatre furnishings, \$10,000; Henry Satter, Albert W. Goldstein, Shirley Lewin. Filed by S. M. Gold, 36 West 44th street.

Rose & Curtis, New York City, motion pictures, \$5,000; Jack Curtis, Maurice H. Rose, Bertha Safer. Filed by Kendler & Goldstein, 1540 Broadway.

Cooper Square Amusement Corp., New York City, amusement enterprises, 1,000 shares common, no par value. Archie Weltman, Jay M. Eisenberg, Beatrice Zelenko. Filed by Leopold Friedman, 1540 Broadway.

Lerac Amusement Corp., New York City, manage theatres, 100 common, no par; Florence H. Schwalbe, Irving Barry, Alfred Steller. Filed by Abraham J. Halprin, 170 Broadway.

Lomasch Theatre Corp., New York City, operate theatres, 750 shares Class A, 750 Class B, both no par value; Archie Weltman, Jay M. Eisenberg, Beatrice Zelenko. Filed by Leopold Friedman, 1540 Broadway.

Kallet Theatres, Onelda, motion pictures, \$150,000; Myron J. Kallet, Charles M. Stone. Filed by Alexander L. Saul, 2403 East Genesee street, Syracuse.

### JUDGMENTS

Julia Bruns; Bonwit Teller & Co.; \$33.64.

E. LeRoy Downes; Perfect Record Co.; \$191.60.

Gorilla Corp.; R. Krakeur; \$1,614.53.

James W. and Anna B. Elliott; J. Welch; \$2,027.31.

Wm. Moulton; M. MacCarton; \$5,046.25.

Ward Morehouse; N. Y. Tel. Co.; \$88.10.

Same; same; \$68.29.

David M. Oltarsh; A. M. Lamport; \$5,900.33.

Satisfied Judgments.

N. W. Amus, Corp., et al.; C. J. B. Realty Co., Inc.; \$1,076; Nov. 4, 1926.

### "ANY FAMILY" INSTEAD

Due to threatened injunction proceedings by the Century Play Co., Harry Delf's condensed version of "The Family Upstairs," scheduled for vaudeville, will be titled "Any Family."

Delf disposed of the stock rights to the play following its legit run in New York City. The vaudeville announcement following brought an ultimatum from the Century Co.

### OSBURN'S PRODUCTIONS

James A. Osburn, former legit actor who retired from show business several years ago to engage in real estate business, is returning as a vaude producer.

His first production act will be "Merry Xmas," with four people and featured name.

### Bernard and Gary Splitting

Chicago, Nov. 16.

Bernard and Gary, for many years together, have decided to part.

Temperamental differences, cause.

### Clayton-Doyle's School

Lou Clayton and James Doyle have opened their dancing school at 45 West 57th street and are getting a strong play from pros and non-pros.

The studio is one of the most elaborate in the city with unusual facilities for rehearsing, dressing rooms, etc.

Clayton is devoting his daytime hours to the dancing school in addition to his regular nightly appearances at the Dover Club.

### Dorothy Phillips Casting

Dorothy Phillips, formerly of vaudeville, has relinquished her post in the production department of the Henry Bellett Enterprises.

Miss Phillips will have charge of the vaudeville casting department of Murray Phillips casting agency.

Jos. Feinberg in Hanlon's Office. Joseph Feinberg has joined Alex. Hanlon, independent booker. Feinberg will assist Hanlon on bookings and also retain his standing as agent for the Loew circuit.

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GENERAL MANAGER

MARVIN H. SCHENCK

BOOKING MANAGER

CHICAGO OFFICE

604 WOODS THEATRE B'LD'G

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IN CHARGE

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## EDNA BENNETT

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Amy Leslie, CHICAGO "DAILY NEWS":

"Edna Bennett, a beautiful blonde, who wears clothes like a Paquin Model, handles light comedy with eccentric humor and much flair."

BOSTON "GLOBE":

"Edna Bennett is easily the headliner of an excellent quintette of acts. She literally brought down the house, and is one of the best entertainers seen here in a long time. Her ability is enhanced by her striking beauty."

This Week (Nov. 15), KEITH'S 81ST STREET, NEW YORK

Direction PETE MACK—CASEY AGENCY



## BURLESQUE TWO-A-DAY BETTER THAN 'GRIND'

**Savoy, Syracuse, Improves  
Grosses—Herk Up-State to  
Straighten Out Problems**

Syracuse, Nov. 16.

I. H. Herk, president of Mutual Burlesque, and Dave Krause, head of a party of Mutual Wheel officials that visited Syracuse late last week. Herk's stay was cut short by illness. The visit of the Mutual officials resulted from several causes. The settlement of the case of Gaby Fields and Bennie Moore of Carrie Finnell's Own Show, arrested on the Savoy stage for alleged indecency, was one. This was adjusted without going to trial.

Morris Fitzer's application for better terms for Mutual shows was another factor. Fitzer, owner of the Savoy theatre, urges that the small capacity and heavy overhead call for special treatment.

The Savoy has no backstage storage space and this also raised a problem. In the past the companies playing the Savoy have left that part of their scenic equipment and wardrobe not available for the Savoy's bandbox, stage in the railway car. The New York Central, discovering this practice, has served notice that the car must be unloaded and released upon arrival. This would require the Savoy to cart and store the surplus equipment, adding \$200 weekly to the overhead. Herk and his party gave that matter attention as well.

The Savoy's shift in policy from a "grind" to two-a-day during the week and three performances on Sunday is helping the box office. The Sunday show is a tab with pictures filling in. On week days, the full length burlesque routine is employed and pictures are discarded.

Check up of the loot obtained by the amateur yeggs who pried open the Savoy theatre's safe a week ago Sunday night materially lowered the loss. First estimated at \$1,500 by Morris Fitzer, the figure was reduced to about \$600 later. The Savoy's actual loss is about \$100, the house holding burglary insurance for \$500.

## Columbia in Montreal at Majestic—Now and Then

Columbia shows will go into His Majesty's, Montreal, when the Bozo Snyder show plays the house for one week beginning Nov. 21. The house is booked by Erlanger and has been playing road attractions to poor business.

Snyder will jump to Montreal from Utica, and from the Canadian city back to his regular Columbia route at Schenectady, N. Y.

While the Canadian house has not definitely set a burlesque policy to supplant legit, several other attractions of the burlesque circuit will play it occasionally.

## Armistice Day for Three Events; Finish, Divorce

Milwaukee, Nov. 16.

Married on Armistice day, 1924, to Billy Barron, then a tab show Hebrew comedian, Cora Mae Barron, professionally known as Babe Malloy, scored her "victory" over her husband in the divorce courts here on the second anniversary of her marriage when she was awarded a decree.

The girl told the court that her son, Billy Jr., was born on Armistice day 1925.

Barron married the girl in Wausau, Wis. and deserted her soon after the baby was born. She has never had any money from him, she testified, depending upon her parents for support.

## JOE JORDAN'S ESCAPE

Rochester, Nov. 16.

Joe Jordan, colored musical director of "Rarin' to Go," Columbia attraction at the Gayety here this week, narrowly escaped death Sunday evening when the limousine he was driving overturned six times at Wheatland, N. Y., half way between Buffalo and Rochester.

Jordan crawled out of the wreck uninjured but the machine, which belongs to a Buffalo friend, was ruined beyond repair.

## JOHNNY WEBER'S RELAPSE

Ordered Into Retirement From  
"Vamps"—Phil Peters Subs

Johnny Weber, featured comic with "Vamps of 1927" (Mutual), was compelled to withdraw from the show last week, with Phil Peters replacing.

Weber recently returned to the company after out several weeks through illness. The comedian suffered a relapse and was ordered into retirement by his physician.

Sam Lewis, opposite Weber, also withdrew with Maurice Le Vine replacing.

## 'BIG SHOW' GETS GATE; FRANCHISE REVOKED

**Cain & Davenport Failed to  
Bring Cast Up to Columbia  
Wheel's Standard**

Columbia Amusement Company has revoked the franchise for Cain & Davenport's "Big Show." Next week "What Price Glory" will replace it, picking up route.

Hurtig & Seamon are producers of "Glory." A peculiar angle in the revocation is that Davenport is a nephew of Jules Hurtig and Maurice Cain his partner.

The Cain & Davenport show, according to Columbia officials, has been a "weak sister" all season and not up to standard. Last season the show, headed by Harry Steppe and Owen Martin in support, was one of the strongest on the wheel.

Mediocre cast is blamed for the failure of "Big Show" to meet Columbia standards. Columbia officials had sent out several warnings to the producers to jack up the attraction before making final decision to haul it in.

The replacing of the show with "Glory" will make Hurtig & Seamon the largest producers on the circuit in number of shows operating. It is reported the Columbia people are also interested in "Glory."

## No "Bad Spots" on Mutual, Says Herk

Following an inspection tour of the Mutual Burlesque Circuit, I. H. Herk reports no "bad spots" in the west and middle west with Kansas City, Milwaukee, Minneapolis, St. Paul and Chicago as the high spots.

The Empress, a small house on Chicago's south side which turned Mutual two months ago, is reported to have jumped its weekly gross from \$3,600 to \$6,700 in that period.

The leading show on the Mutual is said to be S. W. Mannheim's "Laffin' Thru," credited with going over the top in Cleveland, grossing \$9,000 in Cincinnati and bettering the average grosses at Indianapolis, Kansas City, Omaha, Des Moines, Minneapolis, Milwaukee and Chicago.

"Band Box Revue" another Mannheim production ranks second to "Laffin' Thru" in the west.

Montreal is reported as one of the best stands on the circuit. Last year the Columbia played the same house but dropped it due to the jump in and out. It had previously tried stock burlesque with indifferent results.

## ANOTHER STAGE MARRIAGE

Milwaukee, Nov. 16.

Jack LeVois, "straight man," and Hazel Stokes soubrette at the Empress, will be married on the stage Thursday night (Nov. 18). The couple, who met in Beaumont, Tex., last season, they say, came here to open the Empress stock season.

The wedding on the stage was arranged by the Empress management and will follow the regular show with Judge A. J. Hedding, father of the Wisconsin Boxing law and civil court justice, officiating.

The stage marriage "gag" was thought to be "cold" but Milwaukee may be new to it.

## MARION MULLINX DIES

Marion Mullinx, 33, assistant electrician of "The Gorilla," playing the Columbia Burlesque Circuit, died at the Crouse Irving Hospital, Syracuse, this week, after a brief illness.

The deceased was born at Piqua, O. He is survived by his wife, three brothers, three sisters and his mother.

## SAVOY'S PAPER SEIZED; LICENSE REVOCATION

**More Trouble in Syracuse—  
Newspaper Men Disagree  
With Police**

Syracuse, Nov. 16.

Following confiscation of lobby display picture of "Sky Rockets," Mutual wheel attraction at the Savoy it is reported the license of the house to play burlesque will be revoked tomorrow (Wednesday). The house has had several clashes with local authorities during the past few months.

The police action followed a conference between Shaw, Mayor Hanna and attorney Frank Woods, representing the Mutual wheel, and district attorney Clarence E. Unkless.

The district attorney said he had received a number of complaints on the performance given at the Savoy and that the report of the police on "Sky Rockets" was not favorable although local newspaper men pronounced the show "clean."

Mayor Hanna said he had advised Shaw to use his own judgment and take whatever action he believed proper. The Mayor indicated the Commissioner's action would mean a revocation of the Savoy's license as the house has been given several warnings, and although some attempt to clean up the shows had been made, no permanent cure had been effected.

The Savoy has been in hot water with the local heads since Jack Singer operated burlesque stock at the house as a summer policy last season. This year it opened as a spoke on the Mutual wheel but has been continually at odds with local officials.

## Arrested Burlesquers Get Week's Trial Adjournment

Motion for trial by jury interposed by counsel representing the seven performers arrested for participation in an alleged indecent performance while appearing in stock burlesque at the new 125th Street theatre, New York, caused a postponement when the case came up for trial in Special Sessions. Adjournment was made for one week to allow defense counsel to submit argument in the form of briefs.

The defendants include Sam Flaischnick, George Carroll, Max Coleman, Dale Curtis, Claire Stone, Jean Bodine and Billie O'Neill. They were arrested several weeks ago and held for Special Sessions after a hearing before Magistrate Jean Norris. Since the arrest this company has shifted to the Grand Street, New York, with the former company there transferring to the 125th Street.

The same interests operate both houses with tab burlesque stock and pictures.

## BURLESQUE ROUTES

### COLUMBIA

Nov. 22

Aloma of South Seas—Columbia, Cleveland.

Around the World—Gayety, St. Louis.

Bat, The—Gayety, Detroit.

Big Sensation—Orpheum, Paterson.

Bozo's Show—His Majesty, Montreal.

Bringing Up Father—L. O.

Broadway Brevities—Gayety, Rochester.

Cooper, Jimmy—Miner's Bronx, New York.

What Price Glory—Casino, Philadelphia.

Derby Winners—Palace, Baltimore.

4-11-44—Lycium, Columbus.

Give and Take—Empire, Toledo.

Gorilla—22-24, Van Curler, Schenectady.

25-27, Capitol, Albany.

Kosher Kitty Kelly—Gayety, Washington.

Let's Go—Hurtig & Seamon, New York.

Lucky Sambo—Empire, Providence.

Marion, Dave—22, Lycium, New London.

23, Poll's Meriden; 24, Stamford, Stamford; 25-27, Park, Bridgeport.

Merry Whirl, The—Olympic, Cincinnati.

Miss Tabasco—Gayety, Boston.

Mutt and Jeff Honeymoon—Casino, Boston.

My Girl—Empire, Brooklyn.

New York to Paris—Gayety, Pittsburgh.

Powder Puff Frolic—Lyric, Dayton.

(Continued on page 55)

## 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

Judge John C. Knox has padlocked eight night clubs in New York for a year and seven for six months for violation of a "dry" injunction order. Among those closed for a year were Club Arthur, 200 West 49th street, and the Palace Club, 133 West 33d street.

Charles Wise, 16, was acquitted of the murder of Nina Vilona, picture theatre pianist and one time member of the Black Patti Opera Company. Miss Vilona was shot and killed July 9 near Bitter Sweet, hamlet, 20 miles from Monticello, N. Y.

The widow of Harry Houdini is searching for a will left by the deceased. She has obtained a court order to open safe deposit vaults in the city.

Sir William Joynton-Hicks, England's Home Secretary, has been asked to prevent the release of the American picture, "The Unknown Soldier," on the pretext that it outrages British sentiment.

John Philip Sousa has issued a statement to the effect that he will not retire until he is dead.

Famous Names, Inc., of Chicago, holds testimonial rights to names of a group of stage and screen stars which they farm out to advertisers for a few hundred dollars. With the star's indorsement, according to an article in "Hygiea," the advertiser may have a specially posed photograph.

Leopold Auer, Russian Court violinist who came to the United States in 1917, has just received his citizen papers at the age of 81.

A suit for \$250,000 damages has been started by Harry F. Broyles against the Famous Players-Lasky Corporation for injuries received while playing as a sailor on the ship "Constitution."

Gross receipts at the Metropolitan Opera house performance in New York on Oct. 24, attended by Queen Marie, amounted to \$17,000. Half of this sum goes to Lole Fuller.

Max Princt, young French actor, tours the streets of Paris in taxi for fares in off hours to earn enough to live.

Theatre Guild has leased the new John Golden theatre on 58th street for several years. The Guild's lease of the Klaw theatre expires in January while the Garrick is also to be relinquished after this season.

Hotel and apartment residents living between 53d and 59th streets and 6th and 8th avenues, are discussing the advisability of a taxpayers' action to close some of the night clubs in their neighborhood as public nuisances.

Headed by E. Thomas Salignac, the French Opera Comique arrived last week on the "Paris." Serge

### Fixing "Miss Tabasco"

Ed Daly's "Miss Tabasco," featuring Lena Daly, has made several changes in cast. The show was whipped together hurriedly to replace the Jack Reid "Black and White Revue," withdrawn from the Columbia several weeks ago.

"Miss Tabasco" laid off last week, but reopened on the Columbia next Monday at Albany and Schenectady.

### Burlesque Changes

Jack Ryan has stepped out of "Jazztime Revue" (Mutual) to enter vaude with Billy Green as partner.

Ray Read, out of burlesque for two seasons, is back again, having replaced Billy Highly as principal comic in "Speed Girls" (Mutual).

### Buffalo's Stock

A burlesque stock is open at the Palace, Buffalo, N. Y.

It includes Jim Daly, Larry Francis, Sue Milford, Marty Pudg, Billy De Haven, Renee Vincent and a chorus of 16 girls.

### Jacques Forbes Playing

Jacques Forbes, who temporarily retired from burlesque, because of illness, joined "Round the Town" (Mutual). Miss Forbes was with the same show last season.

Rachmaninoff, pianist and composer, arrived on the same boat.

Josef Hofmann, pianist, became an American citizen on Nov. 5.

Louis Jones, cowboy, appearing in Madison Square Garden Rodeo, was fined \$10 by Magistrate Flood for cruelty to a steer during the Monday night contests. S. P. C. A. complained.

Carroll John Daly, novelist and short story writer, claims he will file suit for false arrest by a United States Marshal. The warrant called for John J. Daly, White Plains, who is wanted in California for using the mails to defraud. He spent one night in confinement.

Germany has expressed willingness to co-operate in the production of the official British film of the battle of Falkland Islands. The offer is likely to be accepted.

Frankie Smith, alias "Two Gun Frankie," was arrested at Union City, N. J., last week on the charge of having committed the recent hold-up and robbery of the Greenwich Village Supper Club in New York.

### CHICAGO

Mrs. Elsie S. Hruby filed suit in Superior court for divorce from Albert Hruby, proprietor of the Alderome Inn, Broadview. An injunction has been returned against Hruby restraining him from disposing of his property. The complaint set his weekly income at \$800.

Fire destroyed the By-Way Inn, S. St. Louis avenue and 89th street, Evergreen Park. Loss placed at \$10,000.

Wallie Marks, captain of the University of Chicago football team, will be given screen tests by Universal.

### LOS ANGELES

Peggy Vincent, screen actress, known as Colleen Merrill, won custody of her baby son pending trial of her divorce action against her husband.

Charles Henry was released in \$1,000 bail to face trial in Superior Court on a charge of assault growing out of his alleged attempt to "crash the gate" of a picture house. Henry is alleged to have bitten the doorman and also assaulted the proprietor by hitting him over the head with an empty soda bottle.

Jesus Grindelup, 28, laborer, sustained serious injuries from a blast during the wrecking of the Famous Players-Lasky studios at Sunset Boulevard and Vine.

Charlie Paddock, athlete, made a public admission that he and Bebe Daniels, screen star, are engaged to be married. This admission was made in Albany, N. Y., when Paddock was discovered by newspaper reporters putting in a long distance call to Miss Daniels in Hollywood. Miss Daniels says no date has been set for the wedding.

Rudolfo Romero, here on a visit and said to be a double of the late Rudolph Valentino, denies he has any intention of becoming a screen player.

Jack Carr, 20, Glendale pugilist, arrested on complaint of mother of 17-year-old girl on a statutory charge. He was released in \$2,500 bail.

Johnny Rice, Los Angeles pugilist, taken to Folsom prison to serve a prison term after pleading guilty to burglary of a hotel in San Pedro Oct. 14.

Rivoli, neighborhood Indianapolis theatre, seating 1,500, built by Dearborn and 10th Realty Co., proposed to open in March next.

Mrs. Frankie B. Donald filed suit for divorce and charging cruelty against R. J. Donald, promoter of prize fights and other sporting events. Donald is well known in Los Angeles and Hollywood sporting circles.

Mrs. Jane Considine, screen actress, has filed suit for divorce against James A. Considine, charging cruelty.



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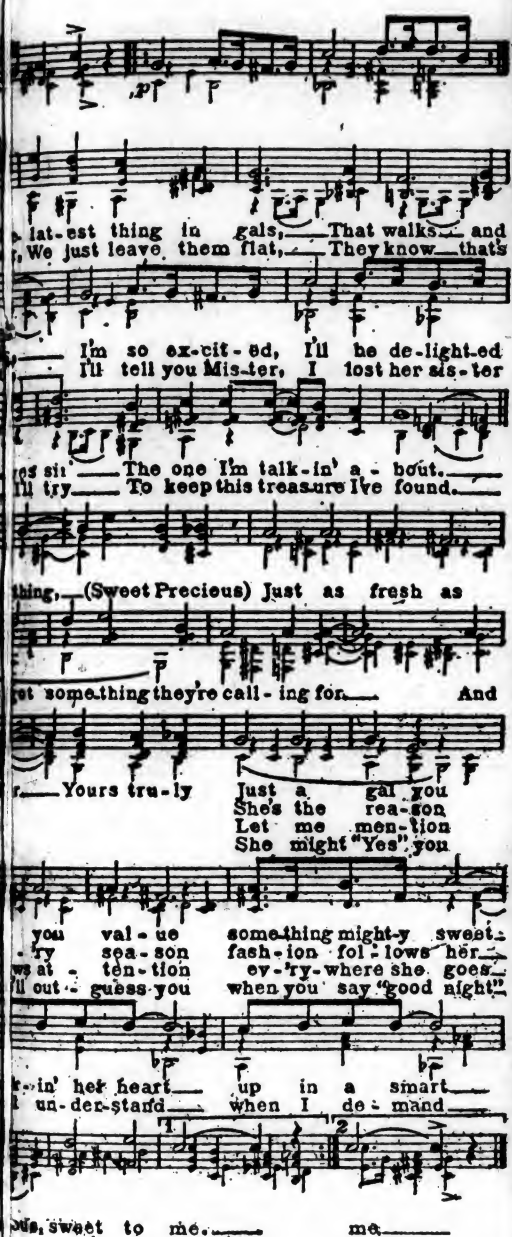
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## "VIEW" (Of My Old Kentucky Home)

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## "THOSE EYES?"

by  
WALTER  
DONALDSON

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# ATIONS—BILLS

WEEK (November 15)  
NEXT WEEK (November 22)

Carrying numerals such as (10) or (11) indicate opening this Sunday or Monday, as date may be. For next week (17) or (18), 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.

## BERLIN

(Month of November)

Scala  
4 Lyons  
Mile Friderique  
Mme Walker's Girls  
Horace Golin

## LONDON

This Week (Nov. 15)

CHISWICK  
Empire

St Hilda's Bd  
Plattier Bros  
Leo Bill  
Ross Bal  
Reynell & West  
Wash Wynne

## FINSBURY PARK

Empire  
The St Show Rev

## HACKNEY

Empire  
Mona Grey  
Wilkie Bard  
Pierce & Roslyn  
3 Bennos  
Paddy Saunders  
Ernest Hastings  
Adrienne Peel

## LONDON

Alhambra  
Ethel Hook  
Murray  
Moni & Horace  
Noni & O'More  
Goldeb Seren

## Coliseum

Layton & John-st'n  
Holloway & Austin  
Heather Tatchers  
Hank the Mule  
Norah Blaney  
Chas Heslop

## PROVINCIAL

ENGLAND  
ARDWICK GW'N

Empire  
"Big Ben" Rev

BIRMINGHAM  
Grand

"Time Files" Rev

Empire  
"Roses" Rev

BRADFORD  
Empire

"Love Birds" Rev

BRISTOL  
Hippodrome

Harmony Kings  
Nervo & Knox  
Foy & Fey  
Allison Tpe  
Lily Moore  
Jack Warman

CARDIFF  
Empire

"Keep Dancing" R

CHATHAM  
Empire

"Apple Sauce" R

EDINBURGH  
Empire

"Turned Up" Rev

GLASGOW  
Alhambra

"Henry VIII" Rev

Glyde  
Hilda Glyde  
Naughton & Gold  
J W Rickaby  
Les Her Williams  
The Vestas  
Paul Vandy  
Kelley & Aldous

HANLEY  
Grand

"King's Rags" Rev

HULL  
Palace

"Helter, Skelter" R

LEEDS  
Empire

"Glad Eyes" Rev

## Picture Theatres

NEW YORK CITY  
Capitol (14)

Turill & Forest  
Julia Glass  
Joyce Copes  
C Hale Girls  
"Upstage" Rev

Rialto (18)  
Yates & Lawley

"In the Navy Now"

Rivoli (13)

Pirate Love  
Bee Star  
Betty Lawrence  
Milo Luka  
V Victoroff  
"Eagle of Sea"

## CHICAGO

Belmont

Art Kahn Bd  
Jack Sydney  
Maurine Marselles  
Harold "Stokes"  
Earl & Bell  
Gould Dancers  
"Kosher Kitty K"

Capitol (15)

Al Short Bd  
Hines & Smith

Shepherd's B'SH

Empire

Hetty King  
Robb Wilton  
Crastoniens  
Fred Bresin  
Evelyn Sis  
Billy Riley

STRAITFORD

Empire

Shot to the Moon R

Victoria Palace

Jack Hyllon Bd  
G H Elliott  
Victoria Girls  
Sammy Shields  
Rosie Loyd  
Austin & Arthur  
Kenna Bros  
Myra Glen  
Dorothy Ind

WOOD GREEN

Empire

Wake Up Rev

Strand (13)

John Quinlan  
Mile Klemova  
Miller & Farrell  
Davis Sax Octette  
Anatole Bourman  
"The Silent Lover"

Embassy (15)

Heidelberg Chorus  
Vera Lewis  
"Cat's Pajamas"

Metropolitan (14)

Midnight Follies  
"Millionaires"

New (15)

Henri Terri  
"Return P Grimm"

Rivoli (15)

Waring's Penn Or  
"Johanna"

BUFFALO, N. Y.

Buffalo (14)

P Whiteman Orch  
"Take It From Me"

WEIR'S BABY

ELEPHANTS

PRESENTED BY

DON DARRAGH

Nov. 15—Tigris Temple

Arena, Syracuse

Nov. 22—Lulu Temple

Metropolitan Opera House

Philadelphia

Nov. 29—Elks' Club

Armory, Newark

ARRANGED BY

ALF. T. WILTON

1560 Broadway Bryant 2027-8

Buster Brown  
Ruth Dell  
Phyllis Ray  
"Back Home"

Chicago (15)

Van & Schenck  
Parlison Garden  
"Prince of Tmpters"

Granada (15)

Ben Meroff Bd  
Haskell Pres  
"Ret of Grimm"

Granada (15)

Mark Fisher Bd  
Heller & Riley  
Mirth Mack  
Wells & Winthrop  
Gould Dancers  
"Quarterback"

McVickers (15)

Vitaphone  
"Don Juan"

No. Center (14)

Al Morey Bd  
6 Archie Girls  
Joe Swengler  
3 Freehand  
Hill Hirsch  
Earl Hayden  
"Alimony Only"

Oriental (15)

Paul Ash  
Milt Watson  
Markel & Gay  
The Foursome  
Frank Siefert  
Harry Heinz  
Feliccia Sorel  
Gluck Dancers  
"The Magician"

Senate (15)

Rome & Dunn  
Art Linick  
Carmen Staley  
Tom Mallie  
Clem Dacy  
Spade Sis  
Gould Dancers  
"Quarterback"

Stratford (14)

Ted Leary  
Stratford Synce  
Fisher & Kefee  
Bert & Bertie  
Jack Perry  
"Belle of Bway"

Tivoli (15)

Royal Welch Cho  
"Quarterback"

Uptown (15)

Bennie Krueger Bd  
Giant Piano  
"Subway Sadie"

BAITMORE, MD.

Century (15)

Brooke Johns  
"Sparrows"

Figueron (12)

Figueron Orch

Melody Land  
"Kosher K Kelly"  
Forum (Indef.)  
Ted Hinkel Orch  
Episodic Presenta'n  
"W of Barbara W"  
Loew's State (12)  
Chas Melson Bd  
Fanchon & M Idea  
Eddie Foyer  
Aida Frank Kami  
Carlos & Jinette  
"Syncoating Sue"  
Metropolitan (12)  
Eddie Peabody Bd  
Peggy Bernier

"Men of Steel"

Grand Central (13)

Gene's Follies  
Gene Rodemich Bd  
"Minute to Play"

State (13)

Gus Edwards  
Lane Sis  
Reynolds Sis  
Virginia Martin  
Ray Bolger  
Dorothea James  
Nitta Vernille  
"There You Are"

Missouri (13)

Miniature Rev

QUICK ACTION

DeHAVEN and NICE

Rainbo Gardens

Chicago, Ill., NOW

SEE

ROEHM & RICHARDS

Strand Theatre Building

Broadway & 47th Street, N. Y. C.

LACKAWANNA 8095

Lee Kent  
Hoey & Walker  
Parker Bros  
A & L Walker  
Bert Young  
"Sweet R O'Grady"

Million Dollar (11)

Leo Forbstein Bd  
22 1/2 Minutes Leave  
George O'Hara  
Bill Brew 4  
Ken Hamilton  
Dan Sturman  
"We're in Navy"

MINNEAPOLIS

State (14)

Gold Dust 2  
Charles Bennett

NEWARK, N. J.

Brantford (13)

Dolores Cassinelli  
Guy & Pearl Rev  
"Young April"

Mosque (13)

Strand Unit No. 3  
"Gigolo"

NEW HAVEN, CT.

Roger Sherman (14)

Ace Brigade  
Virginians 14  
Rubinoff  
"Fig Leaves"

OAKLAND, CAL.

T and D (20)

Armstrong & Philps  
Reeves & Low  
Holly Hall  
Walt Doerner

OMAHA, NEB.

Rialto (14)

National 6

Strand (14)

Kohn & Deplinto

PHILADELPHIA, PA.

Fays (14)

Broadway Whirl  
The Prince Chap  
Hilton & Chesleigh  
Gild Gordon  
Aurora 3  
"Country Beyond"

PITTSBURGH

Grand (14)

Marion McKay  
McLusky & Peters  
Bob Carter  
Jack Tinson  
"Syncoating Sue"

PROVIDENCE

Fays (14)

Ferdinando Orch  
"Devils Dice"

SACRAMENTO, CAL.

Senator (20)

Armand & Perez  
Bobby Gilbert  
Clarice Gannon  
Helene Grant  
Head Taps  
Gino Sevieri

ST. LOUIS, MO.

Ambassador (13)

Lovers In Porcel'n

Loew

NEW YORK CITY

American

1st half (22-24)

DeMario  
Morley & Leader  
Coulter & Rose  
Gilbert & Avery Rv

Boulevard

1st half (22-24)

N Janowsky Tr  
Irving Edwards  
Kimberly & Page  
Babcock & Dolly  
Ford Dancers

2d half (25-28)

Ruby Latham 2  
B'dman & Rowland  
Clay Crouch Co  
Russell & Armstrg  
(One to fill)

2d half (25-28)

Marillas Bros  
Record & Caverly  
Simpson & Dean  
Rhoda & Fredkin  
Stanley & Walters  
Eddie Hoffe Co  
Rita Gould  
Mme Marie Ponies

2d half (25-28)

1st half (22-24)

Marie Frank & H  
Curry & Graham  
Hobby Henshaw  
White & P'val Rv  
(One to fill)

2d half (25-28)

Halligan & Edw'ds  
Cuban Nights  
(Three to fill)

2d half (25-28)

1st half (22-24)

J & J Gibson  
Garner Girls  
Lane & Darcy  
Which One?

2d half (25-28)

1st half (22-24)

Hubert Dyer Co  
Mabel Drew Co  
Mason & Cole  
Hawthorne & Cook  
Mustaland

2d half (25-28)

1st half (22-24)

2d half (25-28)

CHICAGO

Rialto (22)

Chandon 3

Morgan & Lake  
Family Album  
2d half (25-28)  
F. & A Smith  
Cavanaugh & C'per  
Lubin Lowrie & M  
Stars of Tomorrow  
(Two to fill)

Lincoln Sq.

1st half (22-24)

Joe St Ong 2

Frank Sheppard  
Sharon Stephens Co  
Chabot & Tortini  
Stars of Tomorrow  
2d half (25-28)

Irving Edwards

Ponzini's Monkeys  
Family Album  
(Two to fill)

National

1st half (22-24)

Novelty Clintons  
Geehan & Garretts  
Archer & Belford  
Donovan & Lee  
Vaudeville Ltd  
2d half (25-28)

Equillo Bros

Ed Connors Rev

Mae Usher

Kimberly & Page  
(One to fill)

Orpheum

1st half (22-24)

Gordon & Day

B'dman & Rowland

F Farnum Co

Kramer & Bayard  
O'Connor & Clinklin  
2d half (25-28)

Togan & Geneva

Rae Walzer 3

Coulter & Rose

P Mansfield Co  
(One to fill)

State (22)

Random 3

Mays Burt & F

Allice Morley

Nat Haines Co

Wilkins & Wilkins  
Cyclone Rev

Victoria

1st half (22-24)

Louise & Mitchell

Art Stanley

Arlditt & Wales

Ruth Roy

Cook & Shaw Sis

2d half (25-28)

Gordon & Day

Babcock & Dolly

TOLEDO, O.

Rivoli (14)

Rush Sis



**OMAHA, NEB.**  
**Pantages (22)**  
 Breakway Barlowes  
 Raymond Wylie  
 Alko  
 Morley & Anger  
 Elgas Rev  
**KAN. CITY, MO.**  
**Pantages (22)**  
 Dancing Franks  
 Davey Jamieson

Jan Rubini  
 Cosmopolitan Rev  
 Ford & Whitley  
 Emma Raymond  
**MEMPHIS, TENN.**  
**Pantages (22)**  
 Takevas  
 Ted Leslie  
 Harry Girard  
 Mack & Coral  
 H Harrison Cir

## Interstate

**ATLANTA, GA.**  
**Keith-Albee (21)**  
 2 Daves  
 Cronaders  
 Chas de Roche  
 Redmond & Wells  
 (One to fill)

**BATON ROUGE, LA.**  
**Columbia (21)**  
 T & V Patts  
 Lois London  
 Rock & Blossom  
 Stan Stanley  
 Harry Carroll

**B'NGHM, ALA.**  
**Majestic (21)**  
 Pablo De Sarto  
 Romaloe & Castle

**Columbia (21)**  
 2d half (24-27)  
 Pats & Marg'r  
 Reilly Rev  
 George N Brown  
 (Two to fill)

**N. ORLEANS, LA.**  
**Orpheum (21)**  
 Amaranth Sls  
 Eddie Miller 2  
 Al K Hall  
 Miss America  
 Arthur Alexander  
 (One to fill)

**OKLAHOMA CITY**  
**Orpheum**  
 1st half (21-23)  
 The Perrys  
 Creedon & Davis

## HERMINE SHONE

INCORPORATED  
 BOOKING FOR KEITH-ALBEE  
 AND ORPHEUM CIRCUITS  
 1560 BROADWAY, NEW YORK  
 Suite 906 Bryant 2936

**Is Wrong**  
 R & D Dean  
 Lane Travers

**DALLAS, TEX.**  
**Majestic (21)**  
 Marion Mills  
 Kerr & Weston  
 Honey Boys  
 E Sheriff  
 (One to fill)

**FT. SMITH, ARK.**  
**Jole (21)**  
 Le Grohs  
 Howard & Lind  
 Nell O'Brien  
 Belle Montrose  
 5 Discards

**FT. WORTH, TX.**  
**Majestic (21)**  
 Selbin & Albert  
 Texas 4  
 Daniels & Korman  
 Jean Granese  
 3 Janesies

**GLVSTON, TEX.**  
**Majestic (21)**  
 Herbert Bolt 3  
 Villa & Strigo  
 Manny King  
 Eva Clark  
 Parliant Art

**HOUSTON, TEX.**  
**Majestic (21)**  
 Ervel & Del  
 McCarthy & Moore  
 Naomi Glass  
 Jed Dooley Co  
 Long Tack Sam  
 (One to fill)

**LITTLE R'K, ARK.**  
**Majestic**  
 1st half (21-23)  
 Le Grohs  
 Howard & Lind  
 Nell O'Brien  
 Belle Montrose

**Mahon & Scott**  
 Bison City 4  
 5 Discards

**Juggling Nelsons**  
 Anger & Fair  
 McKay & Ardine  
 Nick Hufford  
 Wardell & LaCoste

**SAN ANTONIO, TX.**  
**Majestic (21)**  
 Frank Whbur Co  
 Helene & Stanley  
 Myra Lee  
 May & Kilduff  
 Wally Sharples  
 (One to fill)

**TULSA, OKLA.**  
**Orpheum**  
 1st half (21-23)  
 Juggling Nelsons  
 Anger & Fair  
 McKay & Ardine  
 Nick Hufford  
 Wardell & LaCoste

**WICHITA, KANS.**  
**Majestic**  
 1st half (21-23)  
 Wheeler & Wheeler  
 DeBell & Vine  
 DeWolfe Kinder  
 Travata  
 (Two to fill)

**WICHITA FALLS**  
**Columbia (21)**  
 Lillian Faulkner  
 Fred Hughes  
 Tulla & Ruse Rev  
 Cartnell & Harris  
 A & F Stedman

**THIS WEEK**  
**SHARON STEPHENS CO.**  
 Orpheum and Melba  
**RITA SHIRLEY**  
 Hillside and Melba  
**CORDINI TRIO**  
 Fny's Rochester  
 Direction  
**CHAS. J. FITZPATRICK**  
 100 West 46th Street, New York

## Association

**CHICAGO**  
**American**  
 Sunday (21) only  
 Danny Duggan Co  
 6 Belfords  
 (Three to fill)

**1st half (22-24)**  
 Stanley Hughes Co  
 (Others to fill)

**2d half (25-27)**  
 Hamlin & Mack  
 Royal Venetian 5  
 Tabor & Green  
 Zermains & Farrar  
 (One to fill)

**Englewood**  
 1st half (21-24)  
 Quigg Burnell Co  
 Nall Robert & Co  
 (Three to fill)

**2d half (25-27)**  
 Ferguson & S'th'd  
 Hartley & Patterson  
 Quinn Binder & R  
 Smith & Cantor  
 Badalle & Dean R  
 (Others to fill)

**AURORA, ILL.**  
**Fox**  
 2d half (25-27)  
 Nelson & Parish  
 Deno & Rochelle Co  
 (One to fill)

**B'NGHM, ALA.**  
**Majestic**  
 1st half (21-24)  
 L. Ballentine Co  
 4 Bradnas  
 Freeman & Seym'r  
 Mason-Dixon Dan  
 2d half (25-27)  
 Plantation Days  
**CEDAR RAPIDS**  
**Majestic**  
 1st half (21-24)  
 White & Tierney

**Lincoln Hipp**  
 1st half (21-24)  
 Hamlin & Mack  
 Pair of Jacks  
 (Three to fill)

**2d half (25-27)**  
 Quigg Burnell Co  
 Nall Robert & Co  
 (Three to fill)

**Majestic (21)**  
 Ferguson & S'th'd  
 Hartley & Patterson  
 Quinn Binder & R  
 Smith & Cantor  
 Badalle & Dean R  
 (Others to fill)

**2d half (25-27)**  
 Nelson & Parish  
 Deno & Rochelle Co  
 (One to fill)

**B'NGHM, ALA.**  
**Majestic**  
 1st half (21-24)  
 L. Ballentine Co  
 4 Bradnas  
 Freeman & Seym'r  
 Mason-Dixon Dan  
 2d half (25-27)  
 Plantation Days  
**CEDAR RAPIDS**  
**Majestic**  
 1st half (21-24)  
 White & Tierney

**2d half (25-27)**  
 Nelson & Parish  
 Deno & Rochelle Co  
 (One to fill)

**B'NGHM, ALA.**  
**Majestic**  
 1st half (21-24)  
 L. Ballentine Co  
 4 Bradnas  
 Freeman & Seym'r  
 Mason-Dixon Dan  
 2d half (25-27)  
 Plantation Days  
**CEDAR RAPIDS**  
**Majestic**  
 1st half (21-24)  
 White & Tierney

**Hugh Johnson**  
 Margaret Morrell  
 Griffiths & Young  
 (One to fill)  
 2d half (25-27)  
 Moran & Stanley  
 Kajiyama  
 Sid Styne  
 Dance Flashies  
 (One to fill)

**CHAMP'GN, ILL.**  
**Orpheum**  
 1st half (21-24)  
 Patrick & Otto  
 Danny Duggan Co  
 2d half (25-27)  
 Del Ortos  
 Walter Walters Co  
 (One to fill)

**DAVENPORT, IA.**  
**Columbia**  
 1st half (21-24)  
 G & A Schuler  
 Murray & Irwin  
 James & Sinclair  
 Herbert Faye Co  
 The Parisiennes  
 2d half (25-27)  
 Lottie Atherton  
 Wedding Ring  
 Primrose Monstrels  
 Gerber's Galeties  
 (One to fill)

**FEORIA, ILL.**  
**Palace**  
 1st half (21-24)  
 Snyco Show  
 2d half (25-27)  
 Demaux & H'm'lin  
 Purdy & Fain  
 The Belfords  
 (One to fill)

**PAIDUHAN, KY.**  
**Orpheum**  
 1st half (21-24)  
 Myres & Nolan  
 Grant Gardner  
 Rhinehart & Duffy  
 2d half (25-27)  
 Knos & Stetson  
 Ann Popov  
 Billy Sharp Co

**QUINCY, ILL.**  
**Washington**  
 1st half (21-24)  
 Valentine & Bell  
 Diehl Sisters  
 Guy Rarick Co  
 2d half (25-27)  
 Hart's Hollanders  
 Gordon & Groff  
 Harlequin Rev

**ROCKFORD, ILL.**  
**Palace**  
 1st half (21-24)  
 Lottie Atherton  
 Allen & Canfield  
 Bert Hanlon  
 Haunted  
 (One to fill)

**2d half (25-27)**  
 Booth & Niles  
 Ray Shannon Co  
 Adams & Rash  
 Let's Dance  
 (One to fill)

**ST. JOE, MO.**  
**Electric**  
 1st half (21-24)  
 Walter Gilbert  
 Johny Herman Co  
 Rosemont Troubs  
 2d half (25-27)  
 Jack Lipton  
 Hi Lo 5  
 Woods & Francis

**ST. LOUIS**  
**Grand (21)**  
 Edwards & Lillian  
 Bronson & Gordon  
 Fred & Mae  
 (Others to fill)

**ST. PAUL**  
**Palace**  
 1st half (21-24)  
 Moran & Stanley  
 Draper & Henrie  
 Joe Bennett Band  
 Sid Styne  
 All Wrong  
 2d half (25-27)  
 Jean Boydell  
 The Parisiennes  
 F Walmsley Co  
 In China  
 (One to fill)

**SILOUX CITY**  
**Orpheum**  
 1st half (21-24)  
 Jean Boydell  
 The Parisiennes  
 F Walmsley Co  
 In China  
 (One to fill)

**ST. LOUIS**  
**Grand (21)**  
 Edwards & Lillian  
 Bronson & Gordon  
 Fred & Mae  
 (Others to fill)

**ST. PAUL**  
**Palace**  
 1st half (21-24)  
 Moran & Stanley  
 Draper & Henrie  
 Joe Bennett Band  
 Sid Styne  
 All Wrong  
 2d half (25-27)  
 Jean Boydell  
 The Parisiennes  
 F Walmsley Co  
 In China  
 (One to fill)

**SILOUX CITY**  
**Orpheum**  
 1st half (21-24)  
 Jean Boydell  
 The Parisiennes  
 F Walmsley Co  
 In China  
 (One to fill)

**ST. LOUIS**  
**Grand (21)**  
 Edwards & Lillian  
 Bronson & Gordon  
 Fred & Mae  
 (Others to fill)

**ST. PAUL**  
**Palace**  
 1st half (21-24)  
 Moran & Stanley  
 Draper & Henrie  
 Joe Bennett Band  
 Sid Styne  
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 Jean Boydell  
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 In China  
 (One to fill)

**SILOUX CITY**  
**Orpheum**  
 1st half (21-24)  
 Jean Boydell  
 The Parisiennes  
 F Walmsley Co  
 In China  
 (One to fill)

**ST. LOUIS**  
**Grand (21)**  
 Edwards & Lillian  
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 Fred & Mae  
 (Others to fill)

**ST. PAUL**  
**Palace**  
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 Moran & Stanley  
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 The Parisiennes  
 F Walmsley Co  
 In China  
 (One to fill)

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 The Parisiennes  
 F Walmsley Co  
 In China  
 (One to fill)

**ST. LOUIS**  
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 Bronson & Gordon  
 Fred & Mae  
 (Others to fill)

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 Draper & Henrie  
 Joe Bennett Band  
 Sid Styne  
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 2d half (25-27)  
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 In China  
 (One to fill)

**SILOUX CITY**  
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 In China  
 (One to fill)

**ST. LOUIS**  
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 Bronson & Gordon  
 Fred & Mae  
 (Others to fill)

**ST. PAUL**  
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 1st half (21-24)  
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 Joe Bennett Band  
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 F Walmsley Co  
 In China  
 (One to fill)

**SILOUX CITY**  
**Orpheum**  
 1st half (21-24)  
 Jean Boydell  
 The Parisiennes  
 F Walmsley Co  
 In China  
 (One to fill)

**ST. LOUIS**  
**Grand (21)**  
 Edwards & Lillian  
 Bronson & Gordon  
 Fred & Mae  
 (Others to fill)

**ST. PAUL**  
**Palace**  
 1st half (21-24)  
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 Draper & Henrie  
 Joe Bennett Band  
 Sid Styne  
 All Wrong  
 2d half (25-27)  
 Jean Boydell  
 The Parisiennes  
 F Walmsley Co  
 In China  
 (One to fill)

**SILOUX CITY**  
**Orpheum**  
 1st half (21-24)  
 Jean Boydell  
 The Parisiennes  
 F Walmsley Co  
 In China  
 (One to fill)

**ST. LOUIS**  
**Grand (21)**  
 Edwards & Lillian  
 Bronson & Gordon  
 Fred & Mae  
 (Others to fill)

**Al Tucker Band**  
 2d half (25-27)  
 Kelo Bros Combo  
 (One to fill)

**MILWAUKEE**  
**Majestic (21)**  
 Aleanders & Evlyn  
 Hughes & Monte  
 Frances Kennedy  
 Garden of Roses  
 Howard Harris & L  
 Elia's Mules  
 (One to fill)

**MINNEAPOLIS**  
**Diversity**  
 2d half (17-20)  
 Small & Mays  
 Mims & Pome & L  
 Suzette Co  
 (Others to fill)

**Palace (15)**  
 The Commanders  
 Dore & Wahl  
 Bert Lytell  
 Marion Harris  
 Jos B Stanley  
 The Death Ray  
 (Two to fill)

**Riveria (15)**  
 Bert Erroll  
 Herbert Faye Co  
 (Three to fill)

**State-Lake (15)**  
 Millie Gade Corson  
 Sybil Vane  
 Flo Irwin  
 Calm & Gale Rev  
 Harry Holmes  
 R'h'd Vintour Co  
 Gordon's Dogs  
 Coyne & French  
 Odvra & Seals

**Tower**  
 2d half (17-20)  
 Johnny Murphy  
 Suzette & Co  
 Garden of Roses  
 Joe Cody Bros  
 Mimi Pome & L  
 Guy Rarick Co

**QUINCY, ILL.**  
**Washington**  
 1st half (21-24)  
 Valentine & Bell  
 Diehl Sisters  
 Guy Rarick Co

**ROCKFORD, ILL.**  
**Palace**  
 1st half (21-24)  
 Lottie Atherton  
 Allen & Canfield  
 Bert Hanlon  
 Haunted  
 (One to fill)

**2d half (25-27)**  
 Booth & Niles  
 Ray Shannon Co  
 Adams & Rash  
 Let's Dance  
 (One to fill)

**ST. JOE, MO.**  
**Electric**  
 1st half (21-24)  
 Walter Gilbert  
 Johny Herman Co  
 Rosemont Troubs  
 2d half (25-27)  
 Jack Lipton  
 Hi Lo 5  
 Woods & Francis

**ST. LOUIS**  
**Grand (21)**  
 Edwards & Lillian  
 Bronson & Gordon  
 Fred & Mae  
 (Others to fill)

**ST. PAUL**  
**Palace**  
 1st half (21-24)  
 Moran & Stanley  
 Draper & Henrie  
 Joe Bennett Band  
 Sid Styne  
 All Wrong  
 2d half (25-27)  
 Jean Boydell  
 The Parisiennes  
 F Walmsley Co  
 In China  
 (One to fill)

**SILOUX CITY**  
**Orpheum**  
 1st half (21-24)  
 Jean Boydell  
 The Parisiennes  
 F Walmsley Co  
 In China  
 (One to fill)

**ST. LOUIS**  
**Grand (21)**  
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 Fred & Mae  
 (Others to fill)

**ST. PAUL**  
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 (One to fill)

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 In China  
 (One to fill)

**ST. LOUIS**  
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 Bronson & Gordon  
 Fred & Mae  
 (Others to fill)

**ST. PAUL**  
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 Draper & Henrie  
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 2d half (25-27)  
 Jean Boydell  
 The Parisiennes  
 F Walmsley Co  
 In China  
 (One to fill)

**DeWolfe Kendler**  
 Trovato  
 DeHell & Vine  
 Hughie Clark Bd

**CHICAGO**  
**Diversity**  
 2d half (17-20)  
 Small & Mays  
 Mims & Pome & L  
 Suzette Co  
 (Others to fill)

**Palace (15)**  
 The Commanders  
 Dore & Wahl  
 Bert Lytell  
 Marion Harris  
 Jos B Stanley  
 The Death Ray  
 (Two to fill)

**Riveria (15)**  
 Bert Erroll  
 Herbert Faye Co  
 (Three to fill)

**State-Lake (15)**  
 Millie Gade Corson  
 Sybil Vane  
 Flo Irwin  
 Calm & Gale Rev  
 Harry Holmes  
 R'h'd Vintour Co  
 Gordon's Dogs  
 Coyne & French  
 Odvra & Seals

**Tower**  
 2d half (17-20)  
 Johnny Murphy  
 Suzette & Co  
 Garden of Roses  
 Joe Cody Bros  
 Mimi Pome & L  
 Guy Rarick Co

**QUINCY, ILL.**  
**Washington**  
 1st half (21-24)  
 Valentine & Bell  
 Diehl Sisters  
 Guy Rarick Co

**ROCKFORD, ILL.**  
**Palace**  
 1st half (21-24)  
 Lottie Atherton  
 Allen & Canfield  
 Bert Hanlon  
 Haunted  
 (One to fill)



# FOOTBALL

Football's most important Saturday of '26 was generally marked by close scores and the first outbreak of no-decision major contests. Michigan has possibly broken Ohio State's heart with that one-point victory at Columbus, while a furious Cornell team ripped 17 points from Dartmouth in a last quarter offensive that closed a disastrous season for the New Hampshire school. Syracuse-Colgate and Pittsburgh-W. & J. had to be satisfied with the dissatisfaction that invariably results when each team had an excellent chance of being the victor with Notre Dame, Princeton and Navy having all they could do to eke out small margin wins.

The Cadets went up against a line that knew enough football to offset brute power, and finally succumbed to a perfectly executed play that shook a runner free plus interference for 63 yards and a touch-down. Princeton won what may be the final Big Three championship for some time to come through Yale blunders, and Navy downed a feared Georgetown eleven by the margin of a field goal.

The games to come mostly rate as an anti-climax, with the most promising activity confined to the middle west. New York will be particularly interested in the N. Y. U.-Nebraska fracas at Lincoln. This Metropolitan seat of learning has gone gridiron crazy this fall because of undefeated team. Mehan, coach, has been getting a great break from the New York dailies, which are slinging his praises to the sky, but the laudatory remarks may change to ahlbs after next Saturday. Buck O'Neil's favorite pupil has undoubtedly given N.Y.U. a football squad, while admitting that heavy recruiting got these players on the

Indiana has also been dropping decisions to opponents, but without bothering them very much; hence the balance of strength between these two willing but unproductive teams appears to lie with Purdue.

Way out west, California and Stanford meet in their yearly classic. Stanford is already responsible for one upset, the victory over Southern California by 13 to 12, but will hardly cause another if the Berkeley boys are made to say Uncle. California has been taking punishment ever since the season opened, but strange things happen on the Coast, both in and outside of a stadium. However, Stanford is the preference.

## Tech and West Virginia

Carnegie Tech and West Virginia will supply plenty of football between them this week, with little choice either way. Both Missouri and Pittsburgh have beaten West Virginia, while Tech trampled on Pitt 14 to 0 and has lost to W. & J. and N. Y. U. West Virginia slapped Centre last Saturday 21-0 and is reported to have held out men awaiting Tech. Allowing for this, in addition to the squad's potential strength, it should mean a victory. Neither deserves to be a favorite. Lafayette and Lehigh probably stack up as about as much of a pushover as a modern football game can be. Yet there is much tradition behind this Pennsylvania meeting, and it is therefore included. Lehigh has only been able to cheer after one game this season. Wendell, former Harvard back and successful coach at Williams, has had a stormy season, with only Rutgers being defeated and Princeton held to a one point win as the highlights. Lafayette has too much class for Lehigh, but if over-confi-

ding in his wake, and scored in the corner of the field. And from that point on it was all Yale.

## Princeton's Passes

Princeton's running attack was terribly weak, the total of 66 yards gained by rushing throughout the game speaking for itself. Pass after pass was hurled by Baruch in the first half, 14 in all, while only twice did the Tiger take to the air in the final two quarters, reverting to a defensive campaign. As further evidence of how ineffective Princeton's rushing attack was during the last half, it need only be said that one first down and 49 yards summed up the distance covered by this means. Meanwhile Goodwine and Bunnell were slicing the tackles and shaking loose from three to four men time after time before downed.

Slagle never got into the game at all and Prendergast only jumped out of his hooded shirt during the last quarter. By that time the Princeton line was too weak to open up holes for Prendergast, and Slagle was figuratively dying on the bench with his head in his hands. The Tiger's backfield ace was a pitiful sight watching his last game from the bench. More than once the Orange and Black cheering section started calling for Slagle; but was hushed by cheer leaders or the coaches. Hence it was obvious that there wasn't a chance for the elusive Jake to get in and that the appeals in his behalf were only adding to his suffering. And that is what was undoubtedly the matter with Princeton's rushing. Slagle was out.

Goodwine was the best back on the field Saturday and few tackles have ever played a prettier game than Richards. This boy was a whirlwind under kicks, often beating his ends down the field, and was more than once responsible for Caulkins allowing punts to roll dead.

## Non-Scouting Result

It will be remembered that neither of these teams had been scouted. That may explain Princeton's victory, for if Yale had been able to stop that avalanche of passes in the first half Princeton would have been powerless. Likewise, Yale's lateral pass developing out of a forward heave would certainly have been smothered had scouts gotten a flash at it, and it's safe to assume it will be useless against Harvard this week. Otherwise the teams seemed to diagnose each other's plays very smartly. Yale gains during the late stages being mainly due to slipshod tackling.

Princeton's first score came after a Yale punt had been partly blocked with the Tiger recovering on Yale's 32-yard line. A smash at the line got little, but a pass picked up six yards. Here Baruch tossed a fast flat one to Lawler for 18 yards that was a beauty because it went right down the sidelines. This put the ball only 13 yards from the Yale goal. The Tiger then picked up nine yards in three line plays and with one to go on the last down Caulkins called for a pass. Baruch threw it. Caulkins caught it and squirmed over for the score. Following the kickoff Princeton got the ball on its 25-yard line when Yale punted and started another pass attack. One gained 20 yards, another 17, an offside penalty was regained by a toss for 14. Bridges plunged for a first down and on the next series with four to go on a fourth down Baruch dropped back to the 27-yard line and booted one through the posts.

An odd occurrence during the halves was that the Brown-Harvard score was announced on the Yale side of the field, but was denied the Princeton section. Yale greeted the 14-0 announcement at half time with a roar. Princeton would probably have torn down the stands.

## BALL PLAYERS IN 'SLIDE, KELLY' FILM

Los Angeles, Nov. 16.

Stars of the baseball world will play an active part in Metro-Goldwyn-Mayer's production, "Slide, Kelly, Slide." It features William Haines.

Among the players signed are Bob Meusel, Lazzari, Dowthitt and Hafey. Mike Donlin (former diamond star, now recognized film actor) also plays an important role. Harry Carey, western star, will play a catcher.

Edward Sedgwick will direct.

# INSIDE STUFF ON SPORTS

## The Passing of the Big Three—If It Passes

No matter who is right or wrong in the Princeton-Harvard agreement to disagree, both these schools are playing into the hands of other colleges throughout the country by severing relations. The Big Three has been a thorn in the side of the western Conference, on the coast in the south and especially the state of Pennsylvania, athletically speaking. Ever since the forward pass began to open up football and give the minor institutions a chance to lay low a major team, or when Yale, Princeton and Harvard first began to be beaten in their early season games and Camp's All-American selections were no longer restricted to New Jersey, New Haven and Cambridge, the other institutions have scoffed at the Big Three.

It takes but the slightest suggestion to start a U. of P. man on a tirade against the Big Three, for wasn't Pennsylvania once included in the Big Four? Pittsburgh, Cornell, Dartmouth, Columbia, Michigan, Notre Dame, Washington and California men are just the same and representative of their sections. They detest the so-called Big Three for the prestige and tradition surrounding that triumvirate. Yet each would like to see his alma mater on a Big Three schedule, and if gaining that objective the result will always be an extreme effort to win. Thereby admitting the dominance.

There is no dual gridiron series in the country that goes back as far as Yale and Princeton, these colleges having met last Saturday for the 50th time. The country learned football and the romance of the game from the Big Three. Other colleges also jealously guard the tradition which surrounds their gridiron feats. That they haven't so plentiful a stock of memories is the difference. And what matter how good the team representing Yale, Princeton or Harvard? When these meet it's a Big Three game and that means practically every paper in the country gives the account of the contest considerable space with some of the New York dailies putting three men on this assignment. And no other college can obtain the same amount of prominence. At least none have consistently done it yet.

Whether Princeton plays Harvard or not, and indications are that the gap may be bridged, football will undoubtedly go on just the same. And Yale and Princeton will not loose caste. Harvard may, but that's doubtful. The fact that the Big Three today stands disrupted is to be deplored by all lovers of football. This threesome mothered the game and when all is said and done are responsible for what it is today, approaching the time when it may supplant baseball as this country's national sport.

If Princeton and Harvard do not heal the current breach it will go down as a tragedy in collegiate sport. Like it or not, believe it or not the country's universities have invariably looked to the Big Three for their athletic manners. Sometimes in spite of themselves, and while sincere in the belief that such and such an action has been of their own volition.

The proletariat, so to speak, through vehement opposition has forced the Big Three to retire within themselves to the point they are comparable to a small group of Royalists cloistered in their palace against the rabble. And yet these same Royalists lay themselves open to further hurt and excuse for braggadocio by their opponents through instigating a rule against themselves that they cannot prepare for battle until Sept. 15 of each year while the howling mob launches its campaign a month in advance of that date.

It's true that the Big Three have always taken the attitude that they are sufficient unto themselves, that any other contest is of secondary importance. Yet this is not an artificial pose. They think and feel that way. Maybe the Crimson is justified in its attitude towards Princeton, maybe it's not. Outsiders don't know and all the meddling in the world by these same outsiders isn't going to make the slightest bit of difference to Harvard, or Princeton, or Yale. The solution, if any, will come from within.

It only remains for these same outsiders to regret the passing of the Big Three, if it has come to pass. Commercialized football, whether in certain colleges or on professional fields, receives an impetus with the dissolving of this three cornered agreement. And if final dissolution does take place, then you can bet that last dollar that neither Yale or Princeton will ever be a party to an Eastern Conference or any other kind of a combination.

## Effect of Dailies on Football

A theory that the sport pages of the major dailies have had a direct bearing on the upsets of this and the past couple of seasons is not without certain logic. It's only natural that the boys like to clip the accounts of games in which they have played, maybe started, to paste in a scrap book. But there can be no question that these write-ups cause feeling on the average gridiron squad.

Sport writers "covering" games generally have no axe to grind as regards the individual players or teams. There are games not "covered" by the newspaper's man, and these colleges send in their own reports. If one man is getting all the publicity, the other boys don't feel so good about it; comparable to the friction amongst the New York Yankees when Ruth was eclipsing everything and everybody.

The same is applicable to an entire squad. This year's Yale team could have easily found out that it was among the east's great for five and 10 cents the Sunday morning after the Dartmouth game. A week later the reading matter was somewhat different following Brown's victory. After the Army's 33 points it's possible the Yale boys passed up looking at the papers entirely. Just how much influence the sport writers have on a gridiron squad is problematical, but the typewriting boys are bound to have some. It's reasonable to presume that a team can be made overconfident or fighting mad through what it reads about itself.

A remedy suggested has been to keep the sport pages away from the players. Difficult and probably as impossible as keeping the notices on a theatrical opening away from the show's cast. Advance Michigan-Navy reports heralded the westerners as suffering from an overdose of ego after reading about themselves as among the chalked fields' great for two seasons. And the Navy won 10-0. An account of a game is based on what the writer has seen but when the scribes start to give reasons for the victory or loss, how either team looked and why they were bad or good—then it commences.

The dailies, of course, aren't entirely the cause if an upset occurs and the boys are certainly entitled to their "notices." But it might be a good idea to let the home folks do the clipping and the youngsters be the playing for it's a cinch the sport departments are going to keep right on writing.

## PROBABLE FOOTBALL WINNERS AND PROPER ODDS

SATURDAY, Nov. 20

By SID SILVERMAN

GAMES	WINNERS	ODDS
Harvard-Yale	Yale	5/4
N. Y. U.-Nebraska	Nebraska	Even
Michigan-Minnesota	Michigan	3/2
Illinois-Ohio State	Ohio State	5/4
Chicago-Wisconsin	Wisconsin	4/5
Indiana-Purdue	Purdue	7/5
Lafayette-Lehigh	Lafayette	9/5
California-Stanford	Stanford	8/5

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uptown enrollment scroll. However, this New York contingent has had all it could do to get by Carnegie Tech and Davis-Elkins the past two weeks, and impresses as possibly being a bit tired. Besides which the squad must take a train ride the middle of the week to keep its date with Nebraska. On the other hand, the Cornhuskers haven't been overly impressive to date and early in the season bowed to Missouri. Yet, the boys from the plains are generally powerful if sometimes slow. A wet field will impede N. Y. U., and from now on it has a habit of raining on Saturdays. If Mehan wins it will probably be by the air route, and the local eleven has a good chance to cop. But the recent indications and that Pullman jaunt make it look like Nebraska.

## Midwest Games

Michigan is meeting Minnesota for the second time this season with a 20-to-0 victory already to its credit. Allowing for the rough road the Yostmen have traveled since that time, it appears as if there'll be a closer score this week, with Michigan repeating the initial result. If Ohio State can quench the anguish that must go with the loss of the Michigan game, it should triumph over Illinois, and rates as the favorite. But Illinois has been nobody's fool to date and will never fold up against Ohio. Wilce has better material at his disposal than Zupke, but the psychology of last week's one-point loss may offset that advantage. Still, Ohio figures to come in. Likewise, Wisconsin over Chicago, although the latter team is about due to rise in its wrath and smite someone. It's a poor football outfit that hasn't got one good game in its system, and this may be the flash. Purdue has been losing games, but causing plenty of trouble for its opponents.

dence seeps in the underling may make a hectic battle of it.

## Yale Looked Good

Yale looked good against Princeton last week and better than Princeton during the second half. For this reason the Blue rates as a slight favorite over Harvard this week. Princeton's triumph lacked the decisiveness to add that spontaneous spark for a bedlam celebration. The Tiger was tired in the second half—so tired its tackling went to pieces. Its running attack was deplorably weak all day, and had it not been for either a missed signal or a bad pass from center there isn't much doubt that Yale would have won.

Caulkins, described by Roper as the best signal caller Princeton has ever had, was solely responsible for the Eli touchdown. And it wasn't because of the much criticized pass from behind his own goal line. The previous play really did it when Yale had the ball in its own territory, but near the middle of the field. On a fourth down with three or four yards to go it was obvious that Yale would kick. But Caulkins never moved back to receive the punt. He remained about 20 yards behind the scrimmage line, to his sorrow. That he had forgotten what down it was seems about the only logical explanation. Anyway, the result was that Yale punted, the ball flew over Caulkins' head, and a Yale man touched it dead inside Princeton's five-yard line—immediately under the goal posts. It was then that Caulkins called for a long pass over his left wing, which Hoben intercepted, and zigzagged back 21 yards to the two-yard line. Two tries at the line didn't mean anything, but on the third attempt Goodwine outran Princeton's right side, left two or three tacklers

## MILWAUKEE'S FIGHT CLUBS

Milwaukee, Nov. 16.

Tom S. Andrews, "grand old man" of boxing in the middle west, purchased the license of the Empress theatre boxing club from William Strelt and Henry Goldenberg. Andrews will stage fights in the Empress twice a month on Monday nights.

Andrews has two other local clubs with which to compete, and two more are bidding for license.

## Utica's Auditorium

Utica, N. Y., Nov. 16.

Utica Stadium, Inc., which stages local boxing matches, is remodeling the old Iroquois Foundry for an auditorium in which it will have bi-weekly bouts during the winter. The new arena is in south Utica, at present without an auditorium or theatre of any kind.

If You Don't Advertise in VARIETY Don't Advertise



## RIO REY OFF TELEGR'PH, 'RUNNING HORSE' AGAIN

### Merger of Racing Papers Ended—'Telegraph' Holding Name and Machinery

During the last week the New York Morning Telegraph has undergone another of those shake-ups which have become part of the regular routine in the car-barn publishing offices on Eighth avenue.

This time it is Rol Tolleson, formerly publishing the Daily Running Horse, who is on the outside, after having had charge of the business and editorial management of the racing daily. Although on the outside Tolleson did not, as it was reported, give up his stock in the Hermis Publishing Company nor did he resign as one of the directors.

At present it looks as though there may be a legal aftermath to Tolleson stepping out. The Telegraph has retained a number of linotypes and other printing machinery Tolleson brought into the shop from his own plant. Tolleson will want that machinery and also his famed nom-de-turf, "El Rio Rey," which the Telegraph is continuing to use in conjunction with the name of "Hermis," which more or less gives the impression that "El Rio Rey" has changed his name to "Hermis."

The deposed vice-president and general manager of the Hermis Pub. Co. has in his possession the title "The Daily Running Horse." It would not be surprising if his famous horse race tipping sheet would reappear before the week is out.

Tolleson retired from active participation in the Telegraph's affairs a week ago Saturday, after a directors' meeting had been held the day before. The reason for his retirement, it is said, was because A. Bornefeld, now designated as general manager of the Telegraph, fired two accountants who were Tolleson's representatives, not, it is said, because they were inefficient, but because they were too efficient.

Tolleson, during his regime, is said to have effected numerous cuts in expense for the paper, and through one cut alone brought about a saving of about \$1,750 a week. But this was immediately thrown into new departments, so his saving went for naught.

#### Inside Staff

The inside story of Tolleson's merger with the Telegraph carries with it some remarkable twists. His Daily Running Horse was a live, going and growing publication giving battle to Racing Form. His plant in Chicago was bombed over two years ago.

The Telegraph was slipping fast at that time, when the late E. R. Thomas and Tolleson got together. Thomas, in return for Tolleson accepting a minority interest in the Telegraph, was to merge. Tolleson was willing to do that in order to have Thomas bankroll him in his fight on Racing Form, Tolleson having planned a string of papers across the country for this purpose. Then Thomas died suddenly, and his widow carried out the agreement her late husband had made.

The arrival of Tolleson in the Telegraph brought on a row between the widow and the Texas Ranger, Marsh, who, according to some of the insiders, was not building the paper up but causing a calculated loss in circulation. The Ranger went out and Mrs. Lucy Cotton, Thomas' lawyer, went in. He didn't last long, and Tolleson again took the reins, but with the auditor, Bornefeld, always at his heels.

The merging of the Telegraph with the Running Horse did not gain a net circulation increase. That, it is said, was due to the rate at which the regular Telegraph leaders were leaving the paper. In the final showdown, to arrive this week, either the Telegraph directorate will make terms with Tolleson for turning over to him his machinery and other effects now in its office in return for his turning back his stock, or there is to be something of a battle following.

**IF YOU DON'T  
ADVERTISE  
IN VARIETY  
DON'T ADVERTISE**

## WOKE UP "L" AGENT

Chauffeur Wanted Pennies for Gum  
At 3 A. M.—Assaulted

Becoming enraged, it was charged, because he had been awakened to make change of five cents so as the donor could purchase chewing gum, Francis Flannigan, 31, 102 Boyd avenue, Jersey City, agent on the "L" at the 50th street station of the 6th avenue division, rushed from his change booth and assaulted Joseph Wilson, 438 9th avenue.

In West Side Court Wilson, private chauffeur, told Magistrate Flood it was about 3 a. m. when he entered the station and approached the change booth. He asked Flannigan for five pennies. Flannigan, Wilson said, demanded to know why Wilson woke him up for such a trivial cause and then ran from the booth and struck him a blow in the face.

After he had been knocked down, Wilson declared, Flannigan kicked him several times about the body. Following the assault Policeman Fowler, West 47th street station, was summoned and arrested the agent.

After Magistrate Flood heard the evidence he held Flannigan in \$100 bail for trial in Special Sessions. Flannigan denied having committed the assault.

## AD LIB LOVE

Trying to make ad lib love at Broadway and 42nd street is not so good as far as Joseph Medina, 24, 632 West 42nd street, is concerned. Joe's attempted love-making landed him in a cell in the West Side Court on a charge of disorderly conduct.

Margaret Bondietti, 17, 456 West 43rd street, told Magistrate John Flood that Joe had followed her. When they reached 42nd street and Broadway he grasped her by the hand and announced he loved her and would not be happy until she was his.

The young woman pushed Joe away and screamed to Traffic Policeman Morrissey. The policeman took Joe to West 47th street station and later to court. There Joe promised Magistrate Flood he would not annoy the girl again with his love-making, and the case was dismissed.

## HOMES FOR ACTORS

(Continued from page 1)

first that a city and a union have combined to furnish housing facilities.

The development lies in a convenient section. Instead of large apartment houses small villas will be built, in which over 200 actors and their families can be housed.

The two-room apartment will be most numerous. Tennis courts and other sporting fields are to be included on the grounds, and the use of these will be free of charge for the residents. The rents are to be very reasonable; indeed, the attempt will be made to keep them as low as that of a single furnished room.

## Peoria Leggers Sentenced

Peoria, Ill., Nov. 16.

Henry Walton, reputed monarch of the Peoria bootleggers, and 13 members of his gang, were assessed fines totaling \$14,800 and sentences of six years and six months in jail and the state penitentiary.

Walton's fine was \$10,000 and he got a year in the county jail, to be followed by two years in Fort Leavenworth.

## Green Mill's New Show

Chicago, Nov. 16.

A new show opens at the Green Mill (cabaret) tomorrow night. Joe Lewis, master of ceremonies, with Gladys Kramer, McCune Sisters and Dorree Leslie aids.

The show, in the form of a revue, will have 10 girls. It has been staged by Archie D. Scott of the Schooley office, and under the supervision of Richmond, affiliated with the Edw. Van organization.

Sol Wagner and his band remain.

The Lambs Club, in recognition of Daniel Frohman's 44 years' service as an officer and president of the Actors' Fund, made Mr. Frohman an honorary member.

## AUTO AS JINX

Superstition as applied to automobiles is causing a figurehead in the music field, nationally prominent as well as in Times Square, to rid himself of one magnificent bus.

The certain person in question seeks to sell a \$12,000 job simply because a few 1925 champions owned the same make of car and lost their titles in 1926. The owner figures that what happened to others may happen to him. He believes the car has something to do with the jinx.

Hence, for \$4,250 some one can have a \$12,000 machine, less than a year old, delivered f. o. b. 48th street.

## FUNNY STORY TOLD BY THIEVING TELLER

### Confesses and Blames Book- makers—3 Bowery Savings Bank Tellers Stole \$45,000

A "squeal" by one of three bank tellers arrested for stealing \$45,000 from the Bowery Savings Bank at its branch on East 42nd street, that he was forced to commit the thefts by bookmakers resulted in an investigation being started by District Attorney Banton and Police Commissioner McLaughlin.

The tellers, C. Russell Morton, of New Rochelle; Clarence Oliver, of Brooklyn, and Reginald Losee of Dobbs Ferry, appeared before Judge Rosalsky in General Sessions Monday. Morton and Oliver pleaded guilty to indictments charging them with grand larceny in the first degree while Losee took a plea of guilty to grand larceny in the second degree. Losee was continued under \$5,000 bail for sentence Nov. 29 while the other two were remanded to the Tombs for sentence on the same day.

The three men were arrested a week ago after Morton had confessed to taking part in robbing the bank, implicating the other two. While under arrest in the District Attorney's office Wednesday Morton tried to commit suicide by jumping through a window on the seventh floor of the building. Later he made a full confession in which he blamed his downfall on the horses.

#### Bet On 10-1 Shot

Morton, according to his confession, began stealing small amounts from the bank last April. Later the other two did likewise. Morton began betting on the horses, placing his bets with two bookies. He lost continually, always betting on horses suggested by the bookies, he claims.

When in the "hole" for several thousands, the bookies became wise that he was stealing from his bank. He claims they threatened to expose him unless he continued to

## Court Refused to Allow Complaint Withdrawn

Despite that Emil Bloch and Lucia Morreale, who alleged that they had been victimized out of considerable sums by Eugene Barron, 31, violinist, 894 Rogers place, Bronx, through their attorneys stated to Magistrate Flood that they wanted to withdraw their charges, the court ruled otherwise and held the violinist for the action of the Grand Jury. Bail of \$500 was fixed, which was obtained.

Barron was arrested after a four-year search. He opened an ornate office at 1540 Broadway. His clients were mostly musicians and folk in the theatrical business. Detectives James Stapleton and Louis Schaeffer stated to Magistrate Corrigan, who heard the case on Barron's first arraignment, that Barron had fleeced many victims amounting to the tune of possibly \$75,000.

## 12 'Bookies' Discharged

The "bookies" again won out in Special Sessions when a dozen were acquitted after trial.

Among those who beat the cops were:

Edward Adler, 27, bookkeeper, of 1852 West 6th street, Coney Island, arrested at 72nd street and Broadway July 8. Beakey told the court he observed Adler accepting supposed bets from numerous men on the street; Benjamin Harris, 21, clerk, 91 Willett street, arrested Jan. 17 in front of 42 Broadway; Frank Totaro, barber of 439 West 57th street, arrested at 501 West 57th street, July 22.

In each case the Justices held the evidence was insufficient.

#### "JUDGE, JR." RECORDING

Judge, Jr. (Ray Perkins) will record his piano solos for the Brunswick exclusively. Judge, Jr., as he is known, conducts a sophisticated column in "Judge" and is also a radio artist.

Before connecting with the humorous weekly, Perkins was a songwriter of some prominence around Broadway.

get more money and place more bets.

Finally he won about \$5,000 on a race and the next day decided to place the whole amount on a horse of his own choice in the hope of making a grand clean-up. He called up one of the bookies, according to his story, and told him to place that amount on a ten-to-one shot.

The horse won but when Morton called up the bookie later he was told by the betting man that as a result of information from the owner of the horse that the "nag" was not in good shape, he had failed to place the bet. Morton, discouraged, continued to bet the \$5,200 until he was cleaned out, he says.

The District Attorney and Police Commissioner are seeking the bookies Morton accuses and if they are located charges will be made against them on the teller's story.

## 'ROUND THE SQUARE

#### 40 Miles for Curious

The "wise" ones maintain it's not morbid interest but just another objective, that's why these Sunday week-ends New Brunswick, N. J., is the destination of so many Times square motorists where at the same time they can view Debussy Lane, the now notorious crabapple tree, the Summit, N. J., courthouse, and all the rest of the Hallis-Mill props. It's a 40-mile drive from Main street on a nice route and, as the motorists maintain, a relief from the same up-country trips.

#### 3-Card's New Racket

A new racket has been evolved by the manipulators of pasteboards necessary for the three-card monte swindle. Information regarding it has been furnished Variety by the secretary of the Magicians' Club, who noted in a previous column on this page the three-card men operating in Times Square.

Whereas, the former big come-on in a three-card gamble was to bend a corner of one card, the new stunt is to tear off one corner. Either bent or torn the manipulator of course bends or tears off a corner on another card. The bent corner card was looked upon as a pipe by the saps, so there's no telling how strong they will go for the tearing thing.

The Magicians' Club has had made a one-reel moving picture full of the tricks of the sharps, card and others. It will be placed probably on regular exhibition, or should be.

The fastest and trickiest sidewalk worker of the year is the bird who sells the little wrist watches for a quarter. He has at least six or eight shillabars who step up and buy.

#### How About Miami This Winter?

Letters from Miami don't hold out high hopes for the usual winter down there. Despite a desire in that section of Florida to cover up the effects of the hurricane, to promote the usual food south of cold weather evaders, the stories say Miami is not in any too good a shape.

And also despite its condition Miami is still doting upon high prices, in and outside of its hotels. One letter bitterly complained on that score.

## HARRY SCHMITT WED GIRL HE LOVED

### Told Court He Wanted To After Both Were Arrested— Mrs. Schmitt, Runaway

"I love and want to marry her," declared Harry Schmitt, 28, 150 West 45th street, who says he is an interior decorator for various New York theatres, arraigned before Magistrate Corrigan in West Side Court on a charge of abducting 16-year-old Vera Binosky, of St. Benedict, Pa.

Magistrate Corrigan looked at the dark-haired girl before him and then asked her if she loved Schmitt. When she said she did he permitted the couple to go to the Municipal Building and be married.

After the ceremony had been performed Schmitt was brought back to court and the charge was dismissed, the magistrate offering his congratulations. Vera then was brought to the Women's Court, where she was held on an incorrigibility charge. Upon Magistrate Renaud hearing the couple had been wed he dismissed that charge and also extended his felicitations.

#### Met Husband on Broadway

Schmitt was arrested Sunday by Policeman Thomas Egan, West 47th street station. In his room at the 45th street address. Several weeks ago Vera ran away from her home in St. Benedict, Pa., because of family trouble and came to live with her grandmother in Brooklyn.

She soon tired of the exacting rules of her grandmother and decided to strike out for herself. She came to New York and thought of becoming an actress. Strolling along Broadway she encountered Schmitt. It was a case of love at first sight and the couple entered into conversation. Later Vera accompanied Schmitt to his apartment and then wrote a letter to her mother.

The mother communicated with the grandmother and the latter came to New York. She had Policeman Egan accompany her to the 45th street apartment, where the couple were found and arrested. Both declared they loved each other and wanted to be married.

Schmitt told the magistrate he is employed in a New York theatre at present and within a few weeks when things are dull he and his bride will go on a short honeymoon.

#### HOTEL MAID HELD

Pleading not guilty to a larceny charge and waiving examination in West Side Court before Magistrate John Flood, Anna Crolie, 19, a former maid in the Hotel Astor, was held for the action of the Grand Jury in connection with the theft of a \$2,800 diamond ring owned by Mrs. Hugo Riesensfeld.

## FATHER YANKS GIRLS

(Continued from page 1)

father. Merino emphasized his action by warning the management that his daughter was under 16. Also that her night club connection was against his wishes.

Jola and her sister, Juliette, had been appearing in the revue for some weeks without knowledge of M. Merino, their father, who later explained matters by stating he had been estranged from his wife with whom the daughters live. Juliette is 18 the father said but even at that he doesn't want her either disporting herself in the chorus of a floor show.

Upon admonition from the father that the cafe owners would find themselves in considerable trouble if they kept the girls employed in the show he departed with both. The girls have not returned since nor will the management permit them to.

Later Merino explained that his detection of the method in which his daughters were earning a livelihood came quite by accident. He said he was passing the Everglades Sunday afternoon and became attracted by the semi-nude displays on a floor show. A close-up on the photos convinced him his daughters were in the group. He returned Sunday evening for the dinner show. When the girls made their appearance on the floor he jumped out and ordered them back to their dressing rooms to don street clothes and accompany him out of the place.

The episode created considerable commotion which eventually quieted down, after Merino had announced his identity to the management.



# RUBBERIN' 'ROUND

By MISS EXRAY

State's Light Show  
Tuesday.

Dear Mazie:

Just a show last night at the State. The only one worthwhile act on the bill was Ruth Royce. She's got that little something that puts over a song. Kids constantly looked real sweet in a pink georgette evening gown trimmed with silver spangles.

Wish you could have seen Bud and Ellnor Coll, two kids doing parlor tricks. Took me back to the days when I had to perform for company. My specialty was the song "The Blue and the Gray." That's going back some, Maz. The boy does impressions of Eddie Leonard, Pat Rooney and George White. If he would put them all together he would have a pretty good routine for himself.

Had Valentino's picture, "Four Horsemen." Blew out on this 'cause I had seen it at the Capitol.

So, my evening was rather quiet for me.

Here's hoping.

"Peter" Not So Fancy  
Thursday.

Dear Mazie:

I'm sore at the world after seeing the dog "Peter the Great" in the picture "King of the Pack."

It made me think of my police dog, Wep. He could do all the stunts this dog does and then some. Peter is great at turning door-knobs, but that lets him out. Thought sure when they started the fire that he would put it out, 'cause, you know, my hound was a regular fireman.

The dame that he rescues constantly, Charlotte Stevens, is just a kid, but she hardens her face by blocking out her eyebrows and penciling fancy ones on herself.

Dirty Face

"Speed Crazy," starring Billy Sullivan. A new face to me, but still, maybe not. If I could have got a good look at this guy I might say pretty nice, but when they told him to make up to look dirty, believe me, baby, he did. He was almost in blackface.

It was one of those wild auto races. Under difficulties he made the grade to get to the race course, just in time to drive the car for the father of the girl he loved, and save the family's bankroll.

Burlesque Now

What a difference the burlesque show of today and the ones we saw a few years ago! Can you imagine, Maz, not a fat jane in the chorus. A good looking bunch, but checked all smiles as far as the audience was concerned at the stage door. Ah, but the drummer; he is the shiek to this troupe. I looked him over myself to see what was the great attraction. Failed to see anything unusual about him—so, as you always say, it must be his personality.

I missed the great prima donna in "The Big Sensation" at the Columbia warbling away on a ballad. Have a southern dame, Minnie Mai Moore, who has a cute drawl. If she would let it go, it would be a laugh, but she tries to overcome it.

The beauty of the troupe, Gertrude Beck, bears a marked resemblance to Edna Leedom, even to the dimples.

Most of the burlesque shows are black and whites. This one is an exception. Judging from the program, this is a family party. Brothers and sisters galore.

Friday.

Dear Mazie:

"Forever After" has Mary Astor and Lloyd Hughes, not forgetting the football scenes. The football stuff is punchless in comparison with "The Quarterback."

Don't you think Mary Astor beautiful? She looks almost too sweet to be true. She and Lloyd Hughes make a great team. Would like to see them together in something worth while.

Corinne Tilton's "Drunk"

Last night at the Fifth Avenue I saw a cute girl by the name of Corinne Tilton do a drunk bit. Gee, she was good!

There was a girl in the Florence Power act that was a pretty dancer. But, say, Maz, she had those husky limbs that don't look good unless covered.

It opened with six girls dressed real flashy in silver tuxedo coats with short black satin skirts, topped with black stouch hats. A

couple, Rasely and Gunther, have good voices. The kind you hear at a strawberry festival. Haven't the slightest idea of stage poise. It's too bad, too, 'cause they have a cute act.

Mustached Cowboy

Saturday.

Dear Mazie:

Can you conceive a wild cowboy with a cute mustache? I saw one the other night in a picture called "The Desert's Toll." The name—Francis McDonald.

He is a good cowboy, too. Just another one of those western stories. Give them plenty of open spaces—and air!

In this one they really use the desert. Kathleen Kay plays the rescued gal, and she's okay. Anna May Wong as an Indian dame is good, although it is just a bit.

At the Equity Ball

Sunday

Dear Mazie:

What a glorious surprise the Equity Ball. It was a grand and brilliant affair, believe me, held at the Hotel Astor.

The room where they held the show was beautifully decorated. Didn't see one light, even in the early hours.

They started the show early and had just enough. Kate Smith of "Honeymoon Lane" closed it with a coon shouting song.

Every one was there in best bib. One dress prettier than the other. Saw Wilda Bennett with her hubby, in her favorite color for evening, red.

There was one girl who fooled many of the wise ones. She had herself made up to look as much like Gloria Swanson as possible. Her gown was startling to say the least. It was a sea green spangled tight-fitting affair. What a noise it made when she walked. When the boys gave her the heavy looks, how she purred with joy.

Louella Parsons looked the picture of health, but phing for the coast. Got a chance to see Lawrence Gray without the grease paint. He's handsome and only a kid. He was with Buster Collier who it still attentive to one of the McCarthy kids of "Scandals."

All in all a very nice time. Ready to go home when some one got the bright idea to give the Black Bottom Club a play. Well, we did. It's a colored joint that moved downtown so that we folks wouldn't have so far to travel to see the w. k. dance properly performed.

I'll say that the girls can step, but don't care for their style of dressing. A wee bit suggestive and I'm getting partie.

At the Palace

Monday.

Dear Mazie:

"Went to the Palace this mat. Got a thrill from the opening act, Betancourt and company. When this fellow placed one leg of a chair in the neck of a bottle, I was wondering what would happen if it broke.

The best laugh was Eddie Nelson. He is just a nut, but how they love him. He has a girl just for "atmosphere," but she has some figure, at its best in a gold fringed costume with dust color opera hose.

After intermission the girl from Dixie, Ann Suter. She sang a song, "I Know My Onions." It goes for her, too. She wore a black taffeta evening gown, cut straight line effect in front, but draped at the back. It gave her plenty of room to strut her stuff, and this jano needed it.

I saw dear old Eddie Leonard. He was very stingy. Had to beg him to sing one of his old songs. They are far superior to any that he has in this act. An orchestra of 16, two are girls. Five can dance, and kept at it through the whole act.

Florrie Le Vere should be very careful of her diction. You know, kid, how easy it is to slip up when you talk real fast.

Remember Trini, the Spanish beauty. She has an elaborate act. Pretty but I wouldn't rave.

The boys on last, Jule and Carl Luster, looked very nifty in tuxedos. They do all kinds of contortion with their bodies.

I was glad that Chic Yorke and Rose King had the two boys, Harry Smith and Jack Strong, who were on second to help them out. The usual trick of the Palace audience of walking out had started. How to

## CURE FOR CANCER

(Continued from page 1)

the country, amongst whom and prominent is Dr. J. Willis Amey, known to hundreds of professionals.

The International sent out its story following a reversal of the attitude on the Glover discovery by the Canadian Lancet, a medical journal. The Lancet discredited the Glover cure for some time, but in its recent issue approved of the Glover experiments.

It is understood that there is no claim made or urged of a complete cure for cancer. Physicians concerned say they have been able to check the disease and prolong lives of sufferers.

50 Out of 90

According to the account of 60 cancer cases under observation and treatment but 10 have succumbed. This is looked upon as remarkable, since the Glover cure has been applied only to those in advanced stages. Several of the patients have been aged.

Among the experimenting surgeons mentioned by The Lancet besides Drs. Glover and Amey are London McCormick, Howard, Scott, Donnelly, Warmuth, Wurtz, Glancy and White, all located in different sections of the east.

During the experimental period extending backward for some years, none of the physicians has accepted a fee from any patient. With the Glover discovery (serum from horses) now accepted, it is probable the medical men will render bills for services.

Murdock Asked Secrecy

Mr. Murdock is reported to have donated over \$300,000 toward the successful experimentation. His funds were the foundation for the work. How Murdock became interested is unknown. It was an insistence upon his part that at no time his name be mentioned in connection.

That was observed to the extent when a clinical explanation of the Glover discovery was held in Philadelphia about a year ago and much publicity, mostly of an unfavorable character, given to it, no mention came out of Murdock or his continued contributions to the great cause for over 10 years. Some aware of the Murdock donations say they will run well over \$1,000,000.

Mr. Murdock is well known to the show business as a quiet, forceful man of extraordinary executive ability. As far as ever has been learned his only hobby has been flowers. He is considered one of the few great showmen of America.

Dr. Amey's One Day Weekly

Dr. Amey who has his office at 306 West 75th street, has continued with his private practice, taking one-day weekly for his cancer patients. These have been mostly referred to Dr. Amey by other physicians. Few even of Dr. Amey's intimates knew of his vast knowledge of cancer and interest in the Glover method.

The show business looks upon Dr. Amey as its own and without the knowledge that he is the best versed cancer specialist in New York, nor is Dr. Amey probably aware of that fact himself.

It is said that from the manifestations so far the Glover cure for cancer seems to be 75 per cent perfected. Experiments are continuing.

## 2 GIRLS INJURED

Los Angeles, Nov. 16.

Two chorus girls in the De Haven Revue at the Hollywood Music Box, Ellen Merriman and Alice McNamers, sustained a sprained wrist and a fractured arm respectively, while performing the intricate Serpentine dance, a feature of the show.

The girls will be out of the cast for several weeks.

stop them is something hard to figure.

Barthelmess Doesn't Change

On my way down town with my girl friend saw that Richard Barthelmess's picture. She would insist on stopping to see it. Was she disappointed? Not a little but a lot. It was one of those costume affairs called "The Amateur Gentleman."

Once you see Dick, as his friends call him, in one of his pictures, you have seen him in all. He never changes. I'll admit, Maz, he has nice eyes, but they're not everything.

# GRAY MATTER

By MOLLIE GRAY  
(TOMMY GRAY'S SISTER)

A Girl With a Voice

The soloist with the "Carnival of Venice" at the Hippodrome this week has a lovely voice and knows how to use it. She appeared first as a Spanish peasant and for an operatic selection wore a costume of silver lace over purple satin with a flaring collar of white fur. The dancer did her share gracefully in pink georgette crepe with a bodice of sequins. The Royal Court orchestra, all women except the director, achieved their regal appearance in costumes of orchid satin showing a wide panel of silver lace from neck to hem, and brilliant coronets. The set was colorful and pretty with two brave lions to help prove the "royalty."

Clay Crouch and Co. have an unpretentious revue but an entertaining one at the American. The Berg Sisters say they are twins and they are attractive ones. Their opening frocks were of ostrich trimmed georgette after which they wore pink taffeta the long full skirts of which were wired. They sing and dance nicely. The girl who played the vamp wore a straight line frock of broadened velvet and again an exaggerated "vamp" costume of blue velvet and metallic cloth both of which formed the train.

The girl with the Bass Bros. has a very good voice and a pleasing personality but there must be some other song available for sopranos other than the hit of "The Firefly." A two-piece crepe de chine sport dress of two shades of green was pretty as was also a taffeta kid dress worn previously.

Beatrice Lillie as Screen Comedienne

Beatrice Lillie makes her picture debut in "Exit Smiling," the story of a one-night stand theatrical troupe. It gives Miss Lillie ample opportunity to display her talents in a variety of roles but that very thing makes the picture too long.

She looks like a clever screen comedienne. As the drudge of the troupe she also plays the part of a maid in the show but aspires to the role of the vampire.

Doris Lloyd and Louise Lorraine did very well.

"Navy" Picture a Scream

"We're In the Navy Now" is a scream. It may be a boost for the Navy but any young man who joins thinking to enjoy the life of a sailor as much as he did this picture had better remember he will have no director handy to yell "Cut" when they find the Captain in the ice box, and all the other scrapes they get into.

The only girl, Lorraine Eason, who plays a spy, was pretty but it was just as well there were so few shots of her on the ship as the wind did not show her figure to advantage.

A number of attractive girls are in the restaurant scene in Paris, but the attention naturally centered on the two innocents who got out of paying my saying "Give a little credit to the Navy."

It is certainly funny.

Neither Sex is Waning

"The Waning Sex" makes an interesting story. If conclusion could be drawn from it as to which sex is waning, it is neither. Judging by the woman's feelings when the man finally asserted himself, she was glad to avoid the third contest which would settle their bet. Norma Shearer looks and acts perfectly competent to win. It isn't often a woman laughs on the screen as attractively and contagiously as Miss Shearer. She knows how to choose and wear her clothes, for sport or formal occasions.

Mary McAlister played with good grace the clinging vine type of woman who thought women should have no profession but when she admitted having been married twice already Miss Shearer silenced her with "And you say you have no profession?" This was one battle women could enjoy watching.

The writers of the advance notices of pictures must have a special genius of some kind. With the use of properly placed dashes and a string of superlatives they make the most ordinary picture sound like a Griffith masterpiece.

It will have to be a remarkable linguist who writes the titles for the pictures to be shown the immigrants on the steamers.

Wrestling Clinch for Finale

"Bardelys the Magnificent" has a thrilling love story of the days when men were more picturesque. Probably when a wife asked for a new gown her husband said "Make over my old suits from last year." Emily Fitzroy again plays a proud and pompous mother and Eleanor Boardman is charming as Roxalanne, who makes a solemn pledge before a shrine to be true to the "husband of her heart" but a few minutes later turns him over to the King's soldiers as a traitor. The final embrace was more like a wrestling match but if meant to be funny, it succeeded.

The outdoor scenes were beautiful and the flight on the white horse a picture in itself.

A College of Flirts

"College Days" presents Marceline Day, not only sweet and pretty, but capable, as the heroine. Duane Thompson, Kathleen Key and Edna Murphy, all comely, are members of her class in college. Usual football contest with the hero saving the game in the last half second took up the usual time.

Perhaps it is the climate in California, at which university the story is placed, but apparently the heroine was the only modest young woman. All of the others were always flirting. This was the cause of their quarrel. When Mary found Jimmy in another girl's arms it really wasn't his fault, so Mary became the flappiest flapper of all.

Daughters' Close Confinement

"The Lily" gives Belle Bennett a role which she plays with sympathy and understanding. The proud and selfish father of an old French family keeps his young daughters in seclusion in the chateau forbidding them any callers. The older daughter (Miss Bennett), gives up the young man neighbor she had met in her garden, at her father's command, and in response to his selfish "Who will take care of me and your young sister and brother?"

Years later when her father's rules are the cause of her young sister being involved in a scandal she does what the audience has long wanted to do, tells the father what she thinks of him and puts the blame where it belongs, on his shoulders.

Reata Hoyte is very good as the young sister and Gertrude Short plays the daughter of the sausage king whom the brother was about to marry for her money when her father called it off because of the scandal. Garden scenes, lovely.

Amusing "Ladies"

"Ladies at Play" with Doris Kenyon, Louise Fazenda, Ethel Wales and Virginia Lee Corbin is an amusing picture. What lengths a woman will go to for six million dollars and a husband! But it was really the husband she cared about most and she had a lot of fun and used many tricks before landing him. Miss Fazenda is certainly clever and wherever she got the idea for her make-up, it is a gem. Miss Kenyon is pretty and attractively dressed and Miss Corbin handled her part very capably.



# VARIETY

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## 15 YEARS AGO

(From Vari. ty and "Clipper")

When James J. Morton found he had to follow "Cheyenne Days," tabloid rodeo, on the Hammerstein bill, he remarked, "That's not the way I like to follow the horses," and quit the bill.

Mrs. Eva Fay, "mind reader" in vaudeville, completed arrangements to go starring in a three-act play, "Hallowell's Millions." Fanny Ward was coming into vaudeville with a new sketch, "The Doctor Ordered It."

Elmer F. Rogers, (now manager of the New York Palace) was moved from the Keith small time department to take charge of the Fifth Avenue theatre, succeeding Bob Irwin, who left to manage Fluke O'Hara.

Pat Casey high-batted the vaudeville business by having a telautograph installed in his agency offices.

John W. Considine was in conference in Chicago with the heads of the W. V. M. A. looking to a booking pool of Sullivan-Considine and Western Vaudeville. Nothing came of the negotiations, Charles E. Bray decided against a merger. Both concerns competed for outside booking in the far west.

Eva Tanguay retired from Luescher & Werba's "Little Miss Fix-it," on tour in the south. Alice Lloyd stepped into the leading role.

Henry B. Harris sent "The Cave Man" to the storehouse, transferring its star, Robert Edison, to "The Arab," by Edgar Selwyn, who also had played the name part until that week. When Selwyn left the part he announced he had retired from the stage for good.

## 50 YEARS AGO

(From "Clipper")

Robert Fox announced his retirement from the operation of Fox's theatre, Philadelphia and offered the establishment for lease. Fox was one of the leading variety houses of the country, noted for its development of new material. Fox made occasional pilgrimages to the other side and brought back new specialty people.

Kelly and Ryan, the latter Tom Ryan (Ryan and Richfield) were playing that week with the John Stetson show at the Grand, Providence. They were brought over by Fox and made their first American appearance at the Philadelphia house, doing a song and dance. It was years after that Ryan created the Mike Haggerty character.

Edwin Booth had just finished an eight-week engagement in San Francisco. The Coast correspondent of "The Clipper" panned the tragedian for the low comedy business he used as Petruchio in "Taming of the Shrew," complaining that he turned the comedy into broad farce. (Apparently the great tragedian was a shrewd dealer in hokum on occasion.)

Joseph Hart, in later years a producer of acts and musical pieces, was a comedian. He had just brought suit for breach of contract against Harrigan & Hart, who ran the Comique.

Indian uprisings broke into print frequently. This time 3,000 restless Sioux attacked a Shoshone camp of 500 lodges to settle some inter-tribal grudge and killed all the Shoshone braves but one. This happened in Wyoming Territory, while "Buffalo Bill" was playing in New York in "The Scout."

Bobby Newcomb was the popular Topsy in the important productions of "Uncle Tom's Cabin," doing a song and dance specialty during the performance.

## CHURCH AS AN ADVERTISER

"Crowds compel us to use every available inch of space and open the doors at 6:30." In advertisement of the Wesley Church of Minneapolis.

Why are the doors of any church locked on a Sunday?  
The church as an advertiser! Look at this!

**WESLEY CHURCH OF THE UNITED METHODISTS**

**7:45 "HAZARDOUS MEN"**  
P. M.

Second in Great American Home Series

FEATURES:  
Organ Recital 7:30, Miss Weisman, MacPhail, Mr. Archie Harrod and Miss Matilda Walton, Noted Negro Tenor and Contralto Soloists. Educated at New England Conservatory of Music, Boston, Leipzig, Germany, and Conservatory of Paris. Spirituals—Jubilee—Plantation Melodies, Lighted Cross Service. Beautiful Home Scene.

CROWDS  
Compel us to use every available inch of space and open the doors at 6:30. 2,500 seats. If you can get in, new pulpit arrangement makes it possible for everyone to see and hear. Special Street Car Service.

**10:45 A. M. "CHRIST FOR AMERICA"**

**DR FRANK LEE ROBERTS**

Is the church to play a dual role? An advertisement as above is show business.

No theatre man will accept any church as serious opposition or as a competitor. But the show business knows the church is often an antagonist and agitator against Sunday performances in a theatre. Nor has the church ever modified its attacks upon the theatre or amusements when a no-gate prevailed upon the Sabbath, with a contribution box passed around inside. Yet the contribution box must have started on its travels in the Wesley Church last Sunday.

Traditionally for years, ages, the physician and the lawyer have been ethically forbidden to advertise. It's a fogged notion probably sourced in the by-ways of the horse drawn chariot carrying the pill doctor, before the R. F. D. so promptly commenced to deliver the quack medicine that was advertised.

"Divorces for 30 cents a dozen within 30 days" as an advertisement surprises no one these days. But the eminent attorney someone should have can't be located unless his name is known. Nor the specialist among physicians and surgeons.

What better service could the New York "Times" which censors its advertising so creditably, perform than to carry a paid for advertising directory of leading attorneys and physicians, recommended by it? But the County Medical Society or the Bar Association or the tradition says no. Yet quacking fakery can advertise all over the lot.

Nothing ethical or unethical in a church advertising or lighting up its front on Sunday and meeting nights. Nothing to advertise "Hazardous Men" in display for the catch line and "Christ for America" as the squarer, in the advertisement above which appeared in the Minneapolis "Tribune."

Why not a mind reader, which is a fortune teller under another name, or a "girl act" on the pulpit or what may be used for a stage by a church that gives a Sunday show? For the above program is a Sunday performance. In New York and other cities it would list as a Sunday show to conform with the Sunday law. There are no blackface comedians, dancers or acrobats in it.

The church can not fight the theatre and commercially oppose the theatre. That is unfair competition.

"Drawing 'em in" may be a part of a minister's mission. He must talk to someone and must draw his salary also. But if ministers or any or a few or many decide the best way to get a crowd on a Sunday is to advertise for them with "attractions," won't at least the church leave the theatre alone? That much should be recognized by the church.

Conceding that there are publicity-fanatics or maniacs among the clergy, still the example of this advertisement may spread. It's not the first advertisement of its character to appear in a Minneapolis daily. Last week the display line in the same church's advertisement was "Dangerous Girls." Nice!

Publicity seeking ministers have brought wreckage to humanity in no small doses. That enters under the heading of reforming. That is the easiest and quickest way for a minister to have his name and perhaps his picture printed. What the side line is that goes with it, who knows? It wouldn't be a bad scheme for the picture business to commence to compile data and statistics upon ministers. A clipping bureau will furnish plenty. They may come in handy some day—any day. And if the church is going to attack and oppose the theatre at the same time, the day will arrive when the theatre must fight back. It can't fight as the church does the theatre under the guise of a religious crusade.

## INSIDE STUFF ON LEGIT

The Theatre Guild takes possession of the new John Golden theatre next Monday. The house was reconstructed from a stable but represents a total investment of \$300,000, of which Arthur Hammerstein owns a quarter interest. Under the terms of the rental, the Guild agrees to pay on the basis of six per cent of the investment, plus 25 per cent of the house profits, the Guild having the privilege of buying the house for \$400,000 after three years.

It is not generally known, but Frances Starr has a good soprano voice. Miss Starr has always refused to use her vocal accomplishment in any way, other than "speaking lines."

"Broadway" and "The Noose," both current on Broadway, each has a cabaret scene, with one suggesting the other according to which play is first seen. "Broadway," at the Broadhurst, is a comedy; "The Noose" is a drama.

At the recent premiere of the drama at the Hudson, Willard Mack, author and star of the piece, in response to a curtain call, appeared and said:

"Ladies and gentlemen: I am obliged to make a speech, principally to show I can."

"I know what is in your mind. It's another play but I want you to

## RIGHT OFF THE DESK

By NELLIE REVELL

Whoever said yellow was a hoodoo? It used to be a theatrical superstition—in fact not so many years ago no actress would have dared wear a yellow costume on the stage for the manager would have closed her immediately. But now they even name shows for the color.

And "Yellow" as a show, has been lucky to at least two persons—Chester Morris, who is in that production, and Sue Kilborn, who has been playing in the Famous Player-Lasky stock company on Long Island. Last Monday morning they showed up together at the Morris home, all solemnly and properly and solidly wedded to each other.

I know of only one other family where a new daughter-in-law is so enthusiastically received. It was a complete surprise to the bride's parents and as for Mr. and Mrs. Morris, Sr., though they have been accustomed to the drama for years, this bit left them dumfounded. But after he had somewhat recovered from his surprise, father supplemented the paternal kiss with: "This is a nice way to start the week." And mother said: "Yes, even on wash day you are welcome." But she added the opinion that it was wonderful to have a beautiful daughter raised and handed right over to her.

Later Chester phoned the news to George M. Cohan, his producer.

"That's great," commented Mr. Cohan. "But it wasn't in the script. Don't you know you're not supposed to add lib on me. Hereafter you let me know when you're going to spring new lines."

Among those whose memories will be honored at the annual ceremonial of the Catholic Actors' Guild on Monday, Nov. 22, at St. Malachy's are those who in life were friends of all in the profession. In death they should not forget them and it is an honor to be able to broadcast in invitation of the Guild to every man and woman of the theatre, regardless of creed. Let those of us who are still here honor the dead as we would wish to be honored when we have joined their ranks.

Every theatrical man and woman who has gone to Paris in the last 20 years knows Carrie Swieve King. For she has been the Paris correspondent for several American papers for a number of years and many a nice bit of publicity has appeared on this side via her nimble brain and fingers. She returned to America herself last spring to prepare for an eye operation—which journey, in my humble opinion, is quite a compliment to American surgeons.

But it has not been a lucky trip for her. She was spending the few weeks at the Cadillac hotel and met with an accident in the hotel elevator. Her foot was badly crushed and it is feared she will lose one of toes.

My call on Dorothea Antel Sunday disclosed to me that though she was trying hard to be cheerful, she is not as happy as I usually see her. The shop she started on West 72d street, in an effort to make herself independent, is proving somewhat of a mental and financial responsibility. And in addition she has had several bad days lately when she has suffered much pain.

It would be such a little thing for members of the profession to do if they were to buy their Christmas cards and small gifts from Dorothea's shop. She has marvelous things at prices substantially under those of the downtown shops. Purchasing from her would mean that each Christmas card and gift would do triple duty. It would be sure to please the recipient, it would build up Dorothea's morale and the thought of that should put the Christmas warmth around your own heart.

Now that "Happy Go Lucky" has closed, Mr. Ziegfeld has fallen heir to a mighty fine number for one of his new shows. It is "In Vaudeville" the outstanding hit of "Happy Go Lucky." Mr. Ziegfeld also took over Madeline Cameron and Walter Whitehead who put it over.

Clarence Willets (only one T. Betty), leaves New York today. He will be in advance of the "Follies," which releases Bernard Sobel to come back to New York, exploit the new Ziegfeld productions and mark time until one of the new shows needs a manager.

Harry (Gang Plank) Acton informs us that Mrs. Pat Campbell, Clara Kimball Young and Fay Courtney are once more on our shores having arrived on the "Majestic."

St. Louis luck in theatrical affairs is breaking 50-50. No sooner did they get Eddie Sullivan back there than they lost Oscar Dane, manager of the Liberty theatre in the Missouri metropolis. Almost they lost him for good, too, for he has been in the Lenox Hill hospital, New York, for the past three weeks and at one time was in a critical condition. However, St. Louis can begin cheering up again. A call at the hospital Sunday disclosed that he is convalescing, though even now he is a long ways from well.

J. Frank Davis, author of "The Ladder" and Mrs. Davis left yesterday for their home in San Antonio. Mr. Davis, former newspaper editor, now author and playwright, and his charming wife were in New York for several weeks, attending rehearsals of "The Ladder" and remaining to see it launched at the Mansfield.

Oh boy, can't those Notre Dame boys play football? Like every other Indianan, I claim that while the Klan may have put a few spots on the state shield, the N. D. team is good enough to redeem Indiana, and half a dozen states thrown in. It's a good thing Knute Rockne wasn't coaching the Germans in the last war—we would have needed a couple of armies to beat them.

know that "The Noose" was written long before that other play was produced.

"And as you depart if there is any question left in your mind will you please believe this: That I never have borrowed anything on Broadway excepting money."

The new Pauline Lord play, "Daigles Won't Tell," is the work of two young authors, George Winter and Leonard Cline. Cline is a newspaperman of excellent standing, most recently on the New York "World." He is also the author of two novels, "God Head" and "Listen, Moon." In addition to the play which Miss Lord is now engaged for under the Sam H. Harris management, Cline may dispose of two other plays shortly.

Horace Liverlight, the book publisher, who is a legit producer on the side, has two attractions on Broadway, "An American Tragedy," hit at the Longacre, and "Black Boy," yet to show the form of a success.

The latter show was well regarded on tryout and Liverlight figured it a cinch in New York. On the other hand he did not expect "American Tragedy" to draw big money and expected to pay the losses on it from the profits on "Black Boy."

It's just the other way around.

It's understood that in the new Paul Whiteman show Charles Dillingham will produce and pay the bandmaster \$9,500 weekly. Whiteman's contribution will be in the second act, cabaret scene. The size of Whiteman's salary in a musical production and a record for a show of that type, puzzles many show people as to how Dillingham can afford it. Partial payment is expected to be returned to Dillingham through Whiteman's Sunday night concerts during the show's run. The Sunday night proceeds will go to Dillingham.



## PHILLY EXPECTS 8 HOUSES IN NEW THEATRE DISTRICT

Move of 6 Blocks West Due to Penn R. R. Terminal  
—Forrest Coming Down—Fox and Stanley Building  
ing Big Ones—2 to 4 Legit Houses Going Up

Philadelphia, Nov. 16.

After a lull in theatre building of several seasons, and a far longer period without any change in the lineup of legitimate houses, there is every indication that this city is in for an influx of both. Between reports, rumors and definite certainties, it looks as if Philadelphia, within the next couple of years, will have from two to four new legitimate houses and the same number of theatres devoted to films.

One theatre is already built, but as yet without takers. This is the Auditorium that forms a part of the big new office building at Broad and Locust streets, across from the Academy of Music. This was built by real estate interests here with the original intention of being used as a substitute for the Forrest (syndicate house), which is to be torn down the first of next March to make way for a skyscraper. Something happened that made the capacity far less than expected and since the Forrest shows are of a pretentious nature (big musicals and spectacles), the Stanley company of America, which owns the syndicate chain here, turned down the new house. The Shuberts followed suit shortly after. Since then there have been rumors that independent organization might take it. One report had George Lederer interesting capital in this line, and another mentioned James Beury, owner of the Walnut. Both were without foundation.

The latest story was that the Warner Brothers would take the Auditorium for Vitaphone, but talk has again died down. Architecturally this house is of the best, but because of location and capacity it has been figured it could not "make" with the rental asked.

Last Saturday, one of the evening papers here published a story relative to theatrical realty plans and included mention of the Chanin Construction Co., of New York, being about to take a lease on a new theatre in Philadelphia "believed to be" the theatre in the 21-story Equitable building being erected at Broad and Locust streets.

### Boom Part of Town

The same story intimates that new theatres to cost, all told, \$25,000,000, are to be built in the central district, here within a few years. It goes on to say that "powerful realty and theatrical interests have been secretly assembling new theatre sites on Market street and vicinity for more than two years."

"This locality is believed to be the boom part of the town due to the building of the new Pennsylvania Terminal on the western bank of the Schuylkill and the tearing down of the tracks that lead into the present Broad street station, making way for a boulevard with hotels and big stores planned to line it. This plan is fixed, and work is actually started on the giant project."

"One definite feature of the new theatre development is the new Forrest theatre to be erected at 21st and Market streets, to be completed by next fall, and take the place of the present Forrest. This will seat 1,800 and will cost \$1,500,000. One part of the plan calls for a six-story dressing room section, and a stage 40 feet deep and 40 feet wide. It will occupy the northwest corner."

No sooner had this definite announcement of the new Forrest been made than another story appeared in the papers relative to a new Garrick theatre to take the place of the present Garrick, another syndicate house, and considerably older than the Forrest. This is on Chestnut street, and is part of a rather large office building owned by the Weightman estate. The story has not been verified, and there are many who doubt whether this property on Chestnut street will be touched since the owners have expressed themselves as satisfied with the present status and revenues. Then, too, whereas, because of high rental, the Forrest

(Continued on page 39)

## MISS SEGAL WALKS OUT OF 'CASTLES'—NO 'CUT'

With 'Lady Fair,' to Be Renamed 'Desert Song'—  
'Castles' Closing Threat

Schwab & Mandel's new musical comedy, "Lady Fair," now playing in Boston, will be renamed "The Desert Song" when opening on Broadway in two weeks. It has been booked for the Casino the week of Nov. 29.

On one day's notice "The Vagabond King" was moved out of the Casino to the Century, exchanging place with "The Pearl of Great Price." The "Pearl" was doing so badly at the Century that the Shuberts figured on salvaging it from a total wreck by downtown spotting. With the definite booking of "Lady Fair" the "Pearl" will either have to find another house or disappear.

Vivienne Segal will enter the cast of the Schwab & Mandel piece, probably late this week, replacing Mildred Parisette, an opera singer.

Miss Segal walked out of "Castles in the Air," at the Belwyn, Saturday, tearing up her run-of-the-play contract when asked to cut her salary.

It is claimed J. W. Elliott, the producer, stated the show would have to close unless all took the cut. Miss Segal replied she would not accept less money, but would withdraw, and thereby keep the show going. Notice of the "Castles" closing had been posted early last week but taken down again.

Era Briggs has replaced Miss Segal in "Castles." Miss Briggs is from Kansas. Last summer she appeared in Miss Segal's role when the latter was ill for several weeks and has remained with the company as understudy.

## Equity Stops 'Veils'; Davis' Play Rehearsing

Equity called a halt on rehearsals of a play called "Veils" Monday. The piece had been rehearsing six weeks at the Grove Street downtown little theatre. Irving K. Davis, former press agent, authored the play, and his wife, Bertha Broad, was in the lead.

Davis requested Equity to permit two more weeks of rehearsals saying that was necessary as the director, Edward Ellisner, had walked out.

With no security posted to cover salaries and as the players had not been paid for overtime rehearsing, the company was ordered to discontinue until satisfactory financial arrangements were made.

## "GORILLA" JUDGMENT

Richard Krakeur, as assignee of Will Morrissey, has taken judgment for \$1,614.53 against the Gorilla Corp., producers of "The Gorilla," based on a contract for five per cent. of the net profits to Morrissey. The latter assigned to Krakeur. Morrissey was accounted for to the extent of \$2,266.36, but claimed \$4,777.78 and sued for the \$2,511.42 difference. After suit was brought, the Gorilla Corp., James W. E. Elliott and Ralph Spence, its officers, agreed to settle for \$2,590.03 in \$500 weekly installments, of which \$1,000 was paid, leaving the \$1,590.03 to come.

Judgment for this was automatically entered, the difference to \$1,614.53 being for costs and interest.

## THROCKMORTON DIVORCE

Rochester, N. Y., Nov. 16. A divorce action has been commenced here by Mrs. Kathryn M. Throckmorton against Cleon Throckmorton, scenic artist, of 102 West 3rd street, New York.

## KATHERINE CORNELL IS ACCLAIMED AT HOME

Buffalo Dailies Front Page  
Actress and Play—  
Father Wealthy

Buffalo, Nov. 17.

The appearance here last week of Katherine Cornell as the star in "The Green Hat" was nothing less than a triumph. Usually when a player appears in the native city, it's nothing to get excited about, but Miss Cornell's return home as a star made a social event.

Dailies carried the reviews of the play on the front pages, with headlines and banks as for prominent news stories. The leads to the reviews told of the praise heaped upon the young star.

Miss Cornell, called before the curtain, modestly said:

"For the past four years, I have wondered what I would do if I ever came back to you in this way. And all I can say is, I thank you."

The "Hot" grossed \$20,750 which establishes a new dramatic record for Buffalo.

"Green Hat" did around \$25,000 at \$2.50 last week at the Teck, smashing all drama records at the house. Turnaway at each performance.

George Leighton, resident manager at the Teck, is given credit for the superb exploitation.

### "Doc" in Good

While his daughter is being hailed as one of the leading American actresses, Dr. P. S. Cornell, local showman, is on his way to a fortune through the manufacture of an auto accessory. He has retired as manager of the Majestic, in which he is interested with E. D. Stair and others. He is a physician, though not having practiced for some years. While taking post-graduate work in Berlin, his daughter, Katherine, was born. Dr. Cornell has always been well to do and his family prominent socially here.

"Doc" Cornell, as he is popularly known, is devoting his efforts to the manufacture of a compression device used on windshields in bad weather. Johnny Oahri, formerly manager of the Teck, is also interested, as are several others.

General Motors sought to buy the patent, but Dr. Cornell decided to hold on and is said to receive enormous royalties. Last year the banks refused a \$150,000 loan to further the device. Now Cornell is building a large factory, costing \$1,500,000, and is reported having been offered bank credit up to \$10,000,000.

## DESIREE ATTACHED IN GOVERNMENT CASE

Vernon Newcomb Asks \$1,612  
of Miss Ellinger—Extended  
Legal Stay Here

Desiree Ellinger (Stirrett), a citizen of London, England, now featured in "Wild Rose" and before that in "Rose-Marie," is the defendant of a \$1,612 attachment suit by Vernon Newcomb. The latter's action is based on an agreement of March 26, 1926, whereby he would receive \$500 weekly plus expenses for effecting an extension of Miss Ellinger's stay in the United States with the U. S. Labor Department, she coming over as contract labor for a limited period. The long run of "Rose-Marie" exceeded expectations following Miss Ellinger's succession to the Mary Ellis role.

The prima donna is the wife of Albert Newton Stirrett of London but has filed a declaration of American citizenship in Indianapolis, giving her birthplace as Manchester, England.

## Brooklyn's Single Show

In Brooklyn this week distributed in the three legit theatres are two super pictures and one show.

At Werba's is "Bon Hur" on a run; at Teller's, "Big Parade," and at the Majestic, "Is That So?"

## Ada Mae Weeks Accepts Featuring From Zieggy

Ada Mae (Weeks) has given up stardom to be featured under the Ziegfeld banner. Miss Mae will join the cast of "Rio Rita," due at Zieggy's new 6th Avenue house, featured with Ethelind Terry, Harry Fender, etc.

Miss Mae was to have been starred in "Peggy," the forthcoming Lyle Andrews musical, headed for the Vanderbilt, at which small house (capacity 771) the scale was to be \$4.40. The Vanderbilt has not been above a \$2.85 top since "Irene."

It is not known who will replace Ada Mae in "Peggy."

## 30 DAYS FOR DeHAVEN TO LEAVE MUSIC BOX

Directors Serve Notice—Refusal and Show Goes Out—  
DeHavens Separate

Los Angeles, Nov. 16.

After failing to get Carter De Haven to resign as managing director, directors of the Hollywood Music Box served 30 days' notice upon him that the attraction would close and the house undergo a change of policy.

If De Haven resigns it is understood that the present show will continue as it is. If refusing, negotiations which the board of directors have with several Eastern producers to turn the house over, will be resumed.

There are about 100 stockholders in the venture, all in the picture business on the coast. So far they have subscribed \$143,600 for the venture.

Reports are current that De Haven and his wife, Flora Parker, to whom he has been married 22 years, have separated. Due to the three children, oldest 16, no endeavor will be made by Mrs. De Haven to obtain a divorce. It is said.

### CUT-RATE ROW

Sam Harris Resentful Through  
"Donovan" Placed with Kay's

A clash between the Sam H. Harris office and that of Charles Dillingham was precipitated Monday through seats for "The Donovan Affair," the Sam H. Harris-Al Lewis production at the Fulton theatre, a Dillingham house, being placed on sale at cut rates at Kay's. That the cut-rate seats were in this agency exclusively was the reason for the row. The Harris office, it is stated, informed the Dillingham office that in the future no Harris attraction would play in Dillingham theatres.

Up to Monday night the situation remained at that status, but it was intimated that seats would also be placed with the Public Service Ticket Office (Joe Leblang's) before the week was out.

Kay's had an exclusive on "The Wild Rose" last week, which, it is said, was obtained through the relationship of Arthur Hammerstein and Walter Reade, the latter reported as having an interest in Kay's. But this week the tickets for the show were also with Leblang. Kay's not having been able to sell enough tickets to the public.

Last week Kay's also had 50 orchestra and 50 balcony, matinee and night, for "The Sorrows of Satan," with the sales on the week for the Cohan theatre through this source amounting to \$32. The Cohan theatre is owned by Joe Leblang and leased by him to Famous Players. This week the seats for the Griffith film were taken away from Kay's and neither cut rate office was handling them.

## Life Lost in Burning of Connellsville, Pa., O. H.

Connellsville, Pa., Nov. 16.

One man was burned to death when fire destroyed the old Opera house here last Wednesday morning. Loss estimated at \$100,000.

Robert Freed, 35, who resided on the third floor of the building, was found unconscious, overcome by smoke. Taken to the Connellsville State Hospital he died a few hours later.

The cause of the fire is undetermined. The blaze began in the basement near the elevator shaft shortly after 1 a. m. and reduced the building to ruins within four hours.

## AL JOLSON MAY GO IN WOODS' STRAIGHT PLAY

Conferences Between 2  
Als—Can Leave Shuberts at Will

Al Jolson may desert the musical comedy field and appear in a straight play. He is much interested in the possibilities of the piece written by John B. Hymer and to be produced by A. H. Woods.

The star has had several Sunday conferences with Woods, coming to New York from New England during the run of "Big Boy" there. The play tells a plausible story of what might be Jolson's life, the successive scenes taking him from lowly surroundings to the peak of an operatic concert star. There is an opportunity for Jolson to specialize in black face.

Last week "Big Boy" essayed a week's engagement in Hartford with moderate results. The gross was a bit over \$20,000. The original road top scale of \$3.85 was placed at \$4.40.

It is understood that Jolson's contract with the Shuberts permits him to leave their management should he decide to leave the musical comedy field during its duration.

## GEORGIE O'RAHEY "DODGED" \$150,000

By dodging a blow aimed at her by Harry H. Frazee at the 300 Club, Georgie O'Rahey "ducked" herself out of \$150,000, she thinks. That is the figure her lawyer thought the showman would have been willing to settle for had the blow landed on Georgie.

Frazee has been peeved at Miss O'Rahey ever since she left "No, No, Nanette," during the run at the Globe, New York, last season. That followed a series of differences between them.

Miss O'Rahey took exception to Frazee selling the rights of her songs abroad, without permission or financial settlement.

It seems Frazee permitted her to buy costumes for "Nanette" and delayed payment so long she was made a defendant in suits to recover the amounts due on costumes. In various counter actions the manager lost out to Miss O'Rahey, but she withdrew from "Nanette."

### Night Clubbing

Last week Miss O'Rahey was night clubbing, accompanied by a married couple from Detroit. They decided to take a peek at Tex Guinan's place.

Seated eight tables away was Frazee. He stalked over to the O'Rahey party and after a preliminary remark ending in: "I hate your guts," is said to have swung at the actress. She dodged and the man from Detroit stopped the punch.

The latter jumped to his feet, seeking an explanation and a blow to his stomach was the answer, it is said. The visitor then started operating and after landing a couple of blows on Frazee's face, the waltzers jumped in between.

Miss O'Rahey said she felt "sorry for Harry who seemed to get into trouble so often when making the rounds late at night."

## Charged With Arson

Toronto, Nov. 16.

The Grand opera house in Barrie, 60 miles north, burned last week, and the proprietor arrested on a charge of arson.

Bookings for "The Student Prince" and "Captain Plunkett's Revue" had to be cancelled.

The house was dark when destroyed.

## RALPH SPENCE IN COMPLAINT

Los Angeles, Nov. 16.

Hazel Maye, actress, has filed claim with the State Labor Department, for \$1,700 back salary owed her by Ralph Spence, author, who, she charges, was the financial sponsor of the Will Morrissey Revue.

It played the Orange Grove and Majestic here this summer.



## 'CAPTIVE' WHITEWASHED BY PLAY JURY OF 12

6 Against, 5 for and One Not Voting—2 Questions Passed on

The Play Jury empanelled to pass upon the moral qualities of "The Captive," at the Empire, New York, decided by a close vote Monday that the show is o. k. and can continue unchanged. After viewing the play separately the members of the jury, which included three society women, met at the District Attorney's office. After two secret ballots they announced six to condemn; five for its continuance without change, and one not voting. According to the rules of the Play Jury system it is necessary for nine of the jury to condemn the show.

Those who comprised the jury were:

Mrs. H. Snowden Marshall, 123 East 60th street; Mrs. Charles Meyers, 960 Park avenue; Mrs. Lewis Stuyvesant Chanler, 132 East 65th street; William C. Redfield, 165 Broadway; Townsend Morgan, 36 Nassau street; Darwin R. James, 295 Broadway; Roy M. Hart, 32 Court street, Brooklyn; James H. Graham, 32 Court street, Brooklyn; Ralph Folke, 1340 Madison avenue; Henry B. Barnes, 31 Nassau street; Porter R. Lee, 105 East 22d street; Henry P. Robbins, 110 East 42d street.

It required an hour for the jury to arrive at its decision.

The members of the jury were scheduled to meet at 2 p. m., but they did not go into session till more than an hour later. Each member arrived separately, and none knew the other was on the jury. In fact, some of them had to be introduced.

Among the theatrical lights present while the jury deliberated were Frank E. Gillmore, secretary of Equity, representing the actors in the show; Gerald I. Cutler, of the New York Drama League, representing the playgoing public, and Dorothy F. Tait, secretary to the Rev. Dr. Gilbert, of the Social Service Commission of the Episcopal Diocese of New York, which organization represents all the so-called service and reform organizations united behind the Play Jury system.

Those representing the show itself were Gilbert Miller, the producer, and Arthur Hornblow, Jr., the latter the translator of the piece. They were not called by the jury to give their views. Both were backed by legal talent, including former Assistant District Attorney Thomas McGrath and William V. Saxe. The latter two had the manuscript of the production ready to dissect it, did the members of the jury desire.

While waiting for the decision Mr. Hornblow had a few remarks and comments to make on the system of censorship.

### Hornblow's Opinion

"I am entirely in favor of the Play Jury idea. It is entirely different from the methods used in England. Over there the Lord Chamberlain has the exclusive power to pass upon a play. His decision is final and it does not afford the producer an opportunity to express his views as does the Play Jury System.

"There is no doubt that rigid censorship must have a part in the conduct of the American stage. We all know that certain producers are inclined to pander to certain things that do not meet the approval of the general public.

"This is rather a critical case for the theatre, as it will test whether the adult subjects may be treated hereafter, so long as they are treated in a decent and sincere way—after all, motion pictures have left the legitimate stage only the adult portion of the public—speaking from an intellectual standpoint. The type of people who still attend the theatre are not the type who would be menaced by subjects of a rather advanced nature. They are the type less apt to be harmfully influenced, whereas the motion picture public, is of a larger character and needs to be protected from thoughts it is not qualified to cope with."

The two questions the jury was asked to decide upon were:

1. Are there any portions of the play which are objectionable from the point of view of public morals?
2. Is the play as a whole objectionable from the point of view of public morals?

## HACKETT'S ESTATE

Theatrical Organizations Named in Will—Creates Hackett Endowment Fund.

When the will of the late James K. Hackett, American actor, who died in Paris Nov. 8, was filed for probate last Saturday, there were provisions which benefited the Actors' Fund of America, the Actors' Equity Association, Lambs and Players Clubs.

The Hackett will bequeaths a life interest in most of the property to the widow, Mrs. Beatrice Beckley Hackett, after providing for a daughter by a former marriage.

Upon the death of Mrs. Hackett, one-half of the life interest may be left to whom she designates in her will. Two-fifths of the other half is left to the Actors' Fund, to create the Hackett Endowment Fund, the income of which is to be divided equally "among the guests of the Actors' Home in Staten Island, and to be given them at such time as they desire and to be used as they see fit."

It came to light when the Fund legacy was discussed, that the Hackett will makes specific that the "guests" will be the beneficiaries and this, if carried out, means that if the "guests" who do derive this financial benefit and accept it cannot remain as members of the home because its conduct is purely charitable and operated as such for professional actors and actresses who have become unable to continue their stage work.

Mr. Hackett bequeathed a one-fifteenth share to the Players Club, 16 Gramercy Park, to be used for the club library. However, a tablet commemorating the Hackett memory must be placed in the library.

The Actors' Equity and Lambs are also to share one-fifteenth each with the proviso that the income be used for library purposes and that each also place a commemorative tablet on display.

The assets of the estate include two houses, 56 and 58 W. 71st street, New York, an estate on the St. Lawrence river, near Clayton, N. Y.; an estate of 38 acres at Cos Cob, Conn., and another of 29 acres at Algoma, Centre Section, Ontario, Can.

The Hackett estate is estimated around \$1,000,000, the greater part of which the actor inherited from a niece, Mrs. Minnie Hackett Trowbridge.

## Authors Seek to Restrain Film Made From Play

A novel legal question will be threshed out in the suit by Frank Craven, co-author with Grantland Rice and Silvio Hain (composer) of "The Kick-Off" to enjoin the Excellent Pictures Company, Inc., producers of a film of that name, also a football story, starring George Walsh, directed by Wesley Ruggles and titled by Jack Conway (Variety).

The complaint is only on the title, the stories being dissimilar and thus conceded. The Craven-Rice-Hain stage play is a musical comedy which stopped out of town, under A. L. Erlanger's direction and never hit Broadway.

Craven's contention is that the film nullifies the film rights' chances of his musical play, to be revived this season. The author states the musical was not a flop, but was shelved for recasting.

The seriousness of Erlanger's intention to revive "The Kick-Off" is supported by their intention to seek legal redress.

Titles alone cannot be protected, but when a trade value has been lent to any title, that commodity is entitled to common law protection. Paul Dickey's "The Come-Back" against the Mutual Film Company, which had the advantage of being a stage success, is considered the precedent.

The novelty of this claim is that "The Kick-Off" did not attain immediate stage fame.

## Knew Loie When—

Des Moines, Nov. 16.

Loie Fuller, world renowned dancer who accompanied Queen Marie on her tour across America, and rated as one of the queen's most intimate friends, is a former Ft. Dodge, Iowa, girl, the daughter of a restaurant keeper.

Loie has drifted considerably from her Ft. Dodge affiliations, but there are some residents who well remember her as a little girl some 40 odd years ago.

## 4 SHOWS OUT

One new show closed suddenly last Saturday and three more will go down at the end of the week, all rated as failures.

"If I Was Rich," presented by William Anthony Maguire, will close at the Eltinge, playing 11 weeks in all. It opened at the Mansfield, with an approximate \$5,000 weekly pace. Moved to the Eltinge under rental arrangement. Trade did not pick up as expected; \$6,000 last week.

### IF I WAS RICH

Opened Sept. 2. Better notices for Joe Laurie, Jr., than for the show, and most of the critics turned in complimentary opinions. Variety (Samuel) said: "Looks secure until the holidays."

"Just Life," produced by J. J. Oppenheimer, will leave the Morosco at the end of its 10th week. Opened at Henry Miller's getting \$10,000 for first weeks. Moved to the Morosco, got about \$9,000, then dipped under \$7,000.

### JUST LIFE

Opened Sept. 14. Mostly played by the dailies, Woolcott ("World") deeming it as "a feeble play." Variety (Samuel) said: "Will last just a few weeks."

"Head Or Tail," offered by Henry Baron at the Mansfield, stopped Saturday, playing only five days. It was an adaptation from the French. Cast received usual two weeks' salaries.

### HEAD OR TAIL

Opened Nov. 9. Almost unanimously panned. Hammond ("Herald-Tribune") quoted it as a "wet blanket," and Vreeland ("Telegram") stated "soggy."

"Sure Fire," presented by Boothe, Gleason and Truex, will stop at the Comedy, where it moved from the

### SURE FIRE

Opened Oct. 20. Covered by the first line critics, most of whom wrote adverse notices. Gabriel ("Sun") thought it just a cut rate, but Woolcott ("World") penned something of a rave, rating it the best play of its kind yet tried. Variety (Ibse) did not think it had a chance against present day competition.

Waldorf last week. Business started at \$4,000 and could not better that mark in the new spot.

## 2 SHOWS OFF ROAD

"The Passing Show of 1926" is slated to close on the road Dec. 6. It is the same as "The Merry World," built around Albert de Courville's English revue, presented in association with the Shuberts, which flopped first at the Imperial and again at the Shubert under the title of "Passions of 1926."

"A Lady's Virtue" will close Saturday in Newark, N. J. With the Nash sisters the play did well on Broadway last season, but found the road, including the subway circuit, bad. The attraction's bookings will be played by "Is Zat So?"

## Road "Love 'Em" Through

O. W. Wee's road company of "Love 'Em and Leave 'Em" closed last week. The company did business on the start, but claimed a tough break through being sandwiched in bookings between two strong road musicals.

Wee is lining up "The Cat and the Canary" for a tour of upstate one-nighters and Canada. The latter will start out the latter part of December.

## Johnny Osborne Set

John Osborne, who left the Shubert staff last summer, is not connected with the New York offices of William Fox. He will manage the picture version of "What Price Glory," opening at the Harris, New York, Tuesday, for an indefinite run.

## LUPINO OUT—REHEARSING

Stanley Lupino has left "Naughty Riquette," at the Cosmopolitan, New York, and is rehearsing with "The Nightingale," a new Shubert musical.

He was replaced by Joseph Spree.

## Equity Ball Sedate;

### Tabloids Disappointed

The annual Equity Ball and the "Midnight Follies," directed by Hassard Short, which took place at the Astor Saturday night, were a distinct disappointment to the reportorial staffs of the tabloid papers of New York. They were all on the job but nary a sight, a crashing of college boys or any other untoward incident that would make "copy" for them. Along about 5 a. m. Sunday the tab boys gave it up as a bad job and wandered out into the chill air of the dawn to seek the drab excitement of the all-night rendezvous.

Present was the class of the profession of the stage and screen. It was an inside crowd, everyone knowing everyone else. Outsiders were so far in the minority it was decidedly noticeable.

Possibly the \$16.50 a head entrance fee was responsible for the elimination of the "punks" usually present at picture or stage affairs of note.

The show presented as "The Midnight Follies" included Vivienne Segal and chorus from "Castles in the Air"; Florence O'Denishawn, Fred Stone and Dorothy Stone, McCarthy Sisters, Harlet Maconel, Mlle. Marguerite and Frank Gill; Walter Woolf, Linda, Clark and McCullough, Ann Pennington, Lillian Davies and Allan Prior; Pert Kelson, Kate Smith and the Tiller Sunshine Girls. Frances Williams was programmed but although present did not appear.

For the first time at any of the affairs of this nature D. W. Griffith was noted among those present.

## Meller Going to Mexico, Also on Fox's Movietone

For Raquel Meller engagements in Mexico City and Havana, E. Ray Goetz has been guaranteed \$6,000 per performance. Tentative plans call for from six to eight appearances in each capital. The Southern dates will be played after the Christmas holidays, with Florida engagements tentative thereafter.

The senorita completed a three-week return engagement in New York Sunday night at Henry Miller's theatre. After one week of nightly appearances, she went on four matinees and Sunday evening of the past two weeks. At \$5.50 top, Miss Meller grossed between \$9,000 and \$10,000 for the latter showings.

She is playing upstate and New England cities, one time each this week and next. Where the appearances are repeats the admission scale is \$5.50 and for initial performances it is \$11 top.

William Fox has placed the Spanish girl under contract for his movietone (talking pictures).

## J. D. Williams' Contract

Because of a scrap with Knowles Entrikin, author of "The Seed of the Brute," at the Little, New York, John D. Williams, engaged to stage the play, was forced to retire from the William A. Brady, Jr.-Dwight Deere Wimans production.

Williams held a contract at \$500 a week and 10 per cent. of the show. He has retained O'Brien, Malevinsky & Driscoll to represent his interests.

## Iris Hoey Awarded \$850

The English company which played "Red Blinds" sailed for London Saturday after the show had twice been closed by the police, once in Newark and again in New Haven.

The show was originally called "Wet Paint." The final closing occurred Oct. 25, the New Haven date being arranged after a week at the Riviera, which followed a poor two weeks at Maxine Elliott's.

Iris Hoey, the lead, recovered by arbitration a claim for \$850, representing the New Haven date. The Shuberts fought hard to stave off the award, claiming it set up a precedent in cases where local authorities interfered with performances.

The arbitration, however, brought out the fact that the Shuberts had given Miss Hoey a letter form of agreement guaranteeing her a full week's engagement in New Haven.

That superceded the standard Equity contract, which relieves a manager from salary liability in cases where police stop a show or other unlooked for influences have the same effect.

## ELLIOTT HAS MACMAHON IN POLICE COURT

Check for \$3,000 in Dispute—MacMahon Says Amount Due Him for Salary

In West Side Court today (Wednesday) Magistrate Joseph E. Corrigan will hear the summons case of James W. Elliott, theatrical producer, against John MacMahon, former dramatic editor of the New York "American." Elliott obtained the summons against MacMahon, charging the latter with unlawfully applying money of the theatrical concern to his own use.

MacMahon answered the summons Friday. An adjournment was taken at that time. Elliott told newspapermen that MacMahon obtained \$3,000 from Selwyn & Co. for the use of a theatre and converted the money to his own use. Elliott told reporters MacMahon received a check and banked it. Elliott stated that he never gave permission to MacMahon to collect the \$3,000.

The check bears the personal endorsement of MacMahon. The latter does not deny receiving it, stating the banking account was always in his own name when he was general manager for the firm of Meehan & Elliott, Inc. That firm produced "The Gorilla," and that he (MacMahon) had authority to issue or cash checks.

### Back Salary

MacMahon alleges the money was due to him for back salary and is only part of monies due him from Elliott. MacMahon claimed that he was entitled to 10 per cent. of the profits from the shows produced by the firm. It is also alleged by MacMahon that Elliott, in addition to appropriating weekly to his own use from \$2,000 to \$4,000 from the receipts of "Castles in the Air" at the Selwyn, New York, wasted funds of the company.

MacMahon told reporters that Elliott recently spent \$20,000 of the company's earnings in the purchase of "Pantheon La Guerre." It is a scenic production of World War scenes. The purchase was made without corporate authority, MacMahon stated.

MacMahon informed newspapermen the present action is the result of a suit brought by him against Elliott for an accounting and a receivership on "Castles in the Air." Argument was held on the motion last week. Briefs have been filed.

In the original suit by MacMahon against Elliott, which precipitated the criminal action, Justice Wasservogel ruled Monday that a referee decide on whether or not MacMahon owns the 10 shares of stock in "Castles in the Air." While no stock was actually issued, MacMahon's attorneys contend one does not have to possess the actual certificates to be a stockholder.

In another suit by Jack Welsh against Elliott and Anna Belle Elliott, the former has taken judgment for \$2,027.31, based on three notes for \$500 (2) and \$1,000.

## Admission Tax Voluntary

Washington, Nov. 16. The recent statement from the White House to the effect that the amusement tax (on over 75c. admission) was a voluntary one and not compulsory, indicates that, though everything is seemingly set for a tax refund, or some adjustment during the coming session, no relief will be forthcoming for amusements.

The White House spokesman stated that any relief granted should be on income tax, which was compulsory, admission and like taxes being voluntary.

If a citizen goes to a theatre he willingly pays the amusement tax, said the spokesman.

### Pauline Lord in "Daisies"

"Daisies Won't Tell" is the title of a new play by Owen Winters, which Edgar Selwyn and Sam H. Harris are to produce with Pauline Lord as the star.

The piece is scheduled to open in Boston about Dec. 20 with the idea of putting over a Boston run for the production prior to bringing it to Broadway.

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## SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

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 (235th week) (C-901-\$2.75). First taste of crisp weather bettered business along Broadway; week end trade better too, football crowds counting for first time this fall; "Abie" continues better than \$9,000.

**"Americana,"** Belmont (16th week) (R-515-\$5.50). Popular intimate revue continues to draw profitable grosses; rated around \$12,000.

**"A Proud Woman,"** Maxine Elliott's (1st week) (CD-924-\$3.30). Edgar Selwyn-produced new play by Arthur Richman; opened to brilliant audience Monday.

**"An American Tragedy,"** Longacre (6th week) (D-1,019-\$3.85). Perhaps not as big as first indicated but still among important money plays on list; last week with extra matinee (Armistice Day) about \$17,000.

**"Autumn Fire,"** Klaw (4th week) (D-530-\$3.30). Last week here; seeking another house; business very bad, rated under \$2,500; "This Was A Man" follows in next week.

**"Broadway,"** Broadhurst (9th week) (CD-1,118-\$3.85). Again hit \$31,000 or better, also playing extra matinee last week; easily strongest demand in agencies and the smash of the season.

**"Castles in the Air,"** Selwyn (11th week) (M-1,067-\$4.40). Another two weeks after this, show then going on tour; business about \$18,000 last week; "The Constant Nymph" will be succeeding attraction early in December.

**"Countess Maritza,"** Shubert (10th week) (O-1,395-\$5.50). Seems to have been somewhat off of late but rated a musical success and getting smart draw; about \$28,000.

**"Criss Cross,"** Globe (6th week) (M-1,416-\$5.50). Fred Stone musical set for long run; capacity all performances, average gross estimated at \$38,000.

**"Daisy Mayme,"** Playhouse (4th week) (CD-879-\$3.30). Only seems to have moderate chance; \$8,000 last week; went into cut rates Monday.

**"First Love,"** Booth (2d week) (CD-707-\$3.30). Difference of opinion among critics, though Fay Bainter credited with clever performance; first week nearly \$9,500; good figure for this house.

**"Gay Paree,"** Winter Garden (2d week) (R-1,498-\$5.50). Played minus night performance first week; Tuesday premiere with three matinees, and nine performances, estimated \$35,000 or slightly more.

**"Gentlemen Prefer Blondes,"** Times Square (8th week) (C-1,057-\$3.85). Has approximated \$24,000 weekly, rating it real hit that should run out the season; last week around \$23,000.

**"Gertie,"** Bayes (1st week) (C-860-\$3.30). Second offering this season by Gustav Blum; written by new playwright, Tadema Busiere; opened Monday night.

**"Honeycomb Lane,"** Knickerbocker (9th week) (M-1,042-\$3.85). At the scale this musical comedy getting splendid trade and grosses; election week the figure was quoted at \$24,000, which is close to capacity, and last week almost as good.

**"If I Was Rich,"** Eitling (11th week) (C-892-\$3.30). Final week; last week parties aided in sending gross to \$6,000; production away in "box"; "We Americans" moves in from Harris.

**"Iolanthe,"** Plymouth (30th week) (O-1,043-\$3.30). One week to go then revival of "Pirates of Penzance"; this G. & S. revival has made excellent mark; \$10,000 lately.

**"Just Life,"** Morosco (10th week) (D-893-\$3.30). Final week; drama has been getting between \$6,000 and \$7,000; will tour; "Up the Line" next week (Harvard prize play).

**"Katja,"** 44th Street (5th week) (M-1,326-\$4.40). Appears to be largely supported by cut rates; for musical comedy of its pretensions, business nothing to speak of; \$14,000.

**"Loose Ankles,"** Garrick (15th week) (C-537-\$3.30). Moved here from Biltmore last week; strong at start but eased off; estimated pace last week \$7,500.

**"Loose Ends,"** Ritz (3rd week) (D-945-\$3.50). Another week. English drama liked abroad and out of town here at try-out; best it could get was \$7,000; "Sisters" follows in Nov. 29.

**"Lily Sue,"** Lyceum (1st week) (D-957-\$3.30). David Belasco's second play of the season; a melodrama by Willard Mack; highly regarded out of town; opened Tuesday night.

**"Lulu Belle,"** Belasco (41st week) (D-1,000-\$3.85). Ending its 10th month, engagement spanning the summer; still playing to real

trade, though not capacity; estimated \$16,000 to \$17,000.

**"Naughty Riquette,"** Cosmopolitan (10th week) (M-1,500-\$4.40). Another two weeks and then to road, with a switch in houses possible; average \$14,000; Cecile Sorel, French star, due Thanksgiving week.

**"Old Bill, M. P.,"** Biltmore (2nd week) (C-944-\$3.30). Opened cold with premiere Nov. 10; well liked; business chances problematic; with moderate grosses indicated; no agency call.

**"Oh, Kay,"** Imperial (2nd week) (M-1,446-\$5.50). Got off to fine start, first night comment rating new musical a hit; claimed capacity first week, with approximate figure above \$40,000.

**"On Approval,"** Gaitey (5th week) (C-808-\$3.30). Ought to rate among the successes, though not in the smash class; strong on lower floor, as expected; takings quoted above \$12,000.

**"Pygmalion,"** Gull (1st week) (914-\$3.30). Theatre Guild took off "Juarez and Maximilian" and revived Shaw comedy Monday with strong cast.

**"Queen High,"** Ambassador (11th week) (M-1,168-\$4.40). Looks set for a real run; has been grossing from \$22,000 to \$24,000 weekly, which is real figure against musical opposition; Yale had house Saturday night.

**"Scandals,"** Apollo (23rd week) (R-1,168-\$5.50). Now scaled in such a manner that the normal weekly gross may reach \$43,000, which figure was grossed last week; class of season's revues.

**"Sex,"** Daly's (30th week) (D-1,173-\$3.30). Broadway may not be paying attention, but lurid drama of last season still making money; \$8,000 to \$9,000 and more is plenty for show and house.

**"Seed of the Brute,"** Little (3rd week) (D-530-\$3.30). Drama that was rated raw by first-nighters; business fair but not what was expected; estimated at \$7,000; moves to Comedy Monday.

**"Sunny,"** New Amsterdam (61st week) (M-1,702-\$5.50). In jumping to \$35,000 business for long run favorite reflected better trade last week; announced to play until Jan. 15.

**"Sure Fire,"** Comedy (5th week) (C-682-\$3.30). Final week; moved here from Waldorf last week; figured a small gross show, with takings hardly better than \$5,000; "Seed of the Brute" moves in from Little.

**"The Blonde Sinner,"** Frolic (19th week) (F-711-\$3.30). Can go along indefinitely to moderate trade, principally from cut rates; last week around \$6,000.

**"The Captive,"** Empire (8th week) (D-1,099-\$3.30). Election week takings really were \$25,600; last week, with added matinee, business not much under that figure; capacity.

**"Head or Tail,"** Waldorf (2d week) (D-1,142-\$3.30). Taken off last Saturday, playing but five days; house dark and looking for an attraction; "Castles in the Air" may move in.

**"The Donovan Affair,"** Fulton (12th week) (D-913-\$3.30). Mystery play drawing good business, with recent pace around \$10,000; "Oh, Please," musical starring Beatrice Lillie, mentioned for this house.

**"The Girl Friend,"** Vanderbilt (37th week) (M-771-\$3.85). Another three weeks, then road; \$10,000; house probably dark a week or two; "Peggy" due in by Christmas.

**"The Judge's Husband,"** 49th Street (8th week) (CD-707-\$3.30). William Hodge appears to have a draw all his own; estimated at \$9,000.

**"The Ladder,"** Mansfield (5th week) (D-1,097-\$3.30). Moving to Waldorf Monday; quoted at \$5,000 or a bit over; Moscow Theatre Habima (Russian), listed for next week, postponed until Nov. 29.

**"The Little Spitfire,"** Cort (14th week) (CD-1,046-\$2.75). Quite a favorite for theatre parties, with weekly trade between \$8,000 and \$9,000; may stay until holidays.

**"The Noose,"** Hudson (5th week) (D-1,094-\$3.30). Election week gross well over \$14,000, and better than that claimed for last week; though not with leaders, this drama regarded a sure success.

**"The Pearl of Great Price,"** Casino (3d week) (D-1,447-\$3.30). Business so bad management decided to bring dramatic spec downtown to smaller theatre; was dying at Century; "Vagabond King" nearly through; moved to make way for "Pearl."

**"The Play's the Thing,"** Henry Miller (3d week) (CD-946-\$3.30). Good agency sales for Molnar

comedy, which was rated around \$14,500 for first full week; a cinch downstairs draw for a time.

**"The Ramblers,"** Lyric (9th week) (M-1,400-\$5.50). Wealth of comedy has established this musical comedy among the favorites and should hold to big money through winter; over \$30,000.

**"The Shanghai Gesture,"** Chanin's 46th Street (37th week) (D-1,309-\$3.85). Will probably be ready for road in a few weeks more; dramatic strength had kept it up in the money through fall; \$14,000 now.

**"The Squall,"** 48th Street (2d week) (D-969-\$3.30). Opened Nov. 11, with indications that it was not given thorough try-out; notices conflicting.

**"The Vagabond King,"** Century (61st week) (O-2,890-\$3.85). Though advertised for last two weeks, suddenly shifted from Casino to big capacity Century; had been off to around \$12,000.

**"The Wild Rose,"** Martin Beck (5th week) (M-1,089-\$5.50). Started at \$18,000 and moved upward to \$19,000 or a bit more; management nearly convinced it will not do; at the scale trade a little over 50 per cent.

**"The Woman Disputed,"** Forrest (8th week) (D-1,000-\$3.30). Getting some business, but not what was expected; moderately good rating indicated with trade \$9,500.

**"They All Want Something,"** Wallack's (6th week) (C-770-\$3.30). Claimed \$4,000 and over, but show away to the bad; moves to the Edith Totten, a little theatre, Wallack's. May get "Autumn Fire" from Klaw.

**"Twinkle, Twinkle,"** Liberty (1st week) (M-1,234-\$3.85). Louis O. Werba produced this musical comedy, which opened Tuesday night; Ona Munson joined cast.

**"Two Girls Wanted,"** John Golden (11th week) (C-800-\$3.30). When moved here from Little business jumped considerably to over \$7,000; moving again back to Little; "Ned McCob's Daughter" opens here Monday.

**"Vanities,"** Earl Carroll (13th week) (R-998-\$6.60). Good box office draw, though not especially strong in agencies; reputation of revue should carry it through winter; estimated over \$26,000.

**"We Americans,"** Sam H. Harris (5th week) (C-1,051-\$3.30). Has climbed to moderately good grosses and figures to stick; will move to Eltinge next Monday; pictured "What Price Glory" (Fox) coming here.

**"What Every Woman Knows,"** Bijou (32d week) (C-605-\$3.30). A few weeks more for Barrie revival, which has made fine run, spanning summer; rated around \$3,000 now.

**"Yellow,"** National (9th week) (D-1,164-\$3.30). Such good drama that it has become established without plugging and figures to stick through winter; rated around \$14,000.

**Special Attractions and Rep.** "Caponsacchi." Second Walter Hampden production will stick for a time and figures to become part of Hampden's developing repertory of new plays.

Ruth Draper, appearing Sunday nights at Selwyn and off matinee days in same house.

Civic Repertory, 14th Street theatre, offering "John Gabriel Borkman," "Saturday Night," "The Master Builder" and "Sisters Three."

"The Little Clay Cart" and "The Lion Tamer," Neighborhood Playhouse; latter play goes off for time being after Wednesday.

**Outside Times Sq.—Little**

"The Witch," produced by Carl Reed, with Alice Brady, opens at Greenwich Village tonight (Wednesday); "Reigen," Triangle; "Naked," Princess; "Emperor Jones," Mayfair; "Turnabout" opened Friday at Provincetown.

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## \$12,000 FOR 'CREOLES'

Coast Show Bound for L. A.—"Deacon," \$7,700 in 'Princo—

## "Poor Nut," \$6,000

San Francisco, Nov. 16. Pauline Frederick, in "Lady Frederick," and "The Heaven Tappers," with an all-star cast, came in last night (Nov. 15). "Lady" replaced "The Butter and Egg Man," which had an unhappy fortnight at the Curran, not getting above an estimated \$5,000 either week. "The Heaven Tappers," a new play, re-opens the Columbia. This house has been dark since the abrupt closing of "Monkey Business" two weeks ago.

"Creoles," the controversial "spice" show at the Wilkes, showed a tendency to build in its second week, and got around \$12,000, but will not be held beyond the present week because of the sudden booking at the Biltmore, Los Angeles. Kolb and Dill succeed.

"The Poor Nut," in its third and next to last week, registered about \$6,000 at the Alcazar. The seventh week of "Alias the Deacon," at the President, was quoted at about \$7,700.

## "LADY FAIR," \$23,000

New Musical Gets Good Send-Off in Boston

Boston, Nov. 16.

Legit business here last week didn't show any radical change from the week before. The musicals got the bulk of the trade, as has been the case all season. "Artists and Models" and "Lady Fair" drew good breaks, with the former show doing the best business of anything in town.

Armistice Night did not mean a thing. However, the Brown-Harvard game was responsible for the usual big demand on seats for Friday and Saturday nights. Musicals advanced the prices for that performance.

Two new shows came in here this week, one being "This Woman Business," at Wilbur, and the other the Harry Lauder show at the Boston Opera House for a week. Other attractions scheduled to open here are "Cradle Snatchers" (Hollis), next Monday, and "Laff That Off" (Plymouth) on the same night.

**Estimates for Last Week**  
"Lady Fair," Shubert (2d week). For a new musical this one got away to a very fair start; \$23,000.  
"Artists and Models," Majestic (2d week). Said to have done the best first week's business show ever got here; \$30,000.

"Wisdom Tooth," Hollis (final week). Only fair while in town; last week.

"The Butter and Egg Man," Plymouth (final week). Was comedy hit of town while here; \$10,500.

"Love in a Mist," Park (3d week). Not a big money maker but liked by enough patrons to hold it in for a while longer; \$7,000.

"This Woman Business," Wilbur (1st week); \$10,000.

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## MANTELL'S \$15,000

Does Nicely at \$1 Top in Wash.—"Nanette" Off at \$13,500

Washington, Nov. 16.

The local theatrical map got quite a jolt last Friday when word came through that Leo Leavitt was out as house manager of Poll's after four years on the assignment. The story reported behind the change, which brings in Ted Barter, is said to be that after the four years' period on a \$2-week salary basis the Shuberts decided a refund was in order for the past summer only. Nothing was said as to the preceding idle periods.

This Leavitt refused to make, claiming his agreement called for the year round basis.

Another surprise was the slim takings of the Louise Groody-Hal Skelly edition of "No, No, Nanette" at the National.

Robert Mantell, in Shakespeare through expert selling, ran up close to \$6,500 at \$1 top for the second week.

The new "Glamour," at the Belasco, received fair to good notices locally but no money.

**Estimates for Last Week**  
Auditorium—Mantell in Shakespeare. About \$15,000 on two weeks at \$1 top. Indications are this should put this 6,000-seat house on the stopping places of such attractions.

Belasco—"Glamour" (Lewis & Woods). Usual for new ventures; trembling around \$3,000.

National—"No, No, Nanette" (Fra zee). Not so good at about \$13,500. Poll's—Dark.

**This Week**

Belasco—"The Green Hat"; National, Ziegfeld's "Follies"; Poll's, "Big Parade" (film).

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## \$15,000 L. A.'S TOP

"Castles in Air" \$1,000 Ahead of "Fancies"—"Blondes" Third

Los Angeles, Nov. 16.

The second week of "Castles in the Air" gave this musical the town's top gross with an estimated total of \$15,000. This was only \$1,000 in advance of De Haven's "Fancies," which went to about \$14,000 at the Music Box.

Among the non-musicals "Gentlemen Prefer Blondes" led the way at the Belasco, hitting around \$13,000 in its second week. "The Family Upstairs" did in the neighborhood of \$6,750 at the Morosco while "Rain" could only draw about \$4,000 into the Orange Grove.

"Struttin' Sam," another musical, took something like \$6,700 at the Majestic.

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## Canadian Tour Off

The proposed Canadian tour of "The House of Usher," to have started this week, has been temporarily if not permanently abandoned. The show closed in New York a week ago and was to have reorganized for the Canadian jaunt last week.

When the members of the cast reported for rehearsal they were informed by Clarence Derwent, sponsoring the production, that there had been a hitch in plans and that they might be called later if available.

## PHILA. LEGITS HOLDING UP

'Student Prince' \$19,000; 'Cheyney,' \$19,000

Philadelphia, Nov. 16.

While the rest of the theatrical district familiarly known as "the road" has been complaining of its worst season in years, Philly is boasting of a condition almost directly opposite. Theatres here are sitting on top of the world, with nearly all the eight legit houses recording tidy profits to date.

Last week, of the eight houses, only one had any real complaint and that was the Forrest, which was to have been dark, owing to the postponement of Dillingham's Beatrice Lillie musical comedy, "Oh, Please," but which, on short notice, got a single week's booking of the French color film, "Cyrano de Bergerac," which the Stanley Company was anxious to give a local showing in a downtown house. A rather heavy advertising spurge was used, with business poor the first of the week, but picking up moderately.

Of the four dramatic shows, "The Last of Mrs. Cheyney" was easily the leader. The advance sale is big. Another dramatic wallop was "Craig's Wife" at the Broad, its ledger again showing between \$16,000 and \$17,000, which, at a \$2.50 top, is remarkable. At this scale absolute capacity would probably come under \$20,000. Both "Craig's Wife" and "Mrs. Cheyney" (which has a \$3.30 top in a house of considerably greater capacity), have two weeks to go.

Although not in a class with these two attractions, "One of the Family" scored nicely in its second and last week at the Walnut. This two-week engagement was the best the Walnut has had to date, and the Grant Mitchell show could probably have stayed another two weeks to profit, as it is an inexpensive production. The fourth non-musical is "Abie's Irish Rose," which maintained its usual \$16,000 pace in its tenth week at the Adelphi. Incoming shows or heavy opposition apparently have little effect on this one, which is getting a class of patronage different from that of most of the local attractions.

With the Forrest temporarily housing a picture, the musical comedy fans had three to choose between, one a repeat engagement of an operetta, one a revue and the other a "musical play" or operetta, rather tending toward the high-brow. The first named was the surprise of the lot. It was "The Student Prince," third time here, but apparently as popular as ever, with the local Shubert management frankly amazed at the box office activity. There was hardly a seat at most performances, with a couple of benefits not needed to stimulate trade. It is understood the house is available for only four weeks with a dramatic tryout booked to follow, but it looks now as if "The Prince" could stay a lot longer than that unless the present demand is only a sporadic outburst.

The Chestnut reported another big week with "A Night in Paris," despite general panning by some of the critics. This house blazed the way for revues with the six big weeks of "Gay Paree," and looks set with this kind of entertainment. Last week the management claimed a gross of between \$22,000 and \$23,000, helped greatly by the football crowds.

The third musical, "Song of the Flame," started very disappointingly at the Shubert with scarcely half a house Monday night. It benefited a great deal by the lack of musical opposition across the street at the Forrest, and recorded a fine gross of nearly \$3,500 Armistice night, and better than that Saturday night. As the show is scaled at \$3.50 top, this is by no means a capacity pace. The week's figure was about \$24,000, not as good as it might be for an expensive show with a high scale, but claimed satisfactory.

This week has only two openings. "The Patsy," at the Walnut, and "Oh, Please," the Beatrice Lillie show, on Friday at the Forrest, its third postponement. Next week is bare as far as novelties are concerned with the next congestion listed for Nov. 29, when Otis Skinner brings "The Honor of the Family" into the Broad, "Love-in-a-Mist" arrives at the Garrick, "Tip-Toes" returns to the Forrest, and "The Nightingale," new Shubert operetta, has its premiere at the Shubert. The first three are in for two weeks only. "The Nightingale" probably for four. Other bookings on the horizon include Marjorie Rameau at the Walnut (Dec. 14), Helen Hayes in "What Every Woman Knows" at the Lyric (Christmas Eve), according to present plans, and Al Jolson at the Shubert Christ-

(Continued on page 40)



# 6 MUSICAL MONEY GETTERS, BUT "BAD SEASON" REASON OUT

**Cool Weather Picked Up Plays Last Week—  
"Honeymoon Lane" Considered Among Strong  
Draws—"Oh, Kay," Big Gross Contender**

A dash of cool weather last week seemed to send up Broadway's business, but the bettered grosses seemed to be made by the favored attractions. Most of the field failed to gain. A general plaint is "a bad season," appearing to extend throughout the legitimate field.

Monday's national broadcast of a star radio show was expected to affect trade. Business reports, however, showed better trade than previous Mondays, but it seemed the popular priced theatres were off.

Within the past 10 days two new musical attractions had the leading call for patronage favor, with "Oh, Kay," at the Imperial, a new contender for big money. It bettered \$40,000 for the first week, placing it next to "Scandals," "Gay Paree," at the Winter Garden, looked good, but was not selling out after the first performance Tuesday last. Its estimated gross was around \$35,000.

For its first full week "The Play's the Thing" went to over \$14,500 at the Miller. It is a smart draw and should rate with the non-musical successes, though a long run is not indicated. "The First Love" did better than expected at nearly \$9,000, good money for the Booth. "Old Bill, M. P.," found little or no agency support following the premiere at the Biltmore. "The Squall," a premiere at the 48th Street, was in need of fixing. "Head or Tail" lasted just five days at the new Waldorf and the house is dark this week.

Some of the leaders played an extra matinee Armistice Day and the grosses hit the same mark as for election week. "Broadway" again around \$31,000 and "The Captive" \$25,000; "Gentlemen Prefer Blondes" got about \$23,500; next best figure went to "An American Tragedy" at \$17,000, including an extra matinee, indicating business is quite under capacity; "Lulu Belle" \$16,000 to \$17,000.

"The Noose" and "Yellow" are both hardy dramas and commanding profitable; though not big trade, at \$14,500 or slightly over; "On Approval" satisfactory at \$12,000; "We Americans" again over \$10,000; "The Donovan Affair," \$10,000; "Daisy Mayme" not strong at \$8,000; "Seed of the Brute" fair at \$7,000; "Loose Ends" at the same mark is a failure and will close; "The Woman Disputed" mediocre at \$9,500; the balance range downward to "Autumn Fire," under \$3,000.

## Two New Musicals

The two new musicals mentioned and "Criss Cross" at \$38,000 are runners-up to the musical leader, "Scandals," scaled to get \$43,000 weekly, the mark last week in eight performances; "Sunny" picked up, getting \$35,000; "The Ramblers" bettered \$30,000, and including "Oh, Kay," and "Paree," this group constitutes the leading six money-getters; "Countess Maritza" estimated at \$28,000; "Vanities," \$26,000; "Queen High," \$22,500; "Honeymoon Lane," around \$24,000 for two weeks, is one of the strongest musical comedies on the list, considering the scale; "Castles in the Air," \$18,000, is due to move to another house soon or take to the road; "The Wild Rose," around \$19,000, is listed to close next week, a flop at \$5.50 top; "Katja" is also a bust, and is supported by cut rates principally.

A sudden shift sent "The Pearl of Great Price" down to the Casino from the Century, in the hope of bolstering the terrible trade up-town; "The Vagabond King" moved to the Century, exchanging places with the "Pearl."

Other Switches and Closings  
"Two Girls Wanted" will move back to the Little, "Ned McCobb's Daughter" following in at the John Golden, while "Seed of the Brute" will be moved from the Little to the Comedy; the latter house will be available through the closing of "Sure Fire" Saturday; "We Ameri-

cans" will replace "If I Was Rich" (stopping) next door to the Eltinge from the Harris, which will offer the picture version of "What Price Glory"; "Just Life" will leave the Morosco, which gets "Up the Line" Monday; "This Was a Man" replaces "Autumn Fire" at the Klaw, the Irish show moving to Waldorf's; "Mozart," with Irene Bordoni, relights the Music Box.

"Sisters," dated for the Ritz, has been postponed a week, giving "Loose Ends" another week, although advertised to close Saturday. The Theatre Habima, a Russian company, due at the Mansfield next week, will not open until Nov. 29, but "The Ladder" moves to the Waldorf, left dark by the closing of "Head or Tail."

"Cradle Snatchers," at the Riviera, bettering \$15,000, and "The Great Temptations," with \$19,500, at the Majestic, Brooklyn, were the best on the subway circuit last week.

## Getting Buys Down to Tacks

After having been squawking for weeks because they were overloaded with forced buys the brokers in the premium agencies stated this week that they were "getting matters down to hard tacks." The result is that there were but two small buys negotiated for incoming shows this week, for 150 a night for four weeks with 25 per cent return each for "The Squall" at the 48th Street, which opened last week, and "Lily Sue," opening last night at the Lyceum. A number of buys which ran out last week were not renewed, with the result that the complete list of shows in the buy list number but 24.

The list comprises "Queen High" (Ambassador), "White's Scandals" (Apollo), "Lulu Belle" (Belasco), "First Love" (Booth), "Broadway" (Broadhurst), "Pearl of Great Price" (Casino), "The Captive" (Empire), "The Woman Disputed" (Forrest), "The Squall" (48th St.), "On Approval" (Gaiety), "Criss Cross" (Globe), "The Play's the Thing" (Miller), "Oh Kay" (Imperial), "Honeymoon Lane" (Knickerbocker), "An American Tragedy" (Longacre), "Lily Sue" (Lyceum), "The Ramblers" (Lyric), "The Wild Rose" (Beck), "Sunny" (New Amsterdam), "Loose Ends" (Ritz), "Castles in the Air" (Selwyn), "Countess Maritza" (Shubert), "Gentlemen Prefer Blondes" (Times Square), "Gay Paree" (Winter Garden).

## Cut Rates List 32 Shows

In Lebang's cut rates Monday were 32 shows listed. Demand on that day was light as far as the advance for the evening was concerned. Shows listed included "The Straw Hat" (Am. Laboratory), "Gertie" (Bayen), "What Every Woman Knows" (Bijou), "Old Bill, M. P." (Biltmore), "Pearl of Great Price" (Casino), "The Vagabond King" (Century), "Sure Fire" (Comedy), "The Little Splitfire" (Cort), "Naughty Riquette" (Cosmopolitan), "Sex" (Daly's), "If I Was Rich" (Eltinge), "The Woman Disputed" (Forrest), "Katja" (44th St.), "Shanghai Gesture" (46th St.), "The Squall" (48th St.), "The Judge's Husband" (49th St.), "The Blonde Sinner" (Frolie), "Loose Ankles" (Garrick), "Two Girls Wanted" (Golden), "We Americans" (Harris), "The Noose" (Hudson), "Autumn Fire" (Klaw), "Seed of the Brute" (Little), "The Ladder" (Mansfield), "Emperor Jones" (Mayfair), "The Wild Rose" (Beck), "A Proud Woman" (Maxine Elliott), "Just Life" (Morosco), "Yellow" (National), "Daisy Mayme" (Playhouse), "Naked" (Princess), "The Girl Friend" (Vanderbilt), "Head or Tail" (Waldorf) and "They All Want Something" (Wallack's).

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## LEW FIELDS HOME

Lew Fields has left the Fifth Avenue Hospital, where he was confined for several weeks, returning to his home.

After another week's rest he will plunge into direction of rehearsals of the musical, "Peggy."

## Shows in Rehearsal

"Peggy" (Lew Fields & Lyle Andrews).  
"Hangman's House" (Brady & Wiman).  
"Lucky" (C. B. Dillingham).  
"Sam Abramovitch" (Ann Nichols).  
"Sam McCobb's Daughter" (Theatre Guild).  
"What Price Glory?" (Hurtig & Seamon).  
"The Nightingale" (Shuberts).  
"Girl in Upper C" (Arthur Klein).

## PHILA THEATRE ZONE

(Continued from page 36)

has never made a nickel profit in recent years, the Garrick has been a fine money getter. The story had the new Garrick situated at 20th street and Market, one block east of the New Forrest.

Still another theatre is reported for the Parkway district, facing Logan Circle. This is in the same general direction of the others mentioned, but north of Market street. The Parkway, when all improvements are completed, will be lined with fine public buildings and the like, and a theatre there would be entirely out of the shopping radius, even with the center of activity moving out towards the new Pennsylvania Terminal. Another rumor has this new house to be devoted to films instead of legit.

The Shuberts, outside of their refusal to take the Broad and Locust street house, are not mentioned in these prospective changes. The story, long existent, that they would build a new house adjoining their Lyric and Adelphi theatres at Broad and Cherry streets, has died down, and is improbable in view of the fact that this district is out of the Rialto, both present and future.

## New Picture Houses

Now for the film feature of the projected theatres. Realty interests are reported definitely to have assembled the site at the southwest corner of 17th and Market streets, a block west of the present Fox, and two blocks east of the Stanley, upon which it is reported that the Fox Company will build a combination theatre and office building to cost \$5,000,000. Preliminary plans for the proposed project have been filed with the Bureau of Building Inspection at City Hall. The theatre is planned to seat 1,500, thus making it rank with the largest in the country. The building will have a frontage of 248 feet on Market street and 176 feet on 17th street. Work is announced to start within six months. C. Howard Drane, of Detroit, is the architect, while the builders will be the Chanin Company.

The Stanley Company has said several times of late that they would build no more downtown picture houses, having already eight or nine of importance within a stretch of six or seven blocks. Nevertheless, announcement has been made that this same Stanley company would build a 5,000-seat theatre in the new Rialto on Market street, west of City Hall. Either this theatre, or the one mentioned for Logan square, may be the film house to be erected by United Artists in conjunction with the Stanley Co., which was decided upon about three months ago after a conference between Joseph Schenck and Jules Mastbaum.

Discounting rumors and unconfirmed reports, it is a sure thing that the Market street stretch between the Schuykill River and City Hall will have three or four new theatres within a couple of years. This will move the theatrical Rialto at least six blocks from its present center. The first unit of the new terminal is completed, but the tracks now running into Broad Street station, and referred to locally as the "Chinese Wall," will not be torn down for another year and a half at least. They will be replaced by a tube, and not until then will the new district be the gold mine that many realty and theatrical men think it is bound to be. The present film houses in this district are the Stanley, Stanton and Fox theatres, all film houses.

## "Is Zat So?" Sequel

"Chick and Chickens," sequel to "Is Zat So?" has been completed by James Gleason and Richard Taber.

It will reach production in January by Boothe, Gleason and Truex.

## FUTURE PLAYS

"Nerves and Curves"  
"Nerves and Curves," comedy by Countess De Bruche, will reach production in January, with Joseph Koehler sponsoring.

## "Blonde Sinner," No. 2

Leon De Costa is organizing a second company of "The Blonde Sinner" for a Canadian tour.

## "Jeweled Tree"

"The Jeweled Tree" may be revived for a Chicago showing in January. Members of the former cast were notified to this effect this week.

"Pyramids of Lead" will be the initial production of the recently organized Morosco Enterprises, Inc.

## "Legally Dead"

The play, "Hands Up," has been renamed "Legally Dead," and will be placed in rehearsal soon for a proposed Broadway engagement.

## Road "Gorilla"

A road company of "The Gorilla" is being organized by Max Flohn for a tour of short stands in upper New York and Pennsylvania with a southern tour to follow. Cast includes A. C. Henderson, William Cox, William Maloney, John O'Meara, George Le Marr, Frank Dare and George Saunders.

## "Quick Sands"

"Quick Sands," by Warren F. Lawrence is next on production list of Albert Lewis. Lawrence is a brother of Vincent Lawrence and holds an executive position on the Albert Lewis forces. "Quick Sands" will be placed in rehearsal the latter part of the month.

## "Box Seats"

"Box Seats," by Edwin Massey, has been acquired for production by Laura Wilcox and A. G. Wilkes. The piece will be given a stock trial in California preliminary to New York production in December.

William Ricciardi's revival of "Papa Joe," with Ricciardi as producer star, gets under way at the Park, Bridgeport, Conn., Nov. 22, working toward Canada for a Canadian tour. Bookings have been arranged through Charles Maynard. Support cast includes Madeline Hunt, Lillian Shrewsbury, Maida Reade, Charles Palazzi, Nino Ricciardi, Joseph Manning and Bruce Conning.

## Jane Cowl in London

Jane Cowl, who is booked for three weeks in vaudeville at the Palace, Chicago, this week, with a playlet called "The Clock," which she wrote, may shortly return to London, whence she returned after appearing there in "Easy Virtue."

The next London appearances would have her as "Juliet" and later in "Smilin' Through."

Miss Cowl is again under Arch Selwyn's management. She had been playing under the direction of Gilbert Miller in association with Selwyn.

Selwyn, who sailed for Paris Saturday, plans the production of "The Garden of Eden" in London, probably with Tallulah Bankhead. The American rights to "The Charming Princess" are said to have been secured by Selwyn who will produce it here next spring with George White.

## \$18,000 Halts 'Black Boy' Commonwealth Plan

The proposed deal of a group of former players in "Black Boy" to take over the production for revival collapsed last week when Horace Liveright, producer, is said to have asked \$18,000 as a consideration for the transfer. The piece closed at the Comedy, New York, two weeks ago.

Despite bad business, which forced it out, members of the cast had utmost confidence in its chances in a better located house and were willing to gamble, but not to the extent of the amount asked.

The figure is said to have been set as representative of what the producer lost on the production.

Chick Castle in Chi Office  
Chicago, Nov. 16.

Chick Castle, formerly with Larry Conley, Inc., has joined Ager, Yellen & Bornstein in their Chicago office.

## CHI QUIET; MAN'S WOMAN, \$12,500

**Early Week Biz 'Way Off  
—"Tip Toes" Leaving  
—"Shelf" \$10,000**

Chicago, Nov. 16.  
There was a slight inclination for a betterment in legit grosses last week, although such attractions as "Sins of Sins," "She Couldn't Say No" and "Sweetheart Time" were found to lack the substantial call that would prevent immediate cancellations.

"The Shelf" ran into improved grosses at the La Salle and, with proper nursing, is apt to add emphasis to the claim that when a show flops in New York it is headed for profitable money here.

"Princess Flavia" wasn't tabbed for real money by the wise ones, yet the special party sales have helped it from falling to pieces. "Yes, Yes, Yvette," already in the air for real Chicago money, is being groomed for the Four Cohans, so that "Flavia's" exit is momentarily expected. "Vagabond King" is ahead of "Flavia" in hotel demand. Where there is one call for "Flavia" there are five for "King."

"G. V. Follies" isn't marked for real money on this visit for some reason. Last week's gross for the Apollo attraction showed an improvement, but it is still far away from the money expected.

"Tip Toes" made a game fight of it at the Illinois, but a sudden decision takes this piece out. The house goes into movies (Eucharistic Congress film) pending the arrival of Ziegfeld's "Follies."

The non-musical leader, "Jazz Singer," fell off around \$3,000 from the previous week. While the ads carried "last weeks," it is known Jessel's piece will stick it out until Christmas. The Harris is due to receive "Craig's Wife," with "The Cradle Snatchers" to follow.

"One Man's Woman" is still drawing sensational trade, while "Sins of Sins" received a dreadful panning and is limping along.

The gross average for this period of the season is far below any other year, but a worthy show come along and Chicago turns out.

## Estimates for Last Week

"In This Room" (Princess, 1st week). House draws a heavy popular-priced balcony clientele every Sunday night; opened Sunday to moderate gross and encountered usual Monday slump.

"G. V. Follies" (Apollo, 4th week). Improved a trifle over previous weeks, but \$20,000 again is a sensational low figure for this offering; will probably play out string, although doubtful if early week losses can be overcome.

"Sins of Sins" (Adelphi, 2d week). Drew the curious after panning reviews to the extent of a weak \$7,000.

"Runaway Road" (Studebaker, 3d week). Highbrow atmosphere apt to hold back trade necessary to turn out successful week; will draw those who patronize worthy acting but full pace thus far below expectations; \$10,000.

"One Man's Woman" (Central, 5th week). Still running along to \$12,500, a whole of a gross for house and show; best box office window sale in town for non-musicals.

"Sweetheart Time" (Garrick, 9th week). Has always been a week-to-week proposition but holding on with average of \$13,000 probably satisfying idea; varies as conditions of town change; should be in line for improvement with any sudden climb.

"Affairs" (Woods, 19th week). Two weeks to go, with hint of immense gross for farewell week; unquestionably has filled up sensational engagement, with all sorts of individual honors tabbed in face of terrific opposition against it; running along at \$22,000 gait.

"Alias the Deacon" (Playhouse, 3d week). Far below what wise ones thought this one would do here; has never sustained winning gross; present figure around \$7,000.

"The Shelf" (La Salle, 4th week). Surprisingly strong, with unlooked-for trade popping up on alleged off nights; banded away for a healthy \$10,000 or a little stronger; big money at this house.

"The Poor Nut" (Cort, 12th week). Again the football crowds from out of town headed for this one, making the week-end trade something to marvel over; early part of week light, so \$10,500 very good.

"Tip Toes" (Illinois, 6th and final week). Fought local situation until quick decision yanks it out this week; \$15,000 has been big money lately.

"Jazz Singer" (Harris, 7th week). Fell off nearly \$3,000 over previous week, making gross around \$15,500;

(Continued on page 40)



## ART THEATRES

By Theodore Pratt

The Institute Players, a little theatre organization of Brooklyn, N. Y., have presented "His House in Order," by Sir Arthur Wing Pinero. Georges Renavant, the Broadway actor, played the lead, supported by a professional cast. The piece was staged by Anne Wolter.

Plans for an art theatre for St. Louis in which it is hoped to interest 150 subscribers, were advanced in invitations sent out by Elizabeth Morse, Harry R. McClain and a group of associates. The group is to be known as the New Toy Theatre Players. Four plays will be presented the coming season.

After years of discussion the Theatre Guild of Canada, Ltd., has opened an English stock company at the Empire, Toronto, former home of Columbia Burlesque. It got off to a good start with "Hay Fever." Plugging for society patronage at \$1.50 top, Mrs. J. M. Mood, non-professional, is running things.

With the city censor appearing as the general in a cast made up partially with American legion members, the Maylon Players are playing "What Price Glory" as their 93th weekly bill at the Auditorium, Spokane.

Only a few of the original lines were cut by Will Maylon, leading man-manager. Two local ministers endorsed the showing, stating Maylon has proved "an objectionable play loses nothing when indecent language and blasphemy are omitted."

### PRINCESS TURANDOT

Fantastic comedy in three acts by Carlo Gozzi. Adapted by Henry G. Alsberg and Isaac Don Levine. Staged by Leo Bulgakov. Settings and costumes by Robert Van Rosen. Presented by the Provincetown Playhouse at Provincetown theatre, New York.

Tartaglia.....J. Edward Bromberg  
Ishmael.....Victor Sharrif  
Pantalone.....Harold McGee  
Brigella.....Bargara Bulgakov  
Kala.....Kiby Hawkes  
Adelina.....Loni Stengel  
Altoun.....Jasper Deeter  
Skirina.....Sada Gordon  
Timur.....George Frame  
Zelma.....Muriel Campbell  
Barak.....Moss Felsig  
Slave Girl.....Sheba Strunsky

Starting their season with "Princess Turandot," a fantastic comedy by Carlo Gozzi, the Provincetown Playhouse shows evidences of still laboring in the rut it traveled last year. This unpaved boulevard is an unfortunate selection of plays peopled with second-rate players.

Story is of a proud, hard, almost unbending, beautiful Princess, Turandot. It is decreed that any man successfully giving the answers to three riddles she may ask him will receive the Princess in marriage, though if he fails to answer them correctly his head will be cut off.

The play has received unfortunate adaptation, sliced as it is with many abortive Americanisms. This spirit is one of absurd fantasy, though even this rarely catches fire.

"Turandot" lacks capable actors. Jasper Deeter on most occasions is singly successful at getting across an amusing picture of the harlequinade Emperor.

Barbara Bulgakov is highly personable as Princess Turandot but in overcoming the difficulties of language, her diction holds up the pace of the play. The rest of the cast seem unpracticed in playing smoothly in the mood of light pre-

tense called for and rarely delivered.

"Turandot" is a brave attempt on the parts of the Provincetown people to stage a piece somewhat out of their reach. It can hardly prove successful in any department.

### MISALLIANCE

Comedy by Bernard Shaw. Staged by Randolph Somerville. Presented by the Washington Square College Players at the Playhouse, 100 Washington Square, New York.

Johnny Tarleton.....Alexander Gerry  
Bentley Summerhays.....David Morris  
Hypatia Tarleton.....Edwina Colville  
Mrs. John Tarleton.....Anna Smith-Payne  
Lord Summerhays.....Mario Paronetti  
John Tarleton.....Richard Ceough  
Joseph Percival.....John Koch  
Lina Szecepanowska.....Judith Knight  
Gunner.....Merle Kaye

Washington Square College Players of New York University opened the season last Friday with Bernard Shaw's talkative "Misalliance." The play deals at length and in detail with Shaw's voluminous opinions about the relations between parents and children.

The best quality exhibited by these New York college players is a good deal of force, though this tended to general over-acting. David Morris, as the sensitive Bentley Summerhays showed distinct talent in emotional moments, while Richard Ceough as John Tarleton did a surprisingly mature job with his end of the play.

The Players have heretofore specialized in Shaw plays, but Dec. 17 will do "Rollo's Wild Oats," by Clare Kummer.

### \$1,200 A YEAR

Comedy in three acts by Edna Ferber and Newman Levy. Presented by the Meeting House Theatre of the West Side Unitarian Church, New York. Staged by Fay Baker.

Paul Stoddard.....Pat Fell  
Jean Stoddard.....Irene Helman  
Henry Adams Winthrop.....Ben Davidson  
Frances Winthrop.....Elizabeth Donnell  
Cyrus McLure.....James F. O'Connor  
Steven McLure.....Howard Tiffany  
Chris Zupnik.....Ben Davidson  
Mrs. Zupnik.....Mildred T. David  
Tony Zupnik.....Florence Bury  
Stoklin.....Edward W. Boise  
Martha.....Marian Lord  
A. Star Putnam.....Philip Goldsmith  
Emily Putnam.....Peg Smith  
Howard Snell.....Frank Naviate  
Millie Fanning.....Naomi Diamant  
Vernon Salisbury.....Jay A. Moreno  
Gusle.....Jean D. Croy  
Cleveland Welch.....Edw. Boise

"\$1,200 a Year," by Edna Ferber and Newman Levy, had its American premiere Nov. 10 at the Meeting House theatre, in the West Side Unitarian Church, 550 West 110th street. First produced in England several years ago.

It is a comedy of the struggles of a college professor to live on \$25 a week when his hands receive \$20 a day. The professor turns mill hand and takes along with him most of the other members of the faculty. Offered a large salary in the movies the university pleads with him to return and teach at a living wage. He accepts. The play might have done for Broadway a few years ago but is now somewhat out of date.

The production revealed the players as a competent little theatre group, amateur throughout and lacking polish, but a good deal above the average acting of such, possessing above all an unusual liveliness. They receive expert direction under Fay Baker, formerly a professional and also director of the St. Louis Community theatre.

### WHITTENDALE LEAVES

Ainsley Whittendale has resigned from the Frohman office, which organization he has been associated with for 22 years.

Whittendale was back with "The Play's the Thing" at the Miller.

## LITTLE THEATRES

The University of Baltimore at Baltimore has organized a Dramatic Club and adopted a novel policy of producing plays by Maryland playwrights built around people and incidents significant in Maryland history, and concerning general activities and ideals of the Free State. Helene Wittman is student assistant in charge of dramatics, and Frank A. Woodfield is the faculty advisor.

The Little Theatre of Duluth was revived this week after a lapse of eight years. The local theatre was the first organized in the northwest by the Drama League of America and operated successfully until the war, when the building was disposed of to be used as a Red Cross station. A fund of \$1,600 was obtained and is held in trust. A meeting this week brought out 100 fans and plans were formulated for reorganization. A series of plays will be presented after the New Year. Clyde Fitch's "Truth" will be the first.

Officers of the old organization are: Mrs. S. R. Holden, president; E. C. LeDuc, secretary, and F. A. Patrick, treasurer. Frank J. Webb was made temporary chairman and will appoint committees to arrange for reorganization and select plays and officers.

## PHILA BOX OFFICE

(Continued from page 38)

mas night. Bookings at the Erlanger-Syndicate houses are decidedly sketchy after those of the 29th of this month, with many contradictory rumors.

**Estimates for Last Week**  
"Craig's Wife" (Broad, 3d week). George Kelly show still clicking strongly between \$16,000 and \$17,000; strong probability that show will gross pretty near \$70,000 on four weeks here.

"The Song of the Flame" (Shubert, 2d week). Notices mixed and show not getting anywhere near capacity at high scale (\$3.50), but helped by fact Forrest had no musical; Armistice Day and Saturday helped swell total to \$24,000.

"Oh, Please" (Forrest, 1st week). Doesn't open until Friday (Nov. 19) night, due to third postponement; "Cyrano" (film) had house last week to rather ordinary business and very poor matinees.

"The Last of Mrs. Cheyne" (Garlick, 3d week). Real wallop of dramatic shows, although because of \$3.30 top not as remarkable as business of "Craig's Wife"; got better than \$19,000.

"The Patsy" (Walnut, 1st week). Opened three weeks' engagement Monday night; Grant Mitchell's "One of the Family" made comfortable profit, with \$11,500 claimed last week; could have stayed longer.

"Night in Paris" (Chestnut, 3d week). Helped by success of "Gay Paree," house's previous attraction; between \$22,000 and \$23,000.

"Student Prince" (Lyric, 2d week). Second return engagement real surprise of town; \$19,000 indicates it can stay longer than allotted four weeks; may move.

"Abie's Irish Rose" (Adelphi, 11th week). Pace remains about same; better than \$16,000; last week.

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### "Twinkle" Changes

Louis O. Werba's new musical comedy, "Twinkle Twinkle," opening at the Liberty, New York last (Tuesday) night, was kept out of town two weeks longer than planned.

A cast change placed Ona Munson in the feminine lead, in place of Nancy Welford.

The show was written by Harry Archer and Harlan Thompson. Bert Kalmar and Harry Ruby joined the first authors in rewriting it.

## 42d St. Deal Not Closed

The reported deal for a theatre on West 42nd street, the other side of the Selwyn, has not been consummated. Philip Goodman and Mack Hillard, mentioned as principal in the proposed purchase, appear to have gone no farther than discussing the matter with Isadore Zimmer, real estate operator, who controls the site.

Zimmer and associates are behind the proposed hotel and theatre project on 46th street, adjoining the N. V. A. Former buildings have been razed, but work has temporarily stopped. An offer to lease the proposed theatre in the latter project has been made.

The same group erected the Roosevelt apartment house on the Grand Concourse. It is the largest apartment building in the Bronx.

## SECOND "BUNK"

Gene Lockhart and Percy Waxman are collaborating on a second edition of "The Bunk," which they will spot in an intimate theatre in New York early in February. Lockhart and Waxman wrote and produced "Bunk of 1926" at the Heckscher theatre last season with the piece later being taken over by Ramsey Wallace and Frank Martins for a downtown showing at the Broadhurst and later closed upon recommendation of the play jury. Lockhart claims that none of his original material had been retained in the version voted objectionable by the jury, the latter stand said to have been precipitated through undraped choristers rather than substance matter of the revue.

## Kearneys Are Divorced

Milwaukee, Nov. 16. Mrs. Erln O'Brien Moore Kearney, former ingenue of the local Players' Guild, has been granted a divorce from Patrick Kearney, publicity man for the same organization which went on the rocks before the 1925 season ended. The Kearneys were married June 1, 1925, when Miss Moore was 22 and Kearney 32.

Mrs. Kearney charged cruelty, neglect, and lack of support beginning almost immediately after her marriage. Judge C. M. Davidson, of the Waushara County Circuit Court, restored to Mrs. Kearney her maiden name and ordered a final property settlement of \$500 in lieu of alimony.

## Dolly Tree's Designs

Designs for the costumes of Jones & Green's new "Greenwich Village Follies" are to be made and submitted by Dolly Tree, England's leading stage designer, now in New York.

It will be the first work Miss Tree has indulged in for New York. Through considering the "G. V. F." offer, Miss Tree permitted the work of designing the new musical at the Galety, London, to escape her.

Miss Tree is also sketching out the designs for the New York productions Ernest Rolls has secured for production at the new Empire, Sydney, Australia. Mr. Rolls is said to have purchased the Australian rights for five of the Broadway successes.

It is a possibility Miss Tree may hereafter divide her time between New York, Paris and London. She has designed for many of the stage and class dinner club shows in each of the European capitals.

## Chanins Producing; Appoint General Staff

Chanin Productions, Inc., formed by the builders who will have five theatres under their direction by the first of the year, will have what is termed a laboratory theatre, which may be used for trying out attractions for the other houses. The first play selected is "Puppets and Passion," being adapted from the Italian by Ernest Boyd.

The Chanins are now operating the Blitmore and Mansfield. The other three houses are part of the hotel project at Eighth avenue, extending from 44th to 45th streets. David Burton is general stage director, with Harry D. Kline general manager. E. "Slim" Severance, editor of "World Traveler," has been appointed as general press representative.

## CHICAGO GROSSES

(Continued from page 39)

in for big holiday money, but strong draft appears to have ended.

"She Couldn't Say No" (Olympic, 3d week). Spotty trade checked, but managed to approach \$9,000, with chances of bettering; figured the usual dismal Monday opening gross.

"The Honor of the Family" (Blackstone, 2d week). Drew moderate money, with week's total probably ascending to around \$9,000, maybe trifle under; in for two weeks only, with "Young Woodley" to follow.

"Princess Flavia" (Four Cohans, 4th week). Has been off in call at hotels and box office, but impense help from special party sales; no indication "Flavia" will last, because pace since opening has been far below expectations; probably around \$18,000.

"Vagabond King" (Great Northern, 11th week). But little variation in weekly trade pulling clientele all its own; hitting 'em for \$25,000.

"Cocoanuts" (Erlanger, 5th week). Suffering like all others early part of week and matinees; pulls up strong week ends, and okay at \$28,000.

## Hugh Cameron Starred

San Francisco, Nov. 16. Hugh Cameron, at the President for the last five weeks in the title role of "Alias the Deacon," has been elevated to stardom. The show expects to remain into January before beginning a road tour.

Cameron was brought west to play the part by LeRoy Clemens, co-author of the play.

## Betty Byrd's Divorce

Los Angeles, Nov. 16. Betty Byrd, principal in Carter DeHaven's "Fancies" at the Hollywood Music Box, has been granted a divorce from Will Terrell Dickey following a charge that she was deserted three days after her marriage.

Her mother offered corroboration and also testified Dickey had never supported his wife.

The husband was not in court.

## "P. & P.'S" EXTRA 8 WEEKS

"Potash and Perlmutter, Detectives," is being reorganized with its original cast for an additional eight weeks tour if not longer. The reopening is set for Brooklyn Dec. 20.

The show closed in New York after a six weeks' run three weeks ago.

The itinerary of the new route so far includes five weeks on the "subway circuit," with Philadelphia to follow.

"GAY PAREE," WINTER GARDEN, NEW YORK

AL WOHLMAN

and at the same time

CAFE DE PARIS, Atop CENTURY THEATRE, NEW YORK



# PLAYS ON BROADWAY

## OH, KAY!

Alex A. Aarons and Vinton Freedley production, co-starring Gertrude Lawrence, Oscar Shaw and Victor Moore. Book by Guy Bolton and P. G. Wodehouse; music by George Gershwin, lyrics by Ira Gershwin. Book staged by John Harwood, dances by Sammy Lee; settings by John Wenger. In two acts and five scenes. Opened Nov. 8 at the Imperial, New York. \$5.50.

Molly Morse.....Betty Compton  
Peggy.....Janette Gilmore  
The Duke.....Gerald Oliver Smith  
Larry Potter.....Harland Dixon  
Phil Ruxton.....Madeline Fairbanks  
Dolly Ruxton.....Victor Moore  
"Shorty" McGee.....Sasha Beaumont  
Constance Appleton.....Oscar Shaw  
Jimmy Winter.....Gertrude Lawrence  
Revenue Officer Jansen.....Harry T. Shannon  
Mae.....Constance Carpenter  
Daisy.....Paulette Winston  
Judge Appleton.....Frank Gardiner  
Victor Arden and Phil Ohman at the Pianos

**LADIES OF THE ENSEMBLE**  
Peggy Quinn, Marie Otto, Elsie Neal, Grace Jones, May Sullivan, Ann Ecklund, Marcia Bell, Betty Watson, Anita Gordon, Blanche O'Donahue, Jean Carroll, Frances Stone, Jean Wayne, Maxine Marshall, Elsie Frank, Amy Frank, Dot Justis, Dorothy Saunders, Amy Weber, Kippie Ray, Bonnie Backwood, Justine Welch, Sara Jane Heiker, Pansy Maness, Caroline Phillips, Peggy Johnstone, Polly Williams, Adrienne Armond, Gloria Murray, Grace Carroll, Claire Wayne, Betty Watson, Frances DeFoe.

**GENTLEMEN OF THE ENSEMBLE**  
Al Fisher, Lionel Maclyn, Jacques Stone, Tom Martin, Melville Chapman, Alan Stevens, Ted White, Bob Gehardt, Jack Fraley, Burton McEvilly, Dowell Brown, Ted Daniels, Eugene Day.

"Oh, Kay!" reunites Bolton and Wodehouse as librettists for this newest of the "Oh" series, although this is by no means the intimate production of the ancient and honorable Princess theatre offerings which cradled "Oh, Boy!" "Oh, Lady!" et al. "Oh, Kay!" is a more elaborate ejaculation, in a more generous auditorium that will compensate Aarons & Freedley, its sponsors, in more lavish manner than the Princess box-office afforded the Elliott, Comstock & Gest combination of yesteryear.

With a triumvirate in Gertrude Lawrence, Oscar Shaw and Victor Moore featured in a cast of talented principals, "Oh, Kay!" rates as the smartest musical comedy (not revue) on Broadway and should stay for a healthy season's sojourn at \$5.50, the regular scale.

The George Gershwin score in itself these days is an asset. Strangely enough, the music seems to be below the Gershwin par, ultra-distinctive in spots and reminiscent of his own past performances in others, with not a spontaneous "commercial" hit to impress immediately. However, it is one of those serviceable scores that is to be preferred in the long run and will grow on the public via the dance floors, evolving a flock of song hits. But even Gershwin will concede that the song wallops of "Lady Be Good" and "Tip Toes" were more readily impressive than the "Do-Do-Do," "Clap, Yo Hands," "Someone to Watch Over Me," "Dearest Little Girl," "Maybe" and "Fidgety Feet" of "Oh, Kay!"

Here's a situation of the embarrassment of riches, two walloping dance tunes in "Fidgety Feet" and "Clap Yo Hands" vying with more "commercial" songs like "Someone to Watch Over Me" and "Do-Do-Do." The latter are sure fire but instead of being permitted to assert themselves, opportunities for reprise are naturally limited.

The book is serviceable and timely, all about a titled rum-runner and his sister (Gertrude Lawrence as Kay) and the efforts to elude a revenue man who turns out to be a hijacker.

One could be captious anent the character of the comedy with its Adam and Eve gags, puns about "burning your breeches (bridges) behind you," fierce plays on piers, peers and docks, a burlesque "dinner" service, etc., but as galloped by the facile Victor Moore, upon whose capable shoulders falls the brunt of the comedy, everything is accepted and excepted.

Miss Lawrence is ever the clever artist, registering from the start with her deft work. Mr. Shaw is an excellent vis-a-vis, and Mr. Moore rounds it out with his comedy. Then there is Harland Dixon who again shows something new in the way of manipulating a pair of agile feet; the Fairbanks Twins, who help the plot proceedings with

their twin likenesses to confuse the comedy butler; and Sascha Beaumont, who shows some new ideas in clothes, also doing well her sophisticated role.

In dance specialties, Betty Compton, Janette Gilmore and Constance Carpenter performed sensationally, Miss Gilmore particularly impressing with her acrobatic stepping.

While Miss Compton has had legit rearing in "Americana," as may have Miss Carpenter, Miss Gilmore is wholly new. A floor show alumnus, this sweet girl graduate of the night clubs brings to \$5 musical comedy a verve and a go that are spontaneous in their audience reactions.

"Oh, Kay!" is one of those gilded productions. It is consummate in every degree, and is bound to impress the most skeptical.

It has a good score, excellent book, talented principals and tasteful production. Its minor ingredients are ultra. The 32 girls and the 12 boys have been excellently routinized by Sammy Lee, all doing some hard work in the "Clap Yo Hands" routine, one of those new-idea dance numbers, somewhat Blackbottomish but too intricate for general simulation, going beyond the already tricky details of Black Bottom.

That excellent twin-piano team, Victor Arden and Phil Ohman, are a feature in themselves in the orchestra trench. They are Gershwin and Aarons & Freedley faithfuls, this being their third successive season mated with the same composer and producing team. They do much to enhance the score and they pound their grands on all six. Incidentally, the boys who have their own dance orchestra with the Brunswick (disks), besides recording as individuals, seem an excellent bet for a class night club with a dance band. Now in their third year on Broadway, the very smart clientele is much cognizant of the keyboard artists by name and fame, and that should react well at the covert charges.

"Oh, Kay!" will be a long-term tenant at the Imperial. The 45th St. Theatre Leasing Co., Inc., house lesses, can compute its paper profits for the season with safety. An unusual "buy" for the first eight weeks of 630 seats is not the least of the financial fortifications. Abel.

## PYGMALION

Theatre Guild presents (second production, ninth subscription season) revival of the five-act comedy by George Bernard Shaw; directed by Dudley Digges; at the Guild theatre, Nov. 15 (\$3.30 top).

Clara Hill.....Phyllis Connard  
Mrs. Hill.....Winifred Hanley  
Bystander.....Charles Cardon  
Freddie Hill.....Charles Courtneidge  
Eliza Doolittle.....Lynn Fontanne  
Col. Pickering.....J. W. Austin  
Bystander.....Bernard Savage  
Sarcasmic Bystander.....Leigh Lovel  
Elderly Man.....Thomas Meegan  
Elderly Lady.....Kitty Wiley  
Henry Higgins.....Reginald Mason  
Taxi Driver.....Edward Hartford  
Mrs. Pearce.....Beryl Mercer  
Alfred Doolittle.....Henry Travers  
Mrs. Higgins.....Helen Westley  
Maid.....Dorothy Fletcher

As usual, the Theatre Guild turns out a fine result, quite apropos of its highest purposes, worthy of its loftiest promises.

This revival of a minor but by no means short-falling whimsy of the too-killing Shaw, mounted and staged as befits, gives to America the first original and honest version of this easy but acidulous farce.

When produced in London under Shaw's direction in 1912, with Mrs. Pat Campbell in the role of Eliza (now done by Lynn Fontanne) and Herbert Tree as Higgins (now done by Reginald Mason) and was a success, an all-English cast came here to show it at the Park (now Cosmopolitan). Philip Merrivale played Higgins and J. W. Austin, who essays Pickering in the current presentation at the Guild theatre, played Higgins opposite Mrs. Campbell on tour. In that cast were also Dallas Cavins and Edward Guernsey. This reviewer "caught" it in Chicago.

The play then had a feeble and pusillanimous "happy ending." It was only one speech—two words—and it gave Mrs. Campbell, star, a return for the final curtain and the last words. But it knocked into a cocked hat the entire point to which Shaw was striving. Mrs. Campbell at that time told this reporter that Shaw was so infuriated when he heard the added bit at the tag in London that he didn't come near the theatre for weeks.

As the play now closes—the true Shaw version—Higgins, the professor of phonetics, who has raised a flower girl guttersnipe to be a lady and is so wrapped up in his experiment that he can't understand she loves him, lets her off and asks his mother to have the girl get him a pair of gloves, size eight; as Mrs. Campbell did it, he orders the gloves, she comes back and asks what size, leaving her on at the end and giving the psychological reaction of a probable get-together.

The Guild attempts no tricks with the Shaw script. It is not localized, "freshened up," monkeyed with or—thank the gods—"improved." If the Guild or any other producing institution has any one who can

add highlights to G. B. Shaw's lines it has something bigger than itself.

"Pygmalion" (sans Galatea) is a satirical whimsy, probably part true. It deals with two scientific bachelors who refine the street gamins, make her a social success and are satisfied, forgetting entirely that she is human. Miss Fontanne plays her from the boards up—not with the personal sparkle of the effervescent and supergifted Mrs. Pat, but by far more artistically and by far more realistically.

Miss Fontanne has flown higher but never truer. Her Whitechapel dialect is delicious and her animated moments are glorious. If there is a finer young actress in America than Miss Fontanne where is she? Time after time, in a tremendous range of roles, she clicks, quite like the stars of decades back used to do, before the long-run hit was the accepted criterion of histrionic greatness.

Of the supporting cast Henry Travers, in the fat part of her "middleclass" father, garners the gravity. Reginald Mason in the male lead is a satisfying if not entirely felicitous Higgins, a part that Sir Herbert Tree did into immortality. The rest of the company, notably Beryl Mercer, J. W. Austin and Helen Westley, were quite in the Shaw spirit.

The laughs came as thick as at any of the flip comedies of the day and the street, and the subscribers ate the Shaw epigrams and cutting repartee avidly.

This piece will play its subscription season of five weeks, after which it will be retained to the length of its logical run as part of a two-play repertoire, being shown the first four performances of each week with "The Brothers Karamazoff," by Dostoevsky, at the last four performances.

It should weather a number of weeks thereafter. Lat.

## Gay Paree

(1926 Edition)

Revue at Winter Garden; opened Nov. 9 by Shuberts; dances staged by Seymour Felix; dialog by J. Harold Atteridge; score and lyrics by Albert Nichols and Mann Hollner; skits directed by Charles Judels; general direction by J. C. Huffman.

Winnie Lightner, Chic Sale and Jeanne Aubert featured; Alice Boulden, Mary Milburn, Lorraine Weiner, Marie Finley, Verona, Helen Wehrle, Frances Blythe, Gloria Christy, Douglas Leavitt, Richard Hold, Frank Gaby, Max Hoffman, Jr., Al Wohlmann, Rath Brothers, Ben Holmes, Newton Alexander, Chester Fredericks, Jack Haley, Lucita Cavara, Aveada Charkoule.

The first revue with the "Gay Paree" title had the name of Rufus Le Maire as sponsor, but the Shuberts were established as the proprietors soon after its opening. Now that Le Maire is off on his own with his "Affairs," the Shuberts are carrying on the rather good revue label. Not that that means much on the road as witness the quick collapse of the last "Paree," which attempted touring again this season and stopped after two weeks.

But with the present show the Shuberts are likely to win patronage, at least here in New York and in the few centers left to the legitimate stage, due to the similarity of the new show to the old, in addition to the name and general revue idea, besides the presence of Winnie Lightner, Chic Sale and Alice Boulden in the cast.

The Shuberts claim to have the best dance director in captivity in the clever person of Seymour Felix. There may be a couple of other young men in that line of endeavor who might argue the question. But there can be no dispute that Felix is the star of "Gay Paree." His skill in handling 36 girls in numerous evolutions is a revelation. There is always novelty and Felix is a bear in that direction. How those ponies work! It's no clench dancing under this lad's direction, but it must be a satisfaction to the lassies.

It was Felix's numbers that featured the first part of the show. After intermission the revue seemed to carry itself. Then at the finale

six of the male principals clowned the Felix novelty business. That put the "Gay Paree" number ("There Never Was a Town Like Paris") across and was really a compliment to the director because it recalled the wealth of invention that had gone before.

It's sure a Frenchy title. Funny enough, not until after the show opened did a real French artist get into the cast. In Philadelphia the week before Jeanne Aubert, known in the Paris halls, was added. They changed her name to Jane for some silly reason. At the premiere here she did not seem to get across, but Friday night last it was different. Mlle. Aubert creating quite a friendly spirit.

The slim blonde Parisian did not come on until the second section, virtually taking over the prima donna burden carried by Mary Milburn in the first half. Mlle. Aubert's "Jet! Almee" ("means I love you"), sung partly in French and part in English, developed into the prettiest melody of the show. A skit was written around the number, affording the opportunity of reprises. She came out in "one" toward the close for another English and French combination number, having the show girls' backing for a few minutes. A novelty song during which Mlle. tossed out little vanity mirrors, was her last contribution and they liked it.

Scenically, "Gay Paree" is an eye-ful, and there was a plentitude of effects, all new to this side, but not to Paris. Looks like it only requires one trip abroad for J. J. Shubert to come back with enough stuff for a Winter Garden revue. Virtually all of the full stage scenes and effects appear to be taken from the "Folies Bergere." The profusely pictured souvenir program of the Parisian revue doubtless gave a pretty good idea to the scene builders of "Gay Paree." Even the costume designs are the same in a number of instances as the Parisian "Folies."

A produced dance number, "Kandahar Isle," had Azeda Charkoule all gilded up, sporting a loin cover-

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ing idea the same as the banana effect used by Josephine Baker in the "Follies Bergere." Miss Charkouie wiggled about considerably, a modified cooch. But it was the chorus work that make "Isle" corking. Felix had his three dozen working up and down an incline back stage and the girls won large reward.

It was the chorus, too, that put across "Broken Rhythm." The novelty of the stepping was admirable, as it was sprightly. Alice Boulden, one of the liveliest of soubrets, handled the "Rhythm" cleverly, as she did other numbers. In between chorus evolutions, Chester Fredericks, a rubber ball dancer, and Margie Finley pranced off with a scoring specialty. The Fredericks kid is probably the most active youngster around these parts.

They were in evidence at the "Baccanal," ending the first section, where Dolly Thain on her toes typified the "spirit of wine." Then again in "Oriental Night," sung by the well appearing Richard Bold, who had many vocal assignments, all well done. The posers furnished a background, while Helen Wehrle, also with gilded body, performed in "The Gold Plaque." Miss Wehrle looked a marvel in her line. A contortionist and acrobatic dancer, this splendidly formed girl stood out in a whirl of sterling specialty and ensemble dancing.

Charles (Chic) Sale is easily the strength of the show's comedy. His own specialty, changed somewhat from former seasons, is as laughable as ever. Sale's work in the

skits was always effective. He displayed a change of pace that was a surprise, playing an old soldier with such fidelity the house was never so quiet. Serious playing in revues is rarely attempted and less often successful, but Sale's "He Knew Lincoln," before a replica of the martyred President, brought a gulp to the throat. Ben Holmes, straightening for him, did a very neat job.

Winnie Lightner, peppy as always, made good in every skit she was placed in. Offering her specialty next to intermission she trotted off with a hit. "Going Along As I Please" sounded like a published number but it figured nicely in her three song specialty appearances.

The skits were principally rewritten from stories that have been around and they are not parlor stuff either. Douglas Leavitt, Frank Gaby, Miss Boulden, Miss Lightner, Miss Milburn, Max Hoffman, Jr., Holmes, Al Wohlman and Jack Holmes to a small extent and Lorraine Weimar played the skits. The latter is a clever character woman, standing out in a stenographer skit. Some were tossed aside after the opening. Programmed but not on were "At the Movies" and "Lulu Belle" and "The Censors."

"Gay Paree" may not be invested with hit songs, though the score seemed better than usual. "Shaking the Blues Away" got something and was another good chorus idea. Weldy of Paris is credited with the costume designs and some designed by Ernest Schrapps. The

settings as usual are by Watson Barratt.

The chorus line-up: Edith Humphreys, Cecelle Bodenham, Betty Leighton, Sylvia Carol, Cavenda Stanislaw, Grace Candee, Adelaide Candee, Peggy Brown, Olive Pearson, Dorothy Palmer, Mary Phillips, Margaret Kennedy, Margaret Moore, Jean Caselton, Elizabeth Ryder, Mary Coyle, Jean Block, Emile Verdi, Gladys Nagle, Eva Belmont, Dorothy Kane, Margaret Hollis, Dotty Nadetta, Myrtle Allen, Raquel Rhu, Miriam Grace, Nydra Miller, Marjorie Thomas, Grace Wright, Babe Loris, Stephanie Peters, Betty Lawrence, Rosaline McCallion, Mae Russell, Mattie Kay, Beverly Booth, Loretta Flushing, Mabel Olsen, Shirley Gustin, Madeline Maine.

The show girls: Maxine Morton, Gloria Christy, Barbara Barondess, Frances Blythe, Azeda Charkouie, Leana Wilder, Naan Lane, Nova Lynn, Leona Newell, Katina Trask, Agatha Phillips, Thalia Hamilton, Julia Barker, Christine Ecklund, Dorothy Vance, Rosalind Wishon, Irene Schroeder, Elena Meade, Helene Fredericks, Muriel Seely.

"Gay Paree" is a diverting, flashy, dancing revue, a big show in a big theatre. Business was not actual capacity Friday night when the football crowd was in town but attendance was close to that mark.

A French show that ought to keep the Garden occupied through the balance of the season. *Idea.*

### Old Bill, M. P.

Charles Coburn starred in comedy-drama by Bruce Bairnsfather. Management of Sheegreen and Vroom. Opened Biltmore Nov. 16. Staged by Henry Herbert. Production under supervision of author and star.

Maggie.....	Helen Hanlon
Kate.....	Helen Tilden
Bert.....	Charles McNaughton
Alf.....	Charles E. Jordan
Old Bill.....	Charles Coburn
Lady Barbara.....	Audrey Ridgwell
Lord Hadenham.....	Lawrence d'Orsay
A Constable.....	N. St. Clair Hales
Maxwell.....	Katrina Trask
Leonard.....	Leonard
Lord Bledlow.....	C. T. Davis
Mr. Clayton.....	James Jolly
Molly Parsons.....	Evelyn Clayton
George Martin.....	Lillian Spencer
Susanah Constance.....	Susanah
Raleigh.....	Josephine Willis
Penelope.....	Thomas P. Tracy
Maxwell.....	N. St. Clair Hales
Mrs. Bradley.....	Herbert Ranson
Bob Martin.....	Susanna Lawrence
Jim Bailey.....	Roy Cochran
Ed Boyd.....	George Fitzgerald
Frank Lewis.....	Lawrence d'Orsay
Ned Denton.....	Henry Carvill
Jim Neil.....	F. H. Day
Mr. Montague.....	Leighton Converse
Baxter.....	Allan Cromer
A Footman.....	Wallace Widdcombe
Dave Long.....	Harbert Bellmore
Joe Darvill.....	Colin Hunter
Pete Saunders.....	Ed. Dane
Jack Grey.....	George Lamb
A Woman.....	Nancy De Silva
Inspector Ferguson.....	Henry Carvill

"Ullio, Bruce Bairnsfather's "Old Bill," familiar pen-and-ink caricature and shell-hole stage war hero, is back again, and with Charles Coburn. No doubt about his characterization of the walrus-face comic, first in "The Better 'Ole" and now "Old Bill, M. P.," being the best in Coburn's career. Bert and Alf are with him, but it's "Old Bill" himself that is the real works.

There is doubt about the new play emulating the popularity of the first. Bairnsfather lay in the trenches with the British doughboys and made them laugh with his comicallities, as he did all England. There was something irresistible in "The Better 'Ole," but it isn't in the new play. We were close to the war despite 3,000 miles of ocean. But this side doesn't take to the funny side of coal strikes, any more than does Britain.

"Old Bill, M. P." through its central characters, aims at what was expected to be the humorous side of the coal strike in England, taking in a radical plot to blow up the mine, Bairnsfather's notable William Busby running for Parliament on the side.

It was done abroad several years ago, and Sam H. Harris had it over here for a time, showing it briefly in Canada.

Now James Sheegreen and Ludwig Vroom are presenting it, with Coburn doubtless in on the production end. Some changes noted. One is the Centopah illusion, placed near the conclusion instead of the first scene.

Bill is first shown in his little pub, conducted as a means of additional revenue, but he's a miner by trade, he is. Staunch but gentle hearted, and liked by Lord Hadenham, owner of the mine, played with the finished manner of the veteran Lawrence d'Orsay. The latter's secretary is a Bolshevik, and there are others in the mine.

Learning of the plot to dynamite Long Tunnel, Bill descends and warns the men, but the explosion comes before he and his pals are able to escape.

They are trapped. With the water rising, it is Bill who keeps up their spirits, and the trio sing their old favorite, "Mademoiselle from Armentieres." The singing of the women near the shaft to give courage to the trapped miners is eerie. They are rescued just as the water is about to claim them.

And at the close is Bill's fight for the election. He offers his best argument when appearing in the torn, worn olive drab and helmet of

the trenches, and he switches the vote in his favor.

Nine scenes and several songs credited to Abel Baer. One scene, that of Bill's trial, did not register, but the author had to use up the numerous characters he etched.

The happenings are supposed to occur on Armistice Day, and the premiere on the eve of that date was appropriate.

The measure of fun in "The Better 'Ole" is not approached by "Old Bill," despite the general excellence of Coburn's playing. Charles McNaughton is again present as Bert, getting a chance now and then and doing very well. Charles E. Jordan as Alf is just one of the trio.

"Old Bill, M. P." is an episodic, melo-dramatic comedy. The explosion scene and that of the trapped miners which follows are quite effective. Considering the "cold" opening at the Biltmore, the premiere seemed to click with the first-nighters, though it's very layout precluded anything like brilliance in performance.

"Old Bill" may have moderate success, with the chances against even that. *Idea.*

### The Pearl of Great Price

Drama-spectacle in a prolog, seven scenes and an epilog, by Robert McLaughlin. Sets by Watson Barratt. Incidental score by Karl Hajos, staged by J. C. Huffman. Presented by the Shuberts, Century, New York, Nov. 1.

Adventure.....	John Nicholson
Any Man's Sister.....	Margot Kelly
Beauty.....	Peter Doyle
Beggar.....	Dagmar Oakland
Blaze.....	Booth Franklin
Bore.....	Booth Franklin
Crime.....	Albert Fromm
Death.....	H. Kuraski
Despair.....	Booth Franklin
Drink.....	Florence Pendleton
Envy.....	John Nicholson
Fame.....	Mrs. William Faversham
Folly.....	Richard Temple
Foreman of the Jury.....	Myrtle Adams
Greed.....	John Nicholson
Humanity.....	Edward Fayer
Hunger.....	Dagmar Oakland
Idle Rich.....	Peter Doyle
Indolence.....	Frank Green
Law.....	Helen Tucker
Loneliness.....	Booth Franklin
Love.....	Marie Dealy
Lure.....	Reginald Sheffield
Lust.....	Herbert Gardner
Luxury.....	Eugene Orway
Mother of Pilgrim.....	Julia Hoyt
Oray.....	Edna Shannon
Pander.....	Valdes
Pilgrim.....	Marion Kerby
Shame.....	Claudette Colbert
Sin.....	Amelia Bingham
Truth.....	Herbert Ashton
Vanity.....	Malcolm Passett
Vulgarity.....	Marcella Swanson
Want.....	Lee Boggs
Wanton.....	William DuPont
Whipple.....	Irene Whipple

In advertising the play the management stated it has a company of 200. The program shows 71 people of which 40 are little else than chorus people. The program looks imposing, however, because of its length, but there are but few in the cast meaning anything in the way of real money. Effie Shannon plays little more than a bit, Amelia Bingham the same, Julia Hoyt in the most important role other than that of the lead, while Richard Temple and Frank Green as the heavy, walk away with the male honors.

The play is nothing more than an old-fashioned hoak melodrama dressed up as an allegorical spectacle, after "Everywoman" and "Experience," with the lines carrying all the suggestiveness possible to incorporate. Yet with this all it will never be more than a perfect Joe Leblang offering.

The patronage that Leblang attracts to the theatres will fall for it hook, line and sucker. Broadway wiseones and Park avenue will have none of it, for it is too crude in its attempt to capitalize salaciousness and dirt. Like telling off color stories.

There are nine scenes. Production end has been taken care of with an adaption of "The New Art in the Theatre," all overhead lighting, drapes and a few set pieces. No tremendous expense from this end. What may have put the biggest dent

in the pocketbook was the costuming of one scene in the dwelling place of Luxury; otherwise nothing in costuming calling for any outlay.

The play opens with a prolog in which Pilgrim is presented with the Pearl of Leblang Price by her mother. In stalks Death and takes the mother away. Then Love leaves with Adventure and Pilgrim is left to face Want, Loneliness and Greed, to be rescued by Idle Rich, who takes her to the City, to Luxury.

He is trying to secure from her the Pearl but she escapes to wander the streets and is finally directed to the house of Shame, where she is informed she may pawn her Pearl.

In protecting the jewel she slays a man and is on trial for her life. Here Truth in her defense calls on the Memory of her Mother to appear as the final witness and she is freed.

Then the epilog with Pilgrim returning to the "Little House with the Hollyhocks" where Love and Prudence await her.

It's the bunk. Without cut rates it will be one of the most colossal flops of the year in the show business and may still flop with cut rates. However, it may be able to weather through the holiday season on the strength of the advertising of it as a "great moral lesson"—which it isn't, just "dirt."

Julia Hoyt as Luxury was a stunning figure with a most weird make-up and little histrionic ability. Amelia Bingham gave as good a performance as anyone in the cast. Pilgrim, as played by Claudette Colbert, was handled by her at times impressively and at other times failed to register.

In one of the scenes the management has drawn in a naked woman by sheer force, placing her on a platform in an artist's studio scene in the altogether with the hope that would lend an added bit of sex appeal to a production that already reeked with too much of it. *Fred.*



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Manager, Dillingham & Elford, M. Dr.

CHARLES DILLINGHAM presents

MARILYN MILLER

"SUNNY"

And her Star Company in

Aristocrat of Musical Comedies

On A. L. GAIETY Thea., E. 46th St. 8:30

Mats. Wed., Sat., 2:30

CHARLES DILLINGHAM presents

"ON APPROVAL"

A Comedy by FREDERICK LONSDALE

with WALLACE EDDINGER

VIOLET KEMBLE COOPER

KATHLEEN MADONNEL

and HUGH WAKEFIELD

CHARLES DILLINGHAM presents

FRED STONE

In a New Musical Comedy

"OBESS CROSS" with DOROTHY STONE

Knickerbocker 117 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

FULTON Thea., W. 46th St. Eves. 8:30

Mats. Wed. and Sat. 2:30

"The finest of mystery melodramas."

—Herald Tribune.

THE DONOVAN AFFAIR

VANDERBILT 48 St. E. of W. 42d St. Eves. 8:30

Mats. Wed. and Sat. 2:30

NEW FIELDS' NEW MUSICAL COMEDY HIT

"THE GIRL FRIEND"

SELWYN THEA., W. 42d St. Eves. 8:30

Mats. Wed. and Sat. 2:30

JAMES W. ELLIOTT'S GLORIOUS

CASTLES in the AIR

With Violette Segal, Bernard Granville

J. Harold Murray, Thelma Lawton

THE MUSICAL SENSATION OF THIS

GENERATION

2 GIRLS WANTED

JOHN GOLDEN Theatre

58th St., bet. D'way & 7th Ave.

Matinee WED. and SAT., 2:30.

Ace of

Musical

Comedies

QUEEN HIGH

with CHARLES RUGGLES, FRANK

McINTYRE, LUELLA GEAR & 60 Others

EMPIRE Thea., E. 40th St. Eves. 8:30

Mats. Wed. & Sat., 2:30

CHARLES FROHMAN presents

THE CAPTIVE

Edward Bourdet's World Triumph!

With HELEN MENKEN, BASIL RATHBONE

DAVID BELASCO presents

LENORE ULRIC

as LULU BELLE

LYCEUM Thea., W. 45th St. Eves. 8:30

Mats. Thurs. & Sat., 2:30

DAVID BELASCO presents

LILY SUE

By WILLARD MACK

Melodrama of the West in the

Early '90s

with WILLARD MACK, BETH MERRILL

GEORGE WHITE'S APOLLO Eves.

POPULAR MATS. WED. & SAT., 2:15

GEORGE WHITE'S

NEW SCANDALS NEW

World's Greatest Show. World's Greatest Cast

HENRY MILLER'S THEATRE.

MATS. THURS. and SAT., 2:30

CHARLES FROHMAN presents

Holbrook Blinn

In FERENC MOLNAR'S

"THE PLAY'S THE THING"

PHILIP GOODMAN presents Amer-

ica's funniest comedians in the biggest

musical comedy success of the season!

CLARK and McCULLOUGH

"THE RAMBLERS" with MARIE

SAXON

"Funniest pair in New York."—Eve. Sun.

"Crowd yelled, howled, screamed, rocked and

doubled up."—Graphic.

LYRIC Thea., W. 42d St. Eves. 8:30

Matinee Wed. and Sat., 2:30.

GENTLEMEN

PREFER

BLONDES

THEATRE

West 42nd Street

Evenings at 8:30.

Mats. Thursday & Saturday at 2:30.

BROADWAY

BROADHURST, W. 44th St.

Eves. 8:30. Mats. Wed. & Sat., 2:30

PLAYHOUSE W. 48th St. Eves. 8:30

Mats. Wed. & Sat. 2:30

ROSALIE STEWART Presents

"DAISY MAYME"

A COMEDY

By George Kelly

author of "Craig's Wife"

and "The Show Off"



# PLAYS OUT OF TOWN

## MOZART

Baltimore, Nov. 16.  
Musical play in three acts with Irene Bordon, Book and lyrics by Sacha Guitry. Music by Reynaldo Hahn. Staged by Wm. St. Gilmore and Norman Loring. Produced by E. Ray Goetz at Ford's theatre, Nov. 15. Madame d'Epinay.....Lucile Watson  
Mlle. Marie-Anne.....Frieda Inescort  
Grimaud.....Harold Heaton  
Louise.....Jeanne Greene  
Marquis de Chambré.....Stewart Baird  
Baron von Grinm.....Frank Cellier  
La Guimard.....Martha Lorber  
Mozart.....Irene Bordon  
Mons. Vestris.....J. Blake Scott

"Mozart" is a curiously unimportant play. Its parentage and its Parisian reputation had led a dressy audience to expect otherwise. What they saw was an amorous trifle with little of the usual Guitry sparkle, much commonplace rhymed verse and a well groomed cast posing prettily in scenes suggestive of an undergraduate's attempt at something in the manner of Sheridan.

The play attempts in turn to be several things and succeeds only in being tiring. To begin with, the Mozart of the Guitry dramatization has little of the sentimental appeal.

He is shown as a youth of 22 on his first adult visit to Paris. The scene is the drawing room of Madame d'Epinay, mistress of Baron von Grimm, Mozart's patron. According to Guitry, Wolfgang was very much the cad. He made love to all the women in the cast and, as a result, was packed off in the coach to Salzburg at the close of act three.

Miss Bordon's Mozart is a "Folies Bergere" Mozart, a Mozart who sits a harpsichord, turns full face to the audience and sings "Zest language zey meek sis heart. . . . Well, you know Irene. The trouble is that the velvet breeches and white wig of Wolfgang cramp her style. Nor does the Hahn arrangement of the Mozart melodies help it. Aside from a "Letter Song," probably Hahn's, with lyrics by Goetz, there is no opportunity for Miss Bordon to do the things she does so well.

Frank Cellier, making his first American appearance, is the baron, and the best of the supporting cast. Lucille Watson, except for some wooden posing, is effective as d'Epinay. The setting is imposing and the costuming lavish.

The names of Bordon and Guitry may get it a limited draw, but as a "Second Merry Widow" it won't do. Mozart should have gone to Vienna instead of Paris. In that case it might have been a different and more tuneful story.

## DE HAVEN'S FANCIES

Los Angeles, Nov. 8.

Carter De Haven presents his first edition of a musical revue, "Fancies," in two acts and 30 scenes. Book by De Haven; lyrics by Grant Clark, Richard Coburn and Vincent Bryant; music by N. H. Brown. Dances and ensembles by Larry Ceballos. All interpolated numbers by Eddie Gillice, Norman McNeill, Carlton Coveney, King Zaney, Sidney Holden and Otto Molzen. At the Carter De Haven Music Box, Hollywood, Oct. 20.

Cast includes Thomas J. Dugan, Eddie Lambert, Doris Eaton, Betty Byrd, Mort Downey, John Maxwell, Wheeler Oatman, Irene Martin, Bobby Higgins, Duley Twins, Florence Hedega, Crana Sisters, Arthur Miner, Ken Browne, Billy Ritchie, Monty and Carmo, Marie Ingle, Bull Montana, Billy Stout, Five Rounders and feminine chorus of 44.

About two years ago Carter De Haven had an idea he wanted

## PLAYERS IN LEGITIMATE

### FLORENCE MOORE

### CLARENCE NORDSTROM

in "QUEEN HIGH"  
AMBASSADOR, NEW YORK

### HELYN EBY-ROCK

"HONEYMOON LANE"  
KNICKERBOCKER, NEW YORK

### MARIE SAXON

WITH

### "RAMBLERS"

LYRIC THEATRE  
New York City

### PHIL TEAD

PLAYING LEAD IN

### "THE POOR NUT"

ALCAZAR, SAN FRANCISCO, Cal.

to run a Music Box in Hollywood similar to the one in New York. He began promoting, and found in the picture field a great many ready financial aids. They "went" to the extent of some \$125,000 in erecting this 36-seat playhouse in Hollywood, which is ideally built for this sort of entertainment. It even has a roof garden, where dancing takes place between acts.

Among those who had faith in the plan and subscribed were Lewis Stone, Bert Lytell, Jack L. Warner, Raymond Schrock, John Barrymore, William Beaudine, Clarence Brown, Francis X. Bushman, Edwin Carewe, Eddie Cline, Lew Cody, Jack Conway, Ward Crane, Viola Dana, William Desmond, Reginald Denny, Hoot Gibson, John Gilbert, Huntley Gordon, Lloyd Hughes, Hans Kraely, Frank Lawrence, Frank Lloyd, Edmund Lowe, Robert Z. Leonard, Douglas MacLean, Henry MacRae, June Mathis, Mae Murray, Louis Milestone, Edward Sedgwick, Lowell Sherman, S. George Ullman, Florence Vidor, King Vidor, Millard Webb and Benjie Ziedman. All of these, and many others, pledged themselves for amounts reaching from \$1,000 to \$5,000.

From what De Haven revealed in his opening production it looks as though one of these days the folks are going to get their money back. Possibly not with the current production, but with subsequent ones.

De Haven has concentrated heavily and put on the most lavish production the West Coast has ever seen. His scenic embellishments and costuming were the talk of the evening. The Fanchon and Marco Costume Company (for the girl choristers) and the United Costume Company (for the male contingent) were responsible. From a production standpoint De Haven has a 100 per cent. winner. There is a great mob of 44 damsels in the ensemble. These girls were drilled by Larry Ceballos, and drew cheers on several occasions.

De Haven rehearsed the show for some six weeks, but it seemed as though he had a lot of adversities to meet for a "cold" opening. The company had rehearsed all the previous night and until 11 a. m. of the opening day. The layout called for 25 scenes in the first act and 17 in the second. He had more principals in the line-up than could be used, as only 20 scenes were shown in the first stanza and the second was cut to 10.

The show started in great fashion. It had speed with no delays in the first act. No such luck for the second, as after the first few scenes things began to drag a bit, and then a long wait, after which De Haven appeared while Duggan and Oatman were stalling a wait and blurted out: "I have a drunken stage crew back there and they put up the wrong set." He then explained regarding long rehearsals, told how the crew had worked for four days without sleep and how the carpenter had imbibed too much. The strain seemed to tell on everybody, as the show was brought to a sudden climax some 15 minutes later.

In summing up the entertainment De Haven proved a good chooser so far as production numbers were concerned. He started off by having the ice water girls, hat check boys and ushers do a little chanting for a sort of prelude to the curtain. Then when the curtain rose a girl was revealed in a champagne glass to proclaim "The Toast to Success." Then a number showed the evolution of the Charleston. "Dance of the Dolls" and a big flash number, "African," were also echoes from the east. "Gates of Love," one of the most gorgeous ensemble numbers ever staged, bore a resemblance to an item in Shubert's "Fancies of 1926," while "The Serpentine" bit, which had them cheering at the chorus, seemed to be closed to the Gertrude Hoffmann routine idea.

A sketch, "The First Night"—bedroom—of course, was a George White idea, with the "Lawn Party" skit also emanating from the White ranks, but having been purchased. Then the disappearing stairway, used for the finale of the first act, was similar to the one of the old-time Hippodrome shows, as well as the Earl Carroll outfit.

De Haven was both careful and cautious in what he put on. He didn't want anything to miss, so selected the best and staged it lavishly. It is not thought here that any harm has been done, as none of these productions to which this show bears such a marked resemblance in spots will get out in this district.

The weakest portion of the show is comedy. This burden was thrust upon Thomas Dugan and Eddie Lambert. It really is too heavy for the shoulders of either. It looks as though this revue thing out here is not in Mr. Dugan's line. Lambert, who has played in every local revue, is a prime favorite. Un-

fortunately, he had to use old and tried material, including his "Singing Lesson," and did not satisfy the folks as they would have liked him to.

The show is long on song and dance—really too long. De Haven has what looks like an expensive layout when it comes to salaries, and might prune it considerably and still have a crackerjack entertainment for \$3.30. In the feminine contingent those who stand out prominently are Doris Eaton, Irene Martin, Florence Hedges and the Crane Sisters. The balance of the group have minor bits.

Mort Downey was the out-and-out hit among the men. His piano was rolled on next to closing, and Downey goaled them. John Max-

well, a double-voiced tenor, was a novel treat and will get along great in this company. The Rounders Quintet are a chanting lot. For picture houses, great, but not here. Bill Ritchey was frozen out, as none of his scenes was shown. Bull Montana was also eliminated at the opening performance. Bobby Higgins delivered like a real trouper in his few bits. It is really unfair to judge the rest, as the show has not been shaped up yet.

The localites should support De Haven out here for his daring in production expenditure.

With 667 seats on the lower floor scaled at \$3.30, the house has a capacity of around \$24,000, and will have to do close to that to pay off. The production cost around \$75,000

and will have to be charged off in large weekly chunks.

Allowing that fixing during the next week or 10 days will set this one, Hollywood will then have the best revue entertainment that has ever been shown in Southern California. Some of the above named performers have left the show.

## DOROTHY PARKER'S COMEDY

Dorothy Parker, playwright, returned to New York last Saturday after a year's sojourn abroad.

While abroad Miss Parker completed a new comedy, "Busman's Holiday," which Arthur Hopkins will produce.

# Talking About YOU!

By SAM A. SCRIBNER

It's funny, when you come to think of it (or is it funny?) when it occurs to you that the actor falls all over himself trying to help everyone but himself and his fellow professional.

If some society dame is promoting a benefit for the Starving Daughters of Riverside Drive, or one of our daily papers is running a series of benefits to equip the city with red garbage cans, all they have to do is to look as if they wanted talent and the actors tear the buttons off their clothes to see who will get in first.

From October 1st to May 1st is the open season for benefits. What I say about the actor goes double for the manager who neglects the Actors' Fund. I know of men (some of them are still in the theatrical business and some of them have made immense fortunes and are out of the theatrical business), men who have accumulated big fortunes through the show business and they haven't given a lead nickel to the Actors' Fund. If they have, there is no record of it that I can find.

## When Hospitals Forget

Why, it's the easiest thing in the world to take care of the Actors' Fund, and mind what I tell you, if we of the profession don't, nobody else will. Take that from a fellow who knows.

The actor gets damned scant attention when he goes into a hospital and they know he is a showman. The average hospital sticks him down in some ward and forgets all about him until the Fund finds it out, digs him out and gets him into a place where his surroundings are congenial and where he has proper attention.

If every actor in the profession would insist every time he is asked to appear at a benefit that if 10 per cent. of the gross of the said benefit was given to the Actors' Fund he would gladly appear; and if every manager operating a theatre would charge 10 cents on every pass that he issues that alone would almost take care of the Fund.

I collect around \$17,000 every year from just a few little burlesque theatres. The vaudeville theatres turn into the National Vaudeville Artists' Fund possibly \$100,000 or more every year from the free passes given in vaudeville houses.

## Let the Legit Help

Now, if the legitimate houses would do the same for the Actors' Fund the present danger of the Fund going bankrupt would be over.

From three to five benefits are held in New York alone every Sunday and probably 150 benefits every season, with the professionals giving the entertainment. What a help it would be if the actor would insist that 10 per cent. of the proceeds go to the Actors' Fund. It isn't much, but it will produce a hell of a lot if you insist on it being paid.

The Actors' Fund is the professional's own charity. There are only four paid employees; a secretary, an investigator and two stenographers. Think of the thousands and thousands of people that the Actors' Fund has buried, who otherwise would have gone into Potter's Field. The membership list of the Actors' Fund is a joke and always has been. The results of the last drive for members were pitiful. Out of approximately 30,000 eligible to membership, there are about 2,800 who have availed themselves of the privilege.

## No Emergency Delay

When the house is on fire we don't wait for an act of Congress before turning on the hose. The Fund's assistant secretary is authorized to grant temporary relief immediately; sick relief, hospital attention, doctors' services, medicine, burials and all general urgent requirements are within the power and authority of the secretary to act without delay; to be reported at the next trustees meeting and then it is up to the trustees whether the relief shall be continued. We have patients in sanitariums, blind asylums, homes for the incurable, tuberculosis hospitals, tuberculosis camps, insane asylums, old men's and old ladies' homes, Seaton Hospital, Amityville and Bernardville, for whom we are required to pay a stipulated sum every week.

There was a little girl in our profession who died in a hospital in Bangor, Me., not long ago. Before dying she begged that her body be sent to her mother in Chico, California. Why this comes to my mind so vividly is because I was in Bangor at the time and was informed of the girl's dying wish. Although I had never seen the little girl nor had any of my fellow trustees, the remains were immediately shipped to her home in California, and who did it? Why, the Actors' Fund, of course.

WHO in Hell would have done it if the Fund hadn't?

Some day, unless things are remedied, there are going to be about a thousand professionals who are sick and destitute turned loose on the public at large.

Someone is going to ask why the Actors' Fund doesn't take care of them and someone is going to answer:

"There isn't any Actors' Fund any more; the damn fool actors and the Michael Feeny managers didn't have pride enough in their own profession to take care of their own sick and destitute and the Fund blew up."

And there you are.

*Sam A. Scribner*



# RADIO'S EFFECT ON THEATRE

(Continued from page 1)

exploited and grade ether show to the theatre.

Reports are not in unison. While a few large cities reported decreased theatre attendance, the majority held normal or better, with the most theatre box office damage occurring in the smaller towns.

New York, Nov. 16.

Monday night's sensational radioing of star entertainment and for a longer stretch than customary had no effect upon the legit show business of Broadway. Contrarily ticket agencies reported a rather heavy Monday night's business.

No apparent effect was detected at the Broadway picture or vaudeville theatres.

The usual radio program had been strongly publicized in New York.

Chicago, Nov. 16.

Local theatre attendance about 20 per cent. off with picture houses way off last night. Weather cool and cloudy.

Only local stations on the air last night were KYW and WGN.

Boston, Nov. 16.

Advance sales here indicated the radio hookup influence did not make much difference. The two pictures at Tremont and the Colonial sold out as usual last night. The same can be said for "Artists and Models" and "Lady Fair" at the Majestic and Shubert. "This Woman Business," the new Wilbur show in town, had a good sale on the floor but was off in the balcony, probably due to the fact that it is an English show and new here. "The Butter and Egg Man," "Wisdom Tooth," at the Hollis, and "Love in a Mist," at the Park did not show any signs of being cut by the broadcast although neither of these is a big money-maker.

Monday night here is generally light and last night seemed to be no worse than usual.

Buffalo, Nov. 16.

Radio last night appeared to affect only the local picture houses. Business was off at each of the four downtown film theatres although the Buffalo, the largest, claimed better than average last evening.

At the Teck with "Great Temptations" at \$3.50 top opening without "paper" out, usual opening trade; also at Majestic where the stock is two-for-one on Monday night. Burlesque houses likewise unaffected.

St. Louis, Nov. 16.

Broadcasting last night did not affect theatres here at all. Monday was cloudy and it rained all day. Orpheum, St. Louis, Grand Opera House and Loew's State reported business better last night.

Orpheum house reports show \$130

increase on the night over last Monday, the Grand opera house shows an increase of \$200 and the St. Louis reported an increase of \$300. Loew's State had the best Monday night in weeks.

Missouri, with "The Great Gatsby," and the Ambassador, with "Men of Steel," away off. Both pictures received bad notices in dailies.

Minneapolis, Nov. 16.

Business here was badly off last night except at the Shubert stock, which had a benefit and got a full house.

Vaudeville and picture houses were about 20 per cent off from normal for Monday. Bad weather, a general slump and weak attractions are the other factors which helped make for a negligible attendance.

Metropolitan, playing road shows, was dark.

Lively interest has been evinced in the radio program. Dealers reported many sets rented.

Pittsburgh, Nov. 16.

Last night's extraordinary program out of New York, picked up by the two large local stations, had little or no effect on cutting down attendance at the legit and movie houses here. A heavy rainstorm broke shortly after 6:30 p. m. and continued throughout the night. That did most of the damage to the box office.

New Orleans, Nov. 16.

The stupendous radio program last night failed to dent business in the downtown theatres.

Kansas City, Nov. 16.

Business was badly off in all theatres last night. The Kansas City Star WDAF, one of the stations broadcasting the debut program, gave the radio hook-up great publicity, which undoubtedly had its effect.

Some managers attribute poor business to the American Royal Stock Show, which is attracting thousands.

Mobile, Ala., Nov. 16.

Radio program last night had a severe effect on the performance of Margaret Anglin here, as well as with the picture houses.

Topeka, Kan., Nov. 16.

Big chain radio program helped the dealers here get every set they had in stock out and working. Those who could not beg, borrow or steal a radio set, went to the movies or a vaudeville show. "We're in the Navy Now" played to a full house last night. The Novelty, with vaudeville, had two-thirds capacity and the Jayhawk, with Menjou's "Ace of Cads," did half. All theatres did about 10 per cent better than a week ago.

Baltimore, Nov. 16.

Business was spotty last night. Legit and picture houses off.

Omaha, Neb., Nov. 16.

Radio program had no effect on Omaha theatres last night.

Norfolk, Va., Nov. 16.

Bad weather last night made a fair check on theatre attendance impossible. Radio reception only fair. Theatre managers said it was impossible to tell whether the big radio program caused the slump in attendance or because of the rain.

Sioux City, Iowa, Nov. 16.

Attendance at the theatres last night did not seem to be affected by the great radio broadcasting program.

Ottawa, Ont., Nov. 16.

Despite the radio program downtown picture houses reported no visible effect on attendance. The one local legit house was dark. Exhibitors say radio makes little difference here because the reception for some months has been almost invariably poor.

Toronto, Nov. 16.

Better than average business downtown with sparse attendance at the neighborhood houses was Canada's answer to Monday's big radio hook-up.

Business was so slack in the neighborhoods that one or two houses cancelled the 9 o'clock show.

Washington, Nov. 16.

Neighborhood houses were hard hit by the special radio program. Three of these, in widely separated

sections of the city, suffered big drops.

Downtown houses did a big business, although the managers admitted that thousands must have remained in their homes on account of the weather.

Newspapers here did not give announcements of the special broadcast any special prominence, none treating it as front page material.

Milwaukee, Nov. 16.

National broadcasting service Monday night affected theatres here considerably.

Attendance one-third to one-half off.

Sioux Falls, S. D., Nov. 16.

Local show business was badly off last night.

Managers attribute the cause to the radio program.

Newark, N. J., Nov. 16.

Business in general was off last night with some houses reported very bad. One house was normal and two with extra good drawing cards did usual business when better was expected. With the Shubert dark this week it was thought that trade would increase elsewhere.

Des Moines, Ia., Nov. 16.

Theatres here reported light attendance last night, but are inclined to attribute it to bad weather and to lack of outstanding pictures and artists.

Capitol reported the only increase due to this week's jazz band contest.

Previous radio hookups showed little effect.

Davenport, Ia., Nov. 16.

Monday night business in the Columbia vaudeville and the picture houses last night reflected popularity of the WEA radio pull.

Usually a dull night in the box offices, last evening was a headache according to the house reports with the vaudeville house hard hit.

Despite WOC was off the air because of a previous agreement with the University of Iowa station, fans dialed for the Chicago stations taking a chance with the static of the air rather than the static bills.

Wilmington, Del., Nov. 16.

From five to 10,000 sets were listening in on the radio program last night. Local show business affected accordingly.

St. Paul, Nov. 16.

The radio concert did not affect local theatre business last night, is the claim.

Quincy, Ill., Nov. 16.

The extraordinary radio broadcasting program last night reduced the local theatre normal attendance from 25 to 50 per cent. One manager says the business was "shot to pieces."

Radio program was carried in local Chicago and St. Louis papers with a big splurge of publicity.

Salt Lake City, Nov. 16.

Because of time difference and the long distance, the radio program hookup had little effect, if any, on local show attendance. A number of radio fans were interested, however.

Providence, R. I., Nov. 16.

The usual Monday night attendance in Providence's first run houses was from 25 to 50 per cent. off last night despite attractive bills. Managers blamed the radio hookup.

Vaudeville houses were but slightly affected and burlesque patronage did not suffer at all.

Syracuse, N. Y., Nov. 16.

Theatre business remained as usual last night despite the Radio program and a Shrine indoor circus as opposition.

Only exception was "Laff That Off" (legit) at the Welting, playing to a very small house.

Lexington, Ky., Nov. 16.

All-star Radio program last night failed to have any appreciable effect on local theatre attendance. Radio fans also had their innings, reporting the program came over in fine manner.

It cost the National Broadcasting Co. a pretty penny for its debut program Monday when the combined WEA and WJZ radio chains, totaling 23 stations and reaching as far west as Minneapolis-St. Paul, broadcast an allstar four-hour marathon of radio entertainment. Among the highlights were Mary

# RADIO RAMBLINGS

Fred Fisher's new number with the "Dardanella" bass is getting quite a radio plug. Fisher published the original "Dardanella" and the Oriental bass accompaniment is utilized in his newest. Paul Specht was clocked among others with a very fine exposition by his orchestra direct from the Twin Oaks.

Specht's is one of the finest radio orchestras heard around. A quadruple microphonic pick-up explains the excellent instrumental balance for one thing. This new wrinkle is the WJZ technician's development. The latter's particular interest in the Specht welfare is explained by the maestro having been a pioneer radio broadcaster in the days when talent was scarce and unconcerned about co-operating with radio.

Specht's program, it will be noted also, is a 50-50 proposition of licensed and unlicensed numbers, the forepart being special symphonic dance arrangements of the classics; also a flock of English stuff brought over by Specht. The latter half is pop stuff, this being explained by Twin Oaks only paying a license fee to the American Society of Composers, Authors and Publishers for one-half hour during which period the generally known numbers are utilized.

On the subject of ultra bands, from WHN one of the best orchestral offerings via that channel is Fletcher Henderson's torrid syncopation direct from the Roseland ballroom. The music is mean and low-down, but artistically rendered.

Ben Bernie is back on the air, in person and with his own orchestra, from the Hotel Roosevelt and through WEA. Bernie is also giving his vocal inclinations fuller outlet with "talking" conversational song lyrics, making no pretext at actual singing, but doing handily. Bernie had his sub-orchestra at the hotel while en tour and while the latter acquitted themselves heroically, that Ben Bernie touch of the clown and the maestro in one was absent, but the more welcome for the interval.

Vide Bernie, his proteges Billy Hillpot and Scrappy Lambert, Rutgers alumni, are doing nicely as Trade and Mark on behalf of the w. k. Smith Brothers, the bewiskered cough drop relatives.

"Vagabond King" Flop

"The Vagabond King," radioed by WRNY, was a flop as far as stimulating interest in the concluding weeks of this operetta is concerned, and a double fliv as a straight radio broadcast. Again it is demonstrated that radio requires special accoutrements for proper transmission and the direct-from-the-stage pick-up is too great a handicap for any "mike" to overcome. The reverberating echoes and applause in an auditorium are amplified by the microphone to the extent of volcanic reports and the transmitted effect is a holocaust of sound that leaves much wanting.

The Treasureland Hour via WHN had Lionel Adams exhorting the hapless fans with the advantages of owning your own home. Fortunately, the fans are not defenseless and even the meekest can twirl a dial and eliminate Adams' repetitious insistence for free bus rides to the Treasureland developments. It's time WHN got wise to itself and cut out the crude and brash plugging.

Olsen's Radio Personality

George Olsen's Hotel Pennsylvania music is clicking as pretty as ever. Olsen has a finely developed radio personality; ditto his singers. They know how to impress their stuff via the ether, the soft, subdued and dignified manner of pop singing being one of the whyfores of Olsen's tremendous radio fame. Incidentally, Olsen again evidenced one of the many radio niceties he has been identified with. "Oh, Kay!" opened Monday night and Tuesday the Osenites were doing the Gershwin song hits on the ether. However, they beat Ben Bernie from WEA by a few hours, the Roosevelt gang being on shortly before midnight that same evening.

The Radio Franks were caught again after an absence or lack of critical attention for some time. As ever their harmony is great, Bes-signer and White rating with the finest in radio standards.

WFBH is trying hard to cut in on WHN's night club corner in plugging the cover charge joints. The Hotel Majestic station has a couple of accounts and features them as the piece-de-resistance of each radio evening. That's not saying much either way.

Abel.

Garden and Will Rogers, who received \$2,500 each for their 15-minute contributions, both booked by Charles L. Wagner.

This tops the previous high mark of Eddie Cantor's \$1,500 for his \$100 a minute broadcast as part of the Eveready hour two weeks ago.

The inaugural program had an audience of over 5,000,000 people, the most elaborate ether entertainment yet offered in the history of radio and frankly intended to mark an epochal step in the history of radio's progress as a national institution.

The opening bill is estimated to cost the new N. B. C. merger over \$25,000 for talent alone, a fifth of which went to the two "names" aforementioned, with the syncopation end supplied gratis by George Olsen, Vincent Lopez, Ben Bernie and B. A. Rolfe orchestras, who are regular WJZ and WEA radio stars.

Program

The rest of the program included the New York Symphony Orchestra, with Walter Damrosch conducting; New York Oratorio Society, Albert Stoessel conducting; Titta Ruffo, Metropolitan Opera baritone; Harold Bauer, concert pianist; Weber and Fields, Edwin Franko Goldman's Band, Glibert and Sullivan Light Opera Co., and a grand opera company, both under Cesare Soderò's direction.

Weber and Fields, reunited for their radio debut, are said to have earned \$1,000 for their 8-minute frolic.

Miss Garden's voice was picked up from the Belmont Hotel, Chicago, she doing three numbers, including "Annie Laurie" and "Little Grey Home in the West," and the cowboy - humorist's "15 Minutes With a Diplomat" was broadcast from his dressing room in Memorial

(Continued on page 47)

That Pleasant Girl

MYRTLE  
GORDON

With All Kinds of Songs

Appearing Nightly

AT THE

PARODY CLUB  
NEW YORK

"Silver Bells"

ARE

Good Banjos

ASK

MONTANA

JOE ROBERTS

SAM CARR

RUSSELL MANUEL

ROY SMECK

BANJO LAND

LYOY IBACH

EDDIE ROSS

AND MANY OTHERS

NEW ILLUS. CATALOGUE, FREE

BACON BANJO CO., INC.

GROTON, CONN.

F. J. Bacon

D. L. Day

GUY LOMBARDO

Director of his ultra-danceable orchestra, is fast coming to the fore as a prominent maestro of dance-compelling syncopation. The crack Lombardo Orchestra holds forth regularly at the Music Box, Cleveland, Ohio, where they rate as one of the leading bands in that territory. Of course, they're Robbins-Engel boosters!

"HUG & KISSES" (Vanities)  
"CLIMBING THE LADDER OF LOVE" (Vanities)

"ONLY YOU & LONELY ME"  
"TRAIL OF DREAMS"  
"ALABAM STOMP" (Vanities)

Published by

Robbins-Engel, Inc.

790 Seventh Ave., New York City



# MUSIC CANNING HURT BY RADIO

Value of Mfrd. Talking  
Machine Off 43 P. C.

Washington, Nov. 16.  
Radio has taken its toll from the makers of phonographs and records. Statistics compiled by the Census Bureau, on reports from the talking machine industry itself, disclose a drop of 43.1 per cent. during 1925 in production values as compared with 1923.

Back of this decrease, however, is still a further reduction in values. This is in the production of the machines themselves, wherein the bureau's figures show a decrease from 397,459 instruments made in 1923 and valued at \$57,037,606 to 642,015 machines in 1925 with a value of \$22,613,909. A drop of 60.4 per cent.

As the bureau includes dictating machines, which are now said to have an ever increasing market, in with the phonographs this percentage may be somewhat padded when compared with 1923.

## Still Selling Disks

Records and blanks have held up considerably better in comparison with other phases of the industry. Here the drop is but 16.3 per cent., with the total number manufactured in 1925 put at 82,125,070 valued at \$26,790,847 as against 98,104,279 valued at \$36,372,410 in 1923.

Though the \$22,000,000 in machines and the \$26,000,000 valuation of the disks manufactured would indicate the industry still to be in a healthy condition there were 47 less establishments, whose primary function was the making of these, in operation in 1925, than in the preceding census year of the bureau.

Officials in compiling the report do not attempt to set down the underlying cause for the decreased production. However, the word "radio" does enter in under the classification of "miscellaneous products" wherein it is stated that "radio sets, cabinets and parts" along with custom work and repairing resulted in a combined value of more than \$5,000,000 in 1925, while in 1923 this division reported

\$1,700,000, an increase of 261.8 per cent.

Summarizing the bureau's statistics it is disclosed that:  
**Wages Drop Sharply**

The number of manufacturers decreased from 111 in 1923 to 68 in 1925, or 38.7 per cent.

The average number of wage earners in 1925 was 11,267, as against 20,491 in 1923. A decrease of 45.0 per cent.

Wages paid in 1923 were approximately \$24,000,000, while in 1925 ten million was taken off of this, or 43.4 per cent.

Cost of materials, including fuel, electric power and containers, dropped from approximately \$45,000,000 in 1923 to \$24,000,000 in 1925, or 47 per cent.

Total value of products for 1923 reached \$107,311,265, while in the year reviewed this was reported at but \$61,057,147.

While in addition to the decrease in number and value of the machines and disks, already set down, value of the needles produced decreased from close to \$1,500,000 in 1923 to just about \$960,000 in 1925.

After totaling costs the manufacturers for 1925 added a value of \$36,210,053, while for 1923 this figure was \$62,060,938, this being the value of the products less the cost of materials.

## Under-Scale Leader Expelled and Fined \$1,000

Chicago, Nov. 16.

For paying his men below the standard scale, Eddie Simon, band leader for a long time at the Canton Tea Garden, chop house at Wabash and Van Buren street, was expelled from the local union and fined \$1,000.

Simon cannot ask for reinstatement for two months. Meantime is not permitted to work.

## No Sunday Dancing

Des Moines, Ia., Nov. 16.

Sunday dancing in downtown restaurants has gone under the ban of the public safety commissioner, J. W. Jenney, who thumbed the book of blue laws to resurrect an ordinance which prohibits such performances.

Jenney directed Harry Borton, dance supervisor, to launch a campaign against Sunday dancing in public places. The campaign is directed against three downtown cafes, the Shops Plaza, Twentieth Century and California Catering company cafes.

## Banjo Band Booked

Chicago, Nov. 16.

Van's Banjo Band of 10 has been booked into the Merry Garden ballroom.

It is Edw. Van's own band, rehearsed and produced by him.

## HERE AND THERE

Joe Kayser and his orchestra opened in the Graystone ballroom, Dayton, O., Nov. 15.

Phil Baxter and his orchestra, M. C. A. unit, returned to the Submarine ballroom, Kansas City, Nov. 15, for a limited engagement.

Egyptian Serenaders are being held over indefinitely at the Arcadia ballroom, Milwaukee.

Seattle Harmony Kings, recently acquired by the M. C. A., opened in the Kosair ballroom, St. Louis, Nov. 15.

Nick Romano, brother of Phil Romano, Victor artist, may lead a band at the Princess hotel, Bermuda, beginning late in December. He is now with the Hottentots, a feature attraction at the Hillside night club, Albany, N. Y.

M. Blackmar is managing Rolfe Orchestras, Inc., for B. A. Rolfe, coming over from the Lopez, Inc., office. Miss Blackmar's first important booking was the U. S. Customs' House Employees' Association annual fete at the Hotel Commodore Nov. 26.

Following their three weeks at Fort Wayne, Ind., for W. C. Quimby, where a Syncoption, Spanish and Russian Jazzki Week will be staged each week, Joe Rea and his California Nighthawks resume for Louis K. Sidney's Loew houses. Rea has a new act with Marie LeViness, soprano, Jim McNamara, dancer, and Jerry Eby, tenor, as additions

## BEN BLACK'S FLOP AND INSIDE STUFF

Downtown Frisco Didn't Want  
Neighborhood Riot—How  
Black Worked in

San Francisco, Nov. 16.

Downtown San Francisco last week rejected a stage band which for more than two years has been accepted and popular in a neighborhood picture house. The band is Ben Black's. It opened at the Granada, largest of the local Publix houses. The hokum that pleased the family districts proved utterly blasphemous to the Market street mob.

Black is a song writer and plugger, also vice-president of Villa Moret Music Company, a coast organization of considerable prominence. He has been connected in the past with Art Hickman and others and is reputed to be well-to-do by reason of his publishing business. He has been a musician only incidentally for the past few years, using this as an outlet and a good plug for the numbers published by his firm.

Regarded as a shrewd business man, Black is credited with securing the sweet Granada job by playing smart baseball with Jack Partington, the production manager.

With the Warfield cold through getting its presentations intact from Los Angeles song pluggers have long concentrated upon the Granada in seeking to get their stuff before the large and important movie-going public. That is why the Granada is sweet and why Black promoting himself into the big job brought out plenty of squawks from other music men.

## Partington's Ambition

The story goes that Jack Partington, the production manager, has long-cherished ambitions to be a song writer. Locally these ambitions were treated lightly, with people inclined to kid him. All except Black, who consistently encouraged the production manager in his lyrical flights.

It is not generally known that Partington has for some time been doing his writing under the name of Jack Patten, with Black collaborating. It is said, under the name of Ben Schwartz.

Black's appointment to the Granada stage band leadership was secured by Partington for a probationary period beginning last week, with the expectation that he would click and be permitted to remain by Edward Baron, general manager for Publix here. At first representatives for competitive music houses were inclined to "beef," asking how they could hope to get any kind of a break with a rival song plugger having the orchestra and the support of the production manager.

However, with Black's neighborhood stuff flopping badly, the music men are not worrying.

## Too Much for Woman Mrs. F. Clark Liquidating

Chicago, Nov. 16.

Frank Clark, Inc., has gone out of business, the widow of the founder, Flo Jacobson Clark, deciding to step out of the music publishing business, which she finds too hard for her to handle alone.

Clark, Inc., is disposing of its catalog to various music firms, some of the choicer numbers being the recipient of various bids.

Mrs. Clark is paying off everything and settling her affairs in full. It is not a financial suspension but a stoppage of business enterprise for convenience. The widow, a veteran song exploiter, always had the aid of the energetic Frank Clark. For a time, following his death, she essayed carrying on a business single-handed, with Jimmy Eggert as her chief lieutenant. It proved too much for her.

Whether Mrs. Clark (Flo Jacobson) will carry on in the show business is a matter of choice, as she has means of her own but likes the profession too much to step out of it altogether.

## Frolics' New Show

Chicago, Nov. 16.

Ed Lowry, as master of ceremonies has replaced Joe Lewis in the new show at the Frolics.

Other principals are the William Sisters, Babe Kane and Jimmie Ray, held over, and Jole Ray and Marquette and Marquette, newcomers.

Sixteen girls on the floor as usual.

## McCarthy Emerges From 3 Jams With 90 Days

Chicago, Nov. 16.

Eugene McCarthy, entertainer and musician known as Jean Mack, escaped two other charges, broached by his wife and ex-wife, but was convicted on a charge of contributing to the delinquency of a 17-year-old girl and remanded to the House of Correction for 90 days. McCarthy was arrested after a raid on a room at the Claridge hotel, where the young girl was found with him.

The raid was promoted by McCarthy's former and present wives. They got together after learning of his and the girl's presence at the hotel.

Following McCarthy's arrest, the present Mrs. McCarthy charged him with assault and battery, alleging he had struck her during the raid. Ex-Mrs. McCarthy charged bigamy.

The first charge was later dropped and the second refuted when Judge Loop, who also sentenced the entertainer on the delinquency charge, found that McCarthy was legally divorced before he remarried.

## Al Payne Ordered From England as Musician

Al Payne, American musician now in London, is opposing a move to deport him and his wife from London, where he has been employed at the Kit-Cat Club and elsewhere.

Payne has written Secretary of State Kellogg explaining that he is married to an Englishwoman; that during his London visit his wife's mother died; that his father-in-law has applied for extended permission to remain in England because of the death in the family.

The Allen's Branch of the British Home Office has ruled that Payne must leave Great Britain because of labor restrictions.

Payne is a former Marietta, Ohio, newspaperman and musician, coming to England as an immigrant and not as contract labor. His eventual employment abroad is allegedly misconstrued by the British authorities.

## Two Band Actions; Note and Comish

Two of Alf. T. Wilton's band acts are concerned in litigation. Billy Burton, orchestra leader, wants \$623 from Wesley Barry, the freckled juvenile picture actor, as part salary due.

Barry and his recent bride, Julia, with the Burton band, opened in Newark on a vaudeville tour, but after two weeks' smooth sailing they resorted to the Pennsylvania territory on a barnstorming expedition. Barry being forced to issue a note for the \$623.

Wilton himself is after Lieut. Felix Ferdinand and his Havana orchestra for \$270 commissions for booking him into the Silver Slipper, New York cafe, at \$900 a week.

## BACHELLER AT NEWPORT

Newport, R. I., Nov. 16.

Newport Casino, Valhalla of the social gods and goddesses, will be directed next summer by Frederick S. Bacheller. He replaces Joseph Barrett, who is retiring after 42 years of service.

Bacheller has been assistant superintendent of the Casino since May, 1921. He will assume his new post Jan. 1.

## \$15,000 ATTACHMENT OVER MUSIC ROYALTIES

The music publication rights to "Blossom Time" figure in the \$15,000 attachment suit by the Karczag Publishing Co., Inc., against Hubert Marischka-Karczag of Vienna, son-in-law of the Wilhelm Karczag, founder of the prominent international music publishing house, who died in October, 1923.

The Vienna firm advised the Shuberts in June, 1926, to desist paying 5 per cent. of the gross of "Blossom Time" to the American Karczag Co. and remit direct to the home office. The American firm, of which Felix Meyer is president, split 40-40 with the foreign company, the 60 per cent. going to the latter concern.

Karczag of America alleges that the average royalties annually have been \$65,000 to the music publishers, and while \$25,000 is a conservative estimate of its damages, the attachment is only for \$15,000.

## U. S. Music Instruments Excelled German in Sales

Washington, Nov. 16.

Musical instrument manufacturers of Germany, exhibiting at the Leipzig fair, report no foreign buyers on hand, with sales in the home market decidedly off, according to a dispatch to the Department of Commerce.

Americans had numerous exhibits of "jazz" instruments, with brisk sales reported.

## Sells Ether "Time"

Washington, Nov. 16.

Edward B. Husing, now announcing from WJZ, New York, is scheduled to shortly become a "time" salesman for the R. C. A. small string of stations, according to an authoritative source here.

Husing is to take up the new work within the next few weeks.

## Just a Happy-Go-Lucky

Kid

BERT

FROHMAN

Master of Ceremonies

LAUGHING IT OFF

AT THE

CLUB CAMEO

NEW YORK

## STRAIGHT TALKS

**IF YOU NEED**

GERMAN ITALIAN GREEK JEWISH	CHARLESTON ROUND-THE-WORLD DOUBLE QUARTETTE
--------------------------------------	--

or any other version of our  
**NEW COMEDY HIT**  
**"HE KNOWS HIS GROG'RIES"**  
WE HAVE THEM ALL READY

Also Dozens of Extra Choruses on Above  
And on the Comical  
**"IF MY BABY COOKS"**  
(AS GOOD AS SURE LOOKS)  
Professional copies and all material free.  
Regular copies and dance arrangements,  
25c each—3 for \$1.00.

*Edward B. Marks*  
**225 W 46 ST. MUSIC CO. NEW YORK**

Here's Broadway's Latest  
Sensation in Night Clubs!

## FRIVOLITY

B'way at 52nd St.

Opening

TONIGHT

(WEDNESDAY, NOV. 17th)

—with a—

Magnificent Spectacle

"Parisian Nights"

World's Loveliest Girls

The Most Colorful, Daring  
and Spectacular Production  
Ever Seen in a Night Club

## HENRY BERGMAN

Master of Ceremonies

Of Clark & Bergman, Vaudeville  
and Musical Comedy Stars

## FAIRBANKS TWINS

Now in the Sensational Hit  
"Oh, Kay!" By permission  
of Arons & Freedley

MUSIC BY

## JACK DENNY

AND HIS ORCHESTRA

New York's Great

Stage and Screen

Stars Will Be Present

on the Opening Night

—NOTE—

Nothing has been left undone to make our opening night, and future nights, the greatest in Broadway's history. Our girls will thrill and amaze you. We have transferred the spirit of Paris to New York. We predict that the "Frivolity" will overnight become the talk of Broadway. We have new sensations which the hectic street has never before dreamed of.



# NIGHT CLUB REVIEWS

## GEORGE OLSEN

New York, Nov. 15.

There's no other way of identifying this room excepting by the name of the moving spirit, although it is not officially known as the George Olsen Club, or by any other label for that matter. It is a room without a name, unsung and unheralded by choice, shunning publicity by preference, and destined to hit as one of New York's smartest night life rendezvous for that reason, among others.

The Hotel Pennsylvania dance orchestra leader is the leading spirit in this new cafe, which will be identified but by a street and number, both of which are to be kept secret in the public prints.

Here's a cafe that is running against form in every respect on the proposition of publicity, it being related to "make" it wholly on word-of-mouth exploitation and Olsen's personal following.

The extent of this following was

evidenced at the premiere Monday night, an invitation performance, all guests being advised by letter which they received the Saturday before. With but a two-day time limit, the capacity of the 250 seats in the room was taxed to the utmost.

The attendance read like a "Who's Who" and the theatrical celebrities alone constituted a miniature Blue Book of the show business in itself. It is history repeating itself, Olsen's remarkable draw at the Club Chanteo coming back once more only in a finer interior, the room being a beautifully decorated affair.

Olsen needs nobody but his own versatile dance orchestra to click with his new venture. In Bob Rice, Frank Frey and Bob Berger, among others, he has a clever entertaining trio that contributes handsily on the vocals, and George Broadhurst, the dancer, is a touch of the sawdust that is a nice contrast for this class room.

But that "unofficial" opening night show! It was a thrill and an event very much worth while and long to be remembered. Above all it is a consummate tribute to the personal popularity of Olsen, an orchestra leader and smart dance purveyor who enjoys one of the most brilliant celebrity followings extant.

His one thing Eddie Cantor deferred his California journey for picture purposes until Tuesday, although slated to start sooner excepting for his desire to co-operate once again with his synopating protegee. Cantor soon took matters in hand and never worked smoother or funnier.

Followed a succession of "names" and specialties. Marilyn Miller did something she never before essayed even in the palatial Club Chanteo days—that of getting up for a dance specialty. Mary Eaton and Eddie Cantor closed and whammed over the cutest black bottom seen since Ann Pennington's "Scandals" introductory.

Gertrude Lawrence offered "Do-Do-Do," her "Oh, Kay!" song hit, and had to encore with "Someone to Watch Over Me." Marie Saxon tied it up with a sensational Charleston, an excellent impression considering the unusual handicap of that slippery floor. It almost caused disaster for Sammy White, who slipped (physically), but by no means professionally, because of the sheen, but managed his extreme eccentric legmania quite well despite everything.

Pearl Eaton, following all sorts and conditions of stepping, wisely hoked and faked an old-fashioned "essence." Pert Kelton delivered another cute black bottom. Eva Mack relieved it with some sweet vocalizing.

These among other contributions made the premiere a memorable event. In between Olsen's own boys harmonized with and without the portable organ, Eddie Kitefeather at the keyboard with that dead personality smile.

Alice Boulden, Betty Marvin, Mlle. Bizet, from "Castles in the Air," and others also contributed, but first, last and always it was Olsen and his personality. A genial host and

## Noise Squawks

Neighbors in the area bounded by 53rd to 55th streets, Sixth to Eighth avenues, are reported in the squawking state over the noisy night clubs of that section. It embraces the liveliest clubs of the Times Square district.

Specific complaint is said to have been made against night clubs around 55th street; that the music and the hilarity may be heard to the rear of the night clubs, much to the annoyance of the awakened slumberers.

an ever-ready greeter, he is an asset to any night club. The regular cafe regulars know that full well, and Olsen had propositions rolling off his knife before essaying this. Were it not for a legal document to prove it conclusively, his arrangement for 50 per cent. on all gross receipts would be hard to accept. The 50-50 split goes on everything without any investment on Olsen's part. The original owners and operators finance everything, Olsen contributing but his entertainment and his draw. Abel

## FROLICS

(CHICAGO)

Chicago, Nov. 16.

A new show at the Frolics is always an event. First nighters, "regulars," political and theatrical celebs, "boys about town" et al. are to be found there on opening nights. On other nights a good deal of transient trade is noted, and many of the celebs are always on hand. No question about it being the hub of the night life wheel in this town. It's the only night club making real money.

Cover charges are the same here as elsewhere, but the tremendous patronage more than anything else makes possible the profitable results.

At the same time the management is disposed to give the people their money's worth. Up to date the Frolics has maintained the best shows in town. No outstanding "names," yet a consistent array of good talent. The place is making money and is liberal in spending.

With 16 girls and a good list of principals headed by Eddie Lowry the show produced is in good taste. The costumes contribute considerably in color and effect that are lavish and picturesque. The girls have been well drilled and know their routines. The military parade number is ably executed and figures as their best.

Ed Lowry, late of the Rendezvous, New York, is master of ceremonies. That goes both ways. Eddie's presence on the floor spells class and he is master of any situation that may arise. His smile is always there and he uses flawless and easy-flowing diction. That the crowd here has accepted him was proven the opening night.

The Williams Sisters continue to delight their followers with their eccentric stamping and crossting harmony. Both kids look great and when they get ready to leave here should be accepted anywhere. Babe Kane, always a prime favorite with this club crowd, charms her admirers in new costumes, new songs and new tricks in her cute personality. Joey Ray, a smart-looking young fellow, hailing from the coast, is a newcomer. His frank voice receives a big hand any time he steps out. Both in appearance and in vocal ability he is okay. Jimmy Ray (no relation) is stopping shows with his eccentric dancing. Jimmy has been here for a number of shows and is in strong with the crowd. Marquee and Marquette, dancing team, have a well-balanced act containing some good routines. They have worked around town in several of the cabarets.

Four shows a night, an hour apart, beginning at midnight, with an added performance thrown in on Saturday nights is the schedule.

Loop.

## GARDEN ROOM

(SAN FRANCISCO)

San Francisco, Nov. 11.

Despite a reputation as cosmopolitan, San Francisco possesses little in the way of night life and hardly anything properly described as a night club. Usual chop suey place in and out of Chinatown with dancing, and along North Beach, the one-time Barbary Coast, are several Italian cafes with cabaret features, but these draw few of the upper strata on account of the neighborhoods.

The Garden Room of the St. Francis Hotel is the class of town for a dine and dance. In the afternoon it is a popular rendezvous for tea; in the evening it draws San Francisco's solidest phalanx of boiled shirt fronts.

The entire tone, including the tempo of the dance music supplied by Earl Burnette's orchestra, is in

keeping with the subdued manner of people who dress for dinner.

The Garden Room is no place for boisterous revelers. Hilarity is pitched low and the dancers smile, rather than laugh.

Earl Burnette is formerly of Los Angeles and Florida and has consistently headed a musical organization of class dimensions. There are 10 men conventionally distributed as to instrumentation. The music is strongly founded in a substantial bass and listens well, in addition to dancing well. A little vocal stuff is worked in for prettiness in effect and never with any idea of being funny. Comedy just doesn't jibe with the Garden Room.

The St. Francis is still the hub of much of San Francisco's social activities. It is a gathering place for the elite when they take a mild and decorous fling at night life. There are several dining rooms, but the Garden is the biggest and most popular.

ably wouldn't reach this crowd anyway. In his specialty he sings a sassy pop number, while the double he does with Frank Sylvano in light comedy makeup is okay. Sylvano, from Panico's organization, has a clear tenor voice and does well alone with a ballad.

Rose Marie, a fav of long standing in this vicinity, puts over "Susie's Fella" to a song and dance routine that is very energetic. In a rhinestone costume (or what there is of it) of red, from head to toes, she scores easily.

Suzette and Jose, dancing team of class, are making their bow in local night clubs. They have been playing the B. & K. houses and successfully. Their tango as well as Suzette's East Indian dance excellently executed. The latter in particular scores.

Fern and Melba, two sweet-looking youngsters, come from the Abbott school. Both girls are well up in dancing and can sing a number. Their song and dance routine on

(Continued on page 47)

## PERSHING PALACE

(CHICAGO)

Chicago, Nov. 12.

Overshadowing anything seen so far in night clubs in this town is the rejuvenated Pershing Palace.

From the same room as owned by Al Tarnsey until it closed last summer to the present magnificent institution operated by the Wolf brothers (Sam and Dave) is a long cry.

The place therefore had a capacity reaching around 1,400, altogether too large. With the room cut down and the balconies removed, it now comfortably seats about 600. The dance floor is elevated and about 24 by 48. Thick rugs carpet every inch while a color scheme is carried out perfectly. A washed air system has been installed that can be worked both ways, summer and winter.

Louis Panico, formerly with Isham Jones and for a long time a big fav with the dance lovers of this town, has a perfect spot for his band. The combination of 10 contains excellent musicians. Four are former Jones' men. Their playing has that soft tone quality always soothing and rhythmic. And they play a "hot" number that is "hot." Panico's ability with the cornet has gained a rep for him. His arrangements show good taste; shading in particular outstanding. A sweet band anyway you look at it.

Comprising the instrumentation are Leo Murphy, violin; Joe Mueller, banjo; Santa Pecora, trombone; Joe Frank, drums; Bill Krenz, piano; Andy Panico, tuba; George Slater, Charley Bernick and Joe Umamo, saxes, and Panico himself.

Jack O'Malley (Shapiro and O'Malley) announces in a straight manner with no gagging. It prob-

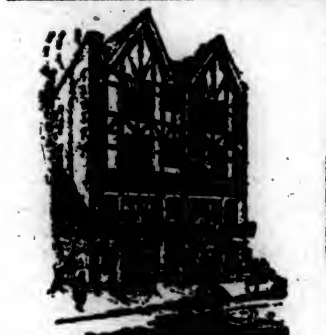
# HAL NIXON

## ANNOUNCES

His Opening at  
The Moulin Rouge Cafe  
CHICAGO

With His Boy Friend  
HARRY HART

Thursday Night, Nov. 18



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TEN-TEN 18TH STREET  
On Wednesday Night of Your Week  
In Washington, D. C.  
We Cordially Invite You to Be Our Guest

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Still South—Nashville, Tenn.

**—A THRILL AWAITS YOU AT—**  
**HELEN MORGAN'S 54th ST. CLUB**  
231 West 54th Street  
With the Inimitable Stomach **HELEN MORGAN** Featured in "Americana"  
In an Intimate Repertoire of Song  
Together with  
**WELLS & BRADY** **AL B. WHITE** **3 MASTER MELODIANS**  
of Earl Carroll's "Varieties" **MARY LUCAS** **AND OTHERS**  
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**CLUB DOVER**  
51ST STREET AND 6TH AVENUE, NEW YORK  
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MASTER OF CEREMONIES  
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MUSIC BY BOY FOX AND HIS CALIFORNIA ORCHESTRA  
MARCIA WHITE, HOSTESS

**MARGIE COATE**  
Parties You to Enjoy **PHILADELPHIA** at Her New Cafe  
Your Stay While in **THE LA MARGUERITE CAFE**  
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Italian and American Cooking  
Regular Dinner, etc., a la Carte Service  
Special Attention Given Those of the Theatrical Profession  
Visit the Bar? ? ?

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New York

7 Months at Janssen's  
Hofbrau

Will consider offers for  
Cafes, Vaudeville, Musical  
Comedy and "Bert Levey  
Circuit"

Thanks to JACK STERBINS  
and MAX SILVERS



Thanks to the Management of the Guinan "Playground" and My Other Friends

# DOROTHY DEEDER

Late of "AMERICANA"

Engaged indefinitely for  
"LE MAIRE'S AFFAIRS"



## POISON' SHELLAC AS LIQUOR 'KILLING' CLUBS

The unusually stiff competition may be one cause for business falling off generally in the night clubs, but the brand of liquor being peddled out these days is a factor. One taste of the "poison" at 10 "tears" a pint is enough to make the hardest weep over the alleged alcoholic stimulant with a shellac taste.

What is happening as a result is that the smart rounders don't care to trust to the terrible anti-Volstead concoctions and are "bringing it in." The "regular fellow" that takes to nocturnal diversissement in the cafes thinks it declassé to take it along. While willing to give the house the benefit of purchasing any liquid assets, conditions are now forcing a B. Y. O. L. move as a health precaution.

This in itself has a tendency against night club circulation. With no bottles to hamper one, the rounder "makes" a few spots but in bringing his own for a party, it resolves itself down to squatting all night until everything is consumed. The house getting the first call gets a break to some extent and offsets the rest.

As a general thing the flock of openings and re-openings and the avalanche of new places are counting heavily against everybody.

## Chauffeur Arrested as Night Club Bandit

Found secreted in a small closet in his home at 224 Sullivan street, Benjamin Vesch, 25, chauffeur, was arrested by Detectives Walsh and Maskiell, West 47th street station, on a warrant charging him with robbery in the first degree.

Later at West 47th street station Vesch was identified by several persons as one of six men who on Oct. 22 last held up and robbed 35 men and women in the Biarritz Club, 210 West 54th street. The bandits escaped with money and jewelry valued at over \$1,500.

The hold up, considered one of the most daring of recent days, occurred at 5 a. m. Six men, five of whom had revolvers and the sixth a sawed-off shotgun, drove up to the club. Before the lookout realized it he was struck over the head with a revolver and stunned.

Following the hold up Walsh and Maskiell received a tip that Vesch was one of the men and started a search for him. When they entered his home a few days ago they found him secreted in a closet which seemed almost impossible to hold a human being. It was about 14 inches wide and 25 inches high.

Vesch at first admitted he had been in the party of hold up men, but later denied it. When some of the victims were brought to the station house they identified the chauffeur as one of the bandits. He was arraigned in General Sessions and held for trial.

## RADIO'S EFFECT

(Continued from page 44)

Hall, Independence, Kan., where he fulfilled a Chautauqua booking.

### Remote Control Pick-up

This remote control pick-up in a national network is a departure for chain broadcasting and in itself is an important step forward in relation to commercial entertainers. This will not limit bands, etc., from sticking to one central location, like New York, for weekly access to the broadcasting facilities, but will make possible their traveling generally as an itinerant in-person as well as radio plug for their commercial affiliations. There is many a popular radio orchestra or other entertaining group that has been forced to turn down picture house, dance and concert bookings because of their favorable radio tie-up, but now, if the key radio stations are adhered to, such things will be made practical and possible.

The program was the distinctive entertainment it looked on paper. It was only natural that such high-grade aggregation would impress, although the program lay-out is still very much to the amateur, but obviously routine was handicapped by circumstances outside of the National Broadcasting Co.'s control. Such things as bunching the dance bands all for the finish was perforce a necessity, owing to the orchestras' hotel and restaurant affiliations and schedules.

Outside of Rogers, nothing unusual occurred. Rogers' voice came through clearly from the Midwest watering station that was put on the map by radio, as did Miss Gaden's soprano. It proved intelligent voice gauging can be transmitted clearly via the ether. Rogers' talk was not particularly ultra and included a wheeze about the Prince of Wales' equestrian shortcomings, but he sent over a couple of choice ones about having something in common with Sir James Barrie as a writer. The knighted author writes for children, and Rogers explained "I write for grown-ups with children's ideas." He also cracked that writing these days is based on endurance rather than ideas.

### Covering Territory

The opener was nifty at the expense of radio, that he was not "advertising" that night. Rogers opined that the King of Rumania's recall to get the Queen out of the banquet halls by Christmas at least and the Queen's visit here had the virtue of driving Browning and "Peaches" back into the want-ads.

Rogers obviously sought to make his brief talk as widely diversified and general as was possible, covering considerable geographical territory from England to Mussolini to Coolidge, with a promise to visit China and Japan next year.

Weber and Fields were the last five-minute offering from the Waldorf-Astoria, doing their old routine winding up with the time-honored mesmerism gag with the tag, "My God! I can't get him out of Paterson."

At 11:15 the proceedings were quickly switched to the Hotel Pennsylvania, where Edward B. Husing introduced George Olsen and his music for a snappy 15 minutes.

The four-hour entertainment marathon started at 8 sharp with Merlyn H. Aylesworth, new N. B. C. president, briefly introducing the program.

Outside of the Garden and Rogers numbers and the dance music, all artists broadcast from the grand ballroom of the Hotel Waldorf-Astoria before an invited audience of newspapermen, radio editors and others, numbering about 1,000. This audience was most enthusiastic in its response and the applause thundered through the "mike."

## PERSHING PALACE

(Continued from page 46)

"Baby Face," while attired in kid togs is good.

With a 50c. cover during the week and \$1 Saturday nights, the place should be a go. The Chicago University should be a source.

At present overhead tremendous and business coming in slowly, but with consistent exploitation it should pick-up gradually.

Wolf brothers are not novices at this. They own the Dells, roadhouse, Chicago, as well as the Plantation on the Pacific coast. In any event, credit is due them. They show a good gambling spirit in attempting to put the place over.

Loop.

## NO CHECKS!

Seems Surprise for Night Club to "Dead Head"

Although the rechristened Frivolity Club, the Golden Slipper, formally opens tonight, an invitation dress rehearsal was staged last night (Tuesday), a feature of which was that wonder of wonders in the night clubs—no checks!

The Silver Slipper management has taken over the Frivolity and renamed it the Golden Slipper as the first step in a proposed chain of night clubs.

The N. T. G. revue at the place is titled "Parisian Nights" or "The Nudity of 1927," with the latest in dress a feature, including Beryl Hally.

Henry Bergman (Clark and Bergman, and now a music publisher, associated with Milton Weil, Inc.) is master of ceremonies.

## GALLAGHER PAID OFF

William J. Gallagher denies not paying off the girls in Earl Lindsay's "Lovely Ladies" revue at his Monte Carlo restaurant, New York. Gallagher is long established in the business with a 38-year reputation as a restaurateur.

It develops that shortly after the Lindsay revue closed and Billy Arnold's show came in, everybody was paid off in full.

## 3 NEW CLUBS

Three new night clubs got under way last night (Tuesday). Helen Morgan's 54th Street Club has Miss Morgan heading an elaborate show, including Wells and Brady, Mary Lucas, Al B. White, Alice Boulden, Loretta McDermott, Three Master Melodians, and Lawrence Murphy conducting Helen Morgan's Sextet. The Chummy Club, at 711 7th avenue, is now the 7-11, black-and-tan proposition.

The Frivolity, also under a new name—the Golden Slipper—had its pre-premiere invitation debut last night.

## Cabaret Girl's Ambition Balked by Family Row

Chicago, Nov. 16

Eleanor McCormick, 15, cabaret entertainer, was dropped from the Club Chez Pierre floor show through information lodged by her stepfather, according to Mrs. Laura McCormick, the girl's mother, who applied for a warrant at the Town Hall station charging her husband with disorderly conduct. Eleanor is Mrs. McCormick's daughter by a former marriage.

There was also an order from the Humane Society to send the girl to school. Mrs. McCormick is not living with her husband.

IF YOU DON'T ADVERTISE IN VARIETY DON'T ADVERTISE

## CABARET BILLS

### NEW YORK

<b>Avalon Club</b> Margaret Walsh Joan Page Ellnor Terry Frank Day Marcia White Earl Rickard Ruth Wheeler Bird Sis Roy Fox Bd	<b>Dick La Marr</b> Ruth Manning DuFren & LaC'm Miss Gladstone Al Jocker's Orch	<b>Carroll Atherton</b> Bigelow & Lee Mildred Melrose Hotsy Totsy Sally Fields Al Shenk	<b>Ann Allison</b> Blenda Ranson Elsie Malnos Ed Gallagher Or
<b>Club Barney</b> Lent Stengel Hale Byers Bd	<b>Club Deauville</b> Ruby Keeler Mayron Dale Jimmy Carr Bd	<b>Knickerbocker Grill</b> Cliequot Eakimos Ann Allison	<b>Palais D'Or</b> Rolle's Revue B A Rolle Bd
<b>Beaux Arts</b> Mons Darlo Irene & Nadine Marguerite Howard Will Hollander Bd	<b>Club Lido</b> Yacht Club 4	<b>Le Ferrouquet de Paris</b> R Wolfe Kahn Or 4 Aristocrats Cun'gh'm & C'm's Dupree & Shaw Maria Ley Blue Blowers	<b>Parody Club</b> Bert Gilbert Bernice Pet-Kee Myrtle Gordon Rule Porterfield Holland & Barry Muriel DeForrest Duke Yellman Bd
<b>Benny Davis' Club</b> Mimic Benny Davis Dorothy Gompert Geo Hale Rene Valerie Ethel Ailla The Diplomats	<b>Connie's Inn</b> Leonard Harper R Aille Jackson Bd	<b>Mirador</b> Maurice & Amb's Florida Tango Bd Johnny J'nson Bd	<b>Pennsylvania Hotel</b> Geo Olsen Bd
<b>Cafe de Paris</b> Al Wohlman Evan B Fontaine Guy Sis Ben Selvin Bd	<b>Dover Club</b> Jimmy Durante Eddie Jackson Lou Clayton Julia Gerity Dover Club Bd	<b>McAlpin Hotel</b> Ernie Golden Orch	<b>Playground</b> N T G Rev Geo Raft Helen Morgan Eddie Elkins
<b>Club Cameo</b> Dolly Kay E Joyce & J Irving Gladys Sloane Bert Frohman Violet McKee Mary Gleason Joanne & Lamay Irving Bloom's Or	<b>Everglades</b> Bunny Weldon R Eddie Chester Joe Candullo Bd	<b>Melody Band Box</b> Bubbles Shelby Allen Walker Ignatz & Band	<b>Richman Club</b> Harry Richman Nate Leipzig Sabin & Lyon Madelyn Killeen Mary Lucas Betsey Rees Deenover & B'n't Dave Bernie Bd
<b>Casa Lopez</b> Frank Libuse Keller Sis & L V Lopez Bd	<b>Helen Morgan's Merry-Go-Round</b> Al B White Brady & Wells Alice Boulden Loretta McDermott Olsen Bd	<b>Monte Carlo</b> Billy Arnold Rev Budd Kennedy Janis & Jolanda Eva Dowling Neille Nelson Norman Laskey Mildred Berri Waneyo Radio Franks California Ramb's	<b>Silver Slipper</b> Dan Healy Carlo & Norma Beryl Halley Jack White Dolly Sterling Rudy Keeler Eddie Edwards Bd
<b>Chateau Shanley</b> Will Oakland Chateau Bd	<b>Hofbrau</b> Ivan Bankoff Bert Gilbert Beth Cannon Enid Romany Gus Good Peterson & Ch'l'te Amy Atkinson Laurette F Moss Fuzzy Knight Frank Cornwell Crusaders Bd	<b>Moulin Rouge</b> Variety Show Betty Leonard Jack Edwards Specht Bd	<b>Strand Roof</b> Dave Mallen Rev
<b>Club Alabam</b> Colored Revue	<b>Kentucky Club</b> Billy West	<b>Mostmartre</b> Miller & Farrell Emil Coleman Bd	<b>Texas Guinan's</b> Texas Guinan Rev Texas Ramblers
<b>Club Anatole</b> Anatole Friedland Hilda Ferguson Horrah Minevitch Marie Russell		<b>Twins Oaks</b> Specht Revels Clayton & Hicks Germaine Geroux Wallace Eddie Paul Specht's Bd	<b>Waldorf-Astoria</b> Harold L'nard Bd

### CHICAGO

<b>Bellaire</b> De Carloz & L'se Bobby Pierce Luth Patton Lloyd Barber Or	<b>Williams Sis</b> Babe Kane Joey Ray Jimmy Ray Marque & Marq'tie C Straight's Or	<b>Paulette La Pierre</b> Jack Richmond Frank Albert Orch	<b>Rendezvous</b> Van & Schenk Freddy Bernard Loomis 2 Marie Coburn Mike'Special Orch De Carloz & G'n'da
<b>Chez-Pierre</b> P Nuyteen's Rev Earl Hoffman's Or	<b>Granada</b> Lou Bolton's Rev Billie Stanfield Louise Ploner Eddie Van Shaick Ernie Caldwell Or Ray Oswald	<b>Moulin Rouge</b> Hal Hixon Harry Hart Peaches & Poppy 6 Abbott Girls Fred Hamm's Orch	<b>Samovar</b> The Waltons Al Downs Robert K Heen Rose Vanderbush Samovar Orch
<b>College Inn</b> Jack Fine's Rev Lischeron & Girls Buster Brown Myrtle Lansing McCune Sis Sylvia Joyce Maurie Sherman O	<b>Green Mill</b> Joe Lewis McCune Sis Gloria Randolph Sol Wagner's Or Mary Moore Iola May Bailey	<b>Parody Club</b> Gene Wentz' Rev Harry Harris Phil Murphy Flossie Sturgis Margie Ryan Clint Wright Orch Slim Greenlow	<b>Terrace Garden</b> Ralph Williams Or Ruth Pryor Sara Ann McCabe Elton Rich
<b>Deauville</b> Lloyd Dupont's R Margaret White Wallace & Cappo Elle Burton Evelyn Ruth Isabel Crandall Louis Salanne Or	<b>Hollywood Barn</b> Buddy Fisher Frank Sherman L & J Newman Bobby Danners Helen Savage	<b>Pershing Palace</b> O'Neal Sis Jack O'Malley Joe & Suzette Fern & Melba Frank Sylvano Louis Panico Orch Rose Marie	<b>Town Club</b> Martha Biehl Jess Mende'son Betty Moore Garen Sis Blossom Heath Or
<b>Franks' Inn</b> Billy Rankin's Rev Frankie Morris Irene Faery George McQueen Bill Paley's Orch	<b>Kit Kat Club</b> Moscow Art 3 Marinos Beattie Alston	<b>Rainbow Gardens</b> E Geo Wood Rev De Haven & Nice Elsie Cole Lillian Louise Auricle Craven Victor Caplan Katz & Kittens	<b>Vanity Fair</b> Buddy Whelan Lamb Sis Gladys Mintz Addie Walker 3 Hawaiians Van's Vanity Fr O
<b>Frolics</b> Roy Mack's Rev Ed Lowry			

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**Back Home Again**  
IRVING AARONSON'S CRUSADERS  
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AND HIS PALAIS D'OR ORCHESTRA  
**WEAF Radio Star**  
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### Rates for Cards

#### ONE INCH

13 times.....	\$51
26 times.....	100
52 times.....	175



## Weinberg's Prizes Were Stolen From Apartment

Who stole Jack Weinberg's collection of Spanish shawls, quilts, women's manicure set, bath robes and miscellaneous articles from his apartment at the Capitol Apartments, 223 West 52nd street. Weinberg is a carnival man and he had the articles in his home ready to move to the Sesqui.

When Weinberg discovered his loss he raced to the West 47th street detective bureau and notified Detectives Charles Stapleton and Thomas Walsh. They made an investigation and aver that they found a boy's scooter in a store-room occupied by the superintendent, Bruno Markham, 41, 223 West 52nd street.

Stapleton and Walsh placed Markham under arrest charged with suspicion of the theft. He was arraigned in West Side Court and held in \$1,000 bail for further hearing. He denied the charge and stated that he had bought the scooter for a nephew several years ago. The coppers declared that the style of scooter was not manufactured until 1926. The sleuths stated that Markham gave another excuse.

## PARIS CIRCUS BILLS

Paris, Oct. 6.  
Medrano-Mlle. Godart (equestrian); Canadas (wire act); Jackson (skater); Miss Mamie (ecuyere) and Roger; Bartley comic juggler; Les Montford (horizontal bars); Mme. Delpierre's Bears; Sirco (whistler); Maryland Troupe (acrobats); Munier's Dogs; Alph Bill (cycle); Mariano, Porto and Carlo.

Cirque de Paris - Houcke's Horses; A. D. Robbins (cyclists); Gaudot (imitator); Mascayes (Spanish dancers); Dalcier Troupe (eccentrics); Neuss Troupe (aerial act); Mylo and Angelo (eccentrics); Manetti-Charley-Coco (clowns).  
Cirque d'Hiver-Agnes Krembsor (juggler); Auguste Averino (gymnast); Miss Castle (equilibrist); Romyas Troupe (acrobats); Mme. William Truzzi (equestrian); Hles and Walter; Pepino and miniature menagerie; L. Maiss (cyclist); W. Truzzi's Horses; Fratellini Trio; Hans Beetz and partner (pole act); Andre and Marcel Despres.

## FAIRS

Dubuque, Ia., Nov. 16.  
C. L. Meis was elected president of the Dubuque County Fair association at its annual election last week. Other officers for the ensuing year are George Friedman, vice-pres.; George A. Floesl, secretary, and H. B. Willenborg, treasurer.

Iowa Falls, Ia., Nov. 16.  
Iowa Falls Fair association has elected C. H. Gilbert, president. Other officers include E. O. Ellsworth, treasurer, and L. H. Sours, secretary.

## 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 Goods Theatrical. Samples upon request.

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## SCENERY and DRAPERIES

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Pamahaskas Bird and Animal Show

Treasure Island Theatre, Sesqui-Centennial, Philadelphia

Want assistant for Pamahaskas Pets also lady or gent to present bird, pony, dog, cat and monkey acts

Write all to Geo. E. Roberts, Pamahaskas Studio, 2324 N. Fairhill Street, Philadelphia, Pa. Tel.: Columbia 6190.

P. S.: Want circus drop. Two other drops suitable for hippodrome. Also magician and novelty acts, clowns.

## SERIOUS FIGHT AS R-B HOME TRAIN LEFT

Herberta Beeson in Atlanta Hospital After Fight With Leo Crook

An exciting aftermath to the closing of the season of the Ringling-Barnum Circus at Atlanta last week occurred aboard the special train carrying the performers to New York.

A fight started between Leo Crook, in charge of the show's concessions, and Herberta ("Slats") Beeson just after the train pulled out at 2:30 a. m., Tuesday (Nov. 2).

Beeson was so badly hurt the train returned to the Atlanta yards, when he was removed to a hospital. It was about 6 o'clock when the train started again.

John Ringling was aboard, but unable to prevent the melee. Both men are ordinarily quiet but had been celebrating and started an argument. The plate-glass window in a vestibule was smashed. A piece of glass became embedded in Beeson's temple. When placed in an ambulance he was unconscious from loss of blood.

Crook was held by the Atlanta police pending Beeson's condition. Slats was declared out of danger and Crook returned to New York late last week. He had severed an artery in his arm during the mix-up.

Some details of the fight reached the Atlanta papers.

Beeson's wife was not on the train, having started on another special carrying a contingent of the show's people to Chicago.

## Agency Protective Ass'n Formed; Against Fairs?

Chicago, Nov. 16.  
Unusually heavy losses having been suffered during the past season among fair agencies through breaches of contracts a movement is now on foot to form a Theatrical Fair Agency Protective Association.

Bad weather found many fairs either unwilling or unable to pay for attractions used. Agencies in many cases were forced to go unpaid, although they had fulfilled their part of the contracts.

The intended society plans to protect its members by having them unanimously refuse to deal with such fair organizations until all back payments are made.

It is also planned to refuse work to fair acts branded as consistent contract violators.

## Meetings-Banquets in Chicago in Dec.

Chicago, Nov. 16.  
Meetings and functions for outdoor showmen have been arranged so as to bring the several departments into Chicago at the same time this year.

All of the events listed will be held in the Hotel Sherman:

Nov. 27-Dec. 4—Fair secretaries.

Dec. 1-3—National Ass'n of Amusement Parks.

Dec. 3—Annual banquet and ball, Showmen's League.

## CARNIVALS

(For current week (Nov. 15) when not otherwise indicated)

Bernard Greater, Charlotte, N. C.

Best Policy Shows, Huntington, Ark.

Bruce Greater, Washington, N. C.

Clark & Dyer, Logansport, La.

Florida Tip Top, Coral Gables, Fla.

Billy Gear, Bristol, Fla.

Gloth Greater, Ocala, Ga.

Greater Eastern, Sherwood, Tenn.

Greater Rialto, Atlanta, Ga.

Bill H. Hames, Taylor, Tex.

W. R. Harris, LaGrange, Ga.

Hill's Greater, Atlanta, Ga.

C. R. Leggett, Jennings, La.

Thos. P. Littlejohn, Ozark, Ala.

Miller Bros., Brunson, S. C.

Ralph R. Miller's, Baton Rouge, La.

Jack Oliver, Anniston, Ala.

Page & Wilson, Dillon, S. C.

Andrews, 29, Georgetown, S. C.

Peelers Expo, Chipley, Fla.

Poole & Schenck, Kingsville, Tex.

Rice Bros., Stuttgart, Ark.

Camden: Royal Palm Am. Co., Greenwood, Miss.

Western Am. Co., Chester, S. C.

22, Bishopville, S. C.

## Vawter Sells Chautauqua Control, Retains Lyceum

Des Moines, Nov. 16.  
Keith Vawter, pioneer chautauqua man and originator of the tent chautauqua has sold controlling interest held in the Redpath-Vawter Chautauqua Co. to W. S. Rupe of this city. Mr. Vawter will retire from business after almost a quarter of a century of service, but will retain management of the Redpath lyceum.

Mr. Rupe has been active in the chautauqua field for 15 years, with controlling interest in the Redpath-Horner Five Day, the Midland, the Acme and Mutual chautauques. He will move headquarters of the Redpath-Vawter from Cedar Rapids to Des Moines.

## Keystone Expo Partners Dissolve; Show Too Small

Sam Mechanic and Max Gruberg, who jointly operated the Keystone Exposition shows (carnival), have dissolved a partnership of two years.

Mechanic will take over the shows and operate them individually. Mechanic owned the three rides, and next season will add others.

The split between the partners is said to have been amicable, with both feeling that the outfit was too small for over one operator.

## GARDEN RODEO WINNERS

The Rodeo at Madison Square Garden closed Saturday night, after a 10 days' engagement. It was a financial success, although matinees were very disappointing.

The judges chose Hugh Strickland as the best all-around cowboy, and he received the Roosevelt and Ken Maynard trophies. Mike Hastings copped first place in the steer-wrestling contests and Louis Jones won the calf roping. In the bronk riding finals Bob Askin took first money.

Chester Byers stood out in the trick and fancy roping, getting the grand purse, while Tom Elder was awarded first place in the fancy riding.

Among the women, Grace Runyan landed first prize for bronk riding, while Tad Lucas won the fancy riding event.

All participants were paid off immediately after the finish.

It was understood the Broad Street Hospital, under whose auspices the engagement was held, benefited more than \$50,000. The Garden's split was also reported profitable. Beebe is said to have handled the rodeo on a straight salary of \$5,000.

## First Profit in 4 Years

Rochester, Nov. 16.  
The Rochester Exposition and Horse Show, with Edgar F. Edwards, general manager, showed a profit of approximately \$2,000 for 1928, according to the report this week. The expo for three years straight has been "in the red" and this year's break was in spite of a squall on Labor Day and on Governor's day, ordinarily the best two attendance days.

This year's exposition was the fiftieth and the anniversary features brought in by Edwards are figured for the increased attendance. The reports of the expo are nearly ready, according to Mr. Edwards, and will be presented at the annual meeting Feb. 7.

## Circus Acts Booked

Powers' Elephants have been placed for six months abroad by Wirth & Hamid. The act will open Dec. 7 at the Empire, Paris.

The same agency placed the Wirth Family for a special Shriner engagement this week at Syracuse, N. Y., with another special site for the riding turn next week at Philadelphia.

Another Indoor Circus for a Pan-tastes road show, tour has been formed by Wirth & Hamid. It is now on the Pan-time and reported to receive a gross salary of \$4,000 weekly.

Weir's Baby Elephants are also at the Fred Bradna Shrine show this week at Syracuse, booked by Alf T. Wilton, traveling with the Branda Indoor Circus to Philadelphia and then to Newark, for a week each.

## OBITUARY

### WALTER M. WILSON

Walter M. Wilson, 52, actor and stage director, died Nov. 13 of pneumonia in the New Haven Hospital, New Haven, Conn. Mr. Wilson had left New York to put the new show "Miss Happiness" into shape prior to its Broadway premiere. He had worked very hard, caught cold and pneumonia developed.

Mr. Wilson was one of the best known actors in New York. When not acting he was stage producing. He started his theatrical career in stock and then swung into legitimate productions.

His most recent acting engagement was with "The Ghost Train," withdrawing to take up the direction of "Miss Happiness."

He was a most active member of the Lambs, having served for the past three years on its council. He also belonged to the Episcopal Actors' Guild and held an honorary membership in the Catholic Actors' Guild. Mr. Wilson was the designer of the Jeffersonian window in "The Little Church Around the Corner."

### RIVERSIDE MEMORIAL CHAPEL

76th St. and Amsterdam Ave.  
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New York's Most Beautiful Funeral Parlor

The actor is survived by his mother, Mrs. Annie Wilson, and a sister, Bertha Wilson Anderton.

As Mr. Wilson was personally interested in the welfare of "The Little Church," his remains were brought there from New Haven, where they laid in state until yesterday (Tuesday) morning, when funeral services were held.

The remains were shipped to Boston for interment.

### JOHN O'DAY

John O'Day, 40, vaudevillian, best known for his acrobatic dancing, unable to obtain consecutive stage work and in ill health, died Nov. 12 after leaping from the third floor of the Daniels Hotel, 401 West 42nd street, New York City. Dr. Mulholland of Bellevue Hospital was summoned. He found that death had been instantaneous.

O'Day had time and again besieged agents to give him work, but

In tender and loving memory of  
Our dear Mother and Father  
**ROSE SYNDER**  
Nov. 21, 1912  
**MATT. B. SYNDER**  
Jan. 16, 1917  
Their devoted daughters  
**ALICE SYNDER DEYO**  
**GEORGIA SYNDER HERBERT**

to no avail. His failure caused him to worry, and as he had been ailing for some time, his mental state became more depressed.

O'Day is said to have broken into vaudeville at Pastor's theatre when 15. He had been with several musical shows at one time, but in later years devoted as much time as he could (where bookings permitted) in vaudeville.

The N. V. A., when notified of the tragic ending of the vaudevillian, told the police it would handle his funeral.

### MICHAEL C. HENNESSY

Michael C. Hennessy, 60, veteran theatrical man, died at his home in Auburn, N. Y., Nov. 14 of acute indigestion. "Mike" Hennessy began his career under E. S. Newton

at the old Grand, Auburn, as treasurer. Later he went to the Auditorium there and then became a road man associated for many years with Shubert and Erlanger shows. At the time of his demise he was connected with the Jefferson theatre, Auburn.

### CLARA KNOTT

Clara Knott, 44, stage and screen actress, died Nov. 11 at her home in Hollywood after a brief illness. Miss Knott's last screen role was as Blossy in "Old Lady 31."

She appeared in support of Chauncey Olcott on the legit stage for some years, and was more recently in a skit titled "The Operator," which toured the Orpheum circuit.

### ULIA HARRISON

Ulia Harrison, 19, chorus girl in the Fanchon and Marco presentations at the Warfield theatre, San Francisco, died while asleep Nov. 10 as a result of heart failure induced by pernicious anemia. Miss Har-

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ison was a noted beauty in San Francisco and had a wide acquaintance, among whom she was known as "Bubbles." She was the daughter of Mr. and Mrs. Alexin Harrison, non-professionals, of 1451 Willard street, San Francisco.

### EDWARD PERRY

Edward Perry, 66, veteran vaudevillian, whose last stage associations were with acts known as Perry and Appleton, and Perry and Gilson, died Nov. 9 of heart trouble.

Mr. Perry left no relatives. Nearly all of his stage career was spent in the varieties.

### MILTON WOODS

Milton Woods, Dallas, theatrical man, died suddenly Nov. 12 while in Los Angeles selecting picture stars for personal appearance at his theatre. Remains were shipped to Dallas for burial.

Mrs. Irene Stahl, wife of John M. Stahl, Metro-Goldwyn-Mayer director, died in the Osteopathic Hospital, Hollywood, Nov. 10, following the effects of an operation a week prior. Mrs. Stahl never appeared in pictures but was well known in the Hollywood film colony.

John Rechten, 86, retired music publisher, dropped dead of heart disease on the 23rd street subway station platform in New York last week. Rechten lived at 250 West 91st street, New York. A widow and daughter survive.

Mrs. Louise M. George, 60, for 15 years editor and publisher of "California Life," at Pasadena, died at Pasadena, Calif., Nov. 11.

The mother of H. Emerson Yorke, Brunswick recording publicity executive, died Nov. 12.

The father, 75, of Carl McCullough (vaudevillian), died of a heart attack in Buffalo Nov. 12.

Mrs. Margaret Leddy, 60, mother of James and Steve Leddy (Leddy and Leddy), died Nov. 15.

## Fighting Limit Ordinance

Los Angeles, Nov. 16.  
Protest against the new county ordinance which limits shows or entertainments given under canvas to an audience of 300 were filed on Monday by representatives of Murphy's Comedians and the Shelly Players' tent shows. If these shows want to use larger seating capacity the ordinance provides the performance must be given in structures which are strictly fireproof.

Hearing after the formal complaint was adjourned until November 22. In the meantime both shows are said to be operating without county permits within the county and have so far failed to make application for such permits as required by the law.

## Show Partners in Court

Ames, Iowa, Nov. 16.  
Four hundred and sixty-five pounds of masculine avoirdupois appeared as complaining witness against 365 pounds of femininity in Justice Segard's court here. Case was so weighty that the justice was obliged to indefinitely defer his decision.

George W. Nichols was the complainant. His erstwhile side show partner, Mrs. Maude Loyola Weiss Nelson, was the defendant, charged with larceny.

Nichols charges Mrs. Nelson seized several articles of furniture placed in his possession as security for a \$150 loan.

The pair had traveled throughout Iowa with circuses and fairs, but dissolved partnership at Marshalltown, after which the alleged furniture seizure occurred.



# VARIETY'S CHICAGO OFFICE

HAL HALPERIN in Charge

State-Lake Theatre Bldg., Suite 520  
Phones: Central 0644-4401

# CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, State-Lake Theatre Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

In the five-act bill last week's last half not one of the quintet showed any semblance of class. Each was made worse by the listless manner of the performers, probably brought on by the noisy audience and no salary. When three girls in a side box wave to half the men in the audience and a drunk is ejected from the balcony after bawling, sufficient quiet is impossible. Though the stew was given air, not the least effort was made by the house to stop the "ladies' antics."

Three Dunn Brothers found it difficult to get the girls' eyes off the box girls. The men are fair harmonists, two going in for occasional stepping, with the third playing a uke. The "brothers" billing could

be dropped and not missed as none resemble one another in any way except dress.

"Fashion Fantasy" is a combination "fashion" song and dance thing. The company numbers five, three feminine. Two of the girls, with good figures and looks, are the models, the third girl draping them, as in the old "dressmaker" acts. The designer works in a knowing way but fails to impress with her models, perhaps because of the cheap-looking materials. The modeling girls give the lads out front some flashes of negligee and the blonde of the two does pretty well in three dances. The brunet, cute, sings one number, probably just to have something to do. A man plays the piano and sings, holding up the turn somewhat. The girl who does the draping looks good in a backless costume.

Jeff Healy and Co. (3) have one of the few remaining vaudeville sketches. This is weak, failing to hold one legit laugh. The plot, about a grouchy boss, is fairly interesting but brought out with poor dialog.

Hefferman and Morris are not out

works hard in a burlesque way and demonstrates that he is a comedian deserving of better material. His support is average tab ability.

Eight chorines do their stuff too listlessly for quality.

"Marriage Clause," feature, okay for the Englewood.

Capacity Thursday night.

A peculiar situation, prophesied some time ago, has arisen at the new Palace. Plenty of customers but a dearth of new "names."

Of late a headliner who plays this house is held over for a couple of weeks while a frantic effort is made to find another to replace the draw. Marion Harris is here in her third week and has been advertised for a fourth. Johnny Burke is in his second. Miss Harris is okay, but not for four weeks.

The bill this week is a bit strong on featured women. It marks the Chicago vaudeville debut of Jane Cowl in a highly emotional playlet the denouement of which is obvious. It gives Miss Cowl many opportunities for dramatic hysteria, and that is what it was evidently built for.

Miss Harris in new clothes and

laughs at her own jokes and wipes off her chin with the back of her hand after each gag. A dance for the finish, meant to be funny, wasn't.

Leah Warwick has an entertaining act, which includes a four-piece band. The turn opens in "one," with the boys coming out and singing as just another cheezy quartet. In full, they play very well as a musical combination. Miss Warwick looks and works in classy manner in three numbers. Plenty of material here, with some rubbing to be done for better times.

Hoffman and Lambert, with the man a juggler, are not much away from conventional lines. The man's clever work with ball and hat offsets his fair comedy. The woman is good-looking, with fair singing voice, and is an excellent straight.

Pathe News, Topics and Fables, following in succession and bad for that reason, failed to do any much-needed backing up. Orchestra less than half full at the first show Sunday. There was a waiting line at a nearby picture-presentation house at the same time.

by the New England Theatre Operating Company, of which Jacob Lourie and Samuel Pinanski are the heads. The company has many houses in suburban Boston.

The United Import Film Corporation of Stamford, Conn., has been organized with a capital of \$50,000.

Florella Fairbanks, niece of Douglas Fairbanks, was among the judges who chose Miss Eunice Greenlaw as Miss Maine at an American Legion industrial exhibit at Portland, Me., Saturday.

Fred A. Sharby of Keene, N. H., and his associates, who own several theatres, have bought the Park at Lebanon, N. H., and the Sunshine theatre, Leominster, Mass.

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## CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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of the usual run of small time two-man comedy turns. Lifted gags, etc. Milano Duo, man harpist and woman fiddler, for the very small time only.

"The Clinging Vine," film.  
Very much below capacity downstairs and not so good in the balcony.

Future legit opens are, as scheduled, "In This Room," Nov. 14, Princess; "Butter and Egg Man," Nov. 21, Selwyn; "Young Woodley," Nov. 22, Blackstone; "Open Door," Nov. 28, Playhouse, and "Ziegfeld Follies," Dec. 19, Illinois. The latter piece was the "Ziegfeld Revue" in New York.... "Last of Mrs. Cheyney" for Blackstone Dec. 27, should "Young Woodley" not last.... "Tip Toes" will tip-toe out of the Illinois Nov. 20 for returns at Newark and Philadelphia and a run in Boston.

Vance Gray, "ballroom sheik," was held in \$10,000 bail for grand jury on a charge of robbing at gun point Evelyn Powell, 6200 Kenwood avenue, of \$2,000 in jewelry after following her home from the Trianon ballroom. Gray, who is said to "hang out" at the Trianon, is described as a typical "dance hound."

Whenever a musical tab plays a half-week stand at the Englewood there is increased business. The unfavorable angle of the tabs is that the house experiences a gross depression immediately following the departure of a unit. Apparently audiences prefer the musicals to the regular five acts Ass'n bill.

The junior Orpheum-booked houses wouldn't make a bad move in holding these tabs longer than the customary half-week period.

At the Englewood the last half last week Billy Maine and company proved strong at the box office with "Jerry's Honeymoon." Despite weakness of the turn, Maine and his company lined up as better entertainment than the five acts which struggle for applause in this dismal theatre.

"Jerry's Honeymoon" is the tattered story of a comic who consents to pose as one woman's hubby after just married to another.

Maine, as the posing hubby,

with several new numbers had the whole house with her for her regular running time but took two encores demanded solely from the gallery. This girl merits credit for getting over as big in a third week.

Johnny Burke and his copyrighted monolog went to show-stopping proportions, helped considerably by a few new gags. Second week for him.

Nellie and Sara Kouns, operatic sopranos, did best when they lowered their talents to indulge in sweet pop harmony. Both have a commanding stage presence which brought considerable comment.

Trixie Friganza took the house completely, although she palmed her gags off so quickly that several missed by a yard. Next-to-closing and equalling Burke's bows. Neville Fleeson wrote her excellent material.

Four Aces and a Queen, fast flying perch act, opened the show in push-over style. Followed by Dare and Wahl, who are repeating around here rather soon but still are able to put over their acrobatic travesty in fine style.

The Great Leon, shooting a girl through a steel plate to all appearances, held the house practically intact in closing position. Loop.

No bargain, the Majestic this week. The siena outside says it's the "World's Greatest." Plenty of other signs Sunday afternoon, inside. Signs that the customers got wise to the fact that a poor layout was made poorer by faulty arranging.

The Six Belfords are good tumblers. They got more applause than the balance of the show in unit. Six men, only two of slight build, and these not unusually slight. The way they work is breath-taking.

"Let's Dance" is a nice stepping turn for the better small time houses. Four men and two girls, one of the latter outstanding in a short tap number. Both girls have looks.

Howard, Harris and Leroy, two men and girl, show nothing but shortened and old burlesque bits, worked here as blackouts. All are familiar, but with the comic's "Dutch" delivery, familiar through burlesque, well done in this case, they scored in each instance. Polishing up on the "love flower" bit would help. The same thing was used to better advantage by another turn at the Majestic a couple of weeks ago.

"Nep" Scoville, rube comic, has a fairly entertaining sketch in "Pinched." His company of three, one girl and two other men, work well. All the laughs possible were procured here, with some sob stuff hushing them up nicely.

Nixon and Sans are a classy-looking mixed team in blackface and "high yaller" makeup. The man is a good dancer and was well-liked in a stepping bit. Comedy, good, makes this very okay.

Frances Kennedy, billed as the "Personality Girl," with plenty of superfluous talk on current stuff, she won some of the women to her cause but the men in the audience refused to loosen up. Frances

Hal Nixon and Harry Hart, as a team, close at the Green Mill and go into the Moulin Rouge. Nixon will act as master of ceremonies.

Rose Marie, cabaret soubret at the Pershing Palace, will not go into the new show at the Green Mill, as reported. Her refusal to do a number at the request of the management, while present at a chorus rehearsal, is given as the reason. The young woman claimed that as she had been booked, there was no necessity of a try-out.

Myrtle Gordon, mistress of ceremonies and singer at the Moulin Rouge (cabaret), goes to the Parody, New York. Nora Schiller replaces her for the time being.

Thelma Combes, singing bass violinist, is back in Chicago after vacationing for about four weeks.

Glenn, 2850 Armitage avenue, has been sold by Tom Papas to Thomas Methinists and Luis Adrian.

## NEW ENGLAND

Attorney Nathan Yamins, who controls nearly all the theatres at Fall River, Mass., was in court the other day. A defendant, charged with the larceny of a spare tire from an auto, asked him to represent him as his attorney. After hearing his story, Mr. Yamins said he could not accept the job, as it was from his own auto that the tire was stolen.

Frank Terwilliger of Albany, N. Y., has been arrested at Pittsfield, Mass., on six counts of larceny. He is charged with receiving deposits in connection with a motion picture film distribution promotion scheme.

The new Strand, New Britain, Conn., was opened Armistice Day with a split week policy of six acts and feature films. The house has nearly 2,500 seats, and is one of the most elaborate in New England. The Strand is the sixteenth house in the chain throughout Connecticut controlled by the Hoffman Brothers. Dan Finn, formerly manager of Gordon's Olympia, Lynn, Mass., is in charge.

The new Granada theatre, Malden, Mass., opened Monday.

Thelma Heaton and Ansta Riese, playing at the Empire, Fall River, the last half of last week reported to police that their dressing rooms had been robbed.

The new Morton Theatre at the center of the commercial and residential section of Dorchester, Mass., was opened Sunday. It has 2,000 seats. The new house is operated

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## PITTSBURGH

By JACK A. SIMONS

Nixon—"The Constant Wife."  
Alvin—"The Passing Show."  
Pitt—"Ghosts."  
Davis—"The Country Beyond"  
and vaudeville.  
Gayety—"Aloma of the South Seas" (Columbia).  
Academy—"Step Along" (Mutual).  
Aldine—"War Paint."  
Grand—"Syncopating Sue."  
Cameo—"The Flaming Frontier" (second week).  
State—"Millionaires."

David Belasco made a speech at the opening performance at the Nixon last week of "Lily Sue." Willard Mack appeared in the play

for the first time since he was taken ill in Baltimore.

The Aldine with a repeat showing of "The Four Horsemen" did more than \$24,000 last week. Manager Walter E. Caldwell gave the film a beautiful presentation, augmenting it with a prologue.

Manager Harry Brown, Nixon, announced that over \$10,000 of mail orders have already been received for the Ziegfeld "Follies," scheduled here for Thanksgiving week.

The Pennsylvania College for Women took over the opening night of "Ghosts" at the Pitt theatre for the annual benefit.

The Western Pennsylvania Amusement Company opened its latest film house, the Avenue, last week. It is a 15-cent house on Liberty avenue, not far from the downtown district proper.

Lola Moran and Thomas Melghan, motion picture stars, will be guests in Pittsburgh on Nov. 24, to attend a benefit under the auspices of the Seton Hill school.

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WASHINGTON, D. C.

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## By HARDIE MEAKIN

Belasco—"The Green Hat," with Katherine Cornell (Woods); next, Mary and Florence Nash in "A Lady's Virtue" (Shuberts).  
National—Ziegfeld "Follies"; next, Ethel Barrymore in "The Constant Wife" (Charles Frohman).  
Poli—"The Big Parade" (M.-G.-M. film); next, "Blossom Time" (Shuberts). Nov. 28, "1926 Passing Show" (Shuberts).  
Gayety—"New York to Paris" (Columbia).  
Mutual—"Bathing Beauties" (Mutual).

## Pictures

Columbia—Richard Dix in "The Quarterback."  
Metropolitan—"Paradise" and Three Giersdorf Sisters; next, "Strong Man" and Waring's Pennsylvanians.  
Palace—"Aloma of the South Seas" with Thomas Sax-O-Tette; next, "Upstage" and Cy Landry, also Jack North.  
Rialto—"Michael Strogoff."

The Rialto (U. pictures) is to have a Saturday opening hereafter, while the Strand, now presenting Loew vaudeville and second-run features, is tied up with rumors that a straight picture policy is shortly to prevail.

W. Spencer Tupman, now leading the Carleton Club orchestra for Irving Boernstein, filed a petition in voluntary bankruptcy.

"Tup," who has held, and in fact is still holding, the "cream" assignments in orchestras hereabouts, listed his debts at \$8,403 and the assets at \$500.

Otto F. Beck, closed two weeks ago at the S-C Tivoli, where he was the organist, and opened Saturday night last heavily featured in a like capacity at the Rialto.

The Three Giersdorf Sisters did the unusual here. Played two weeks in the exclusive Carlton Club and are now currently at the Metropolitan (pictures).

The Rialto is piling up records as far as changes in house managers are concerned. W. L. Doude-lah, recently brought on from Spokane to be number eight within two years, is now to leave shortly for Kansas City with a successor still to be announced.

## BUFFALO

By SIDNEY BURTON

Teck—"The Great Temptations," "Gentlemen Prefer Blondes" next.  
Majestic—"Moonlight and Honey-suckle," McGarry Players. "Alias the Deacon" next.  
Buffalo—"Take It from Me" and Paul Whiteman's band.  
Hipp—"Forever After" and vaude.  
Lafayette—"Kosher Kitty Kelly" and vaude.  
Loew's—"War Paint" and vaude.  
Garden—(Mutual).  
Gayety—"Broadway Brevities" (Columbia).

The Buffalo Players have leased a hall seating about 300 on Elmwood avenue, near Utica, for the presentation of their current productions. The first bill will be a pirate drama, entitled "Woppin Wharf," to be followed by "Sun Up" and a number of one-act playslets.

Olga Nethersole spent several days in Buffalo last week on her way to the Cattaraugus Health Demonstration. Miss Nethersole retired from the stage 12 years ago and is associated with the People's Health League of England. She is in this country as a guest of the National Tuberculosis Association studying methods of treatment in the large cities of the United States. Her mission is to take back to England such methods as may help in the treatment of the disease there.

Arthur Fiene, formerly treasurer of the Gayety (Columbia) is now treasurer at the Garden (Mutual), replacing Jesse Meyers, who has been sent to Akron, Ohio, as treasurer of the Grand theatre in that city.

Paul Whiteman and his band, in connection with his engagement at the Buffalo this week, are playing at the American Legion ball on Friday at the 174th Armory, which is in line with the Whiteman-Publix contract. The Troop I post, giving the ball, comprises almost 1,000 members, and is an exclusive social organization.

Although it was not generally known that the late James K. Hackett was formerly a Buffalonian and first appeared on the stage here, and although all of the published biographies of the actor stated nothing of these facts, Hackett for over five years lived in this city and at the age of eight first appeared on

the stage at St. Joseph's Hall, Buffalo.

The actor lived with his mother in South Division street, near Main, at the Starkweather, the fashionable hotel of the late 70s. Dr. James J. Mooney and Judge George L. Hinger were both close companions of Hackett, the latter appearing with him in many Shakespearean productions. According to Dr. Mooney, Hackett's first appearance at St. Joseph's Hall was in a Shakespearean recitation. "The Seven Ages of Man." Mooney stated Hackett received a \$5 gold piece from his mother for his exploit, and always carried it in later years.

Fred M. Shafer, formerly manager of the Lafayette Square, and Jerome A. Brown of Detroit arrived in Buffalo on Wednesday and announced proposals of that Woodward Theatre Corp., controlled by H. S. Coppin of Detroit and operating over 75 houses in Michigan, to enter Buffalo.

## MILWAUKEE

By HERB M. ISRAEL

Davidson—Bertha Kalish in "Magda."  
Pabst—German stock.  
Garick—"Some Girl."  
Palace—Vaudeville (Herman Timberg).  
Majestic—Vaudeville.  
Miller—Vaudeville.  
Empress—"Nize Babies" (stock).  
Gayety—"Smiles and Kisses" (Mutual).  
Alhambra—"Perch of the Devil."  
Garden—"The Wife's Away."  
Merrill—"La Boheme."  
Strand—"Eagle of the Sea."  
Wisconsin—"Prince of Tempters."

The Gross stock company has vacated the Garick for one week to permit George M. Gatts to bring in Tommy Martelle in "Some Girl."

Mae Hamilton, soubrette, and Harold Blodgett, juvenile, have joined the Empress stock. Karl Michel and Meg Lexing juvenile, and comic, left last Saturday.

Despite a "panning" by local critics, Carroll's "Vanities" had a good draw here last week, grossing close to \$21,000.

Paddock proceedings have been started against the Monte Carlo night club, which was raided recently.

Dick Davis, dramatic critic of "The Journal," has taken over the editing of the Sunday amusement page, succeeding K. M. Schwartz.

The Ukrainian National Chorus played to a capacity house at the Pabst last Tuesday night. Sold out five days before the concert.

The Empress this week presents a burlesque on Milt Gross' comic strip, "Nize Baby." Marian Fuvera appears in the title role, singing Gross' song.

## ROCHESTER, N. Y.

By H. D. SANDERSON

Lyceum—"Ben-Hur" (2d week).  
Keith-Albee Temple—Vaude.  
Gayety—"Rarin' to Go" (Columbia).  
Fay's—Vaude.  
Victoria—Vaude.  
Corinthian—"The Ginger Girls" (Mutual).  
Eastman—"Upstage."  
Piccadilly—"The Fightin' Marine."  
Regent—"You'd Be Surprised."

"Ben-Hur" goes into a second week current after an S. R. O. for the first week at the Lyceum.

Ray Fagan and his symphonic orchestra opened an indefinite engagement at the Garde Hotel, New London, Conn. Fred B. Mack of the Alf Wilton office got the contract through L. K. Sidney of the Loew circuit.

Experimenting with his theory of "special theatres for special films," General Manager Eric Clarke of the Eastman theatre, beginning Nov. 23 will present "Alaskan Adventures," and "The Treasure," a short drama, at 50c. and \$1 scale in Kilbourn Hall, adjoining the theatre. His idea is that certain worthwhile films are not suitable for the general picture public, but worth the luxe presentation.

Resignation of Milton G. Hall, for the last three years assistant to Edgar Edwards, general man-

ager of the Rochester Exposition and Horse Show, to take effect immediately is announced. Hall becomes manager of station WHEC, where he will arrange and direct the programs. Hall formerly was Sunday editor of the Democrat and Chronicle.

The Eastman Theatre Company is presenting current a tab version of Sidney Jones' musical comedy, "The Gelisha Girl," supplementing Norma Shearer in "Upstage" (film).

The Seneca Serenaders, Geneva, N. Y. College Orchestra, sails for home Nov. 23 aboard the Leviathan after six months in Milan and Berlin.

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Chattanooga Blues	Shreveport Stomp
Chicago Breakdown	Sidewalk Blues
Chimes Blues	Slippery Elm
*Chinese Blues	Smoke House Blues
Copenhagen	Snag It
Dallas Stomp	Robbin' Blues
Darktown Stomp	Someday Sweetheart
Dead End Blues	Spanish Shawl
Dixieland Blues	*St. Louis Blues
Grandpa's Spell	Steady Roll Blues
Hangin' Around	Stomp Your Stuff
Hobo's Prayer	Sugar Babe
Hot Mitten	Sugar Foot Stomp
Hot Notes	Sweetheart O' Mine
Jackass Blues	Shave 'Em Dry
Jimmie Blues	Tempeckoe
Just a Melody	The Chant
Kansas City Stomp	The Pearls
King Porter Stomp	Tia Juana
*Livery Stable Blues	Tin Roof Blues
London Blues	Tom Cat Blues
Midnight Mamma	Wa Wa Wa
Milberg Joy	Whoopee 'Em Up Blues
Mobile Blues	Wolverine Blues
Mr. Jelly Lord	*Yellow Dog Blues
New Orleans Blues	You've Got Ways
New Orleans Stomp	29th & Dearborn
*Original Jelly Roll Blues	
Doctor Jazz	*Some of These Days

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### MINNEAPOLIS

**Metropolitan**—Dark.  
**Shubert**—"Laugh That Off" (Marsh-Dillon), Bainbridge dramatic stock.  
**Hennepin-Orpheum**—Vaudeville (Geraldine "Jerry" Valliere and Her Baby Grands) and pictures.  
**Palace**—"Meet the Wife" (McCall-Bridge musical comedy tab).  
**Pantages**—Vaudeville (Indoor Circus) and pictures.  
**Seventh Street**—Vaudeville (Jack Fine's "Banjo Land") and pictures.  
**Gayety**—"Kandy Kids" (Mutual burlesque).  
**State**—"Upstage" (Norma Shearer film).  
**Garrick**—"Four Horsemen of the Apocalypse" (Valentino).  
**Strand**—"Variety" (Jannings film), second week.  
**Lyric**—"That Model from Paris" (Day-Lytell film).  
**Aster**—"Poker Faces" (La Plante film).  
**Grand**—"One Minute to Play" (Grange film), re-run.

Times are harder hereabouts, perhaps, than anywhere else in the United States, and the local show-houses, after a summer and fall of unprecedented prosperity, are beginning to feel the pinch. Grosses have been tobogganing for the past month.

The Minnesota-Michigan football game scheduled for November 20 has disposed of 55,000 seats at \$2.50 more than 10 days before the game, and it is estimated that more than 25,000 will be turned away.

"The Big Parade" played to capacity for two weeks at the Metropolitan and turned away nearly 1,000.

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people at the final performance. It's returning Nov. 19.

Suzanne Lenglen, tennis champion, appearing at the Arena under the management of A. G. Bainbridge, is a big draw. Advance indications point to a \$10,000 gate. The eighty-one boxes at \$44 per box were all grabbed off by society people the opening day of the seat sale.

Carlton Miles, Journal drama editor, devoted much space of his Sunday theatrical section to a story of the life and career of Matt Smith, who has served 45 years as a press agent and who was here in that capacity for "No, No, Nanette," at the Metropolitan last week.

John Todd, of the Bainbridge Players (stock) at the Shubert for three seasons, hid himself with Stella Forde (non-professional) to the chambers of Judge H. D. Dickinson in district court last week, where the couple were married. Todd gave his off-stage name as Frederick J. McCarty and age as 50. Miss Forde owned to 28.

Mary Hill, formerly with the Bonstelle company in Detroit, has joined the Bainbridge Players (dramatic stock) at the Shubert, replacing Elizabeth Zachary.

### ST. JOHN, N. B.

By W. McNULTY

Empress, pictures, Moncton, N. B., built by the mayor, has opened. The original Empress was destroyed by fire last March. The new house is announced as fireproof. Torrie & Winter direct this house, seating about 850.

James Swift, veteran stock player, who quit the stage in favor of a small grocery store in St. John, N. B., has sold the grocery stock and returned to the stage after about seven months as a grocer.

The Opera House Company, St. John, N. B., has been defendant in a suit instituted by a tenant seeking damages for water that soaked through a floor and damaged his clothing stock on the street floor.

### SYRACUSE, N. Y.

By CHESTER B. BAHN

**Wieting**—First half, "Last That Off"; last half, "Blossom Time," sixth local engagement; next week, beginning Sunday night, "Ben-Hur."  
**Keith's**—Vaudeville and films.  
**Temple**—First half, Bozo Snyder and His Own Show, Columbia burlesque; last half, pop vaudeville and feature films.  
**Savoy**—Mutual burlesque, Frances Farr and her "Sky Rockets."  
**Strand**—"Sparrows."  
**Empire**—"The Show-Off," first half; "Hold That Lion," last half.  
**Robbins-Eckel**—First half, "The Palm Beach Girl," last half, "Forlorn River."  
**Harvard**—"The Plastic Age."  
**Regent**—"Stella Dallas."  
**Palace**—"Variety."  
**Rivoli**—"Rolling Home."

"Gentlemen Prefer Blondes," booked for the Wieting Dec. 6, has been scratched.

Tom Kane, one-time manager of the Empire here for Howard Runsey, is in town in advance of "Ben-Hur." He put over a letter-writing contest for school students with the "Herald."

Harold Manheim, Syracuse University graduate, who has been handling Fox exploitation in the middle west, is quitting the film game to join his brother in the Deans Realty Corp. here. Manheim in his pre-film days won several tennis titles in central New York.

George Hearst has taken up his temporary residence in Syracuse to give his attention to the "Journal" and the "Sunday American." The Hearst papers lost heavily in circulation as a result of the anti-Smith cartoons and editorials.

Syracuse will send a delegation of several hundred to Auburn Thursday night for the annual "Syracuse Night" of the Mutual Welfare League shows at the state prison. The prison bill this year will be given four nights, opening on Wednesday, and, of course, is open to the public. This year's title is "Home Brewed Brevelies." There's a minstrel first part, with a dramatic playlet, "The Gray Overcoat," and specialties.

Franklin H. Chase, dean of local dramatic writers and columnist of Hearst's "Journal" and "American," returned from European jaunt last week. Chase will drop his old news commentary column for "Ten, Twenty, Thirty," an editorial fea-

ture devoted to Syracuse and world happenings of 10, 20 and 30 years ago.

Col. Jason S. Joy of the Will Hays organization spoke before the New York State Federation of Women's Clubs convention at Binghamton last week. Outlining the advance of the film industry, Col. Joy declared: "Nearly all unprejudiced students of the drama will say that the best acting in the theatre today is found in motion pictures; the camera is pitiless."

### TORONTO

By GORDON SINCLAIR

**Royal Alexandra**—"Gentlemen Prefer Blondes"; "Green Hat," next.  
**Princess**—Dark.  
**Victoria**—"Twelve Miles Out" (stock).  
**Empire**—"Rotters" (Gull stock).  
**Gayety**—"Wine, Women and Song" (Columbia).  
**Pantages**—Vaude. and pictures.  
**Loew's**—"Temptress" and vaude.  
**Tivoli**—"Liddle" and "Blue Boy."  
**Uptown**—"Eagle of Sea" and "Styles and Smiles."  
**Coliseum**—Royal Winter Fair.  
**Regent**—"Beau Geste" (fifth week).  
**Bloor**—"Midnight Sun."  
**Massey Hall**—Australian Land.

Following a squawk by women reformers cuts were made in the "Passing Show" and more clothes ordered all round. H. M. Wodson, official censor, passed the show at first, but reconsidered after the squawk. The Crucifixion scene was thrown out.

Famous Players Canadian Corporation has begun work on two additional picture houses to link up with the large group they already operate in Toronto. Each will seat about 1,000. They will be ready before spring.

After doing good business in the east and Ontario, Captain Plunkett's Keyes, an all Canadian production, heads west this week on a three-month booking. Jimmie Cowan is ahead of the show. He now has three shows and a concert on his hands. All are doing well.

"The Goblin," student comic magazine, has opened a department on disc reviews. In the opening announcement it says they are the only publication except "Variety" sold in Canada that reviews discs.

### NEWARK, N. J.

By C. R. AUSTIN

**Shubert**—Dark.  
**Broad**—"A Lady's Virtue."  
**Praetor's**—Vaudeville and "The Marriage Clause."  
**Loew's State**—Vaudeville and "Bardelys the Magnificent."  
**Newark**—Vaudeville and "For Alimony Only."  
**Mosque**—"Gigolo" and vaudeville.  
**Branford**—"Young April" and vaudeville.  
**Fox Terminal**—"Country Beyond" and "False Alarm."  
**Capitol**—"The Naked Truth" (fifth week).  
**Rialto**—"The Black Pirate" (third week) (11) "The Eagle of the Sea."  
**Goodwin**—"Paradise."  
**Miner's Empire**—"Let's Go."  
**Lyric**—"Redheaded Blondes."  
**Orpheum**—Drake and Walker.

The Sunday closing fight in Irvington is getting monotonous. Every Sunday A. J. Sabo of the Castle and Louis Golding, part owner of the Sanford, are arrested for Sunday opening and are released on \$100 bail. The houses stay open. Every Monday the trials are postponed until the following Monday. Last Sunday the other Irvington theatres joined the party and got their managers arrested, too.

Wednesday the new Roosevelt on Clinton avenue, near the Irvington line, opened. This is a fine residential house, operated by Stanley-Fabian and owned by them, with Bratter & Pollock and Louis R. Golding. It seats about 1,700.

The name of Joseph Stern has been dropped from his former chain. With others these are grouped together as Stanley-Fabian theatres. Of the eight first run downtown houses at least four are at present losing money.

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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.

(Variety's San Francisco representative in Los Angeles reviewed the new Orpheum theatre's bill.)

No question about the new Orpheum being an impressive and well-arranged pile of bricks and mortar. But with its gilt ceilings, gorgeous lobbies and enormous main floor it looks more like a Babylon and Katz plaster rainbow than a theatre built to accommodate straight vaudeville. In short, Los Angeles' new vaudeville house is a better picture theatre than in San Francisco.

Next to its architectural aspect the new Orpheum is interesting to a San Franciscan, as it soaks the local patron \$1.50 for the same show the Orpheum, San Francisco, offers for \$1 flat, and the week before. That serves to confirm an impression general in the northern metropolis: that Los Angeles is a hick town. Fifty cents is quite a premium to pay for a gilt ceiling.

Sunday night last week the house was packed after about 15 minutes of overture and news reel. Los Angeles' audiences appear to have a marked weakness for arriving fashionably late, but by the second act they were all in. The front section of the lower floor had quite a representation of movie people. But they were not the late arrivals. The opening act, Warner and Cole, appeared to be a substitution. It's too much to suppose this is a regular Orpheum act. It's an "Association" act no wonder the Coast Tour has gone to the dogs. Just a bunch of cheap hokum and strained unfunny mugging.

Following the West and Stanton turn gave some pep and punch. It is one of those black-out skits and specialties that William K. Wells so often writes. They have the inestimable advantage of fast action despite more or less familiarity in many of the gags. The audience applauded them generously, with West giving in to a misguided temptation to make a curtain speech.

Bill Robinson, coming along in the trey spot for his hold-over week, was not in good form or nature. He laid down badly and did not leave a nice impression with an audience disposed in advance to give him an ovation. After promising the audience a black bottom encore he signalled the electrician to kill the lights on his bow. Forced to come back he went through a brief routine that, whatever it was, was not a black bottom. Robinson may have been ill. That would excuse him. But if he was temperamental over the early spot he certainly was hurting only himself by not accepting it gracefully.

Mile. Odell Careno, opera soprano, described as "internationally famous," may be that with the concert and opera public, but not with vaudeville goers. Always a question about these high C artists for vaudeville. They may lend class,

but they slow up a show. Mile. Careno was given a respectful hearing and good hands on all her numbers. She will be held for a second week.

Closing intermission Robert Emmett Keane and Claire Whitney offered an amusing sketch entitled "The Gossippy Sex," second week at the Orpheum. Intermission is unknown in the Orpheum, San Francisco, but here it's quite ceremonial. More in keeping with that \$1.50 gate perhaps.

Dora Maughan was given the hard assignment of opening intermission. And she cleaned up. She also made a speech, but unlike the earlier one on the bill hers was witty and successful. Miss Maughan opens with a number, "The Barrymores and Me." This number was used a couple of months ago in a presentation at the Granada, San Francisco (pictures), credited to Harry Ruskin and Dave Stamper. Miss Maughan has several dard numbers that are sure fire. She is there with the punch lines, kidding the tired business man and the butter and egg wife cheaters.

Roy Cummings, next to closing, was his customary riot and rated with Miss Maughan for the honors of the bill. Walter Fehl, closing, is the sort of act that gets booked on the strength of a trick novelty opening. The band is indifferent and the efforts at clowning, notably the "nance stuff," very poor.

All in all not very hot show.

Galli-Curci made her first concert appearance here in two years when she sang at the Philharmonic Auditorium Nov. 11. The next big concert date scheduled for here is Mischa Elman, at the head of his own string quartet, Nov. 25.

Jess Willard, former heavyweight champion, has actively entered the Los Angeles real estate ring in association with Ray Archer, who has been closely identified with Willard's business affairs for many years. They have offices in Hollywood.

Scott Sidney is called upon to direct a large Nubian lion in some of the scenes of "No Control," featuring Harrison Ford and Phyllis Haver. He is brushing up on the use of the ringmaster's whip in place of a megaphone for this work.

King Baggot will direct "The River" for Sam E. Rork for First National release.

Leonard Goldstone will open vaudeville and picture house presentation booking offices in Los Angeles.

Mrs. Tom Mix and Mrs. Clarence Brown sailed Nov. 13 for a two months' visit in Honolulu and the Hawaiian Islands.

Hans Drier has been loaned by F. P. L. to M. G. M. to function as art director on "Old Heidelberg," which Ernst Lubitsch is making. Ramon Novarro is to play the male lead.

Jack Luden, juvenile leading man under long-term contract to F. P. L., loaned to F. B. O. for one year, is now appearing in support of Alberta Vaughn in "Uneasy Payments," directed by David Kirkland.

Fred Kley, former studio manager for the Lasky Motion Picture corporation and later general manager for the De Mille studio, who retired from active life one year ago, elected president of the Uplifters club here.

Universal City Club opened a new club house at Universal City, dedicated to Carl Laemmle, its donor.

## SAN FRANCISCO

William Cullen has been given the Capitol by the Equitable Realty Co., its latest owners, and will operate the house solely with a view of earning enough profits to pay taxes, light, staff, etc. Eventually the house will be torn down to make

way for a hotel. The Equitable Realty Company acquired the property on a trade with the United Realty. The latter took the Alexandria Hotel.

Cullen will first bring in a colored show, "Struttin' Sam from Alabama" at the Majestic, Los Angeles.

Contract bids will be submitted Dec. 1 for the new Fox to be built on Market at Polk.

Glenn Morrey, former manager of "Money Business," the Columbia theatre bust, is reported as a recent bridegroom at Catalina Island. Lee Kent, red-headed singer in Public presentations, is named as the bride.

"Alias the Deacon" firmly grooved at the President and with himself elevated to stardom by Henry Duffy, Hugh Cameron has brought his wife and child from New York to winter out here.

"Texas Bob" Goodwin, nephew of the famous Nat Goodwin, is about to go his uncle two better by making his ninth trip to the altar, according to a press yarn aired locally. "Texas Bob" is a hypnotist by trade.

Dean Worley will be tried Nov. 17 before a jury on a charge of presenting an indecent performance at the Wilkes, of which he is manager. The squabble is over "Creoles," the new Richard Bennett play. As the show goes to Los Angeles Nov. 22, it is not expected the case will be pressed by the police, as San Francisco is against censorship as a general proposition. "Queen High," the new Kolb and Dill show, will open at the Wilkes Thanksgiving eve, a week earlier than first scheduled.

Harold Berg, of the Broadway Music corporation, has arrived on the coast and states he will settle here permanently, bringing his mother out. He may open an office for his firm.

"The World Loves a Winner," the new comedy by Leroy Clemens, tried out recently at the President, Seattle, will be produced locally by Henry Duffy, probably in January. It's a story of the prize-fighting gentry and said to be full of giggles.

Jeff Lazarus, publicity director at the Metropolitan Publix, Boston, is handling the publicity for the four Publix houses here.

## SEATTLE

Metropolitan—"Old English."  
President—"Love 'Em and Leave 'Em."

Orpheum—Vaudeville.  
Pantages—"The K. and A. Train Robbery" and vaude.

Fifth Avenue—"The Strong Man."  
Coliseum—"Miss Nobody."  
Liberty—"Forlorn River."  
Strand—"Men of Steel."  
Columbia—"The Four Horsemen."  
Embassy—"Whispering Wires."  
Blue Mouse—"Private Izzy Murphy."

United States Senator Jones, re-elected at the recent election, made pre-election declarations in favor of Sunday shows.

The first real introduction of Northwest showgoers to "presentations" at the picture houses, similar to those put on at Grauman's and other California houses, seems to be meeting with a responsive reaction at the Fifth Avenue theatre. Harold Horne, the manager, makes a great deal of the Fanchon & Marco revues and presentation at this house. However, the presentation is in no sense a prolog and has no connection with the feature picture that may be offered. For instance, Harry Langdon did his funny stuff in "The Strong Man." The presentation was Fanchon & Marco's "Dancing Shoes." William Le Maire, comedian, was featured, ably supported in leads by Florence Lewis, Adele Kellogg and James Burroughs.

The "pony" dance by the same two girls, with Le Maire singing and cracking the whip, just like an animal trainer in a circus, was also nifty.

Lipschultz, director of the Fifth Avenue orchestra and violinist, is always brought into the revues, to bring in some laughs. He has some light dialog forced on to him and in this skit waltzes with Miss Lewis for a few steps. The audience likes it, for the director is not exactly at home when he steps out of his forte.

The setting for this offering was gorgeous, all of the Fanchon & Marco revues being carefully and completely staged.

## OAKLAND, CAL.

By WOOD SOANES

There will be two companies of "Rain" on the Coast within the month. In Los Angeles, Arthur Freed has a troupe headed by Charlotte Treadway, a popular dramatic stock actress; and a Northern California organization will get started at the Twelfth street here Nov. 20 with Isabel Withers, imported by Henry Duffy for "Love 'Em and Leave 'Em," in the Eagles role.

The engagement will be played under the local management of W. A. Rusco, who has just finished piloting Ruth Chatterton through a successful week in "The Green Hat."

Elections and appointment put two men favorable to the show business in positions of power here this week. Burton F. Becker was elected to succeed Frank Barnett as sheriff, and Bodie Wallman was named by civil service to succeed Richard McSorley as captain of inspectors.

Charles Stevenson, husband of the late Kate Claxton, is playing the elder Harpenden in Ruth Chatterton's "The Green Hat" company on the Coast. In the role of Doctor Masters is William Turner, who followed William Crane years ago in "David Harum," "Father and the Boys," and other hits of that day.

There is talk here of the State, now doing pictures and vaudeville, of once more changing its policy. Nat Holt, of the Wigwam in San Francisco, has been approached to return here with a No. 2 Jack Russell musical tab company, and it is also bruited about that Pantages will install vaudeville. Nothing definitely decided as yet. Oakland now has Orpheum (junior policy) and Ackerman & Harris vaudeville.

## Film House Reviews

(Continued from page 21)

not this will carry through hinges on mid-week business, and the results of a Wednesday broadside in the dailies. Libbey.

## RIALTO

(WASHINGTON)

Washington, Nov. 13.

This Universal house now has its new stage and is billed as the "Greater Rialto."

Though yet not ready for the opening due to the back wall but partially restored, things were patched up with canvas to make it possible to have a premier showing of the French film, "Michael Strogoff," which Carl Laemmle has imported.

Biggest proposition at this opening was the advent of the new musical director, Rox Rommell. He handled an augmented orchestra splendidly and with a flash that should be helpful for future.

Possibly due to the handicaps of a forced reopening stage end decidedly off. Lighting bad, with bunches of plain discernible through silk hangings while during the work of the local ballet, headed by Stamford Pemberton, the use of baby spots only, with these in the foots, created such fantastic shadows as to entirely kill what little merit the ballet possessed.

A Russian baritone, Ivan Kozekavitch, was on hand to add atmosphere. A cold entrance plus an entire lack of stage presence nullified, to a great degree, his rather effective rendition of a Russian number, unprogrammed.

Not so good for opening. Rommell, however, indicates good things ahead, while Otto F. Beck, scheduled to preside at the organ, should also help, due to past performances in other local houses. Meakin.

## VAUDE REVIEWS

(Continued from page 21)

shot, registering satisfaction. Murray is full of comedy surprises and he has the genuine gift of unctuous humor.

Al Moore's Jolly Tars got so mixed up with the rest of the bill!

working in for afterpiece extem bits that its identity was partly lost, but by itself it's a dandy closer. All of the 10 musicians are attractive young men of the collegian type, and every one has a bit of specialty. They run to solid brass instrumentation, but keep the trombone and cornet muted down for crooning quality in their numbers. Not the least of the act's appeal is the easy, good humored bearing of its leader, both in handling of his own material and working with other acts worked in from the rest of the bill. Rush.

## AMERICAN ROOF

(Vaude-Picts.)

Jules Hurst and Company opened with a hand balancing act with blocks that got over. He fakes a couple of falls and immediately gets his audience laughing and interested. The company is a girl who furnishes the off-stage giggles and holds her breath in the pauses.

Approximately 90 per cent of the American Roof audience were men Monday night. The bill moved along briskly except for one or two instances. Bass Bros. need something new in the hoofing line, while Mae, the other third of the act, gets away with a simple song and then barges into an operatic selection which leaves her high, dry and stranded on the top notes.

Clark and Donnelly started out with an attempt at song that sounded anything but. If they had not picked on "Sadie Green of New Orleans" they might not have shown themselves up so harshly. The chatter that waddles along with the act hasn't a real laugh.

Besser and Balfour were awarded the biggest applause with a low-brow comedy act. Besser affects a Hebraic lisp with a set of comical mannerisms.

Clay Crouch and Company got over with a skit, "Back Stage," which didn't go very strongly at the State last Saturday. In the Roof Crouch has them all laughing. Every bit of business goes over with a wallop because the house is so much more adaptable for a talking turn.

Dan Downing and Doris, singing, talking and dancing act. Dan has a pleasant, husky voice, especially convincing in sentimental ditties. His chatter isn't very new. Besser, Crouch and Dowling all pull gags on Browning and the "Graphic."

Five Lelands close with fast clever work, triple somersaults in the air, hand and head balancing and head and shoulder twists that have the customers half way out of their seats.

The mother, 84, of Charles E. Erbstein, Chicago theatrical lawyer, died Nov. 9 in Chicago, after a year's illness.

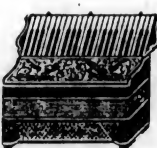
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## "THERE AIN'T NO MAYBE IN MY BABY'S EYES"

And The Words Are By GUS KAHN & RAYMOND EGAN

*Moderato*

*VAMP*

My ba-by never told me ex-act-ly how I stand, She  
Al - tho' our con-ver - sa-tion is most-ly just "Hel - lo", That

ev-en tries to scold me when I try to hold her hand. My ba-by may be hash-ful, My  
cer-tain hes-i - ta-tion ev'-ry time I start to go; Her lit-tle way of say-ing, That

ba-by may-be shy, But I'm hap-py, oh! so hap-py, I'll tell you why, —  
lit-tle word "good-bye," Makes me hap-py, oh! so hap-py, And here's just why, —

**CHORUS**

Oh! I know my ba-by loves me, I can tell my ba-by loves me, 'Cause there aint no may-be  
in my ba-by's eyes, — Ev-en tho'she don't ex-press it, She might just as well con -

fece-it, For there aint no may-be in my ba-by's eyes, — We sit each ev'-ning  
and nev-er speak, — I wisheach ev'-ning — I could last a week, — For I

know my ba-by loves me, I can tell my ba-by loves me, 'Cause there aint no may-be  
in my ba-by's eyes, — Oh! I eyes, —

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## CINCINNATI

By JOE KOLLING  
Grand—"Dearest Enemy,"  
Shubert—"Yes, Yes, Yvette,"  
Cox—"A Full House,"  
Keith—"Vaude and pictures,"  
Palace—"Perch and Devil" and  
films.  
Olympic—"Bringing Up Father"  
(Columbia).  
Empress—"Vamps of 1927" (Mutual).  
Lyric—"Stella Dallas (3d week)."  
Capitol—"Eagles of the Sea."  
Walnut—"Midnight Lovers."  
Strand—"Cat's Pajamas."

A court decision may be necessary to establish the right of the Cino theatre to construct a projection booth at a height of 60 feet and extending about half way over an alley between Walnut and Vine streets and running from Fourth to Fifth streets. The steel framework of the theatre is now being erected. The house will seat about 3,000, and is the property of the Keith-Albee and Heidingsfeld-Libson interests. A picture policy, with possible vaudeville, will be offered.

An ordinance authorizing erection of the booth was passed last December by the old city council, but it was not presented to the city planning commission for approval. Protests have been filed with the commission by the Hotel Gibson Company, property of which extends to the alley, on the ground that the booth will interfere with light and air.

## ALBANY, N. Y.

By HENRY RETONDA  
Capitol—"Miss Tabasco," burlesque, Thursday to Saturday.  
Leland—"The Temptress."  
Strand—"The Lily."  
Ritz—"Private Izzy Murphy."  
Clinton Square—"Paris at Midnight."  
Grand—Pictures and vaude.

Ben Franklin is offering a series of four subscription concerts in the auditorium of the Historical and Art Society, Albany. The attractions include Esther Dale, soprano, and Rozsi Varaday, cellist, Nov. 23; the Pro Arts String Quartet of Brussels, Dec. 13; Madame Elly Ney, pianist, Jan. 10, and the English Singers of London, Jan. 27.

The Colonie Inn, a cabaret on the Schenectady-Albany road, dark for several months, has reopened as the Roseland. It is to have an elaborate review soon.

Ralph Villano and Beulah Dalley, the vaude dance team, have been held over for two weeks at the Hillside Night Club, Kenwood.

"Ben Hur" has been booked for a return engagement at the Capitol, Albany, the first week in December. "Rose Marie" will play at the Capitol the latter part of December for the fourth time in two years.

George Pitts has taken over the management of Petite Inn, formerly the St. Charles, a roadhouse on the new Albany-Schenectady road. Eddy MacKenney's colored orchestra is featured.

## BALTIMORE

By BRAWBROOK  
Auditorium—"One of the Family,"  
Ford—"Mozart."  
Guild—"Patience" (4th week).

The Stanley-Crandall-Embassy Club fracas of last summer flared up again last week when attorneys for the trustees of the night club began suit for \$50,000 damages against the Stanley-Crandall interests. The claim is that the wrecking of the old Academy of Music interfered with the business of the club, which was housed in a portion of the structure.

"Patience" continues indefinitely at the Guild Theatre. The G. & S. revival is on its fourth week. The third week proved the biggest of the run, surpassing records hung up at this house by the "Charles Street Follies" last season. The management reports a turnaway three nights during the week.

## BILLS NEXT WEEK

(Continued from page 31)

ELIZABETH, N. J.  
Ritz  
2d half (18-21)  
Waldron Martin & E  
Alma Nielsen  
Stanley & Atree  
Bob Carney & J  
(One to fill)

ELMIRA, N. Y.  
Majestic  
2d half (18-21)  
Old Homestead  
(Others to fill)

ERIE, PA.  
Erie  
2d half (18-21)  
Barret Bros  
Janet of France  
Cleveland & Dow's  
Hong Kong Tr  
(Two to fill)

1st half (22-24)  
Sampson & Dgias  
Kopin & Galetti  
Rule & O'Brien  
M Britton Bd  
(Two to fill)

ERMONT, W. VA.  
Fairmont  
2d half (18-21)  
Harry Kahne  
Carpos Bros  
L & B Ryan  
Clair Vincent  
G & M Moore  
(Two to fill)

GLENS FALLS, N. Y.  
Rialto  
2d half (18-21)  
Monroe & Grant  
4 Choo Dandies  
Homer Lind  
(Two to fill)

GLYNSVILLE, N. Y.  
Globe (15)  
Whitefield & Ir'd  
Earl Rial  
Frankson  
(Two to fill)

G'D R'PDS, MICH.  
Ramona Pk.  
2d half (18-21)  
Koklin & Galetti  
Rickard & Grey  
Orville Stamm  
Will Mahoney  
(One to fill)

1st half (18-21)  
Chas Withers  
Carl McCullough  
Sie Tahr Tr  
Barrett & Farnum  
Mayo & Lynn  
(One to fill)

2d half (25-28)  
Bert Erroll  
Manual  
Hemslan Animals  
Demarest & Doll  
(Two to fill)

GREENSB'G, PA.  
Strand  
2d half (18-21)  
Driscoll & Perry  
Oxford 4  
5 Mounters  
Doran & Soper  
Foster & Peggy  
(One to fill)

GREENSB'G, PA.  
Victoria  
2d half (18-21)  
Lillian Roth  
Royal Pekin Tr  
Hunting & Francis  
Mack & Leonard  
(One to fill)

HACK'NS'K, N. J.  
Keith  
2d half (18-21)  
Darkleys

ETHOL HOPKINS  
Elliot & LaTour  
Adrienne  
(One to fill)

HARRIS'G, PA.  
State  
2d half (18-21)  
Scanlon Dene Bros  
Gerbert & Jesters  
Lord & Willis  
(Two to fill)

HARTFORD, CT.  
Capitol  
2d half (18-21)  
Siamese 2  
Trado 2  
Marino & Martin  
W & I Holmes  
Thos Evans  
(Two to fill)

Palace  
2d half (18-21)  
Ward & Diamond  
Violet & Partner  
Holt Well Co  
Usher & Engel  
Freeman & Lynn  
(Two to fill)

HAZELTON, PA.  
Fecleys  
2d half (18-21)  
Lottie Mayer & G  
(Others to fill)

HOLYOKE, MASS.  
Victory  
2d half (18-21)  
Connell Leona & Z  
Tim Crane  
2d half (18-21)

Shattuck  
Stacey & Fay  
Lockhart & Keefer  
Walter Fenner  
2d half (18-21)  
Tumbling Clowns  
Meehan & Shannon  
(Three to fill)

H'GT'N, W. VA.  
Orpheum  
2d half (18-21)  
Vernon  
4 Madcaps  
Louis Hart  
Jas Fat Thompson  
Nell Mack  
(Two to fill)

INDIANAPOLIS  
Keith (15)  
Roudin & Bernard  
Les Galenos  
Allen & Yorke  
Coogan & Casey  
Cogan & French  
Nicola  
(Others to fill)

(22)  
The Kemmys  
Ford & Cun'gh'm  
Pat Rooney Co  
Bill Hall  
Abby Sis 2  
Raymond Pike  
(Others to fill)

ITHACA, N. Y.  
Strand  
2d half (18-21)  
Nins & Kabin  
Millard & Marlin  
Shauls song 4  
Kola Sylvia  
(One to fill)

J'KS'NVLE, FLA.  
Arcade (15)  
Thos P Jackson Co  
Clayton & Leenie  
Jerome & Evelyn  
Rudy  
Joe Fong  
(One to fill)

J'MSTOWN, VA.  
Opera House  
2d half (18-21)  
Hanlon Bros  
Wilson 3  
& M Britton Or  
Keane & Williams  
(One to fill)

JER. CITY, N. J.  
State  
2d half (18-21)  
Teck Murdock  
Meehan & Newman  
(Others to fill)

J'NSTOWN, PA.  
Majestic  
2d half (18-21)  
Boganny Tr  
J & B LaPearl  
McBride & Redd's  
Andy Potter  
Ward & Estelle  
(One to fill)

LANCASTER, PA.  
Colonial  
2d half (18-21)  
Stanley & Burns  
Virginia Dore  
Franklyn & Royce  
Colby Murphy  
(One to fill)

LAW'CE, MASS.  
Empire  
2d half (18-21)  
Nible & Spencer  
Jack McGowan  
Martin & Martin  
Virginia Rucker  
(One to fill)

LOCKPORT, N. Y.  
Palace  
2d half (18-21)  
Dare & Yates  
Eddie Dennis  
Prince Wong  
Barr & Lamarr  
X Wives  
(One to fill)

LOUISV'LE, KY.  
National  
2d half (18-21)  
Gen Pisano Co  
Singing Bell Boys  
A C Astor  
Bobby Adams  
Bennice & Baird  
Lafayette Deifino  
(One to fill)

LOWELL, MASS.  
Keith  
2d half (17-21)  
Thos 7 Girls  
Just a Pal  
Cole Snyder  
Bob Willis  
Bernet & Dillon  
Harringtons  
(One to fill)

## MACON, GA.

Grand  
2d half (18-21)  
Spirit of '76  
Edward Bros  
Nathane & Sully  
Jerome Mann  
Seibini & Grovini  
(One to fill)

McKEESPT, PA.  
Hippodrome  
2d half (18-21)  
Warren & O'Brien  
Alberta Lee  
3 Tasmanians  
Kranz & Walsh  
Chas Kellogg  
Fries & Cody  
Joe Walters  
(One to fill)

M'NOH'S'IE, N.H.  
Palace  
2d half (18-21)  
Joe Rich Co  
Delvey Sis  
Edward & Morris  
Lockett & Page  
Tracey & Elwood  
(One to fill)

MERIDEN, CT.  
Poll  
2d half (18-21)  
Marie Allen Co  
Evans & Peres  
Lloyd Nevada  
O'Connor & V'ughn  
Robinson & Pearce  
(One to fill)

MOBILE, ALA.  
Lyric  
2d half (18-21)  
Buggy Ride  
Bicknell  
Ryan Sis  
Sawyer & Eddy  
Chas Withers  
(One to fill)

MT. VERN'N, N.Y.  
Proctor's  
2d half (18-21)  
Weston & Hutchins  
Maker & Redford  
(Others to fill)

MONTREAL, CAN.  
Imperial  
2d half (18-21)  
Arnaut Bros  
Reed & Lucy  
Carl E Grass  
Patricia  
Helen Higgins  
Barry & Whitledge  
(One to fill)

MORRIST'N, N.J.  
Lyons Park  
2d half (18-21)  
Hart & Hall  
Bordner & Boyer  
B & E Gorman  
Frank X Silk  
On Tour  
(One to fill)

N'SV'LE, TENN.  
Princess  
2d half (18-21)  
Frances Hart Co  
Van Cello & Mary  
Gilbert & May  
Wahletka  
Rice & Newton  
(Two to fill)

NEWARK, N. J.  
Proctor's (15)  
J & H Reyes  
Pat Daley Co  
Brown & Whit'w'r  
100% Rev  
(One to fill)

NEWBURG, N. Y.  
Academy  
2d half (18-21)  
Freda & Palace  
Nights in Brazil  
Ruby Latham 2  
Warman & Mack  
(One to fill)

N. B'NSWK, N. J.  
Rivoli  
2d half (18-21)  
Farillo & Betty  
Sandy Shaw  
(Three to fill)

NEW HAVEN, CT.  
Palace  
2d half (18-21)  
Charlestown Ch'ps  
Billy Purl  
Spencer & Williams  
W Gladys Ahearn  
Harm & Nee  
(One to fill)

N. LONDON, CT.  
Capitol  
2d half (18-21)  
Jenny's Comedy 4  
Dave Harris Co  
Vargas  
Leo & Gladys  
7 Stylish Steppers  
(One to fill)

N. ORLEANS, LA.  
Palace  
2d half (18-21)  
Cookie, Ritz & M  
Miss Marcella  
Going Straight  
Reaves & Wells  
Bob Bob & B  
(One to fill)

N'GRA FLS, N.Y.  
Bellevue  
2d half (18-21)  
7 Collegians  
Boyle & Patsy  
Ann Clifton  
Stewart & Mercer  
(One to fill)

NORFOLK, VA.  
Colonial  
2d half (18-21)  
Sully & Thomas  
Housoutra  
Herberta Beeson  
Billy Gilbert  
Mazette Lewis  
(One to fill)

N. ADAMS, MASS.  
Empire  
2d half (18-21)  
Steppin & Sea  
Bis  
Royal Pekin Tr  
Bob Fisher  
Marvel Rev  
Raymond & Ann  
(One to fill)

NORTHAMPTON  
Calvin  
2d half (18-21)  
Butte Cavanaugh  
McWinters & Fox  
LaSalle & Mack  
(One to fill)

## MARIE RIALTO

(One to fill)

NORWICH, CT.  
Broadway  
2d half (18-21)  
Neapolitan 3  
Billy & Ethel  
S & J Kirk  
Baldwin Blair  
(One to fill)

OTTAWA, CAN.  
Keith  
2d half (18-21)  
Clifford & Marion  
Nathane Bros  
Laura Ormsbee  
Home Comforts  
Herbert Rev  
(One to fill)

P'KEES'G, W.VA.  
Keith  
2d half (18-21)  
Fuller & Stryker  
Ray & Harrison  
C Emmy's Mad W  
(Two to fill)

PASSIAC, N. J.  
Playhouse  
2d half (18-21)  
Marjorie Leach  
Bevan & Flint  
Harris & Molloy  
Mme Herman  
White & Percival  
Lyons & Wakefield  
(One to fill)

PATERSON, N. J.  
Regent  
2d half (18-21)  
Amateur Nite in L  
Meehan & Newman  
Lewis & Dody  
Darkleys  
Maker & Redford  
(One to fill)

PENS'COLA, FLA.  
Savenger  
2d half (18-21)  
Healy Reynolds & S  
Clarabell Barrett  
Hank Brown Co  
Knox & Inman  
Toney & George  
(One to fill)

PHILADELPHIA  
Allegheny (15)  
Vaughn Comfort  
Delmar Rev  
Bob Fulgura  
Wyeth & Wyna  
(One to fill)

Broadway (15)  
Gypsy Camp  
Marks Bros  
Earl Hall Co  
Don Valerio  
(Two to fill)

Cross Keys  
2d half (18-21)  
Stanley & Quint  
On the Corner  
Foley & Wilton  
Paul D. Co  
(One to fill)

Earle (15)  
Dotson  
Philbrick & Deveau  
Eliz Brice  
B Fitts & Murphy  
Lawson & Bellad'n  
Harry J Conley  
(One to fill)

Grand O. H.  
2d half (18-21)  
Medley & Dupree  
Brack & Bellad'n  
Juva Marconi  
Rory LaRocca  
(One to fill)

Keith (15)  
Van & Belle  
Sonya Michel Co  
F Richardson  
Dunninger  
Rome & Gaut  
Ledova  
Frankie Heath  
Claude DeCarr Co  
(One to fill)

(22)  
5 Mongaders  
Dr Rockwell  
Le Follies Rouge  
Juan Herma & R  
Bussey & Case  
Diamond & Bremen  
(Three to fill)

Nixon  
2d half (18-21)  
Horton & Delton  
Bert Baker  
Ann Chandler  
Indiana Love Song  
(One to fill)

PITTSBURGH  
Davis (15)  
Sylvia Loyal Co  
Stuart & Olives  
Mutual Man  
Healy & Cross  
Olga Mishka Co  
Frank Farroa  
(32)

Flirtation  
Edith Clifford  
Tote  
Rome & Gaut  
Gardener's Champs  
(One to fill)

Harris (15)  
Rule & Tenny  
B & J Creighton  
Ward & Mowatt  
Martell & West  
Dumbell  
(One to fill)

PITTS'LD, MASS.  
Proctor's  
2d half (18-21)  
Brown & Dement  
Perry & Wagner  
Burns & Cutie  
Eastman & Moore  
Jack Hedley  
(One to fill)

PLAINFIELD, N.J.  
Oxford  
2d half (18-21)  
Joe Howard  
Edgar Bergen  
Judson Cole  
(Two to fill)

PLATTS'G, N. Y.  
Strand  
2d half (18-21)  
Nade Narine  
Ramson's Dogs  
(Three to fill)

PORTCH'ER, VA.  
Colonial  
2d half (18-21)  
A & E Frabelle  
Wm Ebbes  
Dave Harris  
Clark Morrell  
Mitchell & Dove  
(One to fill)

PORTLAND, ME.  
Keith  
2d half (18-21)  
Smith & Bagley  
Raymond Bond Co  
Quintette Rev  
Sannons Co  
Jimmy Lyons  
Farrara & Jordan  
(One to fill)

1st half (22-24)  
A Robbins  
Ed Morton Beck  
Reed & Lucy  
Knights Roosters  
H Holeman  
Sylle Bohman Co  
(One to fill)

2d half (25-28)  
Barry & Whitledge  
Country Club Girls  
Mis & Monsfield  
Edna Torrance Co  
(Two to fill)

PORTSMOUTH, O.  
LeRoy  
2d half (18-21)  
L & B Ryan  
LaValay Co  
Co-Eds  
Lamont 3  
Lane & Golden  
(One to fill)

POTTSVILLE, PA.  
2d half (18-21)  
LaVine & Daie  
Matinee Idols  
Kessler & Morgan  
Zella Sis  
(One to fill)

P'GH'PS'IE, N. Y.  
Avon  
2d half (18-21)  
Bertram & Ralston  
Lyle Lapine Co  
Chas Riley  
Billy Smythe & B  
Sybill Bowhan  
(One to fill)

Albee (15)  
Clifford & Gray  
Stuart Sis  
Harry Holman Co  
A Robins  
4 Mortons  
(One to fill)

Columbus (15)  
Demont & Gracia  
Carleton & Grant  
Viola & Cardo  
Walsh Sis  
Alexander & Gand  
(One to fill)

## READING, PA.

Keith  
2d half (18-21)  
Golden Sea  
Levan Putnam & B  
John Hyman  
Frank Farroa  
(Two to fill)

RED BANK, N. J.  
Palace  
2d half (18-21)  
Dan Fitch's Min  
(Others to fill)

RICHMOND, VA.  
Lyric  
2d half (18-21)  
Jr Orchestum 5  
Swor Bros  
Combe & Nevins  
(Two to fill)

ROANOKE, VA.  
Roanoke (15)  
Vale & Best  
Avon  
F Henderson Co  
Bernard & Keller  
Herbert Clifton  
(One to fill)

ROCHESTER, N.Y.  
Temple  
2d half (18-21)  
Donald Gaffney  
Duncan's Colles  
Walsh & Ellis  
Boyle & Della  
F V Bowers Rev  
Chas Irwin  
(Two to fill)

SARATOGA, N. Y.  
Congress  
2d half (18-21)  
Bell & Eva  
Rhoda Broshell  
Claude & Marlon  
(Two to fill)

SCHECT'DY, N.Y.  
Proctor's  
2d half (18-21)  
College Widows  
Stan Kavanagh  
(Three to fill)

SCRANTON, PA.  
Poll  
2d half (18-21)  
Stutz & Bingham  
A & P Gypsies  
Carrie Lillie  
Jolly Juniors  
(One to fill)

SHAMOKIN, PA.  
Capitol  
2d half (18-21)  
Mathews & Ayers  
3 Aces  
Senna & Dean  
(Two to fill)

S. NORWALK, CT.  
Palace  
2d half (18-21)  
Al's Here  
Thelma Arline  
Murray & Alvan  
Lester & Stuart  
Ruth Bis  
(One to fill)

STEBENV'LE, O.  
Capitol  
2d half (18-21)  
Malinda & Dade  
Girls of Altitude  
Colonial Rev  
(Two to fill)

SYRACUSE, N. Y.  
Keith  
2d half (18-21)  
Leon & Dawn  
Helen McKellar  
Jans & Whalen  
(One to fill)

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Keith  
2d half (18-21)  
Blum 3  
Joe Ross Jr.  
Conlin & Glass  
Birdie Reeves  
Billie Regay  
(One to fill)  
1st half (22-24)  
Bert Eroll  
Manuel  
Havem'n's Anim's  
Demarest & Doll  
(Two to fill)  
2d half (25-28)  
Chas Withers  
C. McCullough  
Sis Tahr Tr  
Barrett & Farnum  
Mayo & Lynn  
(One to fill)

**TORONTO, CAN.**  
Hippodrome (15)  
Chappelle & C'lon  
Harrington Sis  
McLallen & Sarah  
Theodore Roberts  
R. Roberts & J.  
Moss & Frye  
J. Nitos  
(One to fill)  
(22)  
Lytle & Lamont  
Willie McGinty  
Jack Smith  
Renee Roberts  
Vallie & Zardo  
Gaston & Andree  
Fred Bowers  
M. Rocko & Ptnr

**TRENTON, N. J.**  
Capitol  
2d half (18-21)  
Shapiro & O'Malley  
Leff & Oakland  
Grace Turner  
Fletcher Clayton  
Kelso & DeMond

**TROY, N. Y.**  
Proctor's  
2d half (18-21)  
Chase & Collins  
Gold Medal 4  
Garden of Melody  
Mare & Taylor  
Will J Ward

**UNION HILL, N. J.**  
State  
2d half (18-21)  
Keno & Green  
Frank & Townes  
Amat's Nite Lnd'n  
(Two to fill)

**UTICA, N. Y.**  
Gaiety  
2d half (18-21)  
Marg Padula  
Warden Bros  
Russell & Marconi  
(Others to fill)

**WARREN, O.**  
Robbins  
2d half (18-21)  
Burns & West  
Michon Bros  
Elsine Seren  
Pint Size Rev  
(One to fill)

**WASHINGTON, D. C.**  
Earle (14)  
3 Good Knights  
Jack LeVere  
Lake & Decker  
Ryan & Lee  
W Higgle Co  
(21)

**Onheum Unit**  
Billy Gilbert  
Kos K Watson  
(Two to fill)

**Keith (14)**  
Daphne Pollard  
Memories of Opera  
Hickey Bros  
Burns & Allen  
E & J Torrance

**Monet**  
Janet of France  
Collins & Peterson  
Singer Sis  
(Two to fill)  
2d half (25-28)  
Joe De Leir  
Billie Regay  
Ayers & Wilson  
(Three to fill)

**Abbey Becky**  
Allen Willard P  
Boyer Mabelle  
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Lane Marguerite  
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Langston Jerry  
Leahy Dan  
Lieber Fritz  
Long Jackie  
Lyles A

Mack A  
Malshel George  
Marion Ruby  
Marion Julia  
McDonald Girard  
McLean Mr  
Miller Billy  
Morris A

Nartner A  
Newton Twins  
Orni Dolly  
O'Sullivan Laur'ne

Perrion Jean  
Polo Gabriel  
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Irvine Frank  
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Savage Steve  
Sylvester & Vance  
Slater George  
Sherry Edith  
Stanley Alleen  
Shafer E Miss  
Sweeney Fred C

Turner Lloyd  
Thomas Lillian  
Vincent Syd

Wynne Ray  
Wright Geo M  
White Pierre H  
White Bob  
White James

Yates Bob  
Zucker Dave  
Zastrow Roy

## 'BIG PARADE'S' RECORD

(Continued from page 1)

304.20, with last week's business \$18,938.

At present there is no means of computing what the actual profit will be that this picture will wind up with, but it will be tremendous. There are 10 road shows still traveling about the country. One has been in the vicinity of New York for the last two months, playing Newark and Brooklyn. That naturally cut into the receipts of the Broadway showing.

It is a remarkable record which the King Vidor-directed story of Laurence Stallings' original for the screen has hung up. It has played to 819,638 paid admissions in the Astor alone, and during the year has had 33,217 standees.

Last Saturday night when the box office was balanced up there was an advance sale of \$6,650 for the current week, and the business on Sunday showed \$2,984, while Monday came through with \$2,263.50, making it appear as though the week that will end the first year and begin the second for this remarkable film will be in the neighborhood of \$20,000.

On Sunday there were 153 standees in the theatre for the two performances.

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## MUTUAL

Band Box Revue—Park, Erie.  
Bathing Beauties—22, York, Pa.; 23, Lancaster, Pa.; 24, Altoona, Pa.; 25, Uniontown, Pa.; 26-27, Washington, Pa.  
Bright Eyes—22, Allentown, Pa.; 23, Columbia, Pa.; 24, Williamsport, Pa.; 25, Sunbury, Pa.; 26-27, Reading, Pa.  
Cunningham and Gang—Mutual, Indianapolis.  
Dimpled Darlings—Star, Brooklyn.  
Finnell, Carrie—Hudson, Union City.  
Follies of Pleasure—L. O.  
French Models—Cadillac, Detroit.  
Frivolities of 1927—Trocadero, Philadelphia.  
Ginger Girls—Savoy, Syracuse.  
Good Little Devils—Gayety, Brooklyn.  
Happy Hours—Gayety, Scranton.  
Hello, Paree—Gayety, Minneapolis.  
Hollywood—Scandals—Garrick, Des Moines.  
Jazztime Revue—Gayety, Baltimore.  
Candy Kids—Gayety, Milwaukee.  
Kuddling Kutties—Gayety, Wilkes-Barre.  
Laffin Thru—Corinthian, Rochester.  
LaMont, Jack—Majestic, Paterson.  
Land of Joy—Mutual, Washington.  
Midnight Frolics—Empress, Cincinnati.  
Moonlight Maids—Gayety, Omaha.  
Naughty Nittles—State, Springfield.  
Nite Life in Paris—Academy, Pittsburgh.  
Over Here—Garden, Buffalo.  
Parisian Flappers—Empire, Cleveland.  
Round the Town—Lyric, Newark.  
Sky Rockets—Gayety, Montreal.  
Smiles and Kisses—Empress, Chicago.  
Speed Girls—Garrick, St. Louis.  
Step Along—Grand, Akron.  
Step Lively Girls—Mutual, Kansas City.  
Stone and Pillard—Star, Brooklyn.  
Sugar Babies—Howard, Boston.  
Tempters—Savoy, Atlantic City.  
Vamps of 1927—Gayety, Louisville.



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—LIVERPOOL "POST."

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—"COURIER" (LONDON).

"She is like an April day, all sunshine one minute—tears the next. It is a character well suited to Miss O'Neill's great personality."

—MANCHESTER "GUARDIAN."

"From frowns and tempers she changes to penitence and sunny smiles with childlike swiftness."

—"SUNDAY NEWS" (LONDON).

"What a personality is Miss Peggy O'Neill with her twinkling eyes and infectious laughter."

—"NEWS OF THE WORLD" (LONDON).

"She is to this play what the music—to say nothing of the comedy—is to musical comedy. (Without her it might not exist.)"

—"THE OBSERVER" (LONDON).

"Owing to her charming performance the play was received with the greatest applause."

—"MORNING ADVERTISER" (LONDON).

"She certainly has the most infectious high spirits it is possible to imagine. Laughter nearly raised the roof of the respectable Savoy."

—"SPORTING TIMES" (LONDON).

"Peggy O'Neill! In her name lies all the charm which makes up the winsomeness of this play and of all she touches for in her own province she is irresistible."

—"STANDARD" (LONDON).

"Peggy O'Neill, Peggy O'Neill, and Peggy O'Neill. That's all, but isn't it enough?"

—"SUNDAY CHRONICLE" (LONDON). (BAYARD)

"Once again the personality of Miss Peggy O'Neill has been exploited as the foundation of a play. Her smile and her roguish eye, score more than the cleverest epigram."

—"DAILY MAIL" (LONDON).

"Peggy O'Neill is a genuine laughter maker and kept the audience happily and uproariously from beginning to end."

—"EVENING NEWS" (LONDON).

"Peggy O'Neill by sheer high spirits, pace and good humor saved the new comedy at the Savoy."

—"DAILY SKETCH" (LONDON).

"Miss O'Neill's acting is a sufficient feast."

—"THE TIMES" (LONDON).

"Her vivacity alone gives it life. It is an exploitation of her personality."

—"DAILY HERALD" (LONDON).

"With brilliant Miss Peggy O'Neill as the heroine . . . the evening was a triumph for her."

—"WESTERN MAIL."

"Peggy O'Neill crams a quart of acting into a pint pot of play."

—"THE PICTORIAL" (LONDON).

"Peggy arch, Peggy pouting, Peggy haughty, Peggy sentimental, Peggy herself, and the house waxed hysterical."

—"THE REFEREE" (LONDON).

"Miss O'Neill is the huge delight of her audience with all her saucy tricks and temperamental idiosyncracies."

—"GAZETTE" (LONDON).

It's a one woman show. (Peggy O'Neill is the woman.)"

—"DAILY GRAPHIC" (LONDON).

"This is an actress whose popularity cannot be denied."

—"THE STAR" (LONDON).

"Miss O'Neill's red hair, her merriment, her wilfulness and her Irish accent have a place all their own in the world of farcical romance. She has a sense of humor that deliberately she clowns her own performance."

—"DAILY EXPRESS," LONDON (DRAGOMAN).

"Peggy O'Neill is in the full flush of her popularity. She, not the play, was responsible for the crowded house."

—EDINBURGH "NEWS."

"Peggy O'Neill is happy in the possession of a public which comes to the theatre simply to see her and cared not at all about the play she happens to be in."

—"DAILY TELEGRAPH" (LONDON).

"She wields a heavy club and she's got you at the first blow."

—"HERALD" (LONDON).

"The evening provides three hours of delirious joy."

—"WEEKLY DESPATCH" (LONDON).

"... the delicious artistry of Marie Tempest, Edith Evans and Peggy O'Neill."

—"THE SPHERE" (LONDON).

"Peggy O'Neill made the hit of her roguish, broguish career in 'Love's a Terrible Thing.'"

—"SUNDAY NEWS," LONDON (HERBERT FARJEON).

"She plays the part of a gay romp and as on previous occasions delighted her numerous admirers."

—"DAILY MIRROR" (LONDON).

"Miss Peggy O'Neill is so remarkable a personality that she should have everything made to her hand."

—"EVE'S STANDARD," LONDON (HUBERT GRIFFITH).

"It was Miss O'Neill's night."

—"MORNING POST" (LONDON).

"There were pretty speeches, tons of flowers, yells at the end, and everybody went away happy."

—"DAILY CHRONICLE" (LONDON).

"Fresh from her big triumph in 'Mercenary Mary' she aroused the greatest enthusiasm last night at the Savoy."

—"DAILY NEWS" (LONDON).

"Miss O'Neill greatly enhanced her reputation as one of the most delightful actresses on the stage today."

—"SPORTING LIFE" (LONDON).

"Peggy O'Neill in farcical comedy . . . quite as ingenuous and quite an admirable vehicle for her bewildering charm and exuberant spirits."

—"DAILY EXPRESS," LONDON (HANNEN SWAFFER).

"Her mannerisms, her buoyant personality and the intimate touch she has with her audiences are among her chief assets."

—"LIFE" (LONDON).

"Love's a Terrible Thing," but Peggy O'Neill makes it worth while for the boy and the audience."

—"EVERYBODY'S WEEKLY" (LONDON).

# PEGGY O'NEIL

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VOL. LXXXV. No. 6

NEW YORK CITY, WEDNESDAY, NOVEMBER 24, 1926

64 PAGES

## LOEW 30 NO-CUT FULL WEEKS

### RADIO'S "ADVERTISING NAMES" MAY BE BARRED BY DAILY PRESS

Managing Editors in Greater New York Getting Together on Features of 'Paid Hours' Repeatedly Mentioned in Programs

Action by the managing editors of the daily press in barring radio advertising names from the public prints on the ground of consistently "crashing" the advertising dead-head department, is likely to evenuate in the near future.

Already the m. e.'s of the Greater New York press have gotten together. Variety's national resume on the National Broadcasting Co.'s inaugural program, Nov. 15 further hastened matters. Variety's report also brought out listeners-in are held at the sets by newspaper publicity only, in numbers.

The consistent announcement in the radio programs anent the Ipana Troubadours or Eveready Hour or Goodrich Zippers, etc., is a constant free ad made possible via the radio (Continued on page 37)

### KNUTE ROCKNE IN ON NOTRE DAME'S GROSS

Reported Having 10% Share Besides Salary—No Like Terms for Other Coaches

It is reported that Knute Rockne, Notre Dame's famed football coach, receives a percentage of his school's share of all gridiron receipts. This is in addition to his salary as coach with the estimates on the Rockne share running as high as 10 per cent.

College football games are usually played on a guarantee or an approximate equal division of the receipts. Figuring this way Rockne's share for the Army-Notre Dame game at the Yankee Stadium may have been around \$10,000. That figure is based on the 72,000 present at an average of \$3 apiece, with the supposition that Notre Dame received an equal division of "the gate."

If the percentage in Rockne's favor is true it's no wonder that various colleges have been unsuccessful in bidding for his services. There is not another football coach in the country enjoying such a financial arrangement.

Rockne is a graduate of Notre Dame. He has been coaching football at his alma mater for the past 10 years.

### THE DRAG' AS PLAY WITH 40 OF 'OUR SEX'

Follows "Sex," with Same Author—Jas. A. Timony, Producer—"Drag" In; Rare Orgy

Topping "The Captive" in sensationalism, James A. Timony's next play production, "The Drag," which goes into rehearsal shortly, will include a troupe of 40 members of "Our Sex."

Mae West, star and author of "Sex" is the accredited author of "The Drag," which Timony will present. Miss West is continuing in "Sex."

"The Drag" is a rare orgy indulged in by a certain set.

### NICE WAY TO TALK OF HOME TOWN GAL!

Des Moines, Nov. 23. Edna Kirby's appearance in the Des Moines theatre here last week was a decided "flop." That she is a former Iowa girl, has long hair and has been in the movies, did not stimulate interest. She does not wear her clothes well and does not talk well. No one remembered ever seeing her in a picture.

During the week she lived in a model bungalow at Younkers, a department store, where she proved a drawing card, but the theatre did not gain by her appearance there at any show.

### "Flop" Complaints

It is understood the district attorney's office in New York is daily receiving complaints against Broadway plays.

Even the D. A. has noticed that the complaints are wholly against the flops.

Most vehement have been those aimed at the Shubert's "Pearl of Great Price." It is said that there have been more letters received about this bust than there have been people to see it.

### COMBINED VAUDE FILM CIRCUITS USING ACTS

20 Full No-Cut Weeks on Loew Route at Present—Playing Vaude or Presentation House, as Case May Be—Return Dates to Alternate Theatre in Some Cities—Six New Towns and Houses Added for Next Season—A Few Loew's Split Weeks May Be Converted Into Full Weeks Additionally—"Paying Money" for Desirable Attractions

### REAL "BIG TIME"

Real "big time" vaudeville is to be the outcome of the combined booking system on the Marcus Loew circuit of pop vaudeville and Presentation (picture) theatres.

At present the Loew booking office, with J. H. Lubin in charge, and the Presentation department headed by L. K. Sidney, between them, can give a stage attraction 20 weeks, each a full week with no cut salaries, and on a route given in advance of the tour's start.

This will easily be increased to 30 no-cut full weeks by next Labor Day. At that time six new towns and theatres will be on the Loew booking sheets. It is also probable that a few of Loew's present split week stands will be converted into (Continued on page 27)

### Cigar Girl's Break

Always angles applicable to benefit performances but "giving the cigar stand girl a break" may be a new sidelight on the Sunday night affairs.

At a recent Sabbath evening benefit performance on 42nd street the miss in charge of the theatre's refreshment counter appealed to the master of stage ceremonies for an "edge," if he could arrange, etc. The speaker of the evening thought it over.

About 9:45 there was a five-minute intermission—and the girl at the stand reaped. With out having to split with him who "fixed" either.

### YALE'S DRAMA THEATRE OPENS; STUDENT-MADE PRODUCTION

December 10 for 700-Capacity Gift House—University Gives Drama Front Rank Recognition—"The Patriarch" First Play by Student From Va.

### MARY GARDEN HEADING EASTMAN SCHOOL DEPT.

In Charge of Operatic Course in Jan.—Guest of 'Kodak King' in Rochester

Rochester, N. Y., Nov. 23.

Mary Garden will become head of the operatic department of the Eastman School of Music in January, it is reported.

No one in authority will verify the report, but at Eastman's it is understood the operatic star has virtually agreed to take the position.

The operatic star came to this country on the "Aquitania" when George Eastman, of Kodak fame, returned from his African hunting trip. She was guest of the "Kodak King" for three days in Rochester. During her stay here Miss Garden inspected the Eastman School thoroughly.

It is also understood that Miss Garden wanted the Eastman for a performance of "Carmen" in December when her engagement would have been announced, but that previous bookings made it impossible.

### Chicago Night Club 'Racket' Folding Up

Chicago, Nov. 23.

The night club racket in this town seems to be pretty well shot, with the exception of one spot which is drawing all the business there is left.

Outlying rooms are beginning to show the white flag. Some of these have already shut down, while others are preparing to do the same.

Even "names" mean nothing to the local night lifers, as recent instances have disclosed.

It looks like it won't be long now.

### NEGRO VALET'S RECITAL

Barclay Trigg, valet to Henry Hull (white) in "Lulu Belle," and who also plays a small part in the Belasco piece, is to appear in a vocal recital at Town Hall early in January.

New Haven, Conn., Nov. 23. With the opening of the Yale University theatre, Dec. 10, drama will receive recognition as one of the fine arts by being placed side by side with architecture, painting, music and sculpture for the first time in the history of American universities.

The theatre, the gift of Edward S. Harkness, E. A., '97, will be formally opened by a series of five dedicatory performances Dec. 10, 11, 12.

Approximately 5,000 persons will be invited to the opening. The event also will mark the establishment of the first university building erected for a department of the drama and as well as opened with a play written and produced by students in the work, this including producing, scenic and costume designing and lighting.

Prof. George Pierce Baker, chair— (Continued on page 37)

### XTRAS MUFFED VICTOR; ACTOR IS BADLY HURT

Henry Victor Thrown 10-Feet But Not Caught as Intended

Los Angeles, Nov. 23.

Henry Victor is in an osteopathic hospital with concussion of the brain. His condition is reported serious. He suffered a relapse 12 hours following an accident and after he had returned to work on the John Barrymore picture.

It occurred during the filming of the final scene. Victor as the "heavy" (villain) had to be thrown 10 feet from the window of a building, into the arms of "extras." The extras missed the catch with Victor falling to the ground.

He was unconscious when reached but shortly after recovered and returned to his picture work.

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# ENGLISHMEN SEE 57 SHOWS OVER HERE WITHOUT TAKING ONE ACT

Find Colored and Blackface Turns Doing Best Comedy in Vaudeville—Ann Suter Best Comedienne Noted Among Women—U. S. Short of Talent

By W. BUCHANAN TAYLOR

"Buckie" Taylor of London has been over here for eight weeks in company with Major Montague Gluckstein, with the Major one of the principal owners and executives of J. Lyons & Co., the British eating house and hotel chain. It is one of England's most extensive business organizations. Mr. Taylor is connected with the entertainment division of the Lyons enterprises.

Messrs. Gluckstein and Taylor's visit was for the purpose of scanning the theatrical field for possibilities in their restaurant-cabarets. Mr. Taylor formerly was a London newspaper man and also fully familiar with the show business.

Our trip to the United States has been of a comprehensive character. Although we have seen a great number of shows of various kinds, the search for talent has not been our first and most important consideration.

J. Lyons & Co. spend the equivalent of about \$1,000,000 per year providing entertainment for their customers in the various restaurants and hotels they control. This money is chiefly eaten up in the provision of bands, although there are never less than 50 performers working for us outside of musicians.

During our eight weeks' stay in the States we have seen over 20 plays and musical shows. We have visited 18 clubs and cabarets, 12 super-picture theatres and seven vaudeville shows. The impression left in our minds is that America like most of the entertainment providing countries is a little short of outstanding talent.

In vaudeville it has struck us that the best comedy is being purveyed by the colored and black face comedians. The best woman comedian we have seen is Ann Suter. As far as the soubrettes are concerned, we find it begins and ends with "Charleston" and "Black Bottom." There are one or two fairly notable exceptions. In the clubs and cabarets the "Charleston" dances seem to be predominant everywhere.

## 'Old Stuff'

The scarcity of good comedy material is evidenced by the fact that many comedians are relying upon age-old stuff. We heard one man in a first class theatre in Chicago deliver "The Three Trees" which Tom MacNaughton popularized along ago and which Albert Whelan subsequently used for many years.

The newest feature in entertainment here seems to be that of Master of Ceremonies, and you have a number of men who conduct this sort of job with very marked ability. Harry Richman, Anatole Friedland and Jack B. Enny (Great Temptations) are the three best we have seen, though not seeing them all. Of course this is not a new idea. It is an adaptation of the French plan of commerce and commerce, mingled with the old English music-hall idea of the chairman introducing each new performer and filling in time between the acts.

To date we have not booked a single turn or band. The acts we have seen and which we liked are (Continued on page 57)

## ENGLAND NOT TO HELP PICTURE PRODUCTION

Despite Reports to Contrary, Answer Returned It's Extremely Unlikely

London, Nov. 23.

Any report in New York that the British Government will subsidize film production or indirectly aid them financially appears to be without the slightest foundation.

It was officially stated in the House of Commons months ago, during a debate on foreign film quotas that this Government would not subsidize any picture or any branch of the film industry.

The War Office and Navy supply every assistance for propaganda pictures dealing with either branch of the service, furnishing troops or battleships, etc., and permitting the use of official pictures for privately made features but otherwise is said to be not interested.

A report from Canada received in New York stated that the British Government has realized the importance of native-made moving pictures for world-wide circulation, from the propaganda angle. An announcement might be expected shortly on the subject, the Canadian report stated, coming from an authentic source.

The cable above is in reply to a query sent to Variety's London office.

In this issue in a story from Los Angeles it is stated that R. H. Gillespie, general director of the Moss Empires, a large English theatrical organization, intimidated the British Government stood ready to subsidize picture-making by English people of its own choice.

It is not stated definitely, however, whether Mr. Gillespie made that statement or the statement is attributed to him.

## Dollys' Revue Prospers

Paris, Nov. 23.

Polin, the comedian who was prevented from appearing in the new Dolly Sisters' revue at the Edouard Sept at the opening by illness, is now fully recovered and has joined the revue cast, opening Saturday.

The performance is running smoothly and attendance is very satisfactory.

## 4 Tower Houses Transfer

London, Nov. 23.

Provincial Cinematograph Theatres, Ltd., has taken over the four Tower cinemas. It gives them control of 18 film theatres in greater London.

This concern also owns 80 houses devoted to pictures in the provinces.

## Bob Roberts Dead

London, Nov. 23.

Bob Roberts, 37, formerly of Manly and Roberts, died here Nov. 12.

## Prince's Cabaret Openings

London, Nov. 23.

Danny Dare will open at Prince's cabaret next week with Lew Hearn also due to appear at this establishment Dec. 5.



## BARKIE OLIVER "LONDON'S BOY FRIEND"

London "SPHERE," Sept. 25:

"... I am not, however, a very discriminating judge of eccentric dancing, for each eccentric dancer seems more amazing than the last, and until I see Mr. Barkie Oliver, Mr. Fred Astaire, Mr. Jack Buchanan, Mr. Hal Sherman and the rest of them all functioning together I shall be quite incapable of saying which is the best."

## RUSSELL SCOTT NEEDS MONEY FOR APPEAL

Under Death Sentence for 2nd Time—Ill. Supreme Court to Review Case

Under date of Nov. 13 and from Chicago, Russell Scott, in a condemned man's cell at the Cook County, Ill., prison (Chicago) wrote Variety a lengthy appeal: Its main request was that Variety attempt a countrywide distribution of a book written by Scott entitled in "The Shadow of the Rope" and retailing at 25 cents per copy.

Scott is under a sentence to hang for murder, for a second time. He was declared insane after his trial for the death of a drug store clerk in Chicago. Scott had gone into the store with his brother, Robert. He charges that Robert was drunk, it was his brother who killed the clerk.

Last May Scott was pronounced sane and returned to Chicago from the Chester, Ill. asylum. He was again sentenced to hang Oct. 15 (last month). The day before (Oct. 15) a stay was granted by the Supreme Court of Illinois for a review.

## Defense Handicapped

Scott states in his letter that his attorney, William Scott Stewart of Chicago is handicapped in his defense through lack of money. Scott credits his wife, father and friends with having done everything possible for him. His wife fasted 30 days in Detroit, charging an admission, to raise funds for the assistance of her husband.

Scott has been in the show business, on the legit and vaudeville stage. His agent for vaudeville was Tom Powell, still a Chicago agent.

## Needs \$20,000

Scott needs \$20,000 as quickly as possible, he says, within 60 days at the utmost. About that time he expects his appeal to be heard.

It would be impracticable to circulate Scott's pamphlet within the time required, nor is there any surety of a sale without advertising, an expense that would better be directed toward the R. T. Scott Trust Fund.

People who know Scott personally state he is deserving of every (Continued on page 31)

## Annual Show by Prisoners

Ossining, N. Y., Nov. 23.

Prisoners at Sing Sing will give their eighth annual performance for the public Dec. 13-17, in the hall of the prison, under the auspices of the Mutual Welfare League. The show will be musical, called "Bits of 1926." It is stated in the announcement that all prisoners not engaged on the stage will be in their cells during the performances.

## "VARIETY'S" BROADWAY GUIDE

For show people as well as laymen, this Guide to general amusements in New York will be published weekly in response to repeated requests. Variety lends the judgment of its expert guidance in the various entertainment denoted. No slight or blight is intended for those unmentioned. The lists are of Variety's compilation only and as a handy reference. It may serve the out-of-towner as a time saver in selection.

### PLAYS ON BROADWAY

Current Broadway legitimate attractions are completely listed and commented upon weekly in Variety under the heading: "Shows and Comment."

In that department, both in the comment and the actual amount of the gross receipts of each show will be found the necessary information as to the most successful plays, also the scale of admission charged.

### SPECIAL PICTURES WORTH SEEING

"Beau Geste" (Criterion). War type.  
"Big Parade" (Astor). War type with plentiful comedy.  
Vitaphone (Colony and Warner's). "The Better Ole," comedy film, added at Colony; "Don Juan," romantic picture at Warner's.

### BEST NEW FEATURE PICTURES OF WEEK

Paramount—Broadway's newest landmark as playhouse. Last word in cinema art; should be seen.  
Rialto—"We're in the Navy Now."  
Rivoli—"The Great Gatsby."  
Strand—"The Blonde Saint."

### NIGHT CLUBS

(Hotsy-Totsy or "Sawdust" Cabarets)

Avalon Club, \$2 and \$3 covert, the latter on week-ends. Liveliest around 3 a. m. and thereafter. Good floor show. Cozy and intimate.  
Black Bottom Club—Harlem transplanted to Broadway. Must be known to get in. No covert; everything reasonable.  
Dover Club; "Those three boys," Jimmie Durante, Eddie Jackson and Lou Clayton. Enough for the "wise" mob. Covert \$2. Always lively.  
Seven-Eleven (former Chummy Club)—Newest midtown colored cafe. Hotsy-totsy and reasonable. Colored female boxers as special novelty.  
Texas Guinan's 300 Club, \$3 covert. Every night New Year's Eve.  
Small's Paradise, Harlem "black and tan." The show place of Harlem's mixed cafes. Whites and blacks rub shoulders and Celestials dance with either race. Very hotsy-totsy and reasonable.

### ("Popular" Type Cafes

Substantial type of night club, giving customers a good floor show for \$2 or \$3 covert, the latter for Saturday nights, and a reasonable menu scale.

Vincent Lopez at Casa Lopez.  
Anatole Friedland, songwriter-master of ceremonies heads Club Anatole. Scale \$3 and \$4.

Helen Morgan's 54th St. Club has Miss Morgan from Playground presiding. Good show. \$2 and \$3.

Frivolity Club with undraped revue. Elaborate floor entertainment and advanced nude ideas. \$3 covert.

Parody Club—Inclined to be hotsy-totsy. That condition goes similarly for the Everglades and Tommy Guinan's Playground. All standards among night life places.

### ("Class" Night Clubs

Roger Wolfe Kahn's Le Perroquet de Paris is the last gasp in smart night clubs. Ultra artistic and ultra in following. The millionaire maestro's own crack dance band. Be sure to make it. \$5 covert.

For the dress-ups. Not that dinner jacket is open sesame. If they need you badly enough, you can come in overalls providing you look like a b. r. But with the winter-season, the Lido, Montmartre, Mirador, Club Richman and Rendezvous more or less high-hat spots. Not so much the last two but the climbers and the actuals play the Lido, Montmartre and Mirador.

### "KILL TIME" SPOTS

Recommended for those with several or many minutes hanging heavy in between dates, are Hubert's Museum on West 42d street.

Two distinctive public ballrooms are the Arcadia and Roseland, on Broadway at 53d and 51st street, respectively, where refined general demeanor distinguishes these from others.

For a slant at hotsy-totsy stepping by the adolescents are the Trianon, Orpheum and Tango Palace, situated 46th to 48th streets, on Broadway.

### RECOMMENDED DISK RECORDS

Recommended for their distinction in recording and type are the following sextet:

Victor No. 20200 and 20266—Paul Whiteman treats in symphonic syncope "in a Little Spanish Town," odd-rhythmed waltz, coupled with "There's a Boatman on the Volga." Other couplet is "Cho-Cho San" and "Song of India," new arrangements for Orthophonic recording.

Brunswick No. 3226—Esther Walker in ultra "blues." "I Don't Want Nobody But You" and "Brighten My Days."

Brunswick No. 3305—Novelty piano duets, "Polly" and "Dizzy Fingers" by those syncopeating Paderewskis, Ohman and Arden. Boys have their own orchestra in support. Novelty okay for dance also.

Banner No. 1646—Fine discourse in "hot" jazz fiddling by Eddie Peabody, now west coast "Paul Ash" at the Metropolitan, Los Angeles. "St. Louis Blues" and "Beale St. Blues" are numbers and what torrid material they are to work with.

Edison No. 51813—Xylophone novelty solos by a past master of marimba and kindred instruments. Joe Green's "Dancing Stars" and "Dance of the Toy Regiment" inspiring instrumental renditions, away from the jazz blah, sprightly, tuneful and beautiful.

Victor No. 20267—Specially released organ-dance orchestra novelty that Victor thinks will sweep the country a la Whiteman's "Valencia" recording. Jesse Crawford at organ with Jean Goldkette's Book-Cadillac Orchestra mated for unusual waltz and fox-trot "canning." Numbers are: "I'd Love to Call You My Sweetheart" and "Kentucky Lullaby."

### NEW POP SONGS OF MERIT

"In a Little Spanish Town"—Syncopated Spanish waltz that looms up importantly.

"Hello, Bluebird"—Follow-up to "Bye Bye Blackbird" hit and equally fetching.

"My Sweetie Cooks as Good as She Looks"—Novelty ditty with euphonious play on the title.

"Fleurs D'Amour"—English lyric "Flowers of Love" to this French melody song hit. Refreshingly different from general pop output.

"There's a Boatman on the Volga"—Musically and ingenious adaptation of "Volga Boatman" theme. Russe number threatens to be as big as the "Song of India" pop song.

"The Two of Us"—English song hit now coming into vogue via dance floors.

### FOR CHEVALIER VISIT

Paris, Nov. 23.

M. S. Bentham is understood to be negotiating for an American engagement for Chevalier, character singer, beginning next season.

### SAILINGS

Nov. 20 (London to New York). Olga Petrova (Mauretania).  
Nov. 18 (New York to Bremen) Princess Arrawanna (Stuttgart).  
Nov. 24 (New York to London). Major Montague Gluckstein, W. Buchanan, Taylor (Berengaria).  
Nov. 23 (London to New York). Earl Carroll (Leviathan).

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# GAUMONT ET AL. TAKES BIOCOLOR HOUSES, ENGLAND, AT \$3,500,000

Log Syndicate Formed, with "L" of Name Standing for Loew or Lasky—Biocolor Stockholders Receiving Par-Contract Signed

London, Nov. 23. Biocolor Picture Theatres, Ltd., has just sold its entire circuit of film houses, with the exception of the Astoria on Charing Cross Road and no under construction. The purchase was made in the name of the Log Syndicate, Ltd., the Log standing for the initials of Loew or Lasky, Ostra and Gaumont. Ostra is the large London banking house.

Contracts have been signed (Nov. 18), with the purchase price approximating \$3,500,000.

The stockholders in Biocolor will receive practically par for their holdings. E. E. Lyon and H. T. Underwood, managing directors, will each get \$125,000 from the purchasers to compensate for their loss of salaries. All the directors will be given, in cash, the equivalent to what their fees would have amounted to for the next two years.

The Biocolor company controls the following picture theatres: Dalston; Empire, Holloway; Peckham Hippodrome; Britannia; Academy, Brighton; Savoy, Glasgow; Empire, Bradford; Hippodrome, Cardiff; Coliseum, Newport; Empire, Henley; Hippodrome, Stoke; Coliseum, Burslem; Palace, Bristol; Hippodrome, Colchester; Savoy, Plymouth.

Metro-Goldwyn-Mayer (Marcus Loew) is interested in the Gaumont theatres of France. It's the same Gaumont as suggested in the above cable. M-G-M is also the holder of English theatres, inclusive of London.

Famous Players-Lasky, however, is reported having done considerable of its foreign banking and financing through the Ostra banking house of London, although this might also be said of Loew's.

## 'SALVAGE,' A HIT

London, Nov. 23. A modern and interesting drama opened at the "Q" theatre last night (Monday) in "Salvage." Its reception was particularly hearty, partly due to a West End cast. Despite this there is a doubt concerning its success as a commercial proposition.

Michael Morton and his son, Peter Traill, are the authors with a strong suspicion on tap that Arnold Bennett participated in the writing.

The "Q" is among the elite as a little theatre. Many a West End attraction has sprung from there.

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## MERSON'S "JOHN" AND DE BEAR'S REVUE, HITS

English Comedian's First Producing Venture Emphatic Success

London, Nov. 23. Two musicals and a drama have opened here, with the song and dance attractions having the best chance.

In fact Billy Merson's "My Son John" looks like an emphatic hit. This piece marks Merson's debut as actor-manager. Its West End reception was in direct contrast to the advance reports from Brighton which heralded the show as a certain failure. Annie Croft and Merson himself are outstanding. Remaining players list Betty Chester, Vera Pearce, Charles Stone, Henry Latimer and Reginald Sharland among others.

Eddie Dolly, brother of the Dolly Sisters, has done some superb staging for this piece at the Shaftsbury. Main portion of the score is credited to Oscar Straus. Gertrude Jennings and Graham Jones did the book, with Desmond Carter and Harry Graham the lyrics.

In a press stunt during rehearsals Merson offered to wager \$2,500 that the show would have a London run of 10 months. It now looks as if that guess will materialize.

### De Bear's Fast Revue

Over at the Vaudeville there was a splendid reception for Archie de Bear's "Vaudeville Vanities." This is a fast-moving revue in which Bobby Howes registered a decided hit.

"The House of Cards" is the dubious prospect, at the Little. It rates as an inconsequential drama, about a woman who cheats at bridge to secure money for her husband's business.

Extremely unlikely to "land."

## Soph Soaked for \$500

London, Nov. 23.

When Sophie Tucker next lands at Liverpool, Southampton or Glasgow, Julian Wylie will probably be on the dock to nick the Soph for 500 berries slipped him in a verdict against the song deliverer on a breach of contract action.

It's looked upon as a long distance victory for Soph, who is now in a show over your way.

Wylie's alleged breach was Sophie leaving London for New Haven, Conn., to reach her mother's bedside during a fatal illness. She arrived too late. It was Miss Tucker's defense to the action that she was in no mental condition through the gravity of her mother's health to carry out the contract.

Soph was to receive \$1,125 weekly as salary and 15 per cent of the show's gross over \$7,500 weekly.

## Selwyn's Paris Plans

Paris, Nov. 23. Arch Selwyn intends to remain in Paris at least three months with his family. His present plan is to stage White's "Scandals" at the Ambassadeurs in May, although this is tentative.

## Chaplin's Life Film

London, Nov. 23.

With a trade showing listed for this week of a picture purporting to be of Charlie Chaplin's earlier life, the original in America has applied through his solicitors for an injunction prohibiting the exhibition of the film.



## WILL MAHONEY

Riverside, New York, This Week

The "Toledo Blade" last week said: "Will Mahoney is the outstanding hit of the bill at Keith's. Long before he is finished with an extensive ditty, called 'She's My Lillie,' his audience is won. And when eventually he goes into his dance, he shows the cleverest as well as the most comical hard shoe stepping seen here in many a moon. Mahoney is a master comedian. He is a 'wow.'"

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

## ITALIAN ACTOR DUELS

Rome, Nov. 16.

It has become known, despite a muzzled press throughout Italy, Ruggen Ruggieri, popular Italian actor, fought a duel last week at Lido, Venice, with Amerigo Manzini.

The reason is not divulged, and the couple were not reconciled after the encounter, in which neither was seriously hurt.

## N. Y. "Evening Post's" Editorial On Whangy, Slangy "Variety"

In its Nov. 19 issue, the New York "Evening Post," Curtis daily, printed this editorial about Variety:

One of the most interesting because one of the most typical and most sincere publications in Manhattan is *Variety*.

In its pages weekly is a real record of the course of the great industry of entertainment.

From it we learn such interesting things as the fact that despite the orgy of funeral interest over Valentino, the drawing power of his old films, revived hot upon his death, lasted but a few days. How suggestive might such a fact be to those who debated so earnestly the comparative obituary attention given Valentino and President Elliot!

From *Variety* we learn, too, that the radio program is shortly to make itself part of the "show" business; it is to be viewed and balanced as scientifically as the numbers on a vaudeville schedule.

Telegrams from all over the country show *Variety* that Monday's elaborate program from WEA and WJZ hurt movie or legitimate theatre audiences only when the local newspapers had given it great advance notice.

"Listeners-In Seemingly Dependent in Numbers on Newspaper Publicity," *Variety* said. Where else can one gather items that throw such interesting sidelights upon American habit and taste?

We find the records made, too, in an argot that is the nearest existing descendant of the voluminous Broadway slang which used to exist before the saloon went. We "hold no brief" for *Variety*. We merely suggest a glance at it to those who seek something both different and real.

## Beaverbrook Publicly Thanks Adolph Zukor

London, Nov. 23. Lord Beaverbrook, owner of the "Daily Express" and ardent champion of British films, published an open letter on the front page of the "Express" Nov. 19, twice thanking Adolph Zukor.

The first complimentary acknowledgement was for "Beau Geste" and the second was for Zukor's attitude toward British institutions.

## Butt Conferring

Sir Alfred Butt arrived from London last week. He has been holding conferences with the Metro-Goldwyn-Mayer (Loew) people concerning the new theatre to replace the present Empire, London.

Sir Alfred is also on this side in search of a good show or two or more.

## ANDRE DAVEN ILL

Paris, Nov. 23. Andre Daven, manager of the Champs Elysees Music Hall here, is seriously ill, although in no great danger. He underwent an operation recently, and his recovery is slow, although doctors say he will be restored to health in good time.

# SIX NEW PLAYS ADDED TO LIST OF PARIS FALL ATTRACTIONS

Musical Comedy "A Good Fellow" Does Well—Anti-Feminist Comedy, Poor at Renaissance—Piece About Sporty Undertaker Fairly Received

## MOSS EMPIRE HOUSES MAY TURN TO FILMS

R. H. Gillespie Talks to Film Men on Coast—Report British Gov't Subsidy

Los Angeles, Nov. 23.

R. H. Gillespie, managing director of the Moss Empire Circuit, England, who came out here recently with Marcus Loew, has been making a study of picture production at the Hollywood studios.

It is claimed Gillespie has been promised a subsidy by the English Government for the making of motion pictures if he chooses to go into that field.

Gillespie is said to have informed film men here that the revues and variety shows in theatres controlled by his circuit were not showing the financial returns that they should, with a possibility being it would be necessary to change the policy of these houses to pictures.

Gillespie is now en route to New York.

Paris, Nov. 23.

Six new productions have been added within the week to the autumn offerings of the Paris theatres, representing a wide range of interest and almost as wide a variation in reception.

Below is a brief summary of each venture:

### "Le Bonheur du Jour"

Four-act dramatic comedy by Edmond Guiraud had its premiere at the National Odeon, meeting with fair success. Interest was caused by the appearance in the cast of Maurice de Feraudy, dean of the Comedie Francaise, authorized to create the part at the house in which he is interested.

The plot recites that a son discovers hidden in an antique table a letter revealing that the man he knows as father is not really his parent. He becomes morose, blaming his parents for the deception. He is particularly incensed when he finds that his foster father knew the secret. However, when he is about to join the army and when home ties are about to be broken, habit is too strong and the boy forgives all.

In the cast besides Feraudy are Clariand, Charpail, Cailloux, Mmes. Charlotte Clasis, Duret and Renee Devilliers.

### "Le Dernier Empeur"

The Society of Young Authors running a season at the Vieux Colombier last year, are mounting members' works at the Odeon. "The Last Emperor" is one of these, by Jean Richard Bloch, a comedy in thirteen scenes and tableaux. It tells of a prince of democratic leanings who upon ascending the throne is unable to maintain a liberal reign. The people do not understand democracy and are worse befuddled by court intrigues. Donneaud gives a satisfactory performance as the Utopian ruler.

### "La Vocation"

This is the latest work of Baron Henri de Rothschild (Andre Pascal), presented Nov. 18 at the Theatre de la Renaissance where it was favorably received. The piece is in four acts and tells with apparent anti-feminist intent, of a woman physician who neglects her home to follow her profession.

She is called in to treat an actress and in the course of her professional visit learns that her patient is involved with her (the doctor's) husband in an affair. She seeks a divorce and out of revenge makes it appear that their child is not her husband's. Thereupon the husband kills himself.

### "Un Bon Garcon"

Another operetta, "Un Bon Garcon" ("A Good Fellow") was agreeably presented Nov. 19. It is in three acts, jazzy music by Maurice Yvain, book by Andre Barde and is sponsored by Benoit Leon Deutsch and Regina Camier. Lucien abandons Arlette intending to obey the desire of his family that he contract a marriage of wealth. However a jovial waiter takes charge of the romance and aids Arlette to regain her lover.

The cast includes George Milton, Urban, Mary Hett, Pierrette Madd and Davia.

### "Le Septieme Ciel"

A fantastic operetta by Rip entitled "The Seventh Heaven" was (Continued on page 57)

COSTUMES

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SCHNEIDER-ANDERSON

229 W 36 ST NEW YORK



# NEW PARAMOUNT HAS GALA OPENING; MONUMENT TO FILM TRADE AND ZUKOR

**Private Performance Friday Night—Public Pays \$37,187 in Three Days to See House—Theatre Is a Marvel of Beauty—Has \$500,000 in Art Objects and Paintings**

Last Friday night marked the inaugural performance at the Paramount theatre, said by many of the invited guests present to be the "handsomest theatre in the world." The Paramount building is at once a monument to the entire motion picture industry as well as to the foresightedness and integrity of purpose of the man more responsible than any other single factor for its coming into being, Adolph Zukor.

Well might he have been proud Friday night when he rose from his seat in front of the center loge in acknowledgement to the thunderous applause that greeted the pronouncement of his name by Will H. Hays, sharing at the same time the honors of the evening with Thomas A. Edison, the inventor of the motion picture camera and projector.

That was the night that the doors were thrown wide that those that came might enjoy the sight of a veritable palace resplendent in marble and bronze and which contains art treasures collected from the four corners of the world. A palace that together with the office building, later to house the gigantic Famous Players-Lasky-Paramount-Publix executive organization represents an investment of almost \$17,000,000.

All the more remarkable because it is within the last 15 years that Paramount has come into the world of commerce as an organization, and today is the greatest organization of its kind in the whole of the greatest entertainment industry in the world.

What a fight it was during those last few hours before the doors were actually thrown open to the invited guests numbering over 4,000. A fight against time, a fight against handicaps thrown into the way of the opening at the last minute, but every obstacle surmounted by Harold B. Franklin, vice-president of Publix Theatres Corp. and chairman of the building committee of the Paramount project, a man who had lived, dreamed and battled through the promotion and final completion of the building for five years.

At the last minute almost 5 p. m. on the night the doors were to open at 7 there was threat of a walk-out on the part of the union mechanics. Some one had discovered a piece of non-union furniture in the house. Because of this the job was not to be finished and the men were to be called off. That was almost the last straw. It was only a few hours before that the stage of the theatre was turned over to the company that was to present the initial stage presentation that was to grace its stage, and they were handicapped by fouling lines and a fuse blow-out that held them up.

But the house opened on time nevertheless.

## \$13,000 First Day

And after that gala first night had passed into history the public was admitted on Saturday morning. All day time came in droves until by the time night arrived some

(Continued on page 8)

**THEATRE BEAUTIFUL**  
**FORUM**  
4050 WEST 10TH ST. LOS ANGELES  
NOW PLAYING  
Herbert Brenon's Production  
**"BEAU GESTE"**  
with  
**RONALD COLMAN**  
**NEIL HAMILTON**  
**RALPH FORBES**  
**ALICE JOYCE**  
**NOAH BEERY**  
A Paramount Picture  
Henkel's Melody Classics  
**TED HENKEL**  
**AND ORCHESTRA**

## PROPAGANDA

San Francisco, Nov. 23. As an exploitation stunt in connection with the showing of "We're in the Navy Now," Charlie Kurtzman, manager of the Imperial, arranged to have a naval recruiting officer stationed in front of the house. Enlistments followed among those who saw the comedy of life with the fleet. The recruiting officer stated four youths had joined in a group.

## "Phantom Wife" Shows Up in Seattle

Los Angeles, Nov. 23. Stanhope Nelson Wheatcroft, screen actor, may be required to resume alimony payments to his former wife. The lady in question has reappeared in Seattle after Wheatcroft alleged in Superior Court here that for a long time he had been paying alimony to a "phantom wife." He charged that Mrs. Wheatcroft was dead and that the alimony payments were being collected by another.

The actor's statements were so unusual that Superior Judge Gates suspended further payments pending an investigation.

But Attorney T. L. Nair has just received word from Mrs. Wheatcroft that she is very much alive, and she makes an offer of settlement for a lump sum in lieu of future alimony. She refutes the charge that some one other than herself has been collecting the payments made by the actor, and is determined that he shall continue to pay.

## FOX STUDIOS LIVELY

Los Angeles, Nov. 23. Preparations are under way at Fox's west coast studios for a number of productions which will start during the next two weeks.

These include "Ankles Preferred," Kathryn Perry featured, directed by J. G. Blystone; "Cradle Snatchers," directed by Howard Hawks, with an all-star cast; "The Public Idol," featuring Madge Bellamy, John Ford directing; "Wedlock," an adaptation of H. G. Wells's novel, "Marriage," R. William Neill directing, and "Is Zat So?"

## Argument Over Vitaphone Looms in Newark, N. J.

Late indications pointed to a bitter legal strife over priority rights to install and play Vitaphone programs in Newark.

Joe Stern, who with Simon Fabian books the pictures for the Fabian-Stanley houses in Newark, and these include those formerly owned by Stern, is known to have arranged for the installation of the Vitaphone at the Rialto, the biggest film house in that city.

Meanwhile M. Scheslinger, who controls the booking of the Shubert and Broad, has openly claimed the Newark rights to Vitaphone and that he is getting ready to play it at the Newark Broad.

It is Scheslinger's contention that it will either play his house or none at all in Newark.

## L. A.'s War Films

Los Angeles, Nov. 23. With the opening of "What Price Glory" at the Carthay Circle, Los Angeles is sufficed with "war" pictures. "The Better 'Ole" is at Grauman's Egyptian, Forum has "Beau Geste," "We're in the Navy Now" is at the Million Dollar and Loew's State has "Tin Hats."

## \$1,500,000 TURNS ESTATE INTO CLUB

Vermejo Club, of Film Colony, Takes Over Famous Bartlett Ranch

Peoria, Ill., Nov. 23. The Bartlett estate of nearly 405,000 acres in New Mexico and Colorado, said to be one of the most magnificent and imposing ranches in the west, has been sold to the newly-formed Vermejo Club. This is a Delaware corporation, but with membership recruited from the Hollywood film colony, with Jesse Lasky, Cecil DeMille and Harry Chandler among the members.

The property is reported to have brought \$1,500,000, with \$100,000 initial payment, deeds to pass in April, 1928.

The site is reached from Trinidad, Colo., by the Colorado & Western, which runs southwest to Terico, 14 miles from the main buildings. The guest house has 34 rooms, the private home 20 rooms and there is a third building, about the same size, all set in a semi-circle on a hill overlooking the Vermejo river. Interior furnishings are said to have cost \$600,000 and more than 100 adobe houses, once occupied by Spaniards, dot the estate, while there are sunken gardens as well.

The buildings and plants occupy 25 acres, with only 700 acres under cultivation. Under the Bartlett regime the ranch specialized in white-faced Herefords, with never less than 10,000 and frequently 50,000 cattle on the property. It will probably become a de luxe "dude ranch."

## Ascher-Cooney Deal Reported On in Chi.

Negotiations for a proposed merger of Ascher brothers and Cooney brothers, two large neighborhood theatre circuits, are under way.

Cooney brothers (National Theatres) are dickering for an outright buy of the Ascher holdings, but so far have been unable to reach a price agreement. At last reports there was a difference of \$300,000 between Cooneys' offer and the Ascher minimum. The William Fox corporation owns the Ascher string of theatres jointly with Ascher brothers. Cooney brothers are negotiating only for the Ascher interests.

A combination of these two circuits would make the largest picture house circuit in Chicago, with a tremendous buying power.

In New York, Fox executives stated yesterday that they had no knowledge of any deal in Chicago between the Cooney brothers of the National Theatres and Ascher brothers.

## Louella Parson's Contract

Louella Parsons of the Hearst organization has signed a new contract with the publishers for the next three years during which time she will handle a service for the Hearst publications about the country devoted to pictures. Miss Parsons closed the contract late last week and immediately made plans to depart for the coast today (Wednesday) to make her headquarters in Los Angeles.

Eileen Creelman, who has been acting as assistant to Miss Parsons in the picture department of the New York American, will possibly remain there until the first of the year, after which time she is contemplating an affiliation with one of the larger producing companies. In the event that she resigns it is possible that the post will be taken over by one of the girl reviewers on the tabs, who will work under Miss Parsons' directions wired from the coast and do the reviewing. Miss Parsons will return to New York the latter part of next summer for a two months' stay in the east.

## Advises Variety Be Read

San Francisco, Nov. 23. In Loew's Warfield News-ette, the newsy house organ distributed to patrons of the theatre, the following appeared under the heading of "What's Doing" (unsigned):

If you read the News-ette, and this little story—then you are interested in show business—in what is happening in the theatre and with the people of the theatre and the motion picture studios.

If this is true—then you should read "Variety."

To our mind, "Variety" is the easiest-reading paper in America—you know what I mean. There is nothing highbrow about "Variety"; in fact, I think "Variety" is a little lowbrow. But—"Variety" is smart; it's darn smart.

When anything happens in the world of the theatre, "Variety" has the story—many times they have it before that something happens. "Variety" is fearless—if they think a picture, or a play, is good, they say so and—if "Variety" thinks a picture or a play is bad—then all theimps in Hades couldn't stop 'em from panning it.

Buy a copy of "Variety" and read it.

We're advising you to because it will help to make you a better friend of the theatre—a friend with understanding, with sympathy, and encouragement.

## BUFFALO FILM HOUSE'S 3 NIGHTS OF OPERA

Lafayette Sq. Being Turned Over to Chicago Civic Opera Co. Feb. 20

Buffalo, Nov. 23. The Lafayette Square will scrap its three-year established policy week of Feb. 20, when the theatre will be turned over for three nights to the Chicago Civic Opera Company.

This is the first time in local theatrical history a picture theatre has split up its regular policy, the idea being generally regarded as showmanship.

Mike Shea, in years past, has been known to turn down offers running into thousands of dollars for similar proposals, maintaining switches of this character were fatal to the good-will of the theatre. The Eastman, Rochester, is the only house in this part of the country switching in this manner, but that house was founded and endowed for that express purpose.

The three operas to be presented here are "Resurrection," "Trova-tore" and "Traviata."

## Galleries Legally Adopt Barbara La Marr's Son

Los Angeles, Nov. 23. Legal adoption papers were signed giving custody to Tom Gallery, actor and former manager of the Hollywood American Legion stadium, and his wife, Zuzu Pitts, screen actress, of Donald La Marr, aged four years, adopted son of the late Barbara La Marr.

The Galleries have been raising the boy since the death of his foster mother and finally secured consent of the child's foster grand parents for the legal adoption.

## Meller Test Passes

Raquel Meller passed her test for the William Fox's Movietone talking pictures.

The Spanish artiste has started upon her record making for the Fox picture disk.

## U. Signs Ruggles For Year

Los Angeles, Nov. 23. Wesley Ruggles, who has been directing a collegiate series for Universal, has been placed under a one year contract and will direct full length features in addition to short subjects.

The collegiate episodes are sponsored by Carl Laemmle, Jr., and Nat Ross will be to pick up the megaphone.

## F. & S. CHAIN REVERSE; BOOK 'NAKED TRUTH'

Cummins Film Will Play Week Stands—Readying for New York Showing

An "about face" attitude has been taken by the Fabian & Stanley Circuit in New Jersey anent "The Naked Truth" (independent film), which stirred up a legal controversy when Samuel Cummins presented it in Newark.

Joseph Stern and Simon Fabian have booked the picture for the entire circuit and to play a week in each of the N. J. houses. The film will be at the City and Plaza, Newark, the same day.

After Cummins had enjoined the Newark authorities from interfering with his picture during its presentation, he won a second victory when he went after another court order compelling the theatre management to turn the house over to him for the presentation.

The picture has played five weeks in Newark, with the \$5,000 stop figure topped weekly, which enables it to stay there longer than the originally booked fortnight.

In the fight that Cummins made he brought out the fact that his picture was a "percentage show" and that computation of damages was impossible, making it an appeal to equity which resulted in a mandatory court order being issued in his favor.

Cummins' latest move is to instruct his attorneys, Goldstein & Goldstein, to take necessary steps whereby a special permit will be granted to show his picture in New York to segregated audiences. The censorship board notified Cummins it did not have the power.

## Hiram Abrams' Funeral

Portland, Me., Nov. 23. Floral tributes that filled an entire baggage car were amassed in the home of Mrs. Abraham Goodside at Portland, Me., last Wednesday for the United Artists Corporation. Rabbi Isadore Breslau of New York conducted the services.

A great throng was present, many being from New York. The active pallbearers were Jacob Scheib and W. E. Reeves, of Portland; H. T. Scully, of Boston; P. N. Lazarus and C. E. Smith, of New York, and Haskell Masters of New Haven, Conn. Burial was in the Jewish Cemetery in South Portland.

Mrs. Goodside, at whose home the funeral took place, was a sister of Mr. Abrams.

## MEDICO-HYGIENIC FILMS

Buenos Aires to Show Surgical Operations in Film Houses

Washington, Nov. 23. A committee of the Buenos Aires City Council has placed its approval upon the proposal to show medico-hygienic films in the regular picture houses, the Department of Commerce has been advised.

The resolution as passed, it is reported, provides for the showing of films depicting surgical operations, details of infecto-contagious diseases, the ravages of drink, tuberculosis, etc., with the only restriction being that no one under 18 years is to be admitted.

Also all public announcements in connection with the showings of such films must first be approved by the municipality.

## Knife Battle Throws Film House Into a Panic

Chicago, Nov. 23.

In an attempt to quell a knife fracas in the Embassy, picture theatre at Fullerton and Crawford avenues, Leo Salkin, manager, was stabbed three times.

The cutting started when Nicholas Licata found Mrs. Licata at the theatre in the company of Robert Grath.

The 1,500 in the audience were thrown into a near panic.

## ROSSON DIRECTING CANTOR

Los Angeles, Nov. 23. Richard Rossan has been chosen to direct Eddie Cantor in "Special Delivery," the latter's second starring vehicle for Famous Players-Lasky. The story is an original by Cantor. Production is scheduled to begin about Jan. 1.



# THREE COS. BIDDING FOR FRED THOMSON; WESTERN CRAZE BRINGS \$780,000 OFFER

**F. B. O., Famous Players and United Artists All After Preacher-Western Star—Still Has Three to Make Under Present F. B. O. Contract—Was Tunney's Chaplain in Marines—One Company Offers \$15,000 Weekly and Will Finance Production—Will Rival Mix's Salary**

There are three companies in the producing and distributing field that are making bids for the services of Fred Thomson, western star, releasing through F. B. O. The F. B. O. firm would naturally like to hold Thomson, as he is the ace attraction of their product, and Joseph M. Kennedy, Boston banker, who lately took over this distributing organization on his last western trip, had a series of conferences with Thomson looking toward an extension of his present contract, which still has three pictures to go.

Thomson is reported to be asking F. B. O. for a guarantee that he will receive \$150,000 for his end out of four pictures to be made annually. It is possible that the two may come to an understanding on those terms.

However, on the outside there are two other companies that are anxious to secure the services of the star. One is the Famous Players-Lasky and the other United Artists, neither of which have a western star on their books at present. It is reported that one of the latter concerns offered to place Thomson under contract at \$15,000 weekly to turn out four productions a year, the actor to make his own pictures, with the organization financing the negative cost.

That would mean that Thomson would rank as the second highest-priced western star in the business, Tom Mix leading the field with a salary of \$20,000 weekly under contract to William Fox.

## Thomson's Strength

Thomson is somewhat unusual in the rank of western stars. In the first place, he is a graduate of theology at Princeton, an ordained minister, and was the chaplain in the U. S. Marine Corps during the war, and as such was chaplain to the present world's heavyweight champion, Gene Tunney.

The preacher-star has been with the F. B. O. organization for three years now, and in that time has grown into one of the strongest box-office attractions in small towns that the screen knows. At present his productions gross about \$250,000 each through F. B. O. distribution in this country.

It is the quest for the small-town business that is starting the leading producers and distributors after the western stars, for all over the country the western star program is standard diet for the populace on Saturday nights, the big night of the week. Within the last year First National has put on Ken Maynard and Metro-Goldwyn-Mayer has started developing Col. Tim McCoy. Among the smaller western stars are Bill Cody and Bob Custer, whom several companies are also reported as after.

## CENSORS BAR 'TEMPTRESS'

**M.-G.-M. Picture Can't Play Portland, Ore.—'Tempters' Cut**

Portland, Ore., Nov. 23. The local Board of Censors has banned Metro-Goldwyn's "The Temptress" from local showings. The only recourse is a restraining order. The picture was booked for the Liberty.

Another film which was cut materially and booked for the same house was "The Prince of Tempers." The latter is a First National release.

## Arthur Johnson Missing

Des Moines, Nov. 23.

A search is being made here for Arthur Johnson, assistant manager of the local offices of the First National Pictures Corporation, who disappeared a week ago.

A frantic wife with a three months old baby states he had about \$50 with him. The family Ford disappeared at the same time. Police are combing the state.

## House for "Shorts"

Los Angeles, Nov. 23.

Hal Roach, producer, is negotiating for a downtown theatre to be devoted exclusively to short product. He will also endeavor to line up a similar house in San Francisco.

Only one and two reel subjects are to be screened.

## CORINNE GRIFFITH THRU WITH 1ST N.; U. A. OFFER

**First National Will Sue If Star Jumps Because of Option—Friction Began on United Lot**

Los Angeles, Nov. 23.

Corinne Griffith, upon completion of her present contract with Asher, Rogers and Small, which concludes with her current vehicle, declares she is "through" and will sail for Europe. In the meantime, Miss Griffith has been negotiating with Joseph M. Schenck to make one picture for United Artists.

Miss Griffith has been with First National for three years during which time she has been under the Asher, Rogers and Small banner. That organization had an option on the present contract whereby they could call upon Miss Griffith's services for another five years, provided they met any offers which were made by other companies for her. Asher, Rogers and Small are reported to have made an arrangement with First National last summer to sell this option, providing the five years contract was signed to that organization for a sum said to be around \$500,000. First National to take over production of all Miss Griffith's pictures with E. M. Asher to act as production manager of the unit. However, Miss Griffith seemed to have rebelled at this and is determined not to permit First National to exercise the option.

## Former Friction

Miss Griffith, more than a year ago, refused to make pictures on the old United lot, where F. N. had its headquarters, claiming that John McCormick, general manager of production for the company, was showing favoritism to his wife (Coleen Moore) in any business that came up. The Griffith unit then moved to the Metropolitan studios where pictures for F. N. have been made by her ever since.

Efforts were made, it is claimed, to straighten out the matter and assure Miss Griffith that she would be properly handled and recognized at the new First National studios in Burbank. However, her husband, Walter Morosco, it is said, decided she should cut away from First National and go with another company.

The result is that Miss Griffith's services have been offered to various companies, beside United Artists, but the latter, according to report, is the only one which has a proposition to offer which is appealing to her.

Should Miss Griffith sign with United Artists, Asher, Rogers and Small and First National are prepared to take legal action to restrain the film star as they will claim they are prepared to meet any offer made by any other concern, regardless of amount and conditions.

## CATALINA SWIMMER'S OFFERS

Los Angeles, Nov. 23.

Walter Graigle Taber Huntington, beach oil worker who is credited with unofficially swimming the Catalina Channel, has received several screen offers. He may sign a contract with Metro-Goldwyn-Mayer.

## 'FLOATY' B'Y PARADE 'PEACH' AND 'LEMON'

**Famous Players-Lasky Pictures Illustrated and Illuminated**

What looked like a Paramount theatre—"steered" Broadway 300-year celebration started with a salute off Governor's Island on the morning of Nov. 17. It concluded with the opening of the new Paramount theatre Nov. 19.

In between little happened excepting a parade of floats Friday afternoon. Most of the floats held a scene from some Famous Players-Lasky picture yet to be released. None of the other picture companies participated in the parade, probably suspicious of the Paramount plug. The one exception was Universal which sent in its seamy-looking near-callope wagon as a sort of wet blanket.

A goodly crowd stood along Broadway to see the parade hold up traffic. Prizes were given for the best, second best and even third, for the floats.

Everything that did happen, besides suggesting the Centennial celebration, had been expertly "steered" for Paramount exploitation, was in usual regular form of such things, leaving the impression that the Broadway Association, behind the celebration, had gotten behind without knowing what it was all about in front.

Other than the parade neither Broadway nor New York paid any attention. Times Square was lined with small flags holding the slogan, "Give a thought to Broadway." Anyone giving a look as well as a thought could not help but see the Paramount emblem on each flag.

For smart publicity it was what is known as a peach, but for anything else—a lemon.

## Minneapolis 'Journal' Gives Full Page to Theatres

Minneapolis, Nov. 23.

Under the title, "Minneapolis, a Good Show Town!" the "Sunday Journal," has set a precedent by publishing free a full-page ad commenting on the theatre entertainments here.

The advertisement was the 12th of a series of announcements regarding the cultural and educational developments of Minneapolis and the northwest.

S. Q. Shannon, member of the Minneapolis Advertising Club, prepared the copy and W. H. Wheeler of the Attic Club contributed the drawings.

The advertisement contains a list of attractions at the local theatres for the current week, and mentions that the 33 local theatres had an attendance of 8,000,000 during the year.

## Australia Tightens Up

Washington, Nov. 23.

The Minister of Trades and Customs of Australia has further tightened up on the censoring of films and advertising matter, says a report to the Department of Commerce.

The latest is the prohibiting of exportation of any films produced in Australia without the written consent of the censor.

The proclamation covering this new ruling also makes it necessary to deposit with the censor a copy of each piece of advertising in connection with imported films.

This, as recently reported in Variety, is aimed to stop the "bootleg" press books.

## Ascher's \$1,700,000 Loan

Chicago, Nov. 23.

Ascher brothers, part owners of a string of neighborhood theatres bearing their name, have procured a \$1,700,000 aggregate loan on Wall Street.

The money is being used to take up outstanding loans now present on real estate holdings.

## K-A's Grand Scheme

The Keith-Albee people have hit upon a grand scheme for their picture business, but it is not reported if they have informed their film associates, P. D. C., of it.

The K-A belief is that sooner or later the large picture concerns will get together, perhaps right after a decision in Washington on the federal trade matter against Famous Players-Lasky.

Then, think the K-A's, there will be an uproar among the independent exhibitors throughout the country.

Hist! That is it! K-A will step to the foot-lights, saying:

"You inde exhibs; come right along with your buddies. We are also on the outside, so you can have all the pictures you want, right from us. We are the P. D. C. Didn't you know it?"

It's so simple that K-A has not yet finished figuring up what their 50 per cent share will be worth by the time all of the exhibs have tumbled into them.

This week at the K-A Hippodrome is a P. D. C., the first P. D. C. release showing around New York in six weeks.

Some exhibitors play a new picture every week; some twice a week and some every day. Most of them like to get good pictures.

But that's a mere detail and can be "fixed."

Oh, yes; K-A can "fix," although so far they have been unable to fix Pathe to give up 50, too.

## QUEEN MARIE'S PROTEGE

**Mme. Marco Vici Offered for Pictures—Her Majesty's Scenarios**

Los Angeles, Nov. 23.

Mme. Marco Vici, Parisian actress and said to be a protegee of Queen Marie of Roumania, has been placed under contract by the Paris office of the Edward Small Company. She will be offered to producers in this country as likely picture starring material.

Queen Marie's interest in the actress is said to have inspired Marie to write three stories which Her Majesty hopes will be purchased as vehicles for her protegee. Negotiations with Madame Procopul Irene, first lady-in-waiting, and Miss Birkhead, secretary to the Queen, have been started by the Small organization on behalf of some producers who are interested.

## Gen. Electric Buys Projecting Machines

Schenectady, N. Y., Nov. 23.

With the Pallophotophone, talking pictures, on its hands, the General Electric is reported to have ordered 15 picture projectors for immediate delivery.

General Electric has been very active since the advent of the Vitaphone.

Insiders say two of the projectors will find their way into the local State, when General Electric will try out the new device.

## "Big Gun" March 1

Los Angeles, Nov. 23.

Lynn Reynolds has been chosen by Universal to direct "The Big Gun," which will be that organization's million dollar epic for 1927-28 release. Originally there were some 12 directors considered for this post.

Reynolds will begin production about March 1 and will take around six months to complete the picture.

## U. A.'s Portland House

Los Angeles, Nov. 23.

According to reports, United Artists Theatres, Inc., will take over the Liberty, Portland, Ore., from the North American Theatres Company, who now control the house.

Alterations, it is said, will be made with this house prepared to open early in January.

# DE MILLE MAY JOIN U. A. GROUP

**Leaving P. D. C. If Pathe Deal Closed**

Los Angeles, Nov. 23.

Cecil B. DeMille will withdraw from Producers Distributing Corporation if the deal goes through whereby P. D. C. takes over the Pathe Exchange. DeMille has sent Nell McCarthy, his attorney, and William Sistrum, general manager of the DeMille organization, to New York, to present his objections.

DeMille seems to feel that P. D. C. should show and make a better grade of pictures than it is now making and is under the impression that if the Pathe exchanges are taken over and their customers catered to, it will be necessary to make a cheaper grade of pictures. He contends that his name should only be identified with the better quality productions, not the cheaper grade, and is under the impression his prestige in the industry would be hurt.

With word reaching here from New York that there is a possibility of the Pathe deal going through, it is known that DeMille has had several conferences with Joseph M. Schenck, of United Artists. The possibility is that he may join that organization upon completion of "King of Kings," which he is now making for P. D. C.

At the time DeMille left Famous Players Lasky he had overtures from Schenck and the U. A. group. His relations with Schenck have been most cordial since that time and it is likely if the New York factions insist on the Pathe merger that a contract will immediately be signed by DeMille to produce with Schenck.

J. J. Murdock and Jeremiah Millbank are reported heading this way to persuade de Mille to change his mind about leaving P. D. C.

The director seems to be just as determined to quit as United Artists is holding out big things for him.

## 'JUAN'-VITA RUN CUT SHORT IN ST. LOUIS

St. Louis, Nov. 23.

After seven weeks spent in unsuccessful attempts to sell St. Louis the Vitaphone at \$1.65, Warners have taken "Don Juan" out of the Capitol. They will finish out their 26-week lease on the house with program releases at a 25-cent grind. The eighth week of the Barrymore-Vita bill had been announced in the dailies last Saturday and Sunday, but an eleventh-hour decision was made to change policy Sunday. The house had continually been in the "red" during the seven weeks of the road show run.

## NOT IN CANADA

**Report of F. P.-L. Building of Studio in B. C. Denied**

Washington, Nov. 23.

Recent reports that Famous Players-Lasky is to build and operate a studio in Canada have been denied in a published statement in the "Financial Post," a report upon which has been forwarded to the Department of Commerce.

The statement sets forth that N. L. Nathanson, managing director of Famous Players-Lasky, Canadian, did not intend to establish a plant in British Columbia for film production, it being added that to comply with the laws of the province the company was compelled to file papers covering the corporation, as it was doing business within the confines of the province.

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# "NAVY'S" \$39,100 BREAKS L. A. RECORD; FOX'S "GLORY" OVER

Beery-Hatton Tops Lloyd Figure by \$4,000—New Vitaphone and 'Ole Bill' \$19,000 in Five Days—'Rosie O'Grady' \$28,500 at Met—State \$21,500

Los Angeles, Nov. 23.  
(Drawing Pop. 1,350,000)

Los Angeles had a sudden awakening last week when "We're in the Navy Now," in its first week at the Million Dollar broke all existing house records by getting around \$4,000 better than Harold Lloyd's "Freshman," plus Waring's Pennsylvanians, about year and half ago. It looks as though four weeks is a cinch for the Beery-Hatton picture. The Metropolitan was around \$10,000 behind its sister house with "Sweet Rosie O'Grady." This figure, however, is the average business the house has been doing of late.

There were two new openings during the week. Grauman's Egyptian ushered in what looks like a three-months' run in presenting "The Better Ole," with a Vitaphone program. Starting off at a \$2 top for the premiere house, from first night observations, has a "natural" in this combination. The other opening was Carthy Circle's "What Price Glory?" Though the town had four other war type pictures ahead of it, this Winnie Sheehan epic clicked on all six and looks as though it will draw there for many a month. The Jack Laughlin prolog was a corking good aid in selling the stellar feature.

Corinne Griffith's "Syncopeating Sue" was somewhat of a disappointment at Loew's State. It just could not keep going. The final week of "The Winning of Barbara Worth" proved to be fairly good at around \$7,500, while "Beau Geste" brought another war picture to town the current week when it took the place of the Goldwyn picture at the Forum.

"Ben-Hur" closed a profitable 16 weeks at the Biltmore, finishing to the same average it has been doing for the past six weeks. House returns to legit this week.

"Kosher Kitty Kelly" completed a profitable three weeks at the Figueras. This is the first time an F. B. O. picture has had such a long first run in Los Angeles. "Millionaires" more than held its own at the Uptown and "Upstage" was moved over from the Loew's State to the Criterion and had only a fair week.

## Estimates for Last Week

**Biltmore**—(2,300; 25-31). "Ben-Hur" (M.G.M.) (1,650; 50-11.50). Departed in blaze of glory after 16 weeks; final intake an even \$11,000.

**Grauman's Egyptian**—"The Better Ole" (Warner-Vitaphone) (1,800; 50-11.50). Got off to flying start with Wednesday night opening; first five days around \$19,000.

**Carthy Circle**—"What Price Glory?" (Fox) (1,650; 50-11.50). Despite numerous war pictures, past and present, this one sure to stand on its own feet.

**Loew's State**—"Syncopeating Sue" (F. N.) (2,300; 25-31). Looks as though Corinne Griffith slipping in this house; intake only around \$21,500.

**Metropolitan**—"Sweet Rosie O'Grady" (Columbia) (2,595; 25-65). Harry Cohn product did remarkably well, getting around \$28,500.

**Million Dollar**—"We're in the Navy Now" (F. P.) (2,200; 25-85). Gaudied them, held 'em out and broke house record; \$39,100 first week.

**Forum**—"Winning of Barbara Worth" (U.A.) (1,800; 25-75). Final week profitable at \$7,400.

**Figueras**—"Kosher Kitty Kelly" (F. B. O.) (1,600; 25-75). Third and final week remarkable with \$5,800.

**Criterion**—"Upstage" (M.G.M.) (1,600; 25-35). At small scale held its own; rolled up \$2,600.

**Uptown**—"Millionaires" (Warner) (1,750; 25-75). George Sidney big bet locally; played to \$7,100.  
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## INCORPORATES HERSELF

Film Struck Girl, Plus Press Agent, Pulls Scheme to "Hold Out"

Los Angeles, Nov. 23.  
Charlene Meredith, recently arrived here from New York with visions of a screen career, has evolved a somewhat unique method to enable her to "hold out" until she can get a start.

Through the aid of a press agent, Miss Meredith has had herself incorporated for \$50,000 under the laws of California, divided into 500 shares of par value of \$100. A permit is requested to sell 100 shares to her.

Miss Meredith, Inc., \$10,000.  
The scheme is not unlike that pulled in New York some years ago for Wells Hawks, and was later emulated by Paul Gerard Smith.

## "TIN HATS" \$26,000; ST. FRANCIS DARK

"Geste" Quits to \$12,000 and "London" \$12,000—Granada Still Off, \$19,000

San Francisco, Nov. 23.

(Drawing Population, 615,000)  
"Tin Hats" was the film fare at the Warfield last week and \$26,000 was the impressive financial total. However, a measure of the trade must be credited to Rubie Wolf, the new stage band leader, who is daily gaining in popularity. Wolf was billed like a circus and has made good on the display. There are unmistakable evidences that San Francisco has okayed this Los Angeles.

The California also seemed to enjoy a slight advantage through a fortunate choice in stage entertainment. The Sherwoods have made a good impression and appear to be catching on with their novelty type of music. This house is "tough," but with a better grade of picture scheduled for the future, things look less gloomy.

The Granada continued in its slump. "Everybody's Acting" showed little and house was lucky if \$19,000 came in. The third week of "We're in the Navy Now" skidded at the Imperial, but is expected to complete its fifth week before "Bardeys" comes in. The St. Francis went dark Sunday, giving "Beau Geste" five and a half weeks at \$150 top. Rumors but no announcements concerning next attraction. "Beau" probably could have squeezed out another week or two if forced, but management figured it too much of a gamble.

## Estimates for Last Week

**California**—"London" (Brit. Nat'l. F.P.) (2,200; 35-50-75). Dorothy Gish picture attracted about \$5,500 Saturday and Sunday, good pace for this house, new stage band helping; around \$12,000 on week.

**Granada**—"Everybody's Acting" (F.P.) (2,785; 35-50-65-90). House has had succession of bad weeks; Marshal Neilan film somewhat of an improvement on previous week, but couldn't click better than \$19,000, if that.

**Imperial**—"We're in the Navy Now" (F.P.) (3rd week) (1,450; 35-50-65-90). Beery-Hatton gag picture has made great showing; slowed up in third week to around \$14,000; lobby hold-outs for 17 consecutive nights.

**St. Francis**—"Beau Geste" (F.P.) (5th and final week) (1,875; 50-11.50). Company moving to Oakland for fortnight; local run not up to early hopes, but equaling records of average road show pictures for town; house dark; finished with spurt; \$12,000.

**Warfield**—"Tin Hats" (M-G-M) (2,630; 35-50-65-90). House hitting high grosses for month and Duncan Sisters arrive Nov. 27, with all records expected to be pulverized; "Hats" figured \$26,000; took \$6,700 in five shows Sunday.  
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## \$14,000 CLAIMED FOR 'STROGOFF' IN CAPITAL

Palace Down to \$13,000 with 'Aloma'—Dix Also \$13,000, and Held Over

Washington, Nov. 23.

(Estimated White Population, 380,000)

Expert handling of "Michael Strogoft" at the newly renovated Rialto, made business look actually larger than realized. However, exploitation gave the house considerably more than the usual takings. Scribner, in reviewing the importation, waxed none too enthusiastic. Things were off at the Palace where "Aloma of the South Seas," without Gilda Gray in person, did not do so well.

The Metropolitan did a brodie with "Paradise," although the picture was liked as was the stage attraction, the Gersdorff Sisters. Columbia with "The Quarterback" did well in this house the patron-

## Bulb Lights for Studios

Los Angeles, Nov. 23.

Experiments are being conducted by the General Electric Company at Universal Studios, whereby incandescent lights for studio sets are being tried out in place of Klieg and arc circuits. If successful this will result in the elimination of the arcs from studio use.

Experimental incandescents of from 10,000 to 30,000 watts are being used.

age of which, in the greater part, comes from the ladies.

## Estimates for Last Week

**Columbia** (1,932; 35-50)—"The Quarterback" (F. N.). Did well and possibly \$13,000.

**Metropolitan** (1,518; 40-60)—"Paradise" (F. N.) and Gersdorff Sisters. Quite a drop from previous week and under usual business of house; just about \$9,000.

**Palace** (2,390; 35-50)—"Aloma of the South Seas" (F. P.) and Thomas Sax-O-Tette, also Betty Hale, "Hawaiian Nights," and South Sea Islanders. Did not come anywhere near figures reported elsewhere when star (Gilda Gray) personally appeared with film. Here, if it topped \$13,000, it did well; considerably under usual takings of house with new policy.

**Rialto** (1,973; 35-50)—"Michael Strogoft" (U.) and Pemberton Dancers. One critic's adverse criticism (Leonard Hall, "News") cost his daily the house advertising; expert handling of those attracted created talk of capacity business, with management claiming \$14,000, or close to three times the usual takings; new order of things at house also brought in another new manager (the ninth in two years), Frank Steffy, from Seattle.

**Pol's** (1,997; 50-11.50)—"The Big Parade" (M-G-M). With 15 shows in eight-day week, \$17,000; return date, with gross equaling first visit.

**Columbia**—"Quarterback" (2d week); Metropolitan, Waring's Pennsylvanians and "Strong Man"; Palace, "Upstage" and Jazz Week, including Jack North, Cy Landry, (Copyright, 1926, by Variety, Inc.) Betty Marvin and Strickland's Orchestra; Rialto, "Michael Strogoft" and Pemberton Dancers (2d week).  
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## NEW PAN HOUSE OPENS TO \$17,500

Portland, Ore., Nov. 23.

(Drawing Population, 310,000)  
The opening of the Pantages last week seemed to hurt the rest of the downtown houses. The Pan had a great combination bill, Fox's "Fig Leaves" being the screen attraction, while five acts, headed by Gertrude Ederle and the Watson Sisters, furnished the stage entertainment. Opening week was \$17,500; big.

The Broadway did fairly well with Paramount's "Forlorn River" and the Fanchon and Marco revue, which had 40 Hollywood beauties in the cast. "The Magician," at the Liberty, clicked fairly, while the Rivoli, with the final Western Ass'n vaudeville bill and "Sunny Side Up" as the screen attraction hit at a low clip. The William's Midgets, on the vaudeville bill, was given heat exploitation by Sammy Cohen, the theatre's press agent, but the Pan's opening no doubt interfered with trade.

"The Eagle of the Sea" started nicely at the Majestic and looks like it will run for at least two weeks.

## Estimates for Last Week

**Broadway** (2,500; 40-60)—"Forlorn River" (F. P.). Jack Holt seems to be good catch locally; 40 Hollywood Beauties also responsible for extra revenue; \$11,000.

**Liberty** (1,900; 35-50)—"The Magician" (M. G.). Did not click as expected; Eddie Hitchcock, manager, innovating a "Midnight Frolic"; local stage talent will take part in a presentation; last week low at \$5,500.  
**Rivoli** (1,210; 35-50)—"Sunny Side Up" (F. D. C.). Did not connect solidly, although was profitable; William's Midgets, headliner on Western Ass'n bill, given big exploitation and publicity campaign by Sammy Cohen, new director of publicity for this house; \$5,000.

**People's** (936; 30-45). "The Marriage Clause" (U.). Pulling healthy business; house last few weeks has been hitting 100 per cent; Sunday concerts also popular; \$3,600.

**Majestic** (1,000; 50)—"The Eagle of the Sea" (F. P.). Average intake; \$4,500.

**Blue House** (850; 25)—"Mismates" (F. N.). Doing nicely at two-bit gate; \$3,000.

**Columbia** (800; 50)—"Four Horsemen" (M. G.). "Natural" for this house; fans flocked to run up \$6,500.  
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## HORSEMEN'S BAD FLOP; MINNEAPOLIS 'WAY OFF

Even Approved Films Can't Draw—"Upstage" \$12,000—'Variety' Under \$5,000

Minneapolis, Nov. 23.

(Drawing Population, 470,000)  
These are anything but happy days along the local Rialto. The houses are feeling the effects of generally bad business conditions and the grosses have been running considerably under those of the past summer. About five weeks ago takings started to skid, and there is nothing thus far to indicate when they will stop sliding.

Snow and cold last week made matters worse. The first half was especially bad. Homecoming crowds for the Michigan-Minnesota football game boosted Friday and Saturday grosses, but the totals for the seven days were not of the sort to bring smiles to managerial faces.

A belated return engagement of "The Four Horsemen" proved a terrible flop at the New Garrick. Patrons there were conspicuous by their absence. "Variety," in its second week at the Strand, was taken off on Saturday to make room for the long-awaited and widely heralded "Stella Dallas."

"Upstage," at the State, won the honor of being the best-liked picture of the week. Despite all its word-of-mouth boosting, however, it failed to pile up a normal gross.

**Estimates for Last Week**  
**State** (2,040; 60)—"Upstage" (M-G) and "Gold Dust Twins," stage attraction. Everybody spoke favorably of this picture and newspaper reviews were laudatory; business off because of adverse conditions; under \$12,000.

**Strand** (1,200; 50)—"Variety" (F. P.). Praise lavished on every hand, but business was far from rushing, although profitable; less than \$4,000, and under \$10,000 on the two weeks—best takings ever recorded here for any European picture excepting "Passion."

**Garrick** (1,800; 50)—"Four Horsemen of the Apocalypse" (M-G). Also Melody Makers. Apparently in too late to get benefit of recent Valentino advertising; as a matter of fact, Valentino was not even mentioned in newspaper display advertising; about \$3,500; house has had few good weeks since reopening.

**Lyric** (1,300; 35)—"That Model from Paris." Picture failed to create any stir; attendance negligible at around \$1,000.

**Aster** (895; 25)—"Poker Faces" (U.). Below normal; less than \$700.  
**Grand** (900; 25)—"One Minute to Play" (F. B. O.). Second run downtown; about \$600.

**Hennepin-Orpheum** (2,825; 50-99)—"Young April" (P. D. C.) and vaudeville. Film meant nothing, and vaudeville, headlined by Jerry and Her Baby Grands, was lightweight although pleasing; another off week; about \$13,000.

**Pantages** (1,600; 50)—"The Country Beyond" and "Indoor Circus." Splendid exploitation, but couldn't combat elements and other adverse conditions; about \$5,800.

**Seventh Street** (1,480; 50)—"Almost a Lady" and vaudeville. Suffered with the rest; around \$5,400.  
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## TOPEKA B. O. GIRLS TAKE TO SEWING

Topeka, Nov. 23.

(Drawing Population, 85,000)  
Another miserable week for the movies. It started out with plenty of business Monday and Tuesday, but then came the drop. Every manager has a doleful tale to tell. Explanations are easy. Monday was pay day for the 10,000 Santa Fe employees here, and for two days they felt rich. With one exception the theatres had nothing much to offer, and that accounts for the rest of the week.

The only business getter, although it suffered with the rest, was "We're in the Navy Now," at the Orpheum. Topekans liked it, but not as well as the former war comedy by Beery and Hatton, "Behind the Front."

**Estimates for Last Week**  
**Jayhawk** (1,500; 40)—With no change in policy announced, vaudeville act was noticeable by its absence this week, and the fans didn't like it. "The Ace of Cads" (F. P.) disappointed because local folks expect Menjou to do comedy; the last half "Battling Butler" (M-G) got few laughs; Topeka is not a fight town and couldn't understand; approximately \$2,400.

**Orpheum** (1,200; 40)—"We're in the Navy Now" (F. P.) got about the only business in town, but fell way short of "Behind the Front"; around \$2,100.

**Iris** (700; 25)—Tom Mix in "No Man's Gold" (Fox), good, but up town folks don't care for Mix, and the treasurer did fancy needlework most of the time while on duty; less than \$800.

**Cozy** (400; 30)—"So This Is Paris" (Warners). Just got by and that was all; almost went into "red"; \$650.  
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## STANLEY DROPS, BUT HITS \$28,000

Langdon and Stage Bill Okay—Fox \$19,000

Philadelphia, Nov. 23.

Business was generally good in the picture houses last week, without being exceptional. Taken as a whole, grosses were a bit under those of the previous week, but that is not surprising in that there was no big football game here Saturday to bring the crowds Friday and Saturday.

Harry Langdon's "The Strong Man" was a good drawing card. Langdon's last picture was booked into the Earle (pop vaude house), but this one hit at the Stanley last week with much assistance from Ukulele Ike, always popular here. The combination got about \$28,000, a good figure, although under the mark of the last two weeks.

The Stanton fared well with a revival of "The Four Horsemen," but not well enough to warrant more than the two weeks. Hence it goes out this Saturday, with "We're in the Navy Now" following next Monday. Last weeks were announced at the Aldine, although there is no definite date set for the run of "Beau Geste," still doing well and turning in a profit despite weak matinees. Some belated critical comment in a couple of the dailies may have helped a little.

The Fox had a good bill and did business. The film was "The Gay Deceiver," and on the stage were the Ritz Brothers, Raymond and Caverly and Dorothy Jordan. All clicked nicely and the gross reflected their popularity. The Kariton had a fair-to-middlin' week with "Forever After," and the Arcadia claimed to be satisfied with its second and last week of "La Boheme."

This week's offerings are as follows: "Ace of Cads," at the Stanley, with the Stanley Male Chorus (formerly billed as the Heidelberg Chorus) and Sedano and Marita, dancers, and Lucille Middleton; "So's Your Old Man," at the Arcadia; "The Marriage Clause," at the Kariton, and "The City" at the Fox, with Charles Irwin, Grace La Rue and the California Debutantes also on the bill.

**Estimates for Last Week**  
**Stanley** (4,000; 35-50-75). "The Strong Man" (F. N.). Well liked by critics and fans; Ukulele Ike Edwards on bill also helped; \$28,000, off from previous week but good.

**Stanton** (1,700; 35-50-75). "The Four Horsemen" (M-G) (1st week). Revival fairly successful, with \$11,500 claimed end this week; "We're in the Navy Now" following.

**Aldine** (1,500 \$1.65). "Beau Geste" (F. P., 11th week). Last weeks announced, although closing not definitely set; about \$9,500 last week, still means profit.

**Fox** (3,000; 99). "The Gay Deceiver" (M-G). Picture only fair, but surrounding bill helped a lot; combination got almost \$19,000.

**Arcadia** (800; 50). "La Boheme" (M-G). In final week this picture, formerly shown at Aldine, got about \$2,750. "So's Your Old Man" this week.

**Kariton** (1,100; 50). "Forever After" (F. N.). Passable success at \$2,500, or close to it.  
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## Bell Will Supervise F. P.'s 'Glorifying' Film

Los Angeles, Nov. 23.

Monta Bell, who will shortly put into production for Famous Players-Lasker "The Biggest Show on Earth," has been signed to supervise production of "Glorifying the American Girl" which will be done at the west coast studios.

Harry D'Arrest, now in the east, is assigned to direct this picture but it is understood that Bell will keep close watch on it throughout the making.

## Alma Rubens' Operation

Los Angeles, Nov. 23.

Alma Rubens, screen actress, and wife of Ricardo Cortez, was operated on for appendicitis at a Hollywood hospital after being ill for three weeks.

A few days ago close friends of the actress issued emphatic denials that Miss Rubens was ill, despite telegraphic advices from New York that her husband had suddenly abandoned work on a picture in New York and was hurrying here to join his wife.

Attending physicians say Miss Rubens should be out of the hospital in about 10 days.

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



# NEW PARAMOUNT, \$37,187 FIRST 3 DAYS MAY DO \$80,000 IN FIRST FULL WEEK

**Broadway Picture Houses Got Paramount's Turn-away Saturday and Sunday—Police Out Both Days to Regulate Crowds at Publix's Prize Theatre—2nd Week of "Navy," \$39,000—Capitol With "Upstage," \$53,942, Not Exceptional for House—"What Price Glory" Opens**

All interest last week naturally centered on the opening of the new Paramount theatre, taking place as far as the public was concerned Saturday morning. The police were out Saturday and Sunday to keep the crowds in order. On those two days the house played to within a few dollars of \$27,300. Monday's receipts were \$9,910.

Crowds attracted to Broadway to see the new theatre unable to gain admission made the two days big for all the Broadway picture houses. The Strand, now having a regular Saturday opening, reported its Saturday and Sunday business was the biggest that it had had in some time. The Capitol also reported that it pulled heavily Saturday and Sunday, and the figures at the Rialto, closest to the new house, were over \$8,000 on Saturday, while the Rivoli did about its normal business for the day around \$6,000 without any presentation.

This week the interest centered in the coming of "What Price Glory," which opened at the Harris for a run last night (Tuesday). The advance verdict on this special was that it was "in" and that it would vie with "The Big Parade" in interest.

Last week business generally was good along the street, although no startling figures were rolled up, except possibly at the Rialto, where the second week of "We're in the Navy Now" finished to \$39,000.

At the Capitol "Upstage" played to \$53,942 on the week, not enough to hold over the picture. The Strand completing the first week of a Saturday opening policy with "The Silent Lover," showed \$31,400, while at the Rivoli "The Sea Eagle" pulled almost \$25,000.

## Religious Film's Showing

Of the run picture "The Better Ole" at the Colony with Vitaphone bill dropped off a few hundred dollars, but led the street with \$30,867, while the other combined screen and Vitaphone attraction, "Don Juan," at Warner's played to \$24,165, a drop of about \$600 under the week before.

"The Big Parade," which rounded out a full year last Thursday, finished the week with \$18,935, bringing the total to date to \$1,031,239.20. At the Central "The Scarlet Letter" got \$10,695. "Beau Geste" at the Criterion is continuing to hit with almost capacity and last week did \$14,383, about \$300 under the previous week.

At the Embassy "Ben-Hur" went along nicely for the 47th week with \$8,518 to its credit, while at the little Cameo another repertoire bill drew \$5,130.

A tremendous reversal was shown by the film of the Eucharistic Congress in its second week at Jolson's. During the first week with 11 performances the picture drew \$3,369, but last week with a full schedule of 14 performances the gate showed \$15,688, giving the picture a total of \$25,057 on the two weeks, considered truly marvelous when the location of the theatre and the fact that the film was a pictorial and historical record of the religious gathering in Chicago.

## Estimates for Last Week

**Astor—"Big Parade" (M-G-M).** (1,120; \$1.65-\$2.20.) (53d week.) Record picture of all time in industry to date. Has drawn bigger money than any other screen attraction for continuous run in single theatre. Last week's receipts of \$18,935 brings total to date to \$1,031,239.20. Still pulling at box office.

**Cameo—Repertoire** (549; 50-75). Last week's business went up little on week, \$5,130.

**Capitol—"Upstage" (M-G-M).** (5,450; 50c-\$1.65). This Norma Shearer starring feature got \$53,942 on week, not exceptional for Capitol.

**Central—"Scarlet Letter" (M-G-M).** (922; \$1.10-\$2.20.) (16th week.) Question which of two new Metro-Goldwyn-Mayer pictures will be next at this house. Opinion seems to favor "The Fire Brigade." Last week Glush picture drew \$10,695.75.

**Cohan—"The Sorrows of Satan" (F. P.-L.).** (1,111; \$1.10-\$2.20.) (6th week.) Final week but one for latest D. W. Griffith directed feature here. Last week \$8,760. Some

disappointment and will not be sent out as road show, but released to picture theatres almost immediately. Next attraction at this house will be Universal's "Michael Strogoff," French produced, opening Dec. 3.

**Colony—"Better Ole" and Vitaphone** (W. B.). (1,980; \$1.65-\$2.20.) (7th week.) Dropped off few hundred dollars under week before. Got \$30,867. Starting little extra advertising for attraction.

**Criterion—"Beau Geste" (F. P.-L.).** (812; \$1.10-\$2.20.) (14th week.) Still pulling strong. Last week, \$14,383, about \$300 under week before.

**Embassy—"Ben-Hur" (M-G-M).** (596; \$1.10-\$2.20.) (47th week.) About \$400 off here last week, \$8,518.50.

**Harris—"What Price Glory" (Fox).** (1,051; \$1.65-\$2.20.) (1st week.) Film version by Fox of famous Stallings war play, opened Tuesday night.

**Jolson's—"Eucharistic Congress" (Fox-Catholic Church).** (1,776; \$1.10-\$1.65.) Last week second and final week of pictorial record of Eucharistic Congress in Chicago, presented under auspices of Cardinal Mundelein. First week \$9,369. Second week had remarkable jump of over \$6,000, going to \$15,688, giving total of \$25,057 for two weeks, remarkable, considering out of way house and character of film.

**Paramount—"God Gave Me 20 Cents" (F. P.-L.).** (4,000; 40-75-99-1.65.) New Famous Players-Lasky-Publix house opened to public Saturday for first time. Scale from 10:45 a. m. to 1 p. m., 40 cents; after that for balance of day, 99 cents admission charged on week-end. First day return was within few dollars of \$13,000 and Sunday, \$14,300, house doing \$27,280 in two days. For balance of week (5 days) figured on basis of Saturday business, with afternoon admission from 1 p. m. to 6 p. m., 75 cents, gross should be over \$80,000, record for Broadway, beating that of the Capitol with 5,400 seats by about \$5,000, if Paramount reaches.

**Rialto—"We're in the Navy Now" (F. P.-L.).** (1,960; 35-50-75-99.) (3d week.) \$39,000 on second week. Gives picture little better than \$87,000 on two weeks. Sunday of this week house again did over \$8,000 on day, getting Paramount overflow.

**Rivoli—"Eagle of the Sea" (F. P.-L.).** (2,200; 35-50-75-99.) This Frank Lloyd production did not strike as expected. Week showed \$25,000.

**Strand—"The Silent Lover" (F. N.).** (2,900; 35-50-75.) For first full week with Saturday opening policy business last week, \$31,400.

**Warner's—"Don Juan" and Vitaphone** (W. B.). (1,380; \$1.65-\$2.20.) (16th week.) Although \$600 drop under week before picture got \$24,165 with boom looked for current week with flapper element home from boarding schools for holiday and all ardent Barrymore fans. (Copyright, 1926, by Variety, Inc.)

## VARIETY HOLDS IN N. O. FOR 4TH WK.—RECORD

New Orleans, Nov. 23.

(Drawing Population, 450,000)

"Variety" was again the surprise of the week. It did so well at the Tudor it is being retained for a fourth week and has already hung up a local record for all time.

"We're in the Navy Now" helped the Liberty materially, sending the gross of that house above \$5,000 for the first time in months. "Sparrows" fared badly at the Strand and "You'd Be Surprised" proved a huge flop at Loew's State.

## Estimates for Last Week

**Loew's State—(3,600; 60)** "You'd Be Surprised" (F.P.). Lightest week since the house opened; \$13,600.

**Strand—2,200; 75** "Sparrows" (U. A.). Mary Pickford not popular here; only \$3,800.

**Liberty—(1,800; 50)** "We're in the Navy Now" (F.P.). Helped bring them back, netting \$5,200.

**Tudor—(800; 40)** "Variety" (UFA-F.P.). In its third week drew \$4,800; gross of Tudor had been hanging around \$1,500. (Copyright, 1926, by Variety, Inc.)

## NEWMAN'S \$14,200 WAY OUT FRONT IN K. C.

Kansas City, Nov. 23.

(Drawing Population, 600,000)

It's a good guess that the American Royal Live Stock and Horse Show, which has been drawing large crowds several miles from the theatrical district, will be the alibi for last week. The theatres also had a bad weather break. With this explanation it can be ascertained that show business wasn't so good last week.

At the Shubert the "Big Parade" continued to do business, with the expected drop for the third week, but still ahead of any other picture in the house week for week. The Newman gave its customers a real bargain bill. "Upstage" (M-G) was the screen feature, but the Publix unit, "Under Venetian Skies," came in for its share of appreciation, being one of the best received presentations the circuit has had here for a number of weeks. In addition to these features the "making Movies" stunt was played up strongly and proved a good comedy bit.

It was the second week for "Bardelys the Magnificent" at the Royal, and the picture was strongly acclaimed by the press reviewers. However, it failed to show the strength expected and takings were small.

Practically the same condition existed at the Liberty, where the name of Clara Bow was the only thing that saved "Parisian Love" from an utter flop. The Mainstreet gave "Old Loves for New" on the screen and a snappy three-acts of vaudeville, making an entertaining evening, but here, too, there was a noticeable slack in business. Starting Sunday this house went in for four shows a day Sundays and holidays, which will no doubt give it a flying start on the current week.

## Estimates for Last Week

**Shubert—"Big Parade" (M-G)** (1,600; 50-\$1.50). Two performances daily; after breaking the film house record for a first and a second week. It was thought business might let up materially, but it continued quite steady; closed with a total of \$13,000 to approach \$45,000 on three weeks, a record.

**Newman—"Upstage" (M-G)** (1,890; 25-40-50-60). "Under Venetian Skies," Publix unit, Keese and his orchestra, with Jack and Johnny Prigg, singers, and Making Movies, constituted the stage show; all together made up a big bill; away to a good start, but things slipped during the week and there was no crush at the gate much of the time; hit \$14,200.

**Liberty—"Parisian Love" (F. P.).** (1,000; 25-35-40). Clara Bow strongly played up in publicity; one phrase reads "There are kisses and kisses, but in this picture when Clara is kissed she stays kissed." Emil Chiquette and his musical gang continue in the pit with the versatile leader all over the house, and how they like it; theatre tried a Saturday midnight show and was given considerable encouragement; newspaper reviewers did not give the picture much, but were complimentary to the star; this helped to the tune of \$6,100.

**Royal—"Bardelys the Magnificent" (M-G)** (920; 25-40-50-60). Second and last week; got \$9,000 first week, good for this little house, but second week was another story; only \$4,200.

**Mainstreet—"Old Loves for New" (F. N.)** (3,200; 10-25-50-60). On the stage three acts of vaudeville consisted of Carl Freed and orchestra, the Demeayx-Hamilton revue and Fern and Maree; business hardly up to past few weeks' average; \$9,500.

**Pantages—"The Marriage License" (Fox).** Jan Rubini, violinist, given headline honors on seven-act vaude bill; variety entertainment not quite as strong as the house has been dishing out lately; picture, however, was to the fans' liking; business close to normal; \$8,100. (Copyright, 1926, by Variety, Inc.)

## ALDINE'S \$18,000

Pittsburgh, Nov. 23.

When the Aldine last week drew over \$18,000 with "War Paint" (M. G.) as the feature, it was the general opinion that the elaborate and novel presentation proved the real draw.

## HUB GOOD FOR SPECIALS

"Barbara Worth" Got \$24,300 at Loew's State Last Week

Boston, Nov. 23.

Business at the two legitimate houses using pictures continued to be strong. Last week, with "Beau Geste" at the Tremont credited with a gross of \$12,000 for the last week and the same gross for "Don Juan" at the Colonial. Business has been consistently good for these pictures since they opened here and is rather surprising local showmen.

At the big regular house, Metropolitan, business was just about normal last week. The State had a very good week at \$24,300.

## Estimates for Last Week

**Metropolitan** (4,000; 50-65). "Great Gatsby," picture, with ordinary stage show; \$30,500.

**State** (4,000; 35-50). "Winning of Barbara Worth," picture, going to \$24,300; big.

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## "SPARROWS," \$14,000, BAD FOR CENTURY

Customers 'Shopping' and Fare Not Too Good—Hipp, \$10,500

Baltimore, Nov. 23.

(Drawing Population, 850,000)

All is not well with the picture situation in this town. It is apparently overcast, and this seems true in spite of the fact that Baltimore has fewer seats than many places of less population. The answer is that the three-quarters of a million people in this town aren't amusement mad. They apparently aren't even very much excited about it.

The truth is that business is spotty. There are good and bad weeks at the several houses, the situation in this respect paralleling the local legit problem. The Baltimore public hasn't developed the amusement habit. The newer, larger and more pretentious theatres may develop that habit. They must to survive.

Add to this a generally uncertainty of film quality. The general average here this season has been below par. This has precipitated an unusual battle of exploitation. Screens are now often given over to inferior footage with press departments working overtime and spending real money in an effort to put them across.

Last week was another up and down affair for the first runs. The Rivoli probably had the best of it with Waring's Pennsylvanians again the principal reason. The moderate sized New picked up nicely with "The Return of Peter Grimm" and the Garden turned in a nice week, but here again it was a stage act that did the trick. "Sparrows" at the Century failed to develop any marked boxoffice potentiality and was the lightest screen draw since "The Waning Sex" in this house. All houses were affected by a heavy rainstorm Thursday night.

The Loew-Venencia is progressing steadily and will likely be ready for a Christmas Week opening.

## Estimates for Last Week

**Rivoli—"Johanna" (2,000; 25-75).** Film didn't figure a great deal, but Waring's Pennsylvanians did; they always do at this house; it was the concluding week of a two-week engagement; excellent week and house not affected by big radio opposition Monday night.

**Century—"Sparrows" (U. A.)** (3,000; 35-75). Film was not expected to stamped the b. o. and didn't; was not off as badly as it might have been; Brooke Johns also on bill. Poorest week since Loew opened house. \$14,000.

**New—"The Return of Peter Grimm" (Fox)** (1,800; 25-50). This one drew exceptionally well Monday, the radio night, and continued; gross up from previous week to about \$9,000.

**Embassy—"The Cat's Pajamas" (1,400; 35-60).** Business about average, starting the week lightly with the radio opposition blamed; fair to good thereafter for a total of about \$8,000.

**Warner-Met—"Millionaires" (1,800; 35-50).** Business up from previous week's low; general situation more favorable and opposition both in and outdoors not so keen; about \$6,500.

**Hippodrome—"That Model from Paris" and vaude** (2,200; 25-50). Good but under previous week; radio Monday and rain Thursday likely factors; off slightly at \$10,500.

**Garden—"The Country Beyond" and vaude** (2,300; 25-50). Vaude rather than picture featured; business started with a rush, but eased off Thursday; good week at about \$11,500 to \$12,000.

**Parkway—"Variety" (UFA-F. P.)** (1,400; 13-35). Pop priced second run averages about \$3,000 under new policy; about maintained the average last week. (Copyright, 1926, by Variety, Inc.)

## SNOW-RAIN TOO MUCH FOR CHICAGO

Van & Schenck Credited With Chicago's \$44,000—State-Lake \$17,000

Chicago, Nov. 23.

Weather throughout the past week was about the last word in vacant seats. When it wasn't raining it was snowing, and part of the time it was doing both. At intervals the loop was practically deserted.

Outside of the Ash regime the best bet in the loop was Van and Schenck at the Chicago. The famous harmonizers, helped to no mean extent by Balaban & Katz's publicity staff, attracted \$44,000. This above-average gross, secured in the face of bad weather and unaided by the picture feature is quite a feather in the team's hat.

The State-Lake, still trying to establish itself as a deluxe picture house, evidently doesn't realize that this trick can't be done with customarily poor program films. The State-Lake is a pop vaudeville house by policy. Just recently the Orpheum boys decided the house wasn't abreast of the times, and reversed the importance of pictures and vaudeville in the billing, advertising and publicity. But they made the change without fortifying the film menu. It is generally accepted here that the State-Lake's move was so amateurishly done as to make it unwise. Last week's gross of \$17,000 tells the tale of what the house is up against when conditions are unfavorable.

"The Magician" was a weak picture. Shoved into the Oriental, where Paul Ash could overcome its deficiencies, everything went well and another \$47,000 gross was recorded. "The Black Pirate" was considerably above the stop clause in its third week, but previous bookings forced its removal. At the Randolph "Slums of Berlin," an imported picture, hit well in its second week and looks good for two more weeks.

Due to their lowered output and their several big-money specials in other theatres, Warner Brothers are showing quite a few pictures other than their own at the Orpheum. Last week "Everybody's Acting" (F. P.) didn't have a draw sufficient to overcome the weather and turned in but \$7,000. No notices are posted as yet for the closing weeks of the first Vitaphone show, and the second is coming into the Woods Dec. 2 preceded by extensive sheeting.

## Estimates for Last Week

**Chicago—"Prince of Tempers" (F. N.)** (4,100; 50-75). Van and Schenck about drew the \$44,000 here alone; picture practically got nothing in advertising and publicity; good week.

**McVicker's—Vitaphone.** "Don Juan" (Warner) (2,400; 50c-.32). In ninth week, \$26,500; heavy money.

**Monroe—"The City" (Fox)** (973; 50). No pull in this little and weather gave it a sock; film features Nancy Nash, a new Fox find; \$3,900.

**Oriental—"The Magician" (M-G-M)** (2,900; 35-60-75). Some of the daily critics are calling Ash's audience all kinds of names, but business is business; \$47,000.

**Orpheum—"Everybody's Acting" (F. P.)** (776; 50). Picture couldn't make customers overlook tough weather; \$7,000.

**Roosevelt—"The Black Pirate" (U. A.)** (1,400; 50-75). Opened to \$25,000 and drew \$18,000 in third and last week; going out through previous bookings "The Temptress" coming in.

**State-Lake—"For Wives Only" (P. D. C.)** (2,800; 50-75). A drop from low to lower; \$17,000. (Copyright, 1926, by Variety, Inc.)

## LLOYD RESTING DEC. 1

Los Angeles, Nov. 23.

Harold Lloyd will complete his present production for Famous Players-Lasky release about Dec. 1. He then contemplates a five months' vacation before beginning on his next picture.

Part of the next period will be spent in a trip to Europe and Lloyd will be accompanied by his wife, Mildred Davis, on the trip.

## NIGHT FLYING FOR 'BOOTS'

Des Moines, Ia., Nov. 23.

The Capitol theatre used the first airplane night flight advertisement seen here when a machine circled the city carrying in good light effect the name "Kid Boots."

Effective newspaper advertising preceded the stunt.



# PARAMOUNT'S GALA OPENING

(Continued from page 4)  
\$13,000 had been taken in at the box office, an amount which could have been increased had the late coming public been permitted to pay an admission for the simple privilege of entering the portals and wandering around the tremendous lobby and numerous rest rooms and lounges of the theatre. Six uniformed policemen stood guard at the outer doors as late as 11.30 on Saturday night keeping the crowds out. The same was true on Sunday when the gate reached \$14,300. Monday was \$9,900 and yesterday they continued to flock to the new house to such an extent that it now appears that the house may establish a record in receipts for a motion picture theatre on Broadway with the first week of its career. Those who have been figuring possibilities say that the first week should see a box office figure between \$80,000 and \$81,000 hung up at the house, which of course includes figuring a gate of better than \$14,000 tomorrow (Thanksgiving).

Within 12 months the Paramount theatre was completed. The underwriting was undertaken by Kuhn, Loeb & Co.

The building occupies the entire block on Broadway between 43d and 44th, and is 40 stories high. The architecture is French Renaissance.

The Hall of Nations contains a collection of stones set in the walls, which were collected by the foreign department of famous Players from various parts of the world. A bronze plaque of Thomas Edison is also set in the wall.

The Grand Hall is 150 feet long, forty-five feet wide. The dome is supported by massive marble columns and at the end is a marble stairway widening up to the mezzanine landings.

The orchestra pit is designed to hold an orchestra of seventy, and can be raised and lowered on an elevator. The platform of the pit is mounted in a carriage, and the entire carriage with the full orchestra can automatically roll on the stage, leaving the apron on which artists may perform in intimate contact with patrons.

The design of this theatre is one of the last works of the late C. W. Klapp.

## Organ

The organ chambers are located on both sides of the proscenium arch. The grills consist of screens of crystal, on which a tree of life is worked out in jewels which may be illuminated. The organ is of the orchestra unit type, occupying four chambers, and is equipped with every conceivable stop.

Special attention was given to the decorative treatment of the lower part of the theatre under the balcony; this portion of the auditorium is generally neglected and ordinarily does not lend itself to effective treatment. After considerable study, a series of arches, enclosing the entresol floor, and around the orchestra, were developed. These arches are treated with three circuits of indirect lighting (red, amber, blue), enclosed with crystal screens which reflect the light.

In addition, the front of the entresol balcony facade is treated with a continuous design across the front done in crystal, which is illuminated by indirect light from the trough, as well as exposed lighting. Indirect lighting in three colors is installed around the stage proscenium facade, the organ grille frames, the soffit of the balcony, the main ceiling, as well as the side walls. These are supplemented by bronze and crystal fixtures which hang from the ceiling along the side walls. There also are huge brackets of bronze and crystal which are hung between the side arches.

## Modern Stage

The stage is equipped with every modern appliance. There is a double system of elevators in place of the usual stage traps so that the center of the stage proper is in nine separate and distinct sections, any one of which can be raised or lowered independent of the other.

In lighting there isn't another house that boasts a light bridge on either side of the stage each holding 18 spots, both bridges so arranged that they can be raised or lowered to any desired height. There is also a light bridge at the front of the stage.

In addition are 15 spots located in the front of the mezzanine loges and additional front lighting is supplied from the projection booth

high above the back of the balcony, a throw of 172 feet to the screen, where the projectors and an additional battery of floods and spots are located.

The rigging of the stage is the counterweight and track system.

One feature of the lighting is "disappearing footlights" that can be shut off entirely and covered while all the lighting is done from overhead, the sides and the front of the house. The back wall of the stage, 30 feet in depth, is plastered in the form of a cyclorama which acts as a sounding board and which also can be utilized as a reflector in obtaining unusual lighting effects.

Seven sets of plans and designs for the theatre and building were completed and revised before the final set was approved. In addition to the final drawing there was a plaster model of the theatre made to scale so that sight lines and other details were worked out perfectly before even the wrecking of the old Putnam building on the site was started.

## Art Collection

In decorations, such as paintings, statuary, carvings, bronzes, brasses and antiques, the various rooms and promenades, as well as the lounges are dressed with, is represented an outlay of over \$500,000 and it is stated by experts that the collection could not be duplicated for possibly \$1,000,000. These have been selected at various art sales of importance in the past few years under the direction of Mr. Franklin, who in addition also personally designed a number of the unusual lighting fixtures which decorate the front of the house.

The bronze work which decorates the lobby leading into the Hall of Nations and the doors leading from the grand lobby into the auditorium itself are of such splendid workmanship that they were pronounced as "jewelry" by those that have inspected the theatre.

In completing the theatre Thompson & Sterrett turned over the house 10 days prior to the date that their contract called for, and the office portion of the building itself is to be ready for occupancy two months prior to the contracted time limit. This in itself is another record.

In a word the Paramount is the last word in the modern motion picture theatre of today. It is a monument to the picture industry, to Adolph Zukor and to everyone that had even the slightest hand in its building.

## 12 'Beau Geste' Cos.

By Jan. 1 there will be over a dozen companies representing the Famous Players-Lasky production "Beau Geste" as a road show. At present five companies are showing the film in New York, Philadelphia, San Francisco, Boston and Los Angeles. In the latter city the picture was presented for the first time last night at the Forum, where it will remain for a run.

The next company to open will be at Oakland, Cal., Nov. 28, and after that a road company at the Globe, Atlantic City, Dec. 24; Roosevelt, Chicago, Dec. 25, and the following day four companies open, one each in Detroit, St. Paul, Worcester, Mass., and in the south. Another company will open a few days later in Ohio for the midwest territory and then the final show at the Nixon, Pittsburgh, for a run, Jan. 3.

All the companies are being handled through Individual Films, Inc., the road show department of Famous Players-Lasky under the direction of A. Griffith Gray.

## CAREY'S BASEBALL FILM

Los Angeles, Nov. 23. Harry Carey, western star, has forsaken the wild west stuff for the time being to play a baseball catcher in "Slide, Kelly, Slide." Edward Sedgwick is making this for Metro-Goldwyn-Mayer.

Also in the cast are William Haines and Mike Donlin.

## Lotus Thompson With F. P.

Los Angeles, Nov. 23. Famous Players-Lasky placed Lotus Thompson, formerly a Universal western lead, under a one-year contract.

Miss Thompson is to be groomed for featured leads in F. P.-L. productions.

# NO-DRAW ACTS; RADIO HURT IN MILWAUKEE

Palace's \$20,500 Best—"Boheme" Big at \$8,800—Wisconsin, \$15,900

Milwaukee, Nov. 23.

(Drawing Population, 560,000)

Something went radically wrong with the "picture pickers" last week, and, with the exception of the Merrill, where "La Boheme" was the draw, the bookers picked the greatest conglomeration of "non-drawing" names that they could lay hands on.

The Merrill seems to be getting the breaks of the Saxe houses, with the best of the film world being shown there.

Grosses were fair for the week, the extreme cold and the Monday night national radio hook-up giving all of the houses bad rap.

## Estimates for Last Week

**Alhambra**—"Perch of the Devil" (U.) (3,000; 15-25-50). House beginning to realize that Pan vaude alone will no longer pull them and that something besides second run stock must be handed out. Romped in at about \$16,100.

**Garden**—"When the Wife's Away" (Coy.) (1,000; 25-50). Those who straggled into this house found the picture mildly pleasing; drew around \$3,700.

**Majestic**—"Dame Chance" (A.C.A.) (1,600; 15-25-40). Combination bill has its regular audience, with picture running a weak second to acts; close to \$8,000.

**Merrill**—"La Boheme" (M.G.M.) (1,200; 25-50). Another great week for this small house of Saxe chain; picture now in second week; close to \$8,800.

**Miller**—"Forlorn River" (F.P.) (1,400; 15-25-40). Combination bill drew about regular quota; with Monday night off a bit, gross ran around \$6,800.

**Strand**—"Eagle of the Sea" (F.P.) (1,200; 15-25-50). Well liked and had a fair draw; about \$7,100.

**Wisconsin**—"Prince of Tempters" (F.N.) (3,800; 25-50-60). Pretty hard hit by opposition; failure to put big stage bill on had something to do with keeping business from picking up; close to \$15,900.

**Palace**—"College Days" (Tiffany) (2,400; 25-50-75). Timberg unit show headlined combination bill; picture hurt by plenty of outdoor football and college stuff playing the screens here; held up at around \$20,500. (Copyright, 1926, by Variety, Inc.)

## Catholic Church Supports Showing of Congress Film

The historical motion picture record of the Eucharistic Congress, sponsored by the Catholic Church and distributed through the Fox Film Corporation, was presented on tour in two cities Monday. The picture opened at the Boston O. T. Boston, and at the Illinois, Chicago, after having completed two weeks in New York to better than \$25,000 in receipts.

In Chicago it is expected that the picture will top this business. This is a tremendous local interest in the picture it having been made there at the Congress for Cardinal Mundelein and presented to him by the Fox people. The latter, while acting as distributors of the picture, do not share in the rental fees or the profits in any way. In Boston Cardinal O'Connell is sponsoring the showing of the picture.

Prints are now in readiness for distribution all over the country. Exhibitors who want to co-operate with their local Catholic churches can arrange for the showing of the picture and secure the support of the church for the exhibition dates.

## HILLBLOM'S RETURN

Chicago, Nov. 23.

Maurice Hillblom, orchestra conductor, is back at the Stratford theatre (National Theatres), after acting as assistant musical director at the Balaban & Katz Tivoli.

Hillblom was formerly pit conductor at the Stratford, later being made stage band director and master of ceremonies in the same house. He will only conduct the stage band this trip at the Stratford, Ted Leary continuing with the ceremony stuff.

## Reed in U's Scenario Dept.

Los Angeles, Nov. 23.

Tom Reed has been promoted from head of the publicity department at Universal City to the scenario department.

Sam W. Jacobson, Reed's assistant, and now on location with the "Uncle Tom's Cabin" unit, has been promoted to take Reed's place.

## ST. JOHN JUST FAIR

\$3,500 Still Town's Best—Legit House Back to Films

St. John, N. B., Nov. 23.

Business continues not better than fairly good. A recurrence of mild weather following a very chilly spell created a reduction in patronage. Motoring remains fairly formidable opposition.

## Estimates for Last Week

**Imperial** (1,600; 15-35), 15-16, "The Prince of Tempters" (F. N.). This picture advertised as screened prior to normal release date announced as Dec. 26; effort made to develop business on this phase; 17-18, "The Speeding Venus" (P. D. C.). In advertising stress was placed on a new contract to show P. D. C. pictures at this house plus Keith-Albee affiliation; 19-20, "The College Flirt" (F. P.); \$3,500.

**Unique** (850; 25), 15-17, "The Honeymoon Express"; 18-20, "Red Hot Leather" (U.). The usual western for final half; \$1,000.

**Queen Square** (900; 25), 15-16, "The Golden Strain" (Fox). One night and two afternoons showing owing to house being occupied by local amateur organization for night; 17-18, "Morganson's Finish" (Tiffany); 19-20, "The Great K. & A. Robbery" (Fox); \$950.

**Palace** (550; 20), 15-16, "The New Commandment"; 17-18, "The Barrier" (U.); 19-20, "Combat"; \$500.

**Gaiety** (500; 20), 15-16, "The Arizona Sweepstakes" (U.); 17-18, "The New Commandment"; 19-20, "The Barrier" (U.); \$350.

**Opera House** (1,200; 15-35) After two weeks of unsatisfactory business, traveling dramatic rep company was ousted in favor of a return to pictures this week. (Copyright, 1926, by Variety, Inc.)

## WHITEMAN \$32,000 IN BUFFALO; HIPPIE \$18,000

Grosses Jump a Bit—Loew's \$13,500 and Lafayette Under \$15,000

Buffalo, Nov. 23.

(Drawing Population, 550,000) Soaring grosses were the order at the picture theatres last week. Takings at practically all of the downtown houses braced and in some quarters showed extraordinary strength.

The outstanding feature was the Paul Whiteman engagement at Shea's Buffalo. Whiteman on Sunday broke the house record, going to within an ace of \$8,000 and bettering the previous Sunday top held by Gilda Gray by about \$80. With no help from the film feature Monday and Tuesday were better than average, although short of expectations, the Monday night radio hook-up probably affecting business. Wednesday went to capacity, but the rest of the week failed to show for a record, although business continued strong.

Whiteman's figure is next to the record gross set by Gilda at the house two months ago.

## Estimates for Last Week

**Buffalo** (3,600; 30-40-60). "Take It from Me" (U.) and Paul Whiteman. First U picture played at the house in nearly a year and proved a dud; picture probably spotted at a low rental in conjunction with Whiteman's gross for week solely due to maestro's drawing power; \$32,000, about \$1,700 short of the Gilda Gray record.

**Hippie** (2,400; 50). "Forever After" (F. P.) and vaudeville. Hung up especially good gross; end of week was heavy with both vaude and picture sharing credit for draw; \$18,000.

**Loew's** (3,400; 35-50). "War Paint" (M-G) and vaude. Good all around show, but feature meant nothing by name; picked up materially from preceding week, however; \$13,500.

**Lafayette** (3,400; 35-50). "Kosher Kitty Kelly" (F. B. O.) and vaude. House still continues to do business at old stand, but is turning out only average grosses; under \$15,000. (Copyright, 1925, by Variety, Inc.)

## STUDIOLESS ROUMANIA

Washington, Nov. 23.

Roumania is without a picture studio, says a report to the Department of Commerce, with but one producing organization operating under the auspices of the Foundation Carol, at Bucharest. This company occasionally "shoots" exterior scenes.

Several attempts of the players of the Theatre National to bring about production in Roumania have failed.

## Roach Retains Walker-Doane

Los Angeles, Nov. 23.

Hal Roach has signed new agreements with H. M. Walker, production manager, and Warren Doane, general manager of the Roach studios, retaining them in their present positions for the next five years.

# 2 FILMS' \$15,500 GOT MOST OF PROV. PLAY

Bill Fields and Gilbert Did It—No Kick on Strand's \$7,000; Title Helped Fay's \$9,500

Providence, Nov. 23.

(Drawing Population, 300,000) A spotty week, with much average business and several ups and downs. Good pictures helped a few of the houses to nice grosses.

The one-feature policy now in effect at the two Fay-owned first-run theatres, the Rialto and the Majestic, seems to be yielding profits in proportion to the drawing power of the single film. At the Majestic the much-touted "So's Your Old Man" did fine business throughout the week, but at the Rialto "Fools of Fashion" failed to make the grade.

## Estimates for Last Week

**Victory** (1,950; 15-40)—"Bardelys the Magnificent" (M-G). Drew capacity business continually; "The Boob" (M-G) was a bright second feature that also helped. Big at \$7,500.

**Strand** (2,200; 15-40)—"The Amateur Gentleman" (1st N.). Despite competition got satisfactory patronage; "When the Wife's Away" (Columbia) conventional comedy involving George K. Arthur as a female impersonator; \$7,000; good.

**Majestic** (2,500; 10-40)—"So's Your Old Man" (F. P.). Was comedy talk of town, and universally praised; fine at \$8,000.

**Rialto** (1,448; 15-40). "Fools of Fashion" (Tiffany). Got poor results in face of competition; no advance rep, no big name, and business as consequence suffered; was also the single feature of bill, which was padded with shorts; off at \$3,500.

**Emery** (1,474; 15-50)—Lowell Sherman outstanding note at this house playing in "Lost at Sea" (Ind.); vaudeville negligible as draw; ordinary at \$3,000.

**Fay's** (2,000; 15-50). Attractive title of "Devil's Dice" (Ind.) helped film across; turns headlined by Fernando's Band, which drew from Italian residents; good at \$9,500.

**Albee** (2,500; 15-75)—Vaudeville was draw at this house, with Harry Holman and the Four Mortons leading; "Almost a Lady" (P. D. C.) went unremarked; satisfactory at \$10,500.

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## 'POTEMKIN' DEC. 4

"Potemkin," the Russian film recently put in shape for American presentation, will have its New York premiere Dec. 4 at the Biltmore (legit) theatre.

The Amkino, the organization which has arranged to handle the public presentation of all Russian films in this country, will have charge of the Biltmore exhibition. There will be two screenings daily and three on Saturdays and Sundays.

A Russian musical program will be presented in conjunction with the picture.

## No Change, Says Rowland

Richard A. Rowland of First National says there is to be no change in the post held by John McCormick as general production manager for First National on the west coast.

A story in Variety of Nov. 10 stated at the First National meeting at French Lick it had been decided to do away with the general production manager's position, substituting supervisors, but the move would be subject to approval by the organization's New York offices.

## HINES IN KEATON STUDIOS

Los Angeles, Nov. 23.

Johnny Hines, it is understood, will occupy the Buster Keaton studios to make his next picture for First National. It is said Hines has made arrangements with Keaton to take over the lot while the latter is preparing for his next picture, a college story, to be directed by James Horne.

Hines is to go to work Dec. 1 and finish early in January, when Keaton will go into production.

## F. P. RE-SIGNS HOFFMAN

Los Angeles, Nov. 23.

Milton E. Hoffman has been given a five-year contract by F. P. Schulberg to officiate as executive studio manager for Famous Players-Lasky out here.

Hoffman has held this position for the past year and in the future will act as superintendent of road-show productions which are to be made.



# WEST COAST THEATRES CASE ORDERED BACK BEFORE FED. COM.

**Motion to Dismiss Denied—Comm. A. F. Myers  
Would Sift Case to Set Precedent—Expect Thorough Investigation—Attorneys Surprised**

Variety Bureau,  
Washington, Nov. 23.

The West Coast Theatres case before the Federal Trade Commission has been ordered back for trial. The resolution adopted, by the commission ordering this action has left the proceedings open to such an extent as to indicate that the investigation will go deep into the activities of the theatre company and its associates.

During the final hearing, as reported in Variety last week, it was clear then that such action would be taken. It was also evident that the turn in events came as a surprise to attorneys for West Coast. These attorneys are headed by Bruce Bromley, known here through his connection with the Famous Players-Lasky case before this same commission.

In ordering the case back for trial not only have the commissioners denied the motion to dismiss as presented by Guy Mason, West Coast counsel, on the interstate commerce phase, but the action also disapproves the stipulations over which there has been so much controversy.

These were referred to by Commissioner Nugent at the hearing as being "clear as mud."

The alleged "power to oppress" as retained by West Coast, through all contracts that built up that power have been abrogated, is now the principal point upon which Commissioner Abram F. Myers in his opinion, dwells.

**Commissioner Myers' Statement**  
In this regard Commissioner Myers states:

"It would appear reasonable to say that where persons have acquired the power to oppress others for the purpose or with the intent of exerting such oppression, or having such power, have actually used it to oppress others and still retain it, the power, and the oppressive measures have not been so long discontinued as to wholly negative the inference that same may be resumed once the possibility of Government action is removed, it is proper for the commission to proceed under the act and with a view to insuring the observance of fair competitive methods and sound practices in the future."

This is in direct answer to the admission of certain alleged illegal practices which, however, it was claimed had been discontinued.

Again, on the question of "power," Mr. Myers points out that the influence of West Coast is so great that it can exert upon the business of leasing films such influence that by throwing its patronage to any one distributor it can cause that distributor lucrative returns in California.

Not only is the Myers opinion of particular import in the West Coast case, but, in its adoption by the commission, to the entire industry from the interstate commerce phase.

On this phase Mr. Myers points out that material is on hand to sufficiently allege that respondents are engaged in leasing films from distributors and producers in other states, which are shipped to California.

The *Binderup vs. Pathe* Exchange decision of the United States Supreme Court is here used as giving the commission jurisdiction with the consequent overruling of the motion to quash.

## Case as Precedent

Mr. Myers points out that Section 5 of the Trade Commission Act is broader than the rule in equity and reads:

Wherever the Commission shall have reason to believe that any such person, partnership, or corporation has been or is using any unfair method of competition . . . it shall issue . . . a complaint.

The far reaching effect of this proceeding upon the entire industry is further evidenced in Mr. Myers statement that the present cases appear to require a determination on the merits in order that respondents, their competitors and

## Public Wants Small Cooking Circuit West

Kansas City, Nov. 23.

A plan is under way fostered by the managers of the Public theatres here and in Denver to build up a small cooking circuit in cities in this territory for the playing of a number of acts that may be utilized in their bills in addition to the regular rotating Public Presentations. It is understood both Topeka and Wichita are being sought as two of the stands which will make it possible for the Denver and local manager here to offer an act time in addition to what it will receive in the houses playing the straight Public policy.

The attempt to hook up possibly six or eight weeks of houses in the small cities between this point and Denver has started a report to the effect that Public is seeking to build a Junior Public circuit and that the big presentations would be cut down for these houses. That is not the case. The plan is to give additional work to such acts that may be picked up locally, or in Chicago as added attractions to the presentations and to route them, the managers figuring that with a circuit of six or eight weeks to offer they will be able to attract a better class of material for their houses.

## Women's Clubs Protest Bedrooms, Smoke-Drink

Fullerton, Cal., Nov. 23.

At the conclusion of the three-day conference of the Southern California Federation of Women's Clubs, a decided stand was taken against bedroom scenes in motion pictures and racy stories in magazines. A list of the protests is to be sent to Will H. Hays and owners of national magazines which print such stories.

The resolutions protesting bedroom scenes in pictures also line up against pictures showing smoking, drinking and crime.

## S. R. Kent Better

S. R. Kent, general manager of Paramount, operated on 10 days ago at Harbour Hospital, is reported leaving there either today or tomorrow (Thursday) to return to his home. After a few days he will go north for a bout two weeks to recuperate.

Kent had put off having the operation for the removal of his appendix for months although suffering constantly.

## DORIS KENYON WORKING

Los Angeles, Nov. 23.

Doris Kenyon, taken ill in New York following her marriage to Milton Sells, has arrived here fully recovered and will begin work at First National studios on "The River."

## COTTON AS ADMISH TAP

Binger, Okla., Nov. 23.

Cotton at 15 cents a pound was taken at the box office of the Rana theatre here last week.

Over a bale was near the box office before the show opened.

## Moreno With Connie Talmadge

Los Angeles, Nov. 23.

Antonio Moreno will be opposite Constance Talmadge in her next picture for First National. This is to be titled "All Night." Marshall Selnan directing.

Work will start this week.

the distributors of motion picture films may have rules for their future guidance and unfair methods may be avoided.

Also does the commission, in adopting Mr. Myers' opinion, make it clear that by reason of great power attained through ownership of theatres, acquired though they may be in perfectly lawful manner, the commission must provide against an unlawful use of that power in the future.

## 2 Buffalo Gags

Buffalo, Nov. 23.

The switch to high-class feature films at the Lafayette Square this season has caused considerable confusion among its former patrons, a large proportion of whom come from the foreign element of the town. Two stories are going the rounds as to the total loss of high-priced features on the clientele of this house. During the recent run of "The Four Horsemen" (reissue at the Lafayette, two young East Side "bloodes" were observed studying the "Horse" poster in front of the theatre.

"Waddyuh say," inquired one, "shall we lamp it?"

"Nix—never did like them racing pictures anyhow."

When "Stella Dallas" was playing the box office was paged by a fair young thing on the telephone inquiring the name of the attraction.

"Stella Dallas," informed the attendant.

"Oh, yes, I know," relayed the miss, "but what's she playing in this week?"

If no good, page New Orleans O. M.

## 100 OFF ROACH PAY ROLL IN TWO WEEKS

**Priscilla Dean 2-Reeler Abandoned—Technical People Mostly Laid Off**

Los Angeles, Nov. 23.

More than 100 people have been taken off the Hal E. Roach payroll within the past two weeks. The Roach Studios, it is said, will be inactive for the next few months due to the fact that the company has practically completed its 1926-27 product. The Roach unit was to have made an all-star two-reel picture with Priscilla Dean heading the cast, but this was abandoned.

It is also likely that Mabel for eight pictures to be made before Jan. 15, will be cut to six, with the final picture to go into production next week. Miss Norman has already made five pictures since last August, when she started.

Most of the people laid off recently were cameramen, writers and technical staff.

## 2 Stunt Men 'Get It'

Los Angeles, Nov. 23.

Two Hollywood stunt men were badly injured in accidents in the same day.

Joe Torrillo, auto racer, substituting for Reginald Denny in the filming of Denny's newest Universal picture, received four fractures of his right leg when his racing auto overturned near Monterey.

Fred Osborne, stunt aviator, took a 150-foot plunge off Huntington Palisades, near Santa Monica, when a parachute failed to open as he rode over the edge of the cliff on a motor cycle.

Both men will recover.

## QUIRKS AT HOME

James R. Quirk, the editor and publisher of "Photoplay" and his bride, the screen star, May Allison, who were wed at Santa Barbara, Cal., Nov. 15, are due in New York today. The wedding was the culmination of a romance of several years.

They will make their home at 71 Central Park, West, New York, after their arrival.

## MISS MASON BREAKS TROTH

Los Angeles, Nov. 23.

Shirley Mason, screen actress, announces the breaking of her engagement to wed Harlan Fengler, auto racer. The couple were engaged last spring and planned to be married this fall.

Miss Mason declined to state her reasons.

## FILMING NORRIS NOVEL

Los Angeles, Nov. 23.

Metro-Goldwyn-Mayer has purchased Kathleen Norris's "The Callahans and the Murphys" for early production.

George Hill will handle the megaphone on this one.

# SETTLEMENT OF UNION DEMAND MAY BE REACHED IN TIME

**Conferences Started This Week—Individual Film Producers in Them—Beetson in New York; Confers With Hays**

## Tacoma's Mgr. Ass'n With Own Cameramen

Tacoma, Nov. 23.

New officers of the Tacoma Theatre Owners and Managers Association, representing every theatre in the city, having been elected as follows: H. M. S. Kendrick, manager local Pantages theatre, president; H. R. Burg, vice-president; J. Robert McKinnell, secretary; W. S. McNish, treasurer.

All the houses display a blue and gold plate in the box office signifying their connection with the Association. It is understood to be the only one of its kind to have its own cameraman covering local events exclusively, the cost defrayed by the five first-run houses.

The films are later supplied to the neighborhood theatres without charge.

## 'FIREMAN, SAVE MY CHILD!'

**F. P. Starting Fire Picture With Beery Featured in March**

Los Angeles, Nov. 23.

Now that Metro-Goldwyn-Mayer has turned out a picture called "The Fire Brigade," Famous Players-Lasky will kid the idea a bit with "Fireman Save My Child."

John Goodrich is going to write the story and Wallace Beery is to be starred. Production will start in March.

## Home for 1 Meal?

Los Angeles, Nov. 23.

Louis Cohn, Famous Players reality man who has been in the northwest for the past 10 months, has been granted permission to be with his family in New York for Thanksgiving. He arrives in New York tomorrow. On the same train will be Jack Gilbert, Metro-Goldwyn-Mayer star, and Walter Wanger.

## HATTON AND CONTRACT

Chicago, Nov. 23.

Raymond C. Hatton, Famous Players-Lasky comedian, withdrawn from "Casey at the Bat," passing through with his wife and manager, will call on Jesse Lasky in New York on Wednesday.

The latter will receive a request that Raymond's contract be straightened out so that it will be agreeable or that he be released from it entirely.

## U'S NORWEGIAN OKAY

Los Angeles, Nov. 23.

Universal has received favor: action on its request that the Norwegian Government co-operate with it in production of a photoplay based on the Norse discovery of America.

Work will start during the winter.

## NO PATHE-P. D. C. CHANGE

The situation in regard to the merging of the Producers Distributing Corporation and Pathe remains unchanged up to yesterday. There is being continued a series of conferences looking toward the finding of a basis on which the two organizations can get together.

## Wanger Coming East

Los Angeles, Nov. 23.

Walter Wanger, general production manager for Famous Players-Lasky, is enroute to New York after a four weeks' sojourn at the West Coast studios of his organization.

Accompanying him are Joseph Hergeshelmer and H. L. Mencken.

## N. Y. to L. A.

Arthur W. Stebbins and family. Bogart Rogers.

O. O. McIntyre.

## L. A. to N. Y.

Walter Wanger.

Joseph Hergeshelmer.

H. L. Mencken.

Erwin Gelsey.

Joe Rock.

Jessie Wadsworth.

Paul Gulick.

While nothing new had developed in the prospective strike situation among the motion picture studios and plants on the west coast up to yesterday, there were surface indications that the producers, especially as individuals, were taking steps to adjust matters before midnight, Nov. 30, when the unions affected say they will quit work, going on "strike."

Within the past few days a number of producers with main offices in New York but whose studio activities are confined to the west coast, have discussed the conditions in New York with William F. Canavan, president of the stage hands and operators union, and the different representatives of the combined working trades involved in the threatened strike.

Meanwhile, the picture men have apparently taken some definite action toward heading off the California walkout.

## Beetson in New York

While Will H. Hays has asserted that the laws of his organization tie his hands in assuming charge personally of any effort to settle the demands of the combined labor craft, Fred W. Beetson, secretary of the Association of Motion Picture Producers of California, made a hasty trip to New York. Mr. Beetson has been in almost daily conference since his arrival with the Hays executives and the producers associated.

Jesse Lasky is also in New York, coming east to attend the opening of the new Paramount theatre. As Mr. Lasky is one of the biggest producers affected by the present labor ultimatum on the coast, he is expected to have much to do with the anticipated settlement of the combined union demands.

Monday and Tuesday all kinds of conferences were being held and all kinds of rumors were afloat, with a well defined strata of belief that big strike will be clarified at the eleventh hour.

President William Canavan of the I. A. said the status remains unchanged up to yesterday.

## Can't Start in East

Within the last 24 hours a report gained credit that the labor unions would first strike a body (Continued on page 13)

**CAPITOL BROADWAY**  
At 51st Street  
Presentation by Maj. EDWARD BOWES

## "The FLAMING FOREST"

With ANTONIO MORENO—RENEE ADORNE  
A Cosmopolitan Production  
A Metro-Goldwyn-Mayer Picture  
CAPITOL GRAND ORCHESTRA

**MARK BROADWAY**  
At 47th St.

## "The BLONDE SAINT"

With LEWIS STONE—DORIS KENYON  
VINCENT LOPEZ (Himself)  
And His CASA LOPEZ ORCHESTRA  
STRAND SYMPHONY ORCHESTRA

**LOEW'S**

## STATE AND METROPOLITAN

B'way at 45 St. Brooklyn  
in "THE

## RICHARD DIX QUARTERBACK"

—VAUDEVILLE—  
NEXT WEEK at the STATE

## GENE TUNNEY

In Person &  
in Action

## SYD CHAPLIN

and "The BETTER 'OLE"  
and VITAPHONE

B. B. Mon Colony Thea., B'way & 53rd.  
Mats. 50c, 75c, \$1—Sat., Sun. and Holidays, 50c. to \$1.50. Even. 50c. to \$2.

## JOHN BARRYMORE

"DON JUAN" and VITAPHONE

Warner Thea., B'way & 52nd—2:30-8:30  
Mats. 50c, 75c, \$1—Sat., Sun. and Holidays, 50c. to \$1.50. Even. 50c. to \$2.



# AMUSEMENT STOCKS DRIFTING; ALL SIGNS ARE FAVORABLE

**Extra Voted by American Seating Reflects Prosperity—Eastman's Disbursement Also Points to Prosperity—Warners Rearrange Capital Structure**

After a week of inconclusive movements back and forth the amusement stocks got into an area of complete static Monday and Tuesday. Famous Players had one session of relatively large turnover last week, due to adjustment of outside lines for the transfer day, but finished the week net up 2 1/2 points. This ought to indicate pretty definitely the strong position of the issue.

Selling around noon yesterday at 116, the price level with the dividend added represented 118. Since the shares gained ground on the dividend payment, it should be clear that its sponsors are set for the long pull, and there is no considerable following of trailers intent on scalping.

The other feature was the progressive advance of American Seating common which got to a new peak above 45 on the announcement of an extra payment of \$1 to be distributed in quarterly payments of 25 cents next year. American Seating sells theatre equipment and fittings and has been making a brilliant showing on its balance sheet. The extra puts it upon a \$4 basis or better than 8 per cent at its high.

Warner Brothers made application in Albany for an increase of authorized capital from \$250,000 to \$5,000,000, or 2,000 per cent, presumably to pave the way for capital to finance the exploitation of its Vitaphone feature. The stock shows nothing on the ticker, since it is so completely under control that price movements merely reflect the desire of its sponsors. However, the Warner 6 1/2 bonds, traded in on the Curb, sold off to 107 1/4, compared to the low of the year at 105.

The Warner issues on both Big Board and Curb are being worked around inside a narrow margin, 46-48, while the technical situation that grew up during the sensational skyrocket performance of the summer gradually evens itself up, if it has not already gone a long way in that direction. It would be fair to assume that with the marketing of a large amount of new stock in prospect, any large outstanding short interest would be disposed to wait developments, unless some plan has been made to dispose of any contemplated new issue without resort to public subscription.

## Orpheum's Pool

After the initial flurry of the Orpheum pool, the stock turned quiet just under its best. At noon yesterday it was at 31 compared to the top of 31 1/4. Every time Orpheum is put through its paces somebody recalls the comedy play of five years or so ago. One of those coups in Orpheum was on and the bull tip was industriously circulated among the Times Square players. One trader bought a couple of hundred

shares and to his amazement when he took delivery found his certificates made out to Sam Kahl, one of the Orpheum insiders.

The obvious inference was that Orpheum insiders were getting out of the pool, and the Times Square trader burned up the sidewalk getting to his broker's to close out his line. The word was passed and that pool ended then and there.

The Orpheum people hastened to explain that Kahl hadn't sold his stock at all. What had happened was that he had deposited shares with a Chicago broker to secure his margin account in other transactions, and the broker had followed

the custom (so the explanation ran) of liquidating the stock. Only he had neglected to follow the practice of changing them first into so-called "broker's certificates," with the transfer space in blank.

Illustrating the utter listlessness of yesterday's market in the amusements up to noon there had not been a single trade in Fox and only

two or three trades, all at 45 flat, in Loew from the opening up to noon.

Eastman made about as good a showing as anything, getting above 120 for several trades. Strength in Eastman, of course, ought to be the best kind of index of stability in the picture business upon which to some extent it depends for revenue.

Week ending Nov. 20:

STOCK EXCHANGE									
1926									
High.	Low.	Sales.	Stock and rate.	High.	Low.	Last.	Net chgs.		
123	106 1/2	4,200	Eastman Kodak (8).....	121	119	119 1/4	- 1/4		
127 1/2	108 1/2	26,500	Famous Play.-L. (10).....	117	114 1/4	116 1/4	+ 2 1/2		
124	115	800	Do., pref. (8).....	121 1/2	120 1/2	120 1/2	- 1/2		
107	98	100	First Nat'l. 1st pref. (6 1/2).....	99	99	99	- 1/2		
85	55 1/4	8,200	Fox Film, class A (4).....	71 1/2	68 1/2	69 1/2	+ 1/4		
48 1/4	34 1/4	7,300	Loew, Inc. (3).....	45 1/4	44 1/4	44 1/4	- 1/4		
24 1/4	22 1/4	200	M-G-M, pref. (1.89).....	24 1/4	24	24 1/4	+ 1/4		
23 1/4	13 1/4	2,200	Mot. Pict. Cap.....	14 1/4	14	14	- 1/4		
31 1/4	27 1/4	3,000	Orpheum (2).....	31 1/4	30 1/4	30 1/4	- 1/4		
108	101	None	Do., pref. (8).....	102 1/2	102 1/2	102 1/2	....		
83	84 1/4	5,500	Pathe Exch. (3).....	88 1/2	87	88 1/2	+ 1		
70 1/2	62	900	Shubert (5).....	63 1/2	62 1/2	62 1/2	- 1/2		
97 1/2	94	...	Univ. Pict., 1st pref. (8).....	97 1/2	97	97 1/2	+ 1/2		
69 1/4	12	68,200	Warner Bros., class A.....	50 1/2	46 1/2	47	- 2 1/2		
CURB									
45 1/2	32 1/2	20,800	Amer. Seat (8) Note.....	45 1/2	41 1/2	44 1/2	+ 2 1/2		
45	36 1/2	11,900	Do., cum. pref. (8).....	45	41 1/2	44 1/2	+ 2 1/2		
76 1/2	61	...	Balaban & Katz (8).....	...	...	60	....		
10 1/4	3 1/4	...	Film Inspect.....	...	...	7	....		
34 1/4	19	1,000	Fox Thea.....	24 1/4	23 1/4	24	- 1/4		
41	29 1/4	...	Univ. Pict.....	...	...	37	....		
101	97	200	United Artists.....	97	97	97	....		
66	8	22,700	Warner Bros.....	86	85	87	- 1 1/2		
BONDS									
99	96 1/2	\$14,000	B. F. Keith 6s (Stock Exch.)....	96 1/2	96 1/2	96 1/2	....		
100 1/4	98 1/2	108,000	Loew 6s (Stock Exch.).....	100 1/4	99 1/4	99 1/4	- 1/4		
122	105	142,000	Warner Bros. (Curb), 6 1/2s.....	111 1/2	107 1/2	108 1/2	- 4 1/2		
Note.—American Seat, common rate is \$4 including extra of \$1 in quarterly payments next year. Low rate includes \$1 extra.									

Note.—American Seat, common rate is \$4 including extra of \$1 in quarterly payments next year. Loew rate includes \$1 extra.  
\*Ex div.

## TOM O'BRIEN BANKRUPT

Los Angeles, Nov. 23.

Tom O'Brien, picture actor, filed a voluntary petition in bankruptcy in the United States District Court, listing total liabilities of \$15,548.73, with assets claimed to be exempt of \$5,750.

Among the liabilities were \$360 due Al G. Barnes; \$500 due the National City Bank; \$100 due Douglas Fairbanks; \$800 due the Pacific Southwest Trust and Savings Bank, and some 85 other claims aggregating \$4,834. Also listed were a dozen judgments totaling \$1,650, among them being two obtained by H. H. Beall and Norman Sper, press agents.

Among the assets were listed a house and lot valued at \$4,500, five suits of clothes, two overcoats and a wrist watch.

O'Brien is under contract to Metro-Goldwyn-Mayer at a salary said to be \$300 a week. The contract is not listed among the assets.

## Eddie Hitchcock Marrying

Los Angeles, Nov. 23.

Eddie Hitchcock, manager of the Rivoli, Portland, is to marry Lillian Voytanik, of Los Angeles, Jan. 1.



AT LAST!

**D**

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26

**WARNE**

**MONTHS** of waiting bring their reward. At last one of the most powerful stage dramas ever written reaches the screen—a veritable symphony of human emotions woven about the irresistible personality of Dolores Costello. The big picture you have waited for since "The Sea Beast"!

Here is the Dolores Costello the public loves, who inspired the critics to rapturous praise, the Dolores Costello who is the box office sensation of picturedom!

## Famous After Goldwyn's Colman-Bankey Contracts?

Famous Players-Lasky, it is said, is in negotiations with Samuel Goldwyn to take over the contracts of Ronald Colman and Vilma Bankey. Goldwyn has announced that he is going to try to develop the two players into a team to be identified as the greatest lovers of the screen, along the lines that were the means of carrying Francis X. Bushman and Beverley Bayne to success some years ago. To that end, a number of special stories have been selected for them.

At Famous Players no confirmation of the deal could be obtained, it being stated that the only one who could give out any information regarding it would be Walter Wanger, who is due to arrive from the coast this morning.

Blaisdell, Asso. Ed.

Los Angeles, Nov. 23.

George Blaisdell has been appointed associate scenario editor to Lloyd Sheldon at Famous Players-Lasky by B. F. Schulberg.



## FRANCE'S 3,000 HOUSES

Washington, Nov. 23. George Canty, new motion picture trade commissioner recently sent to Europe, has been delving into statistics and reports to the Department of Commerce that:

There are now approximately 3,000 houses in France showing films on a full time basis, with the majority of these having capacities of about 500. With the exception of some of the larger cities, none run over 800. Canty also states that the French trade press is constantly advocating higher admissions to the picture theatres with the vast majority of the exhibitors reluctant to take the step.

## Financing New House

Dubuque, Ia., Nov. 23. Reuben Levine, of the R. Levine & Co., Chicago theatre builders and financiers, was here Thursday. He will finance a combination theatre, hotel and business block which the Rosenthal Theatrical corporation plans to erect at Fifth and Iowa streets. It will have a theatre entrance and lobby on Main street.

## I. A. Comes to Decision On Film Stage Shows

The union status on "Presentations and Prologues" has finally been officially determined. The executive board of the International Alliance has come to a decision which has been sent to each of the affiliated locals.

The I. A. has unanimously decided that in a "Presentation" or "Prologue" carrying any equipment, regardless of its amount, one man must be carried, but that under no circumstances will the film attraction be permitted to carry any electrical equipment, in conjunction with scenery, without placing a second man under contract.

The I. A. also rules that such attractions will be permitted to carry properties, together with scenery, and only be required to carry one man.

## WEISS HEADS RED SEAL

In the readjustment of business affairs for the Red Seal Pictures Corp., Alfred Weiss has been chosen president and will personally look after its film activities.

Weiss also takes charge of the Out-of-the-Inkwell "shorts." Red Seal and Inkwell activities recently became tangled up in court.

## All Family Staff

Topeka, Kan., Nov. 23. A new neighborhood house will be erected in the College Hill district here by W. R. Whittlesey.

It's to be a family theatre in more respects than policy, as all the staff is to be composed of members of the Whittlesey family, from manager down to the projectionist and piano player.

## Special Busses Across Line for Dempsey-Tunney Film

Buffalo, Nov. 23. The Dempsey-Tunney fight pictures are being exhibited at the Regent theatre, Bridgeburg, Ontario, this week and are being advertised in the Buffalo dailies. Special bus, dummy and ferry services are being operated over the river for the showing, which is a 50-cent gate.

The Canadian exhibition of the film is as close as the showing will get to this state due, of course, to the Interstate Commerce laws and regulations.

## Feminine Band Will Rotate in L. & T. Houses

Chicago, Nov. 23. Lubliner & Trinz are forming an all-women stage band and presentation company to replace Ben Paley at the Harding, Senate and Belmont theatres. The women will rotate weekly at the three theatres.

The exclusive feminine presentation idea is believed to be the first of its kind to be attempted in a picture house. Ruth Gillette, last seen here in the "Passing Show," will act as mistress of ceremonies.

## GOV'T FILM OFFICIAL LEAVES

Washington, Nov. 23. Fred W. Perkins, in charge of the motion picture section of the Department of Agriculture and under whose direction some 200 educational films have been produced, is to leave the department Dec. 1.

He resigns to become district manager for the Newspaper Film Corp. and the Sam Handy Picture Service, of Chicago, with headquarters here.

The Department of Agriculture now has production and distribution facilities equal to those of any other producer of educational films.

A successor to Mr. Perkins has not yet been named.

# ALL ITALIAN FILM FIRMS COMBINE

## Plans 200 Houses Under Control of Societa Pittaluga

Washington, Nov. 23. Under an agreement between the Banca Commerciale Italiana and the Societa Anonima Stefano Pittaluga all Italian film interests are combined under the latter society placing same in control of more than 200 theatres throughout the Empire, say advices reaching here.

The merger brings in the Societa Anonima Leoni Films, the Sindacato Veneto and the Anonima Cinematografica under the one head, with all plants and theatres included.

As a result of the combination the Societa Pittaluga is increasing its capital from 50,000,000 lire to 100,000,000 lire, and through its renting offices, it is claimed, will be able to furnish more than 2,000 Italian films to theatre operators.

Published reports in Italy on the merger state that while foreign picture interests have attempted penetration on a vast scale into the Italian industry, "this concentration of all the Italian forces formed with Italian capital and directed exclusively by Italians will permit of a unified control of all the cinema industry in the country."

"The Societa will be able to make such arrangements with foreign interests as will re-establish our industry in foreign markets without boycotting foreign production."

Immediately organization is completed, it is reported that a technical service is proposed to begin operations intended to produce enough films to wholly supply the Italian national industry.

As to the fulfillment of the hopes of this new Italian industry, statistics available at the Department of Commerce disclose that from 1918 through 1920 films were produced in Italy at the rate of about 150 annually. This has now dropped to but four or five annually, while imports, principally American films, has increased to 400 a year, valued at 100,000,000 lire.

## SMALLER AUSTRALIA FILM INTERESTS JOIN

Washington, Nov. 23. Australian motion picture interests are combining. A report from Trade Commissioner E. G. Babbitt, Sydney, advises the Department of Commerce that the Electric Theatres, Associated Theatres, Hoyt's Proprietary, Ltd.; Circuit Theatres, the Tallis and Thring interests and several smaller companies in New South Wales, Victoria and Western Australia have amalgamated.

New houses are being built for the newly formed company in Perth, W. A., while another has been purchased in Adelaide, with two to be erected in Melbourne. The latter are to have seating capacities of 3,000. Others are to be erected in Sydney, it is reported.

With practically all of the 60 houses in the suburban section of Victoria already under its control, it is reported that the intention of the company is to build up a chain of large picture houses in each of the capital cities.

The Union Theatres, Ltd., which controls many of the picture theatres in the main cities of Australia, Mr. Babbitt reports, is not entering into the new amalgamation in any manner.

## PAULINE STARKE DENIES

Los Angeles, Nov. 23. Pauline Starke, picture actress, returned from New York, wants it known that she is not engaged to marry Donald Freeman, acting managing-editor of Vanity Fair.

## Max Marcini Supervising

Los Angeles, Nov. 23. Max March will supervise the production of "The Mysterious Rider," a western which will introduce Gary Cooper as a star of Famous Players-Lasky.

Production will begin about Dec. 1.

*The Star you've waited for!  
The Picture you've waited for!*

WARNER BROS. present

**Dolores Costello**

in the picturization  
of the great stage  
drama by Chas. Klein.

**"THE THIRD DEGREE"**

Scenario  
by  
GRAHAM  
BAKER

WITH LOUISE DRESSER

ROCKLIFFE FELLOWES JASON ROBARDS

... and OTHERS ...

A WARNER BROS. PRODUCTION

Directed by  
MICHAEL CURTIZ

WINNER after Winner from Warner Bros.—Piling up a record of profits that makes competition look like small change—"ACROSS THE PACIFIC," "MY OFFICIAL WIFE," "PRIVATE IZZY MURPHY," "MILLIONAIRES," all established record-breakers! Next "WHILE LONDON SLEEPS," with Rin Tin Tin, the wonder dog—AND THEN Dolores Costello in "THE THIRD DEGREE"! No end of profits in sight.



**WINNERS**



Germans Like Films of Before the War

Berlin, Nov. 9.

The Parufamet (combination of the Paramount-UFA Metro-Goldwyn) is beginning work on the "Last Waltz," based on Oscar Strauss' opera. Looks like a big production. Since the success of "The Waltz Dream" all over the world, there has been a flood of pictures dealing with Viennese life and in every one the same wine drinking scenes, sexy love themes and comic opera atmosphere. It is possible that some of these may click in America but none will reach half the success of their progenitor.

There is also a craze for pictures treating of life in the German army before the war. These are all cheaply made and bring a good return on their investment from the German-speaking countries alone.

Their producers know that they could never find a market for these products in America.

INSIDE STUFF ON PICTURES

Variety's general report last week of the effect of radio upon theatre attendance Monday evening, Nov. 15, brought out one matter very sharply; that house managers of vaudeville and legit theatres do not like to tell the truth. What benefit a house manager expects to gain for himself, his theatre or the amusement business, by padding receipts or exaggerating conditions only the old fogey house manager of that type knows.

In contrast was the frank statements made by picture house managers throughout. The picture men appeared to realize the information was for all of the trade with no reason to misstate.

In wires reaching Variety too late for publication last week was one from Pine Bluff, Ark. It stated that local business was off 25 per cent. Monday night on account of the radio program. Another from Muskogee, Okla., said the managers of three of the four local film theatres stated Monday night had dropped 20 per cent below normal. At Indianapolis it was claimed all classes of houses had done normal trade. From Wichita, Kans., the wire said the management of the Russian orchestra playing there Monday evening admitted that the radio program seriously hurt attendance, even season ticket holders not appearing. But the managers of the Orpheum vaudeville houses, three, in Wichita, maintained that their business had been normal, whereas Variety's correspondent, on a local daily, added in the wire the general opinion was that such a program as the radio sent out Monday materially affected theatres.

Variety's correspondents, all newspaper people, easily discount misstatements by vaudeville house managers. The trend of this could be read throughout the wires when the old style managers did their old stuff as though they were fooling someone. It's another instance of why pictures so easily beat down vaudeville, not only in the shows and the price but progressiveness and up-to-date methods of showmanship—not the days of the 80's or before pictures got the jump.

In request for a summary of Variety's survey of radio's effect, and requested before Variety last week could reach St. Louis, Variety wired "The Star" of that city, besides information as compiled, that the radio program had affected theatre attendance in the eastern section covered from 10 to 15 per cent on the general average, this including the large and small towns. The small towns alone were affected from 20 to 30 per cent with the larger cities probably from 7 1/2 to 12 1/2 per cent.

Following the radio performance the WEAU station announced that the Monday night's radio program had cost it \$25,000, this including payment for the leasing of 5,000 miles of phone wires that evening. The A. P. misquoted the amount as \$50,000.

Broadway has been asking a question for the past 10 days regarding the statement that appeared in the Sunday column of a certain film reviewer, under her own signature.

For weeks, since the opening of "The Captive" at the Empire, there has been a story going the rounds to the effect that two women in mannish attire on leaving the theatre after one of the performances were discussing the play and one is said to have remarked to the other: "Thank goodness, it had a happy ending."

The film critic arises in all her dignity and says that she is sick and tired of people stealing her "stuff" and lays claim to the line. And Broadway is wondering!

With the New York state censoring of pictures going under the supervision of the Board of Regents of the University of the State of New York, it will be problematical exactly how the Regents will organize a plan of operation. The board will appoint a director as reported in Variety last week but how the board will interpret the censoring law or instruct the director as to censoring are other matters.

It virtually amounts to placing the picture censoring in the hands of school teachers by the shift of the State Censoring Commission's duties to the Regents' Board, the latter the high examining board of the state's schools.

As the change goes into effect Jan. 1, the Regents will have to perfect their organization and plans by that date. While it would be presumed that the commission's present trained staff would be continued, that is not positive.

Sidney Chaplin was scratched about the legs by a leopard while making scenes for "The Missing Link" last week. As a result, he was unable to make a personal appearance at the premiere of his picture, "The Better 'Ole," at Grauman's Egyptian, Hollywood.

FILM POSSIBILITIES

"Lily Sue"—(Melodrama, David Belasco, Lyceum). Willard Mack has fashioned another melodrama of the west in the days of 1890. It would make a good story for a western in which a woman should be starred. *Ibce.*

"Gertie"—Unfavorable  
(Comedy drama, Gustav Blum, Bayes). Tells the story of a girl of the hick type who thinks she can marry money and position, only to find out she doesn't belong. She turns to a man in her station in life. Nothing new nor amusing. *Ibce.*

"Twinkle Twinkle"—Unfavorable  
(Musical, Louis Werba, Liberty). This is a musical and has no film value as the feminine lead is a picture-star. Main comedy hoke rube correspondence-school detective. *Loit.*

"Up the Line"—Unfavorable  
(Drama, Richard Herndon, Morosco). Story told with in the ranch house of a wheat farm on the prairies, and therefore uninteresting. *Ibce.*

Great States Takes Over 8 Peoria, Ill., Houses

Peoria, Ill., Nov. 23.

Great States Theatres, Inc., this week completed negotiations with the Theatres Operating Company, controlling eight motion picture houses in this city, by which the Balaban & Katz Illinois subsidiary takes over the houses. The deal involved over \$1,000,000 and is effective at once. Jules J. Rubens, vice-president and general manager of Great States, here in connection with the deal, announced that a 4,000-seat house is in prospect for the city.

The acquisition of the Peoria chain puts the Great States in control of major houses in practically every city of importance through the central part of the State. The Palace, Madison, Majestic, Orpheum, Hippodrome, Apollo, Duchess and Lyceum are the local houses which go over to the Great States.

Dr. George Mitchell, former president of the Theatres Operating Co., retires from active interest in the houses and Henry Stickelmaier will become resident general manager. Henry L. Stern, president of the B. & K. Corp., becomes president of the Theatres Operating, and Dr. Mitchell, who retains a large interest in the houses, is vice-president.

Colleen Moore's Dual Role

Los Angeles, Nov. 23.

Colleen Moore will play a dual role in her next First National production, "Bennie."

N. W. PROLOG BOOKING

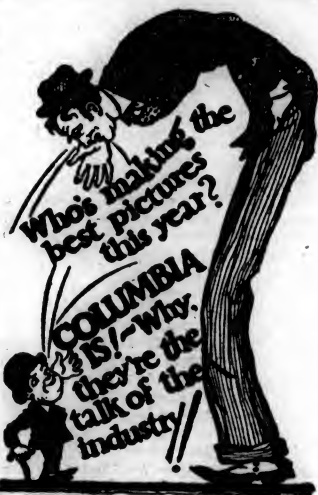
E. J. Fisher Agency's Presentations To Be Assembled in Seattle

Seattle, Nov. 23.

To build special presentations and prologs for pictures is the aim of a department in the E. J. Fisher booking agency here. Alfred Keighley is to be in charge of this department.

The Presentations will be assembled locally and are for booking with the pictures, as routed.

This step is a decided innovation in this territory.



PAUL ASH  
and  
LOUIS McDERMOTT  
We Thank You!  
AL  
MARKELL  
and  
GAY  
FAUN  
COMEDY DANCERS  
A tremendous success last week  
in next to closing position at  
Balaban & Katz  
Oriental Theatre, Chicago  
This Week (Nov. 22):  
Just Around the Corner  
CHICAGO THEATRE  
MAX TURNER, Representative  
(Heller & Riley Have Won)

West Coast Motion Picture Directory of Players, Directors and Writers

<b>BARBARA BEDFORD</b> FOR FIRST NATIONAL "New Loves for Old"—Tourneur. "The Sporting Lover"—Hale "What Fools Men"—Archibald Management EDWARD SMALL COMPANY	<b>ALAN ROSCOE</b> "Flirting With Love"—First National "Dangerous Curves"—Edwin Carewe —First National "The Texas Streak"—Universal Management EDWARD SMALL COMPANY
<b>MARY CARR</b> "The Wise Guy"—Frank Lloyd— First National "The Fifth Commandment"—Emory Johnson—Universal "Dreadful With a Million"—Harrison Weight—F. B. O. Management EDWARD SMALL COMPANY	<b>LIONEL BELMORE</b> "Return of Peter Grimm"—Fox "Bardeleys the Magnificent"—Vidor— M. G. M. Management EDWARD SMALL COMPANY
<b>GASTON GLASS</b> FOR FIRST NATIONAL "Sweet Daddies"—Santell "Subway Sadie"—Santell "Molasses"—Mike Levee Management EDWARD SMALL COMPANY	<b>GEORGE IRVING</b> "The Goose Hangs High"—Famous Players—James Cruze "Pigs"—Irving Cummings—Fox "Three Bad Men"—Jack Ford—Fox Management EDWARD SMALL COMPANY
<b>WALLACE MacDONALD</b> FOR FOX "Hell's Four Hundred" "Lightnin'" Management EDWARD SMALL COMPANY	<b>ROSE DIONE</b> "Mile, Modiste"—Corinne Griffith— First National "Duchess of Buffalo"—Constance Tal- madge—Sidney Franklin—United Artists "Manon Lescaut"—John Barrymore— Alan Crosland—United Artists Management EDWARD SMALL COMPANY
<b>JOHN MILJAN</b> "The Devil's Circus"—Christianson— M. G. M. "The Amateur Gentleman"—Barthel- me—Oleott—Inspiration "Footloose Widows"—Warner Bros. Management EDWARD SMALL COMPANY	<b>EDITH ROBERTS</b> "There You Are"—M. G. M. "Seven Keys to Baldpate"—Douglas MacLean "Crimes of the Arm Chair Club"— Universal—Blache Management EDWARD SMALL COMPANY

7 Hurt During Sidewalk Cave-In On R. & C. Site

Pittsburgh, Nov. 23.

Seven persons were injured, one seriously, when a section of the sidewalk at the site of the new Rowland and Clark Theatre building, Seventh street and Liberty avenue, slid into the excavation last Saturday.

The accident, according to the police, occurred while a steam shovel was scooping earth away from beneath the sidewalk.

Without any warning but the splintering crash of wood, the walk in front of the theatre site slipped away and poured into the excavation, a tangled mass of bodies, earth, stone and lumber. The accident occurred at 4:30, in the midst of the afternoon rush. The victims were extricated by police and pedestrians. The drop from the sidewalk to the bottom of the hole was almost 10 feet.

The excavating work for the new Stanley theatre started only recently, several months behind schedule.

Von Stroheim Moves

Los Angeles, Nov. 23.

Erich von Stroheim, directing "The Wedding March" for F. P. L., has moved his production activities from the Associated studios to the F. P. lot.

Production is expected to be completed by Christmas.

U. Loans Benton

Los Angeles, Nov. 23.

Universal has loaned Curtis Benton, scenario writer, to Charles R. Rogers Productions to do the continuity on a story which, AT Regell is scheduled to direct. The picture will be released through First National.

I want the Greatest Dare-Devil Stunt Man in the World

Behind him I will put the resources of one of the largest picture companies in the business. The man I want must have the sort of good looks they call "personality," the sort of he-man physique that youngsters idolize and young and old envy; youth, imagination and courage that will provide stunts and thrills off the beaten path; a record and experience which automatically prove that he can do his job—not merely that he thinks he can.

This is a REAL OPPORTUNITY. If you have the acrobatic training, the physique, the experience and the qualities of personal appearance that lead you to believe you would make good on the screen, let me hear from you AT ONCE. Send as many good photos as possible, state FACTS about your experience. Don't worry if you haven't been on the screen, but let me know if you have. No long-winded letter—real information will sell you to me if you've got the goods.

Picture Producer, Box M.M.,  
Variety, 154 W. 46th St., New York City.



## UNION DEMANDS

(Continued from page 9)

flow at the big producing corporations from the eastern points, the New York (Long Island) studios being first to move in strike operation.

Such a procedure is impossible as the unions must first give two weeks' notification of such a move; this is in the present contracts and an executive of one of the affiliated American Federation of Labor bodies, now in the thickest of this fight to unionize the coast studios, declared the unions were making no move without going through the official "two weeks' notification."

No notification order of any kind has been sent to any of the union bodies now working in the eastern film plants.

### Actors Hold Meeting

Los Angeles, Nov. 23.

Motion picture actors who are members of the Actors' Equity Association held a secret meeting last week and voted to remain neutral in case the various mechanical and technical unions called a strike against the motion picture studios on the Coast.

Efforts were made, it is said, by the outside unions and also Frank Gillmore, executive secretary of Equity, to get the film actors to side with the unions in case the latter walked out. With Equity not being organized 100 percent, or even 50 percent, in the studios, it was figured by members of the organization it would be an unwise thing at this time for the organization to assert itself in a situation which had no particular significance to its members.

The actors found they had no grievance against the producers with working conditions satisfactory, and therefore, in fairness to themselves, as a large number of the Equity members are under long-term contracts, it would be best to remain neutral.

It is understood that several of those attending the meeting pointed out that the producers would hold the strike as a breach of contract with the actors and in this way it might jeopardize their future in the industry.

In the meantime the producers have been preparing themselves for the strike situation should it occur.

Frank Garbutt, associated with Famous Players-Lasky organization, it is said, has made a survey locally and claims he is in a position to furnish sufficient electricians, carpenters, property men, painters and plasterers and other studio mechanics to take the place of any that may walk out.

Fred W. Beetsen, secretary of the Association of Motion Picture Producers of California, left here suddenly last week for New York and is conferring there on plans of operation for the studios in case a strike is called.

### Pathe's New Sales Dept.

#### With Eschmann in Charge

Upon the creation of a new feature sales department by Pathe, E. A. Eschmann has been appointed its manager by Elmer Pearson, vice president and general manager of Pathe.

This comes through Pathe recently taking over the release, promotion and distribution of Associated Pictures, Inc., embracing 21 Associated pictures, acquired June 16.

Under the new arrangement Pathe branch managers are relieved of concentrating drives on features but will devote more time to selling the short-reel subjects and serials.

Among some of the Associated features to be handled by Eschmann are "The Code of the Northwest," with "Sandow," the trained dog; "Rawhide, Jr.," and "The Bonanza Buckaroo," starring Buffalo Bill, Jr.; "Twisted Triggers" and "The Flying Mail," starring Wally Wales; "The King of the Saddle" and "The Galloping Cowboy," with Bill Cody as the star of each.

### PATHE LAUNCHING SERIAL

Los Angeles, Nov. 23.

Pathe launched production Nov. 15 on a 10-episode serial, "Melting Millions." It will be filmed at Fine Arts studio, Spencer Bennett directing.

Allene Ray and Walter Miller will head the cast.

### Re-signs 3 Directors

Los Angeles, Nov. 23.

Universal has renewed contracts with three of its directorial staff, namely, Edward Sloman, Louis Webb and Lynn Reynolds. A contract was also entered into with Reaver Bates, director.

## Loew's New Pittsburgh House on Subway Line

Pittsburgh, Nov. 23.

Details concerning the new Loew's Penn theatre, now under construction at Sixth street and Penn avenue, have been made public. Walter S. Caldwell, manager of the Aldine, the other Loew house here, said the new structure will be ready for occupancy late in the spring.

The auditorium will contain a first floor, mezzanine and balcony, with a seating capacity of 3,500, making it by far the largest house in Pittsburgh. An elevator for convenience of balcony patrons will be installed in the side entrance.

The building is the first in Pittsburgh to be constructed containing the provisions for a station for the anticipated subway.

### M-G-M Signs Kelley

Los Angeles, Nov. 23.

Albert Kelley, who directed three pictures for Preferred Pictures, has signed a five-year contract to direct for M-G-M.

## Trying to Tie-Up Bronx

Lawrence S. Bolognino of the Consolidated Amusement Enterprises wants to take over the five houses of the Suchman, Berger and Rosenthal Bros. Circuit and the three houses of the Julius Joelson Circuit in the Bronx.

The only independents in the Bronx remaining would be the Steinmans, with one large house and one under construction, and the Chrledge Circuit, with two new houses.

### U SIGNS VEIDT

Los Angeles, Nov. 23.

Universal has placed Conrad Veidt, the German "Barrymore," under a five-year contract. Veidt was brought to America recently by Joseph M. Schenck to work with John Barrymore in "The Vagabond Lover." As soon as Veidt finishes with Barrymore he will begin his Universal contract.

Veidt's first vehicle will probably be "Justice," made about 10 years ago by an independent company.

## Oregon Elections

Portland, Ore., Nov. 23.

The Motion Picture League of Oregon, consisting of exhibitors from the State, has elected as president George B. Guthrie, of Salem, Ore.

Bob White, of the Multnomah Theatres (Universal), was made vice-president, with Lessar Cohn as second vice-president, and George Hunt, of Medford, Ore., third vice-president.

Floyd Maxwell, former dramatic editor of the "Morning Oregonian," was appointed as representative of the local censor board to act for this league. Maxwell is now connected with North American Theatres, Inc., on publicity.

### A. M. P. A. FUND

As a result of a recent benefit for a former New York film press agent the A. M. P. A. is considering establishing a permanent fund to be used for the assistance of picture advertising and press men in time of need.

A series of benefits will likely be given during the year to permanently establish the fund.

## New Picadilly, Chi, Opens With Al Short's Band

Chicago, Nov. 23.

Al Short, featured with a stage band at the Capitol in a continuous "Tour of the World" presentation since April, is leaving that theatre to open Schoenstadt's new Picadilly Dec. 15. Dell Delbridge, now heading a stage band at the Stratford, will replace Short at the Capitol.

Schoenstadt's Picadilly is a large de luxe house with a picture-presentation policy. It is located in the exclusive Hyde Park district.

Dell Delbridge, who was recently selected from Short's orchestra to replace Maurie Hillblom at the Stratford, is organizing a new band to bring into the Capitol. Clyde Hood, publicity man at the Capitol, will handle productions for him.

### Dorris Replaces Legg

Los Angeles, Nov. 23.

Albert Dorris has been engaged as director of publicity for the Pathe producing units, replacing Maurice Legg. Dorris' headquarters are at Fine Arts Studios.

# Coming!

First star of the screen by exhibitor vote—now you'll see the first picture of the screen by public vote—they'll vote your box office full of the sweetest greenback ballots you've had in many a day! We predict that "Twinkletoes" will stand as one of the greatest pictures this industry has ever produced!



from Thomas Burke's Classic of Limehouse; directed by Charles Brabin.



**God Gave Me 20 Cents**

Herbert Brenon production. Presented by Famous Players-Lasky. From the story by Dixie Wilson, adapted by John Russell. Script by Elizabeth Meehan. Directed by Herbert Brenon. At the Paramount, New York, week beginning Nov. 20. Running time, 72 minutes.

Mary.....Lois Moran  
Casale Lang.....Lya de Putti  
Steve Doren.....Jack Mulhall  
Barney Tappan.....Wm. Collier, Jr.  
Ma Tappan.....Adrienne d'Ambricourt  
Andre Dufor.....Leo Feodoroff  
Mrs. Dufor.....Rosa Rosanova  
Florist.....Claude Brooke

Here is a "Cosmopolitan" short story picked up for \$2,500 for the screen, and the finished picture was selected as the opening attraction for the \$10,000,000 Paramount theatre.

Of course, the business that the picture will do at the new Paramount must not be taken as a criterion as to how it will fare at the box offices the country over. Here the Paramount theatre is the attraction, and any picture could have rolled up a box-office record for itself. That is not saying that "God Gave Me 20 Cents" is a bad picture. Far from that, but it isn't a record-breaker, either.

In a measure, "God Gave Me 20 Cents," as a story, will measure up with "Broken Blossoms." As a picture it won't stand up as the latter did, but it will get business to a certain extent without knocking any audiences cold.

A lot of value is in the names

connected with the screen production. First is Herbert Brenon, whose "Beau Geste" is just about burning the country up wherever it plays; also Lois Moran, Lya de Putti, Jack Mulhall and William Collier, Jr., a very effective box-office foursome of players.

The story is of the New Orleans waterfront. The action starts during the Mardi Gras, which gives opportunity for a lot of colorful shots and some very good comedy. There is sufficient underworld stuff to hold the interest and provide suspense and, atop of that, a pleasing little love tale.

The title is against the picture. It's a safe bet that many a 50c. admission house will have them walk up to the window with a duo of dimes to get in on the strength of that "20 Cents" bit in the title. That won't be true in the bigger houses in the bigger towns, but wait until it hits some of the smaller ones!

The way Lya de Putti handles herself in this picture tells that it makes all the difference in the world who is directing that girl. In this one she is almost as good as in "Variety." And she looks like a million dollars in some of the shots here.

As for little Lois Moran, that girl is a wonder. She troupes all over the place. Women are going to love her, suffer with her, and just about want to kill the sailor husband who they believe has walked out on her because of his former love.

Jack Mulhall is the sailor-husband, and Jack is looking better and doing better work than he has any time during the last five years. He gets the swing of this character and plays it. "Buster" Collier as a devil-may-care kid, delivers.

It is to the direction that the picture certainly owes a lot, and here Brenon again proves that he is a master craftsman. Brenon, who years ago was shooting big spectacles; Brenon, who just a few months ago topped a record of more than a year of consistent winners with that box-office smash, "Beau Geste," just goes out in this picture and proves that he has not been asleep to the tricky camera angle shooting the foreigners have been using to make them appear in the genius class. He goes right after them and does it himself. A couple of overhead shots in this make the picture worth seeing just from the technical viewpoint. Not only did Brenon figure the shooting, but he has stuck action all through it, and

action that makes one believe one thing when another entirely is the case.

"God Gave Me 20 Cents" is a picture that is a little better than the average program feature. Famous Players-Lasky has been sending out this year, and that is saying a lot.

Fred.

**FLAMING FOREST**

Cosmopolitan production releasing through M.G.-M. and directed by Reginald Barker. From James Oliver Curwood's story, with Percy Hilburn, photographer. Renee Adoree and Antonio Moreno featured. At the Capitol, New York, week of Nov. 21. Running time, 70 mins.

Sergeant David Carrigan.....Antonio Moreno  
Jeanne-Marie.....Renee Adoree  
Roger Audemard.....Clarence Gledhill  
Alfred Wimbledon.....William Austin  
Mike.....Tom O'Brien  
Andre Audemard.....Emile Chautard  
Jules Lagarre.....Oscar Berogi  
Major Charles McVane.....Frank Leish  
Donald McTavish.....Charles S. Ogil  
Francis.....Roy Coulson  
Bobbie.....D'Arcy McCoy  
Mrs. McTavish.....Claire McDowell  
Slippy.....Bert Roach  
Ruth McTavish.....Mary Jane Irving

Add another glorified western to the list, for this is it. Not such a much either, although it's been nicely handled, and some of it is in natural color, if that helps. At the Capitol they received it without emotion one way or the other.

An Indian attack on a fort and a forest fire, with the rescue brigade riding through double photography and the flames to save the home folks, consummate the film's punch.

Meanwhile, Miss Adoree and Mr. Moreno uphold the love interest on a lightweight scenario thread which about serves the purpose and that's all.

Mr. Moreno is a sergeant in the Northwest Mounted, reason for the color. Barker evidently couldn't resist those red coats. Besides which the story has its historical side, for it supposedly depicts the entrance of Canada's famed police force into the northwest and the "heavy" happenings are evidently patterned after the Riel Rebellion, upon which subject they're not so anxious to talk up Canada way.

An extensive cast does adequately with their respective assignments, no one actually standing out unless it is Gardner James as the crippled brother of Miss Adoree, who is finally incensed to do murder. Oscar Berogi is serious enough as Lagarre, the half-breed villain, and convinces.

Lagarre is steaming the Indians into a rebellious mood to establish himself as a monarch of the northwest when the Canadian Mounted arrive. This holds up his plans a bit, but not before he has persecuted the pioneers and evicted them from their homes.

It's at this point the Mounties appear, so the pioneers face about and replace the furniture. Jeanne-Marie's mother and dad have been killed at the instigation of Lagarre. When further goaded by a couple of the latter's hirelings, Roger, the brother, sneaks out and shoots his tormentors. This leads to complications, for Sergt. Carrigan (Mr. Moreno) is in love with the sister, and must arrest the boy.

The commander of the Mounties leads a detachment away from the post, whereupon the Indians light ye well-known beacon on the hill-top, and the battle is on. Carrigan eventually breaks through the Indian lines to bring back the departed force. The picture evidently gets its title from the Redmen firing the forest to prevent the return of the rescue column.

This bit is obviously propped up by dual camera work, but at times seems genuine and may fool some of the lads. That it's mostly exterior stuff goes without saying. Some of the backgrounds are picturesque, although the way they turn 'em out now you have to look eight times to make up your mind

whether it's a backdrop. Guess not for this one.

The W. K. Northwest Mounted uniforms help the color bit, are the main substance of it, and no denying it dresses the release up a bit. It needs it, too, for the story isn't so strong. Miss Adoree and Mr. Moreno are passive as heroine and hero, their names promising more than their work accomplished. A thin vein of comedy runs throughout, besides which there are the wagon trains, fording of rivers and the climax battle. Barker has seen a few of the specials in the past few years and evidence of his patronage is noticeable here at various points.

Just average program footage at best, needing the "break" it will get from those who dote on their westerns.

Skig.

**THE GREAT GATSBY**

Paramount presentation of Herbert Brenon production, featuring Warner Baxter, Lois Wilson, Neil Hamilton and Georgia Hale in screen version of F. Scott Fitzgerald's novel, which Owen Davis dramatized last season. Screen play by Becky Gardner; adapted by Elizabeth Meehan. Footage 7,296; 80 minutes. At Rivoli, New York, week Nov. 20.

Jay Gatsby.....Warner Baxter  
Daisy Buchanan.....Lois Wilson  
Nick Carraway.....Neil Hamilton  
Myrtle Wilson.....Georgia Hale  
George Wilson.....William Powell  
Tom Buchanan.....Hale Hamilton  
Charles Wolf.....George Nash  
Jordan Baker.....Carmelita Geraghty  
Lord Digby.....Eric Blom  
Bert....."Gunboat" Smith  
Catherine.....Claire Whitney

"The Great Gatsby" is serviceable film material, a good, interesting, gripping cinema exposition of the type certain to be readily acclaimed by the average fan, with the usual Long Island parties and the rest of those high-hat trimmings thrown in to clinch the argument.

Comes Warner Baxter, cast in a sympathetic role with a doubtful touch. Despite the vague uncertainty of Gatsby's illegal fortune from bootlegging (and Volstead violating in these post-prohibition days is not generally deemed a heinous crime despite the existence of a federal statute which declares it so), the title player has all the sympathies with him.

Then there is Hale Hamilton as the husband, a player who has been invariably cast on stage and screen as a manly and almost impossibly righteous husband or very dear, dear old friend of the family, and

who is similarly cast here as the sire of the Buchanan household. He is the husband of Daisy (Lois Wilson), first betrothed to Gatsby.

The audience, in view of the general tenor of the triangular player's previous characterizations, finds itself somewhat befuddled. Along toward the last 20 minutes the wife calmly states she does not love her husband and that her affections are with Gatsby, from whom she was parted by the Great War. With that established, the audience's collective viewpoints are directed anew to the ultimate reunion of the wife of Buchanan and Gatsby, her first lover, particularly in view of Buchanan's apparent perfidy with a light lady.

The vacillating shades and touches make one wonder whether Brenon (or his scenarist) had not started out to alter the original Scott Fitzgerald story for screen purposes and was confronted with contractual obligations to the author, or other circumstances that prohibited such liberties. This is but a theory, since Fitzgerald is sufficiently established to command such special terms if he so elected.

The picture is no reflection on the original novel, an excellent volume, which, because of its literary form, permits a more faithful adherence to reality than the movies.

As a general entity the screen

All Records Broken at  
Stanley-Fabian's

**CAPITOL-NEWARK**

Booked for Entire Circuit

**The Naked Truth**

with Helene Chadwick and Jack Mulhall

We Will Rent Your Theatre  
or Play You Percentage

STATE RIGHTS FOR SALE

Public Welfare Pictures Corp.  
723 Seventh Avenue  
NEW YORK

SETTING A NEW STANDARD

STATE PRESENTATION  
**FANCHON & MARCO'S**  
BRILLIANT IDEA

THE  
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Asher, Small & Rogers are the owners of the screen rights to Ralph Spence's mystery play, "THE GORILLA." Any attempt on the part of producers of features or comedies using any portion or portions, character or characters, including those of Mulligan and Garrity in the play will be rigidly prosecuted.

ASHER, SMALL & ROGERS, Inc.  
METROPOLITAN STUDIOS,  
HOLLYWOOD, CALIF.

NATHAN BURKAN, Atty.



version of "The Great Gatsby" is good stuff. Fitzgerald will certainly have no quarrel with the filmization of his novel. All the niceties and un-niceties of fast Long Island life of the type Fitzgerald dotes on criticizing and exposing are capable of elaborate exposition. And where the exhibitor may look askance at the overlength of 80 minutes' running time and be tempted to apply the shears to the swimming pool orgies, etc., it is cautioned against this because for the average layman that footage will be most appealing.

The casting is excellent as far as the cast's personations of their roles are concerned. Baxter as Gatsby leaves nothing wanting. Neil Hamilton as Nick Carraway, cousin of the leading feminine character and a sort of disinterested onlooker, has an easy time of it.

Lola Wilson and Hale Hamilton are the uncertainties. Miss Wilson did her role too faithfully, it seems. After all, she is what parallels the "heroine" of a screen story, and she might have softened it up in general. With the truthfulness of her personation there is naught to be found, but for the paradoxical criticism it is too well done. Ditto for Hamilton. It may be a director's fault, of course. Georgia Hale as the free-and-easy wife did well.

The average screen reviewer, it should be mentioned here, is generally the type that is a stickler for any nicety in any slicker production. The artistic, to him or her (generally a her), represents the crux of cinema attainment, without any idea or eye to the box office end. From the artistic reviewer's viewpoint, therefore, "The Great Gatsby" would fetch something akin to a "rave." For a commercial commentator, the conflicting emotions from the audience reaction are something to be regarded.

"The Great Gatsby" has in its favor the general sophisticated tenor of the adaptation, intelligent handling of all the opportunities, and the novel's and play's additional prestige. Withal, it's a worthwhile program release. *Abel.*

### THE BLONDE SAINT

Marion Fairfax Production, presented by Samuel E. Rork, released by First National. From the novel by Stephen French Whitman, adapted by Marion Fairfax, featuring Lewis Stone and Doris Kenyon. Directed by Svend Gade. Shown at the Strand, N. Y., week Nov. 20, 1926. Running time, 69 minutes.

Sebastian Moore.....Lewis Stone  
Anne Bolamy.....Doris Kenyon  
Fannia.....Ann Rork  
Annibale.....Gilbert Roland  
Harlo.....Cecare Gravina  
Vincent Farnfort.....Malcolm Denny  
Andreas.....Albert Conti  
Nino.....Vadim Uraneff  
Anne's Aunt.....Lillian Langdon  
Tito.....Leo White

How this feature was ever picked by the Strand to stand off the possible opposition that might come through the opening of the new Paramount is a mystery. The picture is an ordinary program feature with no particular kick. The story moves along nicely enough, but one can see the outcome long before the first reel is ended. It only remains to see how they work out the paths the principals must travel before they get together for the fade-out. From a box office viewpoint there is nothing to the picture that is going to pull money in the de luxe houses. For the regular theatres where there is a change daily it will get by well enough.

Lewis Stone is the hero, an author with a past and the reputation of a roue, while Doris Kenyon is assigned the role of the American girl who spurns him because of his rep, but who loves him nevertheless. She, however, makes up her mind that she will be a whole lot safer married to a very staid Englishman and so departs from Italy for England to be married.

The author takes the same steamer. When she refuses to break her engagement he grasps her in his arms and leaps from the steamer off the coast of Sicily.

From that time on the two are virtually marooned in a little fishing village where the "menace" takes the form of a plot to kill them both to secure the money of the man and the jewels of the maid.

A plague breaks out and the author devotes himself to the care of the suffering with the aid of the local priest. In the end the girl is won by his devotion to the unfortunates. When the English lover shows up to rescue her she decides she doesn't want to be rescued.

Ann Rork and Gilbert Roland handle a juvenile love affair very nicely, Miss Rork being particularly convincing in what she did. To Cecare Gravina must be handed the honors for a character interpretation that stands out.

The direction carries the story along at a fair clip. There are several moments of real suspense to the manner in which Sven Gade handled his Sicilian scenes. *Fred.*

### PALS IN PARADISE

P. D. C. release. From Peter B. Kyne story. George B. Seitz directing. Cast includes Rudiak, Schildkraut, Marguerite De La Motte, John Bowers, Alan Brooks and May Robson. At the Hippodrome, New York, week Nov. 22. Running time, 68 minutes.

About rightly placed where it is. This picture slips by where a five or six-act vaude program is also present to share responsibility. For a straight de luxe house "Pals in Par-

adise" wouldn't look so good, but here it's okay.

It all centers around a gold rush town that sprouts in the desert when that certain young man discovers the vein after his Ford takes a slide off the road. A crook threesome is mixed up in it, as is the inevitable girl, with the old Schildkraut supplying the comedy as a storekeeper elected sheriff of the boom village.

The story of the boy and girl reaches complication proportion through the young woman's father having established the mine, but dying before striking wealth. Hence, when she comes out there's an argument, with the self-willed heiress almost marrying one of the crooks before Schildkraut, as the Jewish constable, hangs it on him at the finish.

Nothing slipshod about this one, and Seitz has held it together pretty well. That it's a western of the old school minus "names" keeps it from getting anywhere as a box-office proposition.

Bowers makes a clean-cut masculine figure of the young miner, although if any are around they'll probably only remember Schildkraut on the way out. May Robson is opposite as the nagging wife, and also gleams enough snickers to lighten the general dramatics.

Probably the comedy outstrips the story for interest. It's a cinch as to

how the whole thing is going to turn out, it therefore being just a question of looking for the laughs on the way. Thanks to Schildkraut, they're there.

Where there's an added starter this one should get by. If it's standing alone it will depend upon the clientele of the house as to the grade of reception it will catch. *Skig.*

### Then Came the Woman

Sponsored by David Hartford Productions, Inc., under American Cinema Association. Titles by Frances Nordstrom. Features Frank Mayo, Cullen Landis, Mildred Ryan leading woman. Running time, about 57 minutes.

Story is built up around a forest fire, which furnishes the only action in the picture. Trouble is the action doesn't particularly lead up to the fire views, which are impressive in themselves, and nothing especially vital hangs upon the episode of the conflagration. To be sure, the heroine and hero are lost in the woods and threatened by the flames, but the opportunity to give this situation a punch is not employed with much skill.

The rest of the action is sluggish and the feminine interest is not brought in until near the end. It looks like the story had been undertaken before the script was clearly determined upon. The story pattern is confused. In spite of defect, good

detail and excellent pictorial work make the production a better-than-fair program feature.

Bob is a wayward boy. He and his father clash, and Bob leaves home to seek his fortune. He reaches the lumber country, and there encounters Mr. Hobart, operator of large lumbering interests. The elder man takes an interest in the youngster, but they also clash, and fight it out man to man with bare fists. Hobart knocks Bob cold, and a firm friendship grows out of the combat.

Bob is making his way successfully under the tutelage of his guide and friend when Hobart sends east for the girl he loves, intending to celebrate her arrival with a wedding. Instead the girl falls in love with Bob. The young man here struggles between his love for the girl and his loyalty for Hobart. The young pair are picnicking in the forest when they are trapped by fire. It is Hobart who goes to their rescue, and out of the incident he comes to realize that "youth calls to youth," as the sentimental titles have it, and resigns in favor of his younger rival.

Some rather fair comedy is supplied by an Irish camp cook and her browbeaten husband. The scenic features are fine always. The director has avoided the fault of making his logging camp interior settings rough and crude, and has,

rather, gone to the other extreme of making them rather too artistic to be convincing.

Altogether sums up as an average daily change program feature. *Rush.*

### COUNTRY BEYOND

William Fox production, of Canadian Northwest Mounted Police, featuring Olive Borden. Production by Irving Cummings. Titles by Katherine Hilliker and H. H. Caldwell. Story from the novel by James Oliver Curwood. At Fox's Academy, Nov. 22. Running time, 58 minutes.

Valencia.....Olive Borden  
Roger McKay.....Ralph Graves  
Mrs. Andrews.....Gertrude Astor  
Sergeant Cassidy.....J. Farrell MacDonald  
Martha Leseur.....Evelyn Selbie  
Joe Leseur.....Fred Kohler  
Henry Harland.....Lawford Davidson  
Father John.....Alfred Fisher  
Valencia's maid.....Lottie Williams

A mechanical bit of magazine fiction made into a highly interesting picture by the very beauty of its scenic features and the lavish scale upon which the production has been made. Curwood grinds out enormous quantities of fiction of the kind magazine readers consume as fast as it is served. Probably this is as good a test as anything for material suitable for the screen.

This story is so treated in its unfolding in the magnificent scenery in Jasper National Park in Western Canada, and by the production (Continued on page 18)

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A Picture For All Humanity!

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This great spectacle—an eight reel drama of reality—brings a reaction such as no mere dramatic production inspires. From the standpoint of the theatre it is one of the greatest films in a score of years. Packed Jolson's Theatre, New York City, for two weeks with the most enthusiastic audience ever assembled and brought forth continuous rounds of applause. Metropolitan critics unanimously acclaimed it as a triumphant achievement.

### To the Trade

Please note that Fox Film Corporation does not participate in the profits accruing from the exhibition or the sale of this picture.

### Exhibitors

Interested in booking this film are directed to inquire of the branch exchanges of

Fox Film Corporation,

the physical distributors and booking agents.



## LITERATI

## Brewster Tied Up

Eugene V. Brewster, film fan magazine publisher, who recently married Corliss Palmer in Mexico, where he previously had procured a "Mexican divorce" from his wife, appears to be in for much explanation and annoyance if not embarrassment and other things from that same wife.

Mrs. Brewster, the original, has taken steps to find out, as she says, if an American husband can place a stigma on his legally wedded wife by obtaining a divorce from her in

foreign lands. Mrs. Brewster, the original, says she doesn't care to be known as a woman divorced by her husband. Not a bad little argument for any good little wife.

Just to keep the thing open and going, Mrs. Brewster, the original, starting an action against her husband, or ex, slapped a \$50,000 attachment against him and the Brewster Publications over in Brooklyn, N. Y., where the publications headquarters. That ties up Mr. Brewster in his business affairs until his wife's action is tried.

Not so long ago Mrs. Brewster, the original, and before she had a rival wife living with her husband, sold some furs and jewelry she had located in New York belonging to Miss Palmer as was and now Mrs. Brewster by the grace of and in Mexico. Mrs. Brewster, the original, auctioned off the stuff under a judgment she holds against Corliss for \$200,000 for alienation of her husband's affections. In view of the Mexican divorce and remarriage it looks as though Mrs. Brewster's default judgment can be upheld on the facts in any new trial granted, whether in California or Mexico.

But the star green proceeding Mrs. Brewster, the original, has undertaken is to ascertain if her husband has been guilty of bigamy, since he admits having married Miss Palmer. For that purpose her attorney is going before the district attorney of the country where Mrs. Brewster resides and demand an investigation. Bigamy is an extraditable offense, certainly from California and possibly from Mexico.

## Actual "Western" Stories

With the oncoming flood of westerns, additionally to the mob now at work on the films with them, the trend seems to be toward actual stories of the great west. Something beyond the immature imagination of an average scrub or hack writer is required to send a western star ahead in the highly competitive race.

Once in a while a gleam of the future story is seen in a current western film but it is seldom. With the hundreds of incidents of the west, from its Indians to plainsmen and adventurers, sufficient stirring tales of true life conviction should find their way to the picture studios.

Chief Longlance, a full blooded Indian who fought with the Princess Pat Regiment of Canadian regulars in France is at present in New

York. The chief has been doing publicity work for the Canadian Pacific Railroad at the Banff (Canada) Springs Hotel. He is a college graduate from the States, at present lecturing on Indian history. He has an inexhaustible collection of western stories, Indians and whites, from the earliest days of the settlement of Western Canada and the U. S. Chief Longlance is deliberating whether to turn his stories into scenarios.

## George Sterling Dies

George Sterling, 47, famous California poet and writer, committed suicide in his room at the Bohemian Club, San Francisco, Nov. 17. Despondency over ill health and his inability to entertain his friend, H. L. Mencken, famous critic and editor ("American Mercury"), who came to the coast especially to see him, brought about the poet's self-destruction.

Sterling was well known in newspaper and literary circles. He was the author of the plays performed annually at the Bohemian Grove, San Francisco. His wife committed suicide in the same manner in 1914.

Sterling was a close personal friend of Peter Clarke MacFarlane, the author, who committed suicide a few years ago.

## About Germany

A returning visitor who traversed Germany inland, by auto, tells of seeing German children in the fields practicing march steps and military drilling. No similar scenes were witnessed in the cities, leaving the field work susceptible of having been officially inspired and with all German children.

Meanwhile the U. S. Navy appears to inform all foreign nations its developments in warring equipment. But recently a news weekly exhibited on the screen the latest maneuver of its hydroplanes, alighting on a destroyer while the latter was in motion. On the same screen in the news weekly was a picture of the review of German troops by President Von Hindenberg.

The American Legion has issued its own edition in seven volumes of historical record of the war, the record being taken from official files of all countries involved and printed without comment. It is sold to Legion members only at \$84 a set. Readers say it is the most graphic picture of the war yet presented between covers.

## \$200,000 Libel Verdict

Frank C. Seested, country circulation manager of the Kansas City "Star," has been granted a verdict of \$200,000 by a Circuit Court jury in a libel suit against the Kansas City "Post." The suit was based on an article in the "Post" of Nov. 2, 1921. It charged Seested had contributed \$11,000 to the Imperial German Government before the United States entered the World War.

The verdict granted the full amount asked for in Seested's petition.

tion, \$100,000 for actual damages and \$100,000 punitive damages.

## Writers as Suicides

Allen Upward, famous English novelist and philosopher found shot through the heart last Wednesday, did not know that an American publisher was calling on his literary agent to ask for a series of books with the same central character as "The Club of Masks." Despite the apparent success of his two latest books Upward had decided himself a failure.

On the day of Upward's death in England, George Sterling, dramatic poet and one of the best known members of the Bohemian Club, was found dead in his room in San Francisco. An empty bottle of poison was found near his bed.

## Leo Donnelly's Series

Leo Donnelly, erstwhile actor, is offering for syndication a series called "A Bootlegger's Letters to His Son." Donnelly claims he had long talks with the Chicago gunmen and gangsters and has a lot of inside stuff on the modus operandi. This material he has sprinkled with his own wise-cracks, for which he is famous. Jack Conway (Variety) collaborated in the series.

## Plays as Movies

Prompted by the popularity of the little books fictionized from movie stories, the Macaulay Co. is to bring out a series of novelized versions of plays. The book concern is negotiating with a number of producers for the fiction rights to their productions.

## Veteran Author Dies

William Edgar Sackett, 78, journalist and author, died in New York Nov. 18. Mr. Sackett for the last six years was attached to the news staff of the New York "Times."

The deceased writer was the author of several books. About eight years ago Mr. Sackett established the "Sunday Morning News" in Jersey City, which later became the Jersey City "Daily News."

He once ran for Governor in New Jersey and framed a speech to the voters that was regarded as a classic. He said, among other things, that "I shall subsidize no band of idolatrous tooters to tell the world how much greater a man I am than I am."

## Knoxville Merger

The Knoxville "Evening Sentinel" has been purchased by the "News," which has been in the local field five years. "The Sentinel" was founded 40 years ago and had an

A. P. franchise. The two papers will be operated separately until Dec. 3, when the merged papers will be known as the "News-Sentinel," and published in the "Sentinel" plant.

Don Seitz, former business manager of the New York "World" and now associate editor of "The Outlook," has written a book, "Horace Greeley, Founder of the New York Tribune," which Bobbs, Merrill & Co. is to publish. Seitz has written a number of books since leaving the "World" to devote himself to literature.



HOLLYWOOD "DAILY CITIZEN"

## DEMAREST SIGNS FOR WARNER FILM

Former Vaudeville Actor Will Play in "Don't Tell the Wife"

Another instance in which a comical vaudeville actor has made good as a serious screen pantomimist is the case of William Demarest, who, according to Warner Brothers, was signed yesterday for one of the principal roles in "Don't Tell the Wife." Demarest, formerly one of the best known of Orpheum players, left the stage only a few weeks ago to take a role in "Finger Prints," a Warner production, directed by Lloyd Bacon, starring Louise Fazenda and John T. Murray. It was on account of the splendid talent displayed by Demarest in this vehicle that he was signed again to appear in "Don't Tell the Wife."

—Advertisement—

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New Oriental Theatre  
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THE UKELELE IKE FROM CHINA  
SINGING-DANCINGPlaying Balaban & Katz Theatres, Chicago  
PAUL ASH says: "This Chinese Boy is HOT!"

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"An Intimate Song Recital"

Direction WM. MORRIS (ABE LASTFOGEL)



# PATENTS

Washington, Nov. 23.  
A long list of inventions affecting pictures, motion and still, and several departures in the musical field, head the list of patents just issued. Full information may be secured by forwarding 10 cents, along with the serial number, to the Commissioner of Patents, Washington, D. C.

**Pictures**  
Aiming Device for Cameras (still). H. F. Brelsford, Sidney, O. 1,605,389.  
Apparatus for Measuring the Heat Capacity of Photographic Film. V. C. de Ybarrodo, Los Angeles, Cal. 1,605,395.  
Stereoscopic Photography. W. E. Trezise, Wolverhampton, England. 1,605,016.

Art of Color Photography. J. H. Powrie, New York city. 1,605,062.  
Combined Sound Record and Picture Film. John Kaiser, New York city. 1,605,661.

Photographic Cartridge. John G. Jones, Rochester, N. Y., assignor to Eastman Kodak Co., Rochester. 1,605,841.

Film-Assembling Machine. John G. Jones, Rochester, N. Y., assignor to Eastman Kodak Co., Rochester. 1,605,842.

Film-Tensioning Device. E. E. Underwood, Rochester, N. Y., assignor to Eastman Kodak Co., Rochester. 1,605,874.

Photographic Bath. J. J. Crabtree and G. E. Matthews, Rochester, N. Y., assignors to Eastman Kodak Company, Rochester. 1,605,891.

Transmission of Pictures by Electricity. J. W. Horton, Bloomfield; H. E. Ives, Montclair, and M. B. Long, Glen Ridge, N. J., assignors to Western Electric Co., New York city. 1,606,227.

Photographic-Printing Machine. Grover Laube, Long Beach, Cal., assignor to Geo. M. Winstead, Long Beach. 1,606,304.

Photographic Shutter. Wm. A. Riddell, Rochester, N. Y., assignor to Eastman Kodak Co., Rochester. 1,606,447.

Method and Apparatus for Producing Composite Motion Pictures. Eugen Schufftan, Berlin-Wilmersdorf, Germany. 1,606,482.

Making Composite Motion Pictures of a Set or Scene. Eugen Schufftan, Berlin-Wilmersdorf, Germany. 1,606,483.

**Music**  
Soprano Saxophone. Henry E. Dreves, Cleveland, O., assignor to W. N. White Co., Cleveland. 1,605,101.  
Music-Leaf Turner. J. Melsner, St. Louis, Mo. 1,605,258.

Transmission Mechanism for Record-Controlled Musical Instruments. C. Uebelmesser, New York city, assignor to Welte-Mignon Corp., New York city. 1,605,303.

Musical Instrument. J. N. Vasey, Brookfield, Ill. 1,605,304.

Saxophone Cord. Albion S. Lang, Jamaica Plain, Mass. 1,605,595.

Clarinet. Narciso Cano, Columbus, O. 1,604,969.

Piano Action. Carl Smulders, Liege, Belgium. 1,606,671.

**Miscellaneous**  
Flask (liquid) carrier. Fred Lewis, Le Junior, Ky. 1,605,195.

## USING COLOR ON SOILS

Washington, Nov. 23.  
Color photography has been successfully used by the Department of Agriculture in its investigation of soil types.

Photographs of the profiles of many of the more important soils of southeastern United States have been taken and the various colors, mottlings and streaks show distinctly.

The experiments were made under the direction of the Bureau of Soils.

## Hotel Mgr. Turns to Camera

Los Angeles, Nov. 23.  
James Taylor, manager of the old Stuyvesant Hotel on 35th street, New York, and later in a similar position at the Somerset Hotel, also New York, has turned picture actor. Taylor is now playing a minor role in John Barrymore's production, "The Beloved Rogue" for U.

## Barter in Charge

Los Angeles, Nov. 23.  
Hal Barter has been appointed manager of United Artists Studios, the new name for the present Fairbanks-Pickford studios. Barter is in charge of the building of new stages to be finished about Jan. 1.

## Hammel's Second Operation

John Hammel, district manager for Paramount's New York offices, has been fighting illness that twice put him in the hospital seriously ill. Last week he submitted to another operation at St. Vincent hospital, but is reported out of danger.

## Pueblo Opening Dec. 21

The new Colorado at Pueblo, Colo., to be one of the links in the Public chain of houses will open Dec. 21.

It will be operated out of the Denver district headquarters of which Milton Field is the manager.

## F. & R.'s 73rd House

Minneapolis, Nov. 23.  
The latest addition to the F. & R. circuit, the new State at Minot, N. D., opened Nov. 17 with pictures. It's the 73rd in the concern's chain. Thirty-three are in the Twin Cities, but the entire states of Minnesota, North and South Dakota and western Wisconsin are pretty well sewed up.  
F. & R. recently took over the Grand, their only opposition movie house, in St. Cloud, Minn.

## Pathe Sued for \$128,000

Los Angeles, Nov. 16.  
Declaring Pathe Exchange, Inc., failed to pay for two of a series of six pictures featuring Harry Carey, as it had agreed upon, Great Western Productions, Inc., has filed suit in Superior Court against Pathe for \$128,568.

The complaint alleges that the defendants agreed with Charles R. Rogers to accept six pictures at a cost not to exceed \$65,000 each, and that the defendants failed to pay for either \$50,000 or \$60,000 productions which had been forwarded to the defendants for distribution.

## Denver's New Aladdin

Denver, Nov. 23.  
Denver's newest and most beautiful house, Aladdin, celebrated its opening with a \$3 top for the premiere.

The new house is in the heart of the fashionable society area. It seats 1,500.

First run films, stage presentations and a variation of music will be the policy, according to Harry E. Huffman, managing director, who has engaged Georgia Lane to direct all stage productions. The orchestra, conducted by Niels Dahl, will be known as the Arabian Knights, and Viola K. Lee will preside at the organ.

## HILL'S ORIGINAL FOR COOGAN

Los Angeles, Nov. 23.  
George Hill, Metro-Goldwyn-Mayer director, has written an original for Jackie Coogan, in collaboration with Hayden Talbot, called "Buttons."

M-G-M has accepted the script as the juvenile star's next vehicle. Hill will direct.

## "Strogoff" in Feb.

General release for "Michael Strogoff," Cineroman-Universal production, adapted from the Jules Verne story, will not be made until Feb. 8. A number of special engagements may be played up to that time.

The initial American showing was made Friday (Nov. 12) in the Hialto, Washington.

Nobody is starred. The U bookings are being looked after by Lou B. Metzger.

## CHURCH FILM

By way of stimulating church attendance, New York churches are using a two-reel film entitled "Forgive Our Debts," made by the Religious Motion Picture Foundation.

Dr. S. Parkes Cadman's church used it in Brooklyn last week.

## European Director Here

Alexander Korda, European picture director, arrived in New York last week, under contract to First National Pictures, Inc.

Mr. Korda has been producing for various Austrian, German and Hungarian film companies.

## S. S. REORGANIZES EXECUTIVE DEPT.

Small-Strasberg Circuit has undergone a reorganization of its executive department with the new selections set indefinitely.

Under the new regime Low Preston becomes general manager of the Brooklyn division with headquarters at the Republic theatre; Harry Furst holding a similar post in charge of the Long Island division with headquarters at the Steinway Astoria, L. I.

Sigmund Solomon, who left Small-Strasberg a year ago to launch the burlesque stock at the Chelsea, New York, has returned to the S-S forces as district manager with a roving commission over the entire circuit.

The Small-Strasberg Circuit operates a chain of 25 theatres in Brooklyn and Long Island. Four of the chain play vaudeville booked independently while the other houses play straight pictures with some using presentation acts occasionally.

Never in this business have you seen a product come through the way PARAMOUNT'S is coming through this fall.



Records smashed, runs extended, double and triple normal profits—an old story by this time to exhibitors playing PARAMOUNT'S 15<sup>TH</sup> BIRTHDAY GROUP.



Every last skeptic has hopped onto the band wagon. IT'S A PARAMOUNT YEAR.



You don't have to point to "WE'RE IN THE NAVY NOW," admittedly the greatest picture house attraction ever made. Or to any one PARAMOUNT picture.



Look at "THE QUARTERBACK" and the phenomenal business it's doing. Look at "SO'S YOUR OLD MAN"—\$47,000 at the Metropolitan, Boston, building up every day it played, on sheer merit. Look at "EVERYBODY'S ACTING," praised to the skies by the New York critics and Pete Harrison.



Look at the whole list, from "ALOMA" and "PADLOCKED" right down the line. Look ahead to the BIG 8 for release in December and January.



Miss booking a single PARAMOUNT and YOU'RE THROWING MONEY AWAY.



## COUNTRY BEYOND

(Continued from page 15)

magnificence that surrounds it when the action is transferred to back stage in a Broadway musical comedy, that the spectator is tricked into accepting it at much more than its intrinsic worth.

The settings on and about a lovely mountain lake, ringed by snow capped mountains and set off by fleecy drifting clouds, are beautiful beyond description. They would stand up as art shots for a scenic subject and they go a long way to strengthen a story that is pretty artificial, but effective enough as commercial romance. Capital acting also contributes to the quality of the production and expert direction does its part.

The picture is a good example of concentrated interest, for there isn't a foot of superfluous footage. The picture is the opposite of padding.

Besides these outstanding merits, it has a first rate twist in the character of Cassidy, constable of the Northwest police, played to the queen's taste by J. Farrell MacDonald, veteran character man of the Fox forces.

Instead of the familiar heroic figure of the Northwest Mounted constable, Cassidy is a rollicking

old Irishman with a heart and a sense of humor. Olive Borden is a graceful heroine, inclined to overdo the lovely child of nature in the wilderness scenes, but coming into her own when the background of the Broadway musical comedy stage is more to her liking. Evelyn Selbie does a splendid character bit and Fred Kohler is an impressive heavy, who looks the part and makes it real by his natural playing.

Valencia is the wild rose of the northwest forests left an orphan with the Hawkines, rude backwoods people. Roger McKay meets her as he passes, hunted by the police for some prank. They fall in love, but Valencia's guardian wants to sell the girl to one of his friends.

At the nearby fashionable camp is Harland, producer of Broadway shows. He sees the girl dancing in a leafy clearing. He also falls in love with her, offering to make her fortune on the Broadway stage.

Harland furnishes to Cassidy, the Mounted constable, information of McKay's whereabouts and he has to take the fugitive into custody, much as he dislikes the task. Valencia's guardian is killed by his wife, driven to frenzy by his persecutions, and McKay, returning to find the body, supposes the girl has done the deed and takes the crime

upon his own shoulders as he goes off to Vancouver.

Nothing is left for the girl but to take Harland's offer. Next she is seen as a reigning queen of the stage, in episodes backstage of unusual magnificence. To Broadway comes Cassidy seeking her out. There is a fight between the soldier and the theatrical manager and the rugged trooper of the Royal Mounted carries the stage beauty back to her native woods for a romantic reunion with her old lover, now cleared of the crime. They meet in their canoes out on the lake in a pretty idyllic series of views for the usual happy ending. Instead of the lover's clench, the finale has Cassidy riding off into the landscape whistling his satisfaction at the happy ending of his plottings.

Rush.

## THE GORILLA HUNT

Winkler Picture, presented by Jos. P. Kennedy, released by P. B. O. A film record of Ben Burbridge's expedition into Africa to capture gorillas alive. Reviewed at projection room, showing. Running time, 52 minutes.

As a novelty this so-called feature will get by. It is rather a travelogue, with a few thrilling touches at the end showing the giant gorillas in their native wilds.

However, it ranks with the major-

ity of big game hunt pictures. As there has been but one of these on the market in several years there is no reason why this should not prove a box-office attraction and at the same time interesting. Considerable comedy element injected through native stuff and several young gorillas captured alive.

Ben Burbridge, with a number of friends, started at the mouth of the Congo, and for 1,000 miles traveled on a paddle wheeler, up that stream. At Stanleyville they disembarked and started across country, with supplies carried by a small regiment of natives. Going through the country they met all sorts of hardships and dangers in their contacts with the natives, some of whom were cannibals, and the Batwa pygmies. The latter were the last of the tribes encountered right on the edge of the gorilla country.

One of the real thrills comes when a gigantic gorilla is seen directly charging the camera, only to fall dead just before reaching it because of a well-directed shot.

There is a lot of the native stuff very interesting, especially some of the dances staged for the visiting big-game hunters. A number of gag titles help this portion of the picture along.

The picture is big enough to play the small grind houses in the bigger towns for a week or so. It can be

built up with a strong lobby display and snappy advertising, as such it would get over for better than average business at a house of the type of the Cameo in New York.

Fred.

## MIDNIGHT MESSAGE

Designated a Goodwill Pictures, Inc., production. Story by H. H. Van Loan and direction by Paul Hurst. Cast headed by Mary Carr, with imposing support, including Wanda Hawley, Creighton Hale, Otis Harlan, Johnny Fox, Jr., and Stuart Holmes. Running time, 56 minutes.

A story of mixed merits and defects, done in the same sort of production. The big scene is the burglary in a rich man's home, followed by a spirited automobile chase.

But you never can be quite sure that the burglary isn't going to turn into a burlesque. At any time the possibility of the whole thing becoming a travesty is imminent, and the feeling rather takes away from the story interest.

Probably that was not exactly what the scenario writer had in mind. Apparently, he was trying for some such effect as Davis' "Gallagher," but it doesn't register. The picture has many fair laughs, though they scarcely pay for the effort. Something has missed. It isn't the actors, for they represent a high average of ability. Uncertain direction probably was the cause.

All kinds of pains are taken to build up the preparation for a burglary. And then when it comes off, it has no significance. The picture goes into details of the courtship of Wanda Hawley and Creighton Hale, and then it turns out to be a negligible side issue. They go to some trouble to establish the wealth of the family, and then make the rich man a comedy character, all to no purpose.

A surprise finish is used for a laugh. After a night of thrilling adventure, the rich man suddenly asks the boy, "What brought you to my house at such a time of night?" Johnny Fox, Jr., startled, recalls a telegram. It is delivered. The rich man (Otis Harlan) reads it with evidences of lively delight. He passes it all around and each character registers happy surprise. Then the dispatch itself is shown. It reads:

"It's a boy."  
"HELEN!"  
You are to suppose that Helen is another daughter, although such a person had not been mentioned.

Rush.

## THE BUCKAROO KID

Universal-Jewel starring Root Gibson. Made from Peter B. Kyne's "Oh, Promise Me." Direction by Lynn Reynolds. Ethel Shannon leading woman. In the cast Burr McIntosh, Newton House, James Gordon and Harry Todd. At the Stanley, New York (daily change), Nov. 20. Running time, 70 mins.

A somewhat different western story, novel in the particular that all the emphasis is placed on the romance and the soft pedal is on the rough riding and typical cowboy stuff. The picture has a world of production class for one of its type.

Instead of having for its setting dreary interiors, most of the action here takes place in scenes of some pretension, such as a modern hotel, the private office of a San Francisco banker and the luxurious home of the heroine, also in San Francisco. Other passages deal with ranch life, but there is some contrast and variety, giving special interest to the film story.

Altogether it is an intelligent story, simply and clearly told and with much fine background and dignified direction. The incidents are entirely plausible and the comedy is fresh and amusing without slapstick and rough-house, which in itself makes it novel for a western.

Gibson is a young ranch manager selected by his employer to reorganize a run down ranch belonging to a San Francisco banker. Gibson goes to Frisco to take the job. His first meeting with the crusty, but well meaning banker, results in a clash of tempers. Young rancher and crabbed banker are at grips when banker's daughter comes into the office and the young rancher falls for her.

When the rancher takes his daughter to lunch (here's where the fashionable settings come in) banker fires him and tells him to lay off daughter. Instead, rancher goes to the ranch and takes it over by force of arms, determined to make good for the sake of the girl's good opinion. Banker comes to the ranch personally to fire cowboy himself, but the tables are neatly turned upon him and he is forced to confirm young man in the job.

Girl likes cowboy, but leaves her answer to his marriage proposal open with a "perhaps." Two years elapse, cowboy has inherited a ranch of his own and has to leave banker's employ. He wants to borrow a large sum to develop his property. Banker willing to lend it on condition he give up daughter. If he persists in his suit, banker will break him. Cowboy promises that if banker interferes with his work he'll cut off the capitalist's ears, and here begins a good bit of broad-fun.

Banker surrounds himself with bodyguard to the amusement of his daughter, who secretly sees to it that the cowboy gets his loan. Climax comes when cowboy and

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daughter at luncheon in the same hotel arrange the loan, while father is lunching with his bodyguard in another part of the restaurant. Cowboy and father come together in neat comedy scene and all is arranged.

Very entertaining program picture, probably the best of its kind Gibson has done. *Rush.*

### MONEY TO BURN

Sam Sax sponsors this Gotham production. Melodrama made from novel by Reginald W. Kauffman. Adaptation and scenario by James R. Smith. Walter Lang director. Distributed by Lumas. Ray June, photographer. Running time, 90 minutes. Seen in projection soon.

Dan Stone.....Malcolm McGregor  
Dolores Valdez.....Dorothy Devore  
Don Diego Valdez.....Eric Mayne  
Maria Gonzalez.....Nina Romano  
Manuel Ortega.....George Chesbro  
Senora Sanguinetti.....Orfa Casanova  
The Giant Negro.....Jules Cowles  
Bascam.....John Prince  
The Stranger.....Arnold Melvin  
Caramba, the monkey....."Josephine"

A melodramatic mystery play is here done in sumptuous style and with a good deal of fine production magnificence. The scope and splendor of the staging is an impressive feature of an interesting action thriller. Dorothy Devore and Malcolm McGregor are featured in a conspicuously well-selected cast.

The material classes as mere fiction of the "popular" grade, but so well is the production done that the film impresses as of a higher quality than its real substance would indicate. It is as though some publisher issued one of Harold Bell Wright's novels in a de luxe Russian leather edition. Pictorially the film is a revel of impressive beauty, while the story itself is sheer mechanical melodrama.

The locale is an aristocratic estate in Latin-America which lends itself splendidly, both to the unfolding of a romantic adventure tale and to the creation of fine scenic settings, both of which elements are employed for full value.

The story opens on shipboard. Dolores, South American heiress, on her way home from school in the States, falls in love with the young ship's doctor, Dan Stone. In defending her from a tipsy passenger Stone knocks the offender down and, thinking him dead, takes flight at Dolores' port.

The girl's guardian tries to force her into a marriage with Don Ortego, his partner in some mysterious business connected with the ancient church on the estates. The guardian moves about in a sinister atmosphere of intrigue. Dan wanders into his power and is received on the understanding that he must take charge of a mysterious patient, a man dying in a remote wing of the castle guarded by a huge Negro.

Dolores' suspicions are aroused by the warning she must not look into the chapel. A score of devices are used to heighten the air of grim mystery. The plot to marry the girl off proceeds to the altar, when a jealous mistress of the bridegroom breaks down all the plots by revealing to the American consul that the castle is the headquarters for a gang of counterfeiters who have been flooding the states with bad money.

This leads to a grand battle as the American marines burst in upon the wedding scene to arrest the bridegroom, while the chief plotter and the hero engage in a running fight through the underground passages of the castle. The Negro guard of the mysterious invalid (who is the engraver used by the counterfeiters) supplies most of the comic relief.

The melodramatic material is abundant and the succession of action bits is constant, all of them effective in a purely theatrical way and holding attention closely. An ingenious bit of naive fiction made very effective through the manner of production. *Rush.*

### OUT OF THE WEST

F. B. O. production. Starring Tom Tyler. Directed by Harry O'Connor. Distributed by Film Booking Offices. At the Stanley, New York. Running time, 57 minutes.

Bernice O'Connor.....Betty Welch  
John O'Connor.....Alfred Henston  
Jim Rollin.....Harry O'Connor  
Tom Hanley.....Tom Tyler  
Granny.....Gertrude Claire  
Blide Goodrich.....Ethan Laidlaw  
Mascot.....Frankie Darro

This "western" has all the earmarks of a picturized version of a Frank Merriwell. It looks like the old Merriwell stuff with the home run hero at the bat. This may not sound like a "western," but it is a western crowd that plays; all cowhands with Tom Tyler, the big hero.

Not much to it, but some rough riding by Tyler and he's a rough rider all over the lot. There are several good laughs, one not intended, but spontaneous just the same. This unexpected laughter came when little Frankie Darro discovers the hero a captive in a cave on the day of the big game he is to pitch. Little Frankie conceives the idea of attracting the guard outside. As the guard steps into the open he is socked on the bean from above by a rock or boulder flung downward by Frankie. Tyler is a hard worker. He takes his screen assignment pretty seriously, but he is not afraid to mess his physiognomy up in the rough stuff. Frankie Darro is a child of the movies; he knows his

onions right now, and he's only a whisper, so to speak.

Gertrude Claire made a pleasing and effective character of the old grandmother.

Economically speaking the picture is right; otherwise it will suffer in comparison with "westerns" now surfelting the market. *Mark.*

### Prisoners of the Storm

Universal-Jewel starring House Peters. Lynn Reynolds production, directed by Mr. Reynolds. Adapted from the James Oliver Curwood story, "The Quest of Joan." Cast includes Harry Todd, Walter McGrail, Peggy Montgomery, Clark Comstock and Fred de Silva. Running time, 66 minutes.

Taken from the Curwood story, "Prisoners of the Storm" is naturally of the northwest and snow stuff. It's average double feature day material minus any particular kick, despite a snow avalanche that hems in the principal parties. This house viewed it quietly and without visible or audible response.

It doesn't rate the 66 minutes consumed and probably an entire reel could have come out and no harm would have been done. Pretty slow in spots. Those who are tired will

sleep for there's nothing to keep 'em awake.

Two prospectors have hit a vein and intend to follow each other to the trading post a day apart. The elder man is anxious to see his daughter, so is the first to leave and is murdered en route. A northwest Mountie has tipped off the girl (Miss Montgomery), that her Dad (Harry Todd), is coming in loaded with money, and the post doctor (Fred de Silva) overhears the information.

The father failing to show up starts the Mountie (Walter McGrail) on a search when he attacks Bucky Malone (House Peters), who is following his partner in from his diggings.

The officer is convinced Malone has murdered his partner and in the scuffle hurts his leg. Malone drags him to a cabin and when the sergeant falls ill goes for the post physician. The girl accompanies him and all are snowed in.

Then the avalanche, the struggle to get out with the doctor finally confessing the crime. Malone and the girl reach for each other at the finish inasmuch as the man has fallen in love with a photograph her father possessed.

Obvious scenario minus a twist

or outstanding punch. Peters does well enough as the handcuffed hero, with Miss Montgomery a passable heroine. McGrail seemed to get more out of his role of the Mountie than anyone else, with Harry Todd taking care of the comedy early in the running before bumped off. De Silva was rather a white-haired villain, the dirty deed being done by sub-title.

Minor screen material bound to play that class of theatre. *Skig.*

### The Student of Prague

Berlin, Nov. 10.

Gruesome thriller which might have emanated from the imagination of Poe.

A student in the Prague university is badly in debt and wants money to win the rich heiress with whom he is in love.

The devil, disguised as an old merchant, gives him the necessary fortune but, in exchange, takes his reflection in the mirror away from him. This reflection then takes on an evil existence of its own. It fights a duel in his stead and kills an opponent whom the student has given his word to spare. The heiress throws him over and every-

body shuns him. Driven to desperation he is followed through the night by his reflection. At last the reflection returns to the mirror from which it was taken and signifies, by pointing at its heart, that the student shall shoot it there. He fires, the mirror breaks to pieces, and he realizes, from gazing into one of the fragments, that he now can see himself again in the glass. But in shooting his reflection he has at the same time wounded himself mortally.

Not a bad story for the Callagari type of treatment. Werner Krauss was the best possible choice for the Devil, and Conrad Veidt might be supposed an adequate one for the student. But the director, Heinrich Galeen, hasn't been able to get much out of his actors and only the last half reel chase of the student by his reflection is really thrilling. While Conrad Veidt again proves himself to be without sufficient depth and variety to carry a star role. *Trask.*

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## WEST COAST STUDIOS

Lois Boyd for ingenue lead in "Wolves of the Air."

Hazel Deane, former Sennett bathing girl, placed under contract by Duke Worne, independent producer-director, for featured role in a series of productions.

Joan Crawford opposite Col. Tim McCoy in his second production for M-G-M. Roy D'Arcy also in cast.

Charles K. Freeman added to cast of "The Taxi Dancer," M-G-M.

Douglas Gilmore, actor, signed five-year contract with F. P.-L.

Sidney Leves, brother of M. C. Leves, of 1st N., appointed assistant director at M-G-M.

Reed Heustis will title "Long

Pants," Harry Langdon's latest for 1st N.

Sid Taylor as lead in "The Newlyweds and Their Baby," Stern Bros. producing for U.

"The Mysterious Rider," Jack Holt's next for F. P.-L. John Waters directing.

Gary Cooper's first feature role with F. P.-L. will be in "Children of Divorce," to be directed by Frank Lloyd. Immediately after this one Cooper will be starred in westerns.

Constance Talmadge's next for 1st N. will be an adaptation of a French farce, "Say It with Diamonds" is the film's title.

Waldemar Young, scenarist, new contract with M-G-M.

Ernst Laemmle will direct "The Yukon Trail" for U.

Marjorie Day and Yola d'Avril added to cast of "Orchids and Ermine," starring Colleen Moore for 1st N.

"Here Y'Are, Brother," being filmed for 1st N. by Al Rockett, has been changed to "Three in Love," Lewis Stone, Billie Dove and Lloyd Hughes are featured.

Lillian Rich, Gloria Gordon, Raymond McKee, Francis MacDonald and Gayne Whitman cast for "The Invisible Government," Frank O'Connor directing for Preferred Pictures.

"Invisible Government," being produced by Preferred, has been changed in name to "Exclusive Rights."

"Runaway Enchantress" is in production at 1st N. Mary Astor appears opposite Milton Sills, and Alice White makes her screen debut in this picture.

Casting has been completed by J. Leo Meehan for his production of Gene Stratton Porter's "The Magic Garden," which will feature Margaret Morris. The balance of the cast includes Raymond Keane, Charles Cary, William V. Mong, Earle McCarthy, Alfred Allen, Paullette Duval, Cesare Grayini, Katharine Klare Ward, Ruth Cherrington, and the juvenile actors, Philippe de Lacy and Joyce Coad. It will be an F. B. O. release.

George Fawcett in Marion Davies' "Tillie, the Toller," M-G-M. Turner Savage, Matt Moore, Gertrude Short,

Arthur Hoyt, Bert Roach and Estelle Clark complete the cast.

Mira Adoree, late of the stage play, "The Green Hat," engaged by Joseph Hoffman for principal feminine role in "Insufficient Funds."

Edward Laemmle will direct Max Marcin's "Cheating Cheaters" for U.

Betty Francisco and Victor Potel in Alberta Vaughan's starring vehicle for F. B. O., "Uneasy Payments," D. Kirkland directing.

Tom O'Brien in Col. Tim McCoy's next for M-G-M.

George Hill completed production on "Tell It to the Marines" for M-G-M.

Noah Young is the heavy in "Don Mike," featuring Fred Thompson, F. B. O.

Anne Teeman added to "The King of Kings," DeMille.

Franklin Pangborn added to "Getting Gertie's Garter," for F. B. O.

Charles Mailles and Fletcher Norton added to "Exclusive Rights," Preferred.

Sam Hardy under contract to F. P.-L. to New York for part in "Hell's Kitchen."

Clarence Hennecke engaged as gag man to assist Lois Weber on U. A.'s production featuring Duncan Sisters.

Flora Finch signed for "The Cat and the Canary," U.

Harry Beaumont will direct Olive Borden in "The Secret Studio."

Fox Films bought "Rich but Honest," magazine story by Arthur Sommer Roche.

Virginia Lee Corbin, signed for "Driven from Home," I. E. Chadwick production. James Young will direct.

Lorraine Eason, for "The Wise Cracker" series, F.B.O.

Sally Rand added to "Getting Gertie's Garter," Metropolitan.

Phil Rosen will direct George O'Hara in "California or Bust," F.B.O.

George Irving added to "Home-struck," F.B.O.

"Cheyenne Days" will be Hoot (Continued on page 24)

### Clements' Ind. Series

Los Angeles, Nov. 23. Roy Clements Productions, Inc., a new independent producing company formed by Clements, former director of the old Essanay Company, Ted Wharton of the Wharton Brothers of Ithaca, N. Y., and J. L. Mitchell, formerly a director with Fox, will produce a series of feature society melodramas for the independent market. They will be distributed by Sterling Pictures Corp. and Ginnberg-Kann. "Tongues of Scandal," an original by Adele De Vore, is the first, and now in production at Fine Arts Studios under the direction of Clements. Cast includes Mae Busch, De Sasia Mooers, Mathilde Brundage, William Desmond, Ray Hallor, Lloyd Carleton and Jerome La Gasse.

### RUSSIAN NEXT ON L. I.

The next big picture Famous Players-Lasky will start at the Long Island studio will be a Russian story. Things have been unusually quiet around the L. I. studios since the "Love 'Em and Leave 'Em" picture was completed.

## WEST COAST NOW HAS PASADENA TO ITSELF

Los Angeles, Nov. 23.

West Coast Theatres, Inc., has eliminated opposition in Pasadena by taking the Bard theatre (pictures) into the fold and making it a first run house. The Raymond will be turned into a legit stock or road show establishment.

Bard's was one of the Far West Theatres, Inc., chain and promoted for that organization by Harry C. Arthur. However, with West Coast having four houses in the city it was a hard struggle. Abe Gore and Lou Bard got together and made a deal whereby they form the Pasadena Theatres, Inc., and pool all of the houses. Bard's will be renamed the Colorado and starts with its new policy Nov. 12. The Raymond will close its doors Nov. 11 as a picture house with its first run pictures going to the Colorado, as well as the Fanchon and Marco revues.

The Colorado, built about a year ago, seats 1,750, while the Raymond holds 2,200. West Coast has put into the new corporation, besides the above mentioned houses, the Strand and Florence, both second run houses, and the Pasadena which formerly was the road show house of the town but has been closed for more than a year.

Charles Wuerz moves from the Raymond to the Colorado as managing director.

### Tom White's Series

Los Angeles, Nov. 23.

Tom White, former casting director for F. P.-L. who opened a casting office here, will produce a series of pictures on Catalina Islands. F. B. O. is the possible releasing outlet for White productions.

### Thelma Hill Doing Leads

Los Angeles, Nov. 23.

Thelma Hill, former Mack Sennett bathing girl, has been signed by F. B. O. for the feminine lead in "The Wise Cracker" series. Caryl Fleming is directing.

## F. B. O.'s 7 Companies

Los Angeles, Nov. 23.

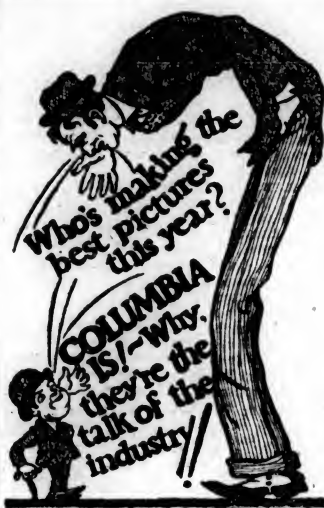
F. B. O. West Coast Studios have seven producing companies on location, and four others ready to start.

Pictures now under way include "The Magic Garden," "Her Father Said No," "California or Bust," "For the Love of a Mutt," "Don Mike," "Lightning Lariats" and "Cactus Trails."

### Pathe's Next Langdon Film

The next Harry Langdon picture that Pathe will bring out is "His First Flame."

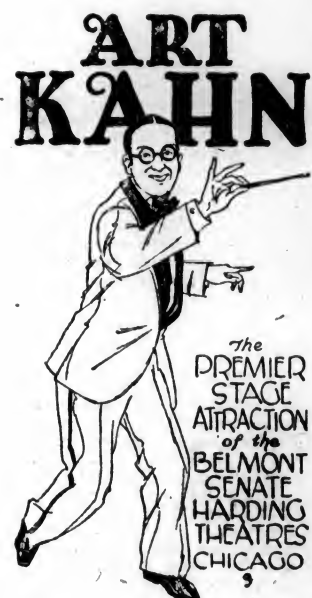
This Langdon was made before the film comic finished his Pathe contract and shifted to First National.



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# "A PAGEANT OF PROGRESS"

Public Production  
Paramount, New York

As the Paramount theatre apexes the motion picture business of America to date, symbolically or in fact or both, John Murray Anderson seized upon the occasion to pictorially bring back a historical bit recording of that really brief picture field all within a stage presentation of a little beyond the usual length.

Nothing need be said beyond this; that Mr. Anderson in producing and probably as he thought exclusively to ornament, decorate and entertain during the Paramount's first week, has put forward something unusually attractive in its sight and entertainment, so much so it is stage material for any theatre—picture, vaudeville or musical comedy.

In the march forward of pictures the producer inserted a catchy reminder of the old days of variety and in such a manner as to make it equally as entertaining to those who do not recall or never heard of Koster & Bial's Music Hall in New York. That idea was suggested through showing a picture by Thomas Edison's Vitascope, as exhibited at Koster & Bial's April 23, 1896, asserted as the first moving picture thrown upon a screen.

To bring in the moving picture the entire K. & B. program was included, with six Tivoli Girls as the Pony Ballet in their full-length red costumes and large flowing hats, doing the old-style steps. Also the old illustrated song with still slides on "The Shade of the Old Apple-tree," with the Whirlwinds (a present turn) doing a roller skating act after six stage hands had unrolled their mat in view of the audience. The show was opened with a song, "When Old Broadway Was Young."

This bit alone completely captured the house. It "made" the stage show for the premiere week, though there is much else in the same act and on the same program.

The Presentation ran in three parts, opening as "Pre-History of the Screen," with a living picture group within a frame as in 1829, a family picture with the source credited to Louis Jacques Mande Daguerre. Helen Yorke sang "The Days Beyond Recall" during the scene.

In the second part, containing the Koster & Bial bit, was interwoven a series of first motion pictures leading up to today, the more modern, commencing with the first picture ever exhibited by Famous Players-Lasky, "Queen Elizabeth," an imported feature with Sarah Bernhardt starred; then the first full-length feature Famous made, "The Prisoner of Zenda," with the late James K. Hackett in the leading role, followed by the first picture the (Jesse L.) Lasky Picture Corporation turned out, "The Squaw Man," with Bill Hart. In sequence came other famous stars of those days induced into pictures for a single feature or more by Adolph Zukor in pursuance of his then firmly conceived famous players in pictures, for which his organization was titled.

In the third and final part was "Paramount," "The Crossroads of the World," with a lyric to the "Crossroads," sung by Paul Klemm, having again the Tivoli Girls in their current dressing, and concluding with a spectacular "Inaugural Banquet." The staging was on the uplifted stage, all descending later to the stage proper on a couple of short ladders. The hydraulic stage for performers may be an innovation in picture houses. It is for New York.

For the picture theatre in the usual course the second part by itself of this Presentation would be sufficient, without great expense.

In this bright turn are a considerable number of people, besides these credits: Nathaniel Finston, general music director; Boris Petroff, dance arranger; Rubey Cowan, special songs; Mr. Anderson, lyrics; John W. Harkrider, modern scenes and costumes; Reginald Marsh, period scenes; Charles LeMaire, period costumes; Alex. Hall, Paramount curtain; Brooks Costume Co., costumes executed.

Irvin Talbot is the house orchestra (regular) conductor.

That would appear to say that Public—furnished this—production with Mr. Anderson producing only, it being a special work for and by him—and excellent.

# JESSE L. CRAWFORD

"Organs I Have Played"  
Paramount, New York

In this office and at this typewriter day in and out, at intervals from 11 a. m. to after midnight, come the strains of the organ in Loew's State theatre, when the house orchestra is not playing. Variety's building backs up and adjoins the auditorium of Loew's State. The State opened about five years ago, after Variety moved into the present 46th street quarters.

Over a year ago a notice was posted on Variety's bulletin board, instructing the picture reviewers to read the film house weekly reviews from Chicago and note the continual comment upon organists in them. The injunction was for the New York staff men catching picture shows to run a notice of any organist in a Broadway picture theatre doing anything out of the common as a special Presentation review.

In over a year such a notice was run once, on Murtagh, at the Rivoli. Variety's reviewers constantly stated there was not an organist in New York other than Murtagh who did anything other than expected—and then they sent Murtagh to Chicago, a city seemingly overcrowded with idea-organists, although their ideas may have been suggested or inspired.

And here comes Jesse Crawford, whose fame preceded him, in and out of the trade, the man who discovered the organ for picture theatres, after picture theatres had warily indulged in them in the old days to rid the house of the terrible piano or keep musicians out of an orchestra job. So now the best picture houses have the orchestra and the organ, but only one theatre has Jesse Crawford.

At the new Paramount, New York, opening, he knocked an elite audience for a score of 1,000 to 0 with a demonstration on an organ no one on Broadway believed was in a player or the instrument.

As an organist Mr. Crawford is comparable, for show business, in worth to the acrobat who can do a triple somersault from the floor—and no acrobat can do that. But Mr. Crawford seemingly can make his Wurlitzer, or at least the Paramount's Wurlitzer, do somersaults. Any kind and any number.

So is it surprising that after listening to the State's organ for five years that this fellow said to his companion as Crawford was completing his playing, "Why did they allow that orchestra to bust in here with him?"

"They didn't," said his companion, "that's still Crawford on the organ alone."

And the fellow-tired-of-an-organ sat up to see if the Paramount's house orchestra was playing. It wasn't. But Jesse Crawford was obtaining the effect of a full symphonic orchestra out of his single organ.

And that's the difference. That's the difference throughout show business. That's why one man can shoot so far ahead; why one policy can beat out and beat down another.

Mr. Crawford tells it even more simply in his moment called "Organs I Have Played." Slides detail the circumstances and his forward steps, from a small Pacific slope town to larger ones, from the coast to Chicago; from Chicago and finally, thank the Lord—to New York, and always on the organ. As the turn progresses the player imitates the organs he played in other days, notes the improvements in the instruments and his own reaches (with little mention of the latter), until comes New York and the Paramount, when Mr. Crawford's slide declares that here is an instrument which measures up to his dreams. He proves it in the playing.

Besides a corks absorbing entertainment as an organ recital in the lightest of moods and most modern of method for any show business, Mr. Crawford makes it an educational for the masses. He will probably lift the organ in New York to a higher pitch with the public than he did in Chicago, and that was high enough.

Under the spot and on his raised platform with that console apparently running the entire building full of music, Mr. Crawford took the tumultuous applause with a single bow. Then he disappeared, as though accustomed to both, which he must be from Chicago and other points west.

What an organ boy he is! Now the organists in New York will commence to step, most probably, and as they did in Chicago but too late in both places to catch the Crawford.

Jesse's stepping in playing kept

the salary stepping along too. No matter what he's getting he's worth it and more.

The Crawfords can settle down in New York or in the suburbs; they are in New York where they belong, and for a long stay.

You have never heard an organ played until you hear Jesse Crawford.

**LOEW'S STATE GRAND ORCHESTRA (65)**  
Sunday Afternoon Concert  
1 Hour. Full  
State, St. Louis

St. Louis, Nov. 21.

Heralded by a tremendous publicity campaign that included virtually every form of press agenting St. Louis has ever seen, the first of Loew's Sunday concerts by an orchestra of symphonic size, under the conductorship of Don Albert, was presented this week.

Richard Spramer, venerable music critic of the "Globe-Democrat," in an address preceding the concert, termed it "the greatest event in the art history of St. Louis," and such it was.

An audience of 2,600 was seated when Albert walked on, and the leader was given an enthusiastic hand.

The well arranged program included Wee Willie Robyn as tenor soloist.

Albert directed throughout without a score. As director at Loew's for the last two years, Albert by his sincere effort to give better music, has drawn a following of music lovers many of whom are known to attend the theatre weekly because of the excellence of his orchestrations. The success of his endeavors was realized forcefully at this Sunday concert by the spontaneous register at the conclusion of each number. And the fact that the house was almost capacity at 1:30 Sunday afternoon is rightly amazing.

The St. Louis Symphony stood a loss of about \$25,000 last year, but if the expected happens this season ought to show a profit. These Sunday concerts at Loew's are great educational work for the symphony, reaching as they do many of a class who have never heard the latter, whose musical appetites will be whetted by Albert's presentations. "The greatest event in the art history of St. Louis"—admitted. Marcus Loew's Mister Albert and the manager, Harry Greenman, are all to be congratulated.

Ruebel.

**RITZ-CARLETON NIGHTS**  
Revue  
48 Mins.; One and Full  
Loew's State, St. Louis

Here is another instance where a mighty good item threatened to "kill" itself by length. It was full of everything audiences love, but that 48 minutes made it too long for a picture house. Ten or 15 minutes could have been chopped off.

Forgetting its length, it can be said that Gus Edwards has a nifty presentation here. Edwards, himself, is featured, and acts as a master of ceremonies. And there's a flock of principals—all great. Edwards gets in a few plugs for his school by introducing them as "graduates."

Nitza Vernille made the biggest hit in a corking acrobatic waltz number. Virginia Martin, another acrobatic stepper, was a close second. Roy Bolger, with his comedy, amused and fitted in between numbers. The Reynolds Sisters have a Black Bottom that shows the natives out here—for the first time—how the thing is really done. Dorothea James, a tap-dancer with a world of stuff, and Leota and Lola Lane, of pleasing voices, complete the cast. Everyone is good and how infrequently that can be said of any show.

Essentially a dancing revue, the turn has a chorus of four men and four girls, who add more dancing.

This one is going to circle the Loew houses and is due for good notices everywhere.

Ruebel.

**PUMPKIN CENTER HUSKIN' BEE**  
Rural Thanksgiving Party  
19 Mins.; Three (Special)  
Mark Strand, Brooklyn, N. Y.

With Rita Owin, Robert Stickney, Rex Schepp, Charles Guglielmo and Mardo Kalhn as a nucleus, Edward L. Hyman has built up a flashy seasonal presentation—introducing his regular ballet corps as the bucolic barn dancers, some of the girls affecting "rube" masquerade.

Stickney has been sensationally incorporated, his elongated figure (on stilts) reposing in a corner as a gawky scarecrow for over 10 of the 19 minutes' running time, before it comes to life. This makes for a

shocker, and the audience least suspecting that the pseudo-inanimate prop which fitted the atmosphere so well that Stickney did not fetch a second look up until his dance specialty. The resurrection itself won him a round of applause and his difficult stepping atop the stilts got him two or three more.

Rita Owin dovetailed beautifully into the bucolic atmosphere with her eccentric personality and acrobatic stepping. The talented steppeuse dances like a boy, so agile are her nether extremities.

A real novelty are Charles Guglielmo and Mardo Kalhn, the former skillfully playing melody pop numbers on an inflated rubber glove and on an inner tube. The musical saw and even the bicycle pump may have been seen and heard before, although exceptionally well done by Guglielmo, but the inner tube and rubber glove wrinkles are totally new and capable of building up since Guglielmo employs only his fingers as the rubber goods are deflated to produce musical sounds. His partner, Kalhn, a lanky tenor, fits the picture nicely.

Rex Schepp, the banjost, is also an atmospheric asset besides musically. In total, Hyman has a corking presentation this week. Abel.

**"IN A MUSIC SHOP."**  
Publix Presentation.  
15 Mins.; Three (Special).  
Rivoli, New York

Paul Oscar contributes a more popular form of presentation divertimento than the artistic Anderson or the musical Finston or the terpsichorean Petroff have been wont to supply. Oscar strikes a happy medium with the "song shop" idea, employing a male pianist, music shop songstress, a harmony jazz duo, a dance team, and a "hot" jazz quintet.

The specialties dovetail nicely. Billy lyrically introduces the idea at the piano. Florence and Darling with ukes produce some fetching harmonies, their lyric diction lending nuance and charm to "Hello Aloha" and "Where'd You Get Those Eyes" which leads into "Rosita." The number introduces Harry Losee and Margaret Daily in a Spanish dance specialty.

Come the Novelty Instrumentalists (poor billing), who evince some cafe and individual picture house specialty possibilities. It's one of those blue blowers combinations of uke, harmonica, kazoo, banjo and guitar rhythms, including "playing" a piece of stove-pipe and a washboard among other things. In addition one dances energetically and another's uke solo is fairly good.

Peggy English as the song demonstrator is another solo-possibility. Miss English already has some reputation on the phonograph records, her handling of pop ditties registering favorably. She would fit in well on a cafe floor also.

Billy Rhodes is a likely juvenile, handling the introductions nicely throughout.

The specialists score generally, the "song shop" idea permitting for considerable latitude. The presentation shapes nicely, Rhodes concluding with "Dear Old Southland," announcing the spiritual as a relief from the preceding jazzique.

Oscar's presentation will be generally liked.

Abel.

**BERKOVA PROD. OF HOLLYWOOD**  
Making Movies  
26 Mins.; Full  
Newman, Kansas City

Kansas City, Nov. 16.  
Hokey, hokum, burlesque and laughs. That's the whole story of the stunt featured on the Newman stage this week. Several "making movie" stunts have been seen here before, but the Berkova organization idea has some new angles.

Everything is in total darkness when the curtains part. At the word from the director a number of high-powered lights are cut on simultaneously, directed full on the audience. The glare is terrific and almost blinding. The effect is but for a minute, when they are cut off and the replica of a studio interior is shown. Dave Smith, who directs the comedy which follows, gives a brief description of the several lamps, their uses, and announces he will show, with the assistance of several local movie aspirants, just how different scenes are shot. The cast, some localities and "plants," come from the audience and the fun is on.

The subject of the picture is "Who Stole the Salesman's Wife?" and the heavy, always a "plant," is a fairly good comic, of the silly order and responsible for most of the laughs. Most of his stuff is heavily overplayed, but the fans seem to eat it up. A prop man's head

and the story is that of the heavy coming home and finding another man making love to his wife. The affair is presented with all the spots, suns and other lights going full speed, the music cues are timed for each bit of action and the camera is grinding.

When caught with a capacity audience the act ran 26 minutes, fully 10 too long, but ordinarily it is set for 20. The average audience at the Newman is pretty well "up town" and, judging from the way it laughed at "Making Movies," it looks like a push over for practically any house.

**"DANCE POEMS" (40)**  
Singing, Dancing, Music  
43 Mins.; Full (Special)  
Loew's State, Los Angeles

Fanchon and Marco are featuring Eddie Foyer, "the man of a thousand poems," in their "Dance Poems" idea at Loew's State, but it seems any other of the numerous features introduced might better be entitled to this recognition. The failure of Foyer to elicit may have been due to his unfamiliarity with the acoustics of the State, but at any event he was indistinct when reviewed, and aside from a little meaningless patter at his opening he rendered only one poem by request.

The balance of the "idea" is in harmony with the recent pretentious Fanchon and Marco offerings. Charlie Melson officiates as guest conductor and with his strong following had no trouble getting laughs and applause. A somewhat unique idea in stage setting consists of a stage upon the stage from which several of the principals are introduced. Melson and band started the action and got away nicely.

Carlos (Carlos and Jinette) rendered a Spanish number with six girls and six boys, all in Spanish costume, introduced upon the auxiliary stage. Jinette joined the singer and they went into several Spanish dance numbers, in which the ensemble participated.

Melson put over a ballad, which served to introduce L'arguerite Shaw, toe dancer, who scored especially with her novelty finish. She danced upon a black circular platform, held aloft by five boys. Ethel Pearson, recently elevated from the Fanchon and Marco chorus, clicked with an eccentric dance. The little miss shows great promise. Bill Ritchie followed with a soft shoe and acrobatic work.

Aida Kawakami, Japanese dancer, was introduced with a bevy of Japanese dancing girls. After doing a brief routine of native steps she removed her outer robes in favor of a white costume and speedily demonstrated she has mastered American jazz steps. She scored heavily.

Eddie Foyer followed, and at the request of the auditors recited "Gunga Din," which as above stated, was audible only to a portion of the crowd.

Carlos and Jinette sang a ballad, with the ensemble joining in for a dance routine, and the couple wound up with a waltz and lively jazz finish.

For a finale two drapes in "two" were masked in for a gorgeous set-piece, draped with girls and boys.

**"JAZZ A LA CARTE" (40)**  
Singing, Music, Dancing  
55 Mins.; Full (Special)  
Metropolitan, Los Angeles

This week's presentation at the Met was the best offered in some weeks and proves that someone has been putting forth a little extra effort back stage. The band was particularly good; Eddie Peabody was good; the Metropolitan girls were good and each separate turn was thoroughly entertaining.

Peabody shows improvement and was received with enthusiasm, more so than when last reviewed. It was Barnum who said, "A baby doesn't play with a rattle for 25 years," and Eddie Peabody is discovering this fact.

Albert Hay Malotte offered as a prelude selections from "The Student Prince." This got over to nice returns and was in the nature of a one-man prolog, with Malotte carrying out the atmosphere by being in uniform.

The presentation opened with 12 girls standing before a scrim with the band playing in the dark and behind. As the number closed the scrim parted and the band platform moved downstage with the girls calmly walking off stage to no apparent purpose. Peabody's unit was better this week than it has been in a long time and shows evidence of plenty rehearsal. The brass section and strings show a vast improvement. An interested audience approved in no uncertain terms.

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NEW ACTS

and La Salle offered soft shoe and taps. Peabody then called attention to Miss Lee Kent. She may become a favorite. Hoey and Walker sang a chestnut in the manner of songs, but did it well and not over to a nice hand. Peabody then did Beethoven's "Minuet in G" on the banjo and introduced one of his banjoists for "his first solo on the Metropolitan stage." "William Tell" was promptly and thoroughly played by the banjoist and Peabody.

Al and Louise Walker were next with their version of the old Bowery dance. The applause continued through a suddenly darkened stage, with the musicians trying to get into some white slippers.

A small black drop went up revealing a picture frame with illuminated border and an illuminated medallion in center. The medallion was shown as the band began the closing number, leaving a solid black panel with illuminated border. Separate oblong panels dropped open, showing a semi-nude girl holding a banjo. The panels dropped open one by one until 16 were open, then a blackout revealed the girls twirling illuminated banjos in the finale.

"ROSES," (19)

Ballet, 8 Mins.; One and Two (Special), Capitol, New York

Bucking the opening of the new Paramount the Capitol has seen fit not to deviate from its usual course by splurging. That's one thing about this house. You know what to expect when you walk in and it's seldom you don't get it. And good, too.

That house orchestra of around 70 pieces speaks for itself. There's not another picture house organization of the type in town that can touch it. This week they're playing Victor Herbert's "Natoma"—and playing it.

"Roses" is the main presentation item. A simple concoction depending on ballet work from 18 girls, headed by Joyce Coles, with various colored lights constantly fading in and out on the dancers. Quiet, sedate and attractive. That's the material they expect when entering here and the house will never lose its clientele while adhering to that program.

In this instance the girls were divided into sections. Eight of the pony type wore abbreviated skirts of the ballet type in yellow, while a somewhat taller sextette were decked in a red shade of little more than knee length and also of the conventional pattern. Another four were encased in some sort of close fitting material and did not actively participate in the dancing, merely dressing the stage. Miss Coles was in white.

An odd twist was a finishing figure by the toe artists to "The Last Rose of Summer" with petals fluttering from the files. Pretty and the audience liked it.

The house program mentions the stage has been lowered and enlarged and a new system of lights has been put in. The average Capitolite will hardly notice it. What they do notice is that orchestra and the general "class" surrounding the presentations week in and week out. *Skig.*

"RADIO SCANDALS OF 1926"

Band and Specialties, 55 Mins.; Full (Special) Senate, Chicago

Plenty of radio but nothing scandalous about this one. Too much Art Linkin, the KYW star doing three lengthy numbers and one of them unnecessary.

Linkin's "bedside stories" bit, in which he uses his "Mrs. Schlagenhauer" radio character, was great. A comedy song number was almost as good, too. The "gossip" piece, with which he opened, was the fly. His radio prominence makes him a corking local draw, but no reason can be seen why he should be all over the place.

Linkin's name is the only genuine radio attraction in the show. The rest of the cast, excepting Clem Dacy and Tom Malle, are not known to have played in the "mike." For effect, Ernest Wiley, conductor of the stage band, did his introductions through a microphone on the stage. Amplifiers in the orchestra lent the proper suggestion.

Tom Malle, armless and writer of numerous popular song hits, was handicapped in his singing because of a bad throat. He got over nicely despite this and could have managed an encore or two. Carmen Stanley, in pajamas, sang in Linkin's "bedside stories" number and was accompanied by the eight Goid Dancers, house ballet. The girls

(Continued on page 24)

RUTH ROLAND (1)

Songs and Picture, 28 Mins.; One Orpheum, Los Angeles (St. V.)

Ruth Roland known as "The Kalem Girl" in the days of the two-reel thrillers and serials is a one time bet around for the big vodvil houses. Picture houses wanting a film star or personage for appearances in the flesh able to accomplish something can also use her.

Though Miss Roland who has acquired a considerable fortune through really operations and absent from the screen for a number of years, her name is in the memories of those who have seen the thrillers and want to see her in person.

She is a smart and good looking blonde, with plenty of personality and an ability to make a sincere impression with an audience. She does not possess a singing voice of quality but can put songs over in the talking way, with diction near perfect.

The turn consists of about six minutes of film of the various narrow escapes which Miss Roland had as a serial star. It naturally serves as a great prelude for the person who is to follow it, keeping the house on edge throughout.

When Miss Roland enters they are ready to cheer. She has six numbers, all fitting her and a subtle way of selling her wares. When she concludes the customers realize that they have seen more than the picture person who just takes a bow and says "I'm glad to meet you and hope you enjoy my pictures."

Miss Roland makes two changes of costumes. During the interval a male pianist renders popular compositions. This cannot be held against the turn as folks come to see Miss Roland and pass judgment on her accomplishments and not those of the pianist.

Here the turn was well received. Taking the picture player away from Hollywood she should be with proper publicity office magnet for any sort of house, vodvil or pictures. *Unq.*

RAY and ROSE LYTE and Co. (9)

"Cyclone Revue" (Dancing), 14 Mins.; One and Full Stage, State (V-P)

Billing features "The Cyclone Eight," group of pony sized dancing girls picked for a match in coloring, size and shape, running to the plump squab type. They are used for capital numbers in legmanlia figures working in unison like the Tiller squads.

At other times they back up the three principals, Ray and Rose Lyte and Eddie Prinz, solo stepper.

Opens in "one" with Prinz introducing the eight girls one at a time. When they are assembled they do a step or two, leaving Prinz for a solo of acrobatic dancing, a style in which the tall young man excels.

To full stage, set in spangled back for a Spanish dance by the Lytes. The girls have changed and are on for the Tiller girl effect. Lytes do a comedy number with prop-horses which is poor both in comedy and in stepping as it stands. Girls on again for waltz number led by Prinz with Lytes coming in at finish for series of ballroom dances.

This gives the girls time for another change, making about five for the short act, and all are on for a fast dancing finish.

Girls have changed in interval to even shorter skirts. They do ensemble with different girls stepping front for solo steps. Prinz is back for more acrobatics, some of it sensational, and all are on to work up a whirlwind dancing finale, with adagio of Lytes slightly and effective for an applause curtain. *Rush.*

STANLEY and QUINET

Talk, Songs and Dancing, 15 Mins.; One (Special) American Roof (V-P)

Mixed team with breezy repartee mostly handled by the man with the girl essaying the "beautiful, but dumb." The set is a bookstall in a hotel lobby with most of the repartee a byplay on the favorite authors.

A dance by the girl and two duets bridge the chatter gap planting them and taking them away to good returns. The man is a clean-cut light comic of juvenile appearance, while the girl is a blond eyelet. Although new around here their manipulation shows that they have worked this act for some time elsewhere for it has the finish of much subsequent playing.

Held No. 5 on this seven act bill to a nicely and ran in the money from an applause angle. *Edna.*

MARION SUNSHINE (2)

Piano, Songs, Dances, 15 Mins.; One Palace (St. V.)

Al Lewis presents the former half of the Tempest and Sunshine act in this new one termed a "Broadway Bouquet." Jerry Moore is at the piano and Peter Larkin opposite Miss Sunshine.

Both boys deliver but the diminutive little comedienne stands out in a fine routine of double songs opening with "Lady, You Don't Mean Me"; "I Don't Know"; "The Kitten Blues," a cute number with one of those "meow" choruses in it; "I Could Be Fond of You" from "Captain Jinks," her closing number in which she hops a hot Charleston.

Larkin sings well and dances all right. He is in "gob" attire with a pair of Harold Lloyd cheaters. In the "Kitten" number he picks up Miss Sunshine and holds her at his side. She goes through the motions of walking and due to his height, it becomes a very funny bit.

All of the numbers registered and were liked. They were delivered for full value by the pair who seem to have routine an act that will hold a spot on the best of the straight vaudeville bills and is also a good bet for picture houses. Miss Sunshine is as cute and personable as ever and is delightfully costumed in her latest offering. *Con.*

"IN SUNNY SPAIN" (18)

Flash Act, 12 Mins.; Two (Special) Hippodrome (V-P)

Conventional act carrying a heavy personnel as its main flash. Eighteen people on the stage, eight of whom are musicians strumming stringed instruments. Six girls conform a chorus while mixed twosomes take care of the vocalizing and dancing.

Five dances in all and four songs. Among the dances, a tambourine drill by the sextette of girls stood out as did a brief heel dance by the male exponent of this native custom. The singers did as well as possible, for there didn't seem to be much co-ordination between the mandolin players on the stage and the boys in the pit.

A special set has a back drop as its main piece before which all the action takes place. Nothing actually intricate enough to catch the eye during the dances and it's all over in 12 minutes anyway.

Just fair vaudeville without a prominent personality. That would certainly help—but 18 people in one act—playing the K-A pop houses at either those sixth or fifth floor salaries? *Skig.*

BROWNING and BRACKEN

Black Face Comedians, 14 Mins.; One

Two comics working in minstrel day fashion, both experienced and with old school material.

Opening with "The early bird catches the worm," they go into crossfire, most of the material sounding familiar. The straight sings a ballad and more crossfire. Crossfire about music when one produces a whistle upon which he plays one tune for all requests of his partner. The turn ends with the comic pulling one of those long-winded speeches.

Old timey but well liked here due to the personalities of the pair and their delivery. *Con.*

BOB JONES

Songs and Stories, 12 Mins.; One

American Roof (V P)

Bob Jones has a pleasing personality and uses it for all it's worth in his monolog and singing turn. His songs are all ballads or semi-ballads and include the inevitable recitations.

In between he tells stories mostly about "kids." He is not a dialectician, although he tries Hebe and Wop. Singing is his strongest. Coupled with an easy delivery and perfect composure. They liked the turn on the roof where he opened the second half of the bill. *Con.*

JUST WAIT TRIO

Piano and Songs, 14 Mins.; One

American Roof (V P)

Three young chaps in a piano and singing routine of pop and released numbers. Pianist also sings.

Their voices blend fairly and they sing the songs well enough. The act lacks versatility and comedy, the only attempt being two comedy numbers, one of which was light.

Good act of its kind for the intermediate houses and did well on roof No. 2. *Con.*

OLESEN AND JOHNSON CO. (8)

"Monkey Business" (Comedy), 40 Mins.; Full Stage (Special) Orpheum, San Francisco

This is the Olesen and Johnson legit show balled down from three hours to 40 minutes and with a proportionate reduction in the cast. It was not a particularly bright booking for San Francisco exactly three weeks after the legit show was closed by Equity at the Columbia because of unpaid salaries. But in the other Orpheum towns where the three-hour version did not play "Monkey Business" should prove an attraction in entertainment and box office draw.

Lots of laughs and plenty of action. A show-closer but not an afterpiece. It doesn't require co-operation from the performers on the bill. Olesen and Johnson carry the main burden with Clyde Hager an active and valuable assistant. Hager is a survivor of the recent Columbia collapse.

Considerable of the gags are built around Almee MacPherson, the Los Angeles evangelist. These gags may lose much of their point further east but their deletion will be a help rather than otherwise.

It is a fast-moving succession of bits and nut stuff, a few from Olesen and Johnson's previous vaudeville material. But in general, material, costumes and scenery are from the legit flop. One of the funniest things is a burlesque on an escape artist. Hager is tied into a straight jacket from which he is to extricate himself in five seconds. When the five seconds have been up several times he is still squirming madly on the floor. Thereafter all through the act at psychological moments following black-outs on skits the spotlight catches the "escape artist" still wriggling. It's a laugh every time.

Hager and Chic Johnson have a funny piece of clown acrobatics, an extension of the stunt Bill Demarest used to do when Demarest and Collette were routed jointly with Olesen and Johnson. At this point Hager takes plenty of punishment, he being the underlander to Johnson's comic top-mounter. Johnson wears hard-heeled oxfords, stepping on Hager's head, ears and face.

Jean Ashton, Marnie Sawyer, Babe Angelus and Lillian Mines fill in between comedy with a little dance stuff, all short and snappy. Sidney Gibson does a specialty and helps around. Olesen and Johnson have a short session at the piano after their old time methods. There is much working in and with the audience. Hager gives his street hawker spiel which he did when in vaudeville as a single. It is a gem in its line.

All in all "Monkey Business" is a good sure-fire conglomeration of slapstick hokum with pep covering up the moments when it isn't so funny. It should be a welcome addition to the Orpheum bills. The latter certainly need comedy.

"BIG ROSIE" (3)

Elephant, 10 Mins.; Full Stage (Special) Hippodrome (V-P)

"Rose" must have been a bit bored with those shows at the Hip Monday. Anyway, she was far from being in rare form by the time the night performance came around.

Worked by a woman with two assistants on the stage, one probably the trainer, good old "Rose" took plenty of persuasion before doing her stuff. In fact the routine was so slowed up that it was well nigh a total loss until she finally gave in and "sang" a bit.

After that the woman put her head in "Rose's" mouth for a lift and this closed out.

A wordy introduction preceded this item, the trainer announcing it as a "stunt" and emphasizing that "stunt" until everybody the length of 6th avenue must have had a pretty good idea that it was going to be a "stunt."

"Rose" undoubtedly was having an off night. Anyway, it's best to leave it that way for if this performance typified her work there's a few more months of disciplining due! Rose was probably just fed up on the engagement, or maybe she got a look at the business. *Skig.*

STENNELLI and DOUGLAS

Musical, 10 Mins. Full and One (Special)

Two clean-cut chaps, probably English, in a well worked out routine of piano and violin doubles. The pair close in "one" before special drapes, both playing violin.

For an encore one does "imitations" on the uke, playing discords, etc. Good act of its kind. *Con.*

FRASKON (1)

Magician, 14 Mins. One Palace (St. V.)

One of the best importations of the current season is Fraskon, French magician. The Frenchman is assisted by a comely blonde.

Opening with a series of one-hand shuffles, he follows with some nifty palming, using 20 yards in each hand. This is followed by an exhibition of palming cards while wearing a pair of black gloves. This is said to be one of the most difficult tricks possible. Not only is it difficult to handle cards while wearing gloves, but the black background makes it mandatory that the cards be perfectly hidden when making a "switch."

The next trick is the handling of seven rings, more or less familiar over here, but sold for big results by the Frenchman, who is an excellent showman. He descends into the orchestra to allow them to examine the rings and separates them before the eyes of the front row spectators.

The coin in the bucket trick, also seen here before, follows. After picking a few coins out of the air on the stage, and causing them to clink in the bucket, the foreigner goes into the audience again and extracts coins from the programs and different objects.

His closing trick, and in all probability original with him is the smoking of a cigaret until it's down to butt size. He palms the butt and makes it reappear in his mouth, blows smoke out in staccato puffs with the cigaret invisible and then throws the butt away, stamps upon it and placing his hands near his mouth, is seen to be smoking another short one.

This is repeated until it appears to be impossible that any "appearance" of the cigaret could be made without detection, but it's done over and over again. Always the cigaret smoked is thrown away and another lighted one secured from somewhere to replace it. It's a mystifier and good for comedy besides.

Fraskon is a real novelty act and a big league showman. His accent, when attempting English, is also a comely asset. All in all he looks like one of the best foreign bets the K-A Circuit has pulled out of the grab bag. *Con.*

NAT C. HAINES and Co. (5)

"Hello Mama" (Comedy), 25 Mins.; Full Stage (Special) State (V-P)

Nat Haines' new vehicle is a formless sketch, part ad lib, part burlesque bits and the rest interpolated songs and dances. Played by the vaudeville veteran with his sure comedy touch it makes effective catch-as-catch-can entertainment of typically vaudeville kind.

In the company are Sadie Duff, Bernae Goe, Florence Talbert, Ben Wells and Freddie Flynn. Set shows hotel lawn with lighted porch right. Juvenile and Ingenue start proceedings with few words of dialog leading to love song music cue, getting the proceedings briskly under way. Story develops. Comedy, old man (Haines) is a chaser, but is guarded by jealous old wife. Dates up flapper in bathing suit who takes his roll; is discovered kissing her by wife and explains she is bellhop's wife.

Discovered again for further complications and all ends in an ensemble number with Ingenue and vamp stepping. Vamp is a looker in scant bathing, while Ingenue can sing and dances with spirit. Haines' rapid fire wise cracking gets laughs aided by low comedy business all around after the manner of the burlesque bit.

Sums up popular small time vehicle. *Rush.*

MORLEY and LEEDER

Harmony Duo, 14 Mins.; Piano in One American Roof (V-P)

Two girls in regulation harmony singing act with the brunet handling numbers, the blonde officiating at the piano and both doubling harmony in most of the repertoire.

Opening with a duet "Way Down Carolina," the girls displayed average voices and got in some good harmony countering with a comedy number about a gas-out parlor shik which especially tickled this mob and the standout of their selections from an audience standpoint at least. Pianist followed with a ballad solo well planted with her partner coming on for recitation and with both registering heavy. The "Frame" song with variations made a good closer for them on the comedy angle, although not new in treatment even for here.

The girls did neatly as deucers here and should get along in similar company. *Edna.*



## PARAMOUNT (NEW YORK)

New York, Nov. 20.

Amazed and dazed one wanders into the new Paramount to see the show and looks at the theatre instead. It may grow to be the custom to paradoxically go the first time to the Paramount twice, once to see the theatre and again to see the show; that's how magnificent this magnificent Paramount is.

But the theatre itself will be described in the news columns by another reporter. He watched the Famous Players-Lasky house go up, seeing it at its many stages during the speed building job. Last night, at the exclusive invitation performance, the Grand Hall was crowded with celebs before, during and after the stage show.

And that Grand Hall! At Broadway and 43d street, in Times Square, where the price per front foot brings a gasp with every quotation! In the event the other Variety reporter might forget the fact (which he knows, of course) it must be mentioned here that this very Grand Hall, occupying its large space in this building that represents \$17,000,000, is the very essence of advanced theatre construction. That the Grand Hall is a thing of grandeur and splendor will never be denied; it does its large part to mark the Paramount as the theatre par excellence of America—but the Grand Hall goes beyond that, into its commercial strata, of holding out the crowd inside.

Capable of having 2,500 people stand after paying admission within its confines, this Grand Hall can send another capacity audience into the auditorium with no wait. Rain, wind or storm will never detour a crowd from the Paramount; it can seek refuge inside; not only in the Grand Hall, but on every floor, to the uppermost, where there is a reception room the length of the 43d street side, as fine as any in New York.

This is the newest theatre building and in the most expensive building area of the world.

Never before, and possibly never again in this generation, at least, will be gathered as varied, as famous and as cosmopolitan a mob as at the invitation opening last night. It was an event, not only for the theatre owners and builders, or for Times Square and New York city, but for Pictures. That Paramount theatre lends more dignity to the film industry at the first glance than all of the written articles, stories, tales or legends of the picture screen.

If there is a romance in the up-shooting of the picture business, the Paramount theatre tells it all if one recalls that the Paramount is the evolution within 15 years of the store show, the "Pullman car," the penny arcade—any place in those days where moving pictures were shown or projected.

From the stereopticon to three mammoth projecting machines in the Paramount's booth, where one machine automatically closes on the reel to release the second, also automatically without the loss of an instant.

And this is vividly brought out in the first performance upon the Paramount stage, called "A Pageant of Progress," a Publix Theatres Presentation, programmed as devised and staged by John Murray Anderson. Superbly suited to this premiere program, it is adaptable for any picture stage. It sends Paramount's first stage bill into Class A.

If Mr. Anderson can recall any picture house act or stage production bit he ever did superior to this for interest and entertainment, he should mention it for credit of something not recalled. "A Pageant of Progress" is under Presentations of this issue.

And then Jesse Crawford at the organ! After Mr. Crawford finished his interlude the chances are every one in the house wanted to give him a kiss. New York has missed much in organ playing. Not only that of Jesse Crawford's or his crack organ-playing wife, but many organists. Yet not one of those who advanced in picture house playing reached New York excepting Murtagh. The others appeared to have centered in Chicago, led by Jesse Crawford, the pioneer, creator and originator of novelty popular music played on an organ in a picture theatre.

Mr. Crawford is all of these, though he makes claim to neither. Yet in his "Organs I Have Played" on the Wurlitzer at the Paramount, Mr. Crawford traces his theatre career, from the Coast to Chicago, to New York, and "hopes" he'll do well here. Jess, you'll paralyze 'em in New York.

Mr. Crawford's moment is also especially detailed under Presentations of this issue.

"The Star-Spangled Banner" opened the program, with Marguerite Ringo singing. Speeches were made by Mayor James J. Walker, Will H. Hays and Leo J. Eastman (president of the Broadway Association). Mr. Hays called forth Adolph Zukor, Jesse L. Lasky and Sam Katz, each of whom was seated closely apart on the mezzanine. After Mr. Lasky had taken his bow he walked over and shook hands with Mr. Zukor. Mr. Katz probably would have done the same but he

would have discommoded too many people back and forth. Each of the picture showmen was generously applauded, with Mr. Zukor's reception vociferous. Comment was quickly heard upon Mr. Katz' youthfulness. Thos. A. Edison, when mentioned, had to twice arise in acknowledgement.

Mayor Walker said he knew the picture business, had been counsel for some of it, and had "freely" advised, saying that went either way and it was an inside story. The Mayor spoke of Adolph Zukor as an immigrant arising to the great estate of president of one of America's biggest institutions, Famous Players-Lasky. There was another immigrant who came over before Mr. Zukor, said the Walker boy, and "his son now stands before you as the Mayor of New York." "But I appreciate the compliment by Mr. Zukor," said the Mayor, "of deferring the opening of this epochal building until my administration." Closing his remarks, Mr. Walker also referred to Messrs. Zukor, Lasky and Katz, adding Harold B. Franklin, the first time Mr. Franklin had been mentioned, and the applause was prolonged. The Mayor mentioned he had known Mr. Franklin for several years, ever since he was associated with "that very fine gentleman from Buffalo, Michael Shea."

Mr. Hays spoke ad lib, generally and briefly. He struck upon the exact chord in describing what the new Paramount theatre meant to the industry.

The stage performance was then taken up with the overture, Tschalkowsky's "1812," played by the Paramount house orchestra of about 40 pieces, under the direction of Nathaniel Finston, for the premier performance. The heavy piece seemed quite a load for but 40 men. The orchestra is on a movable platform. Helen Yorke pleasantly did a soprano solo full of cadenzas and without a tremolo, as might have been suspected through nervousness on such an historical occasion and before that high tension audience.

In the Paramount News several novelties came out, specially prepared by International and Pathe. Included was a joined scene of Army and Navy parades at the government academies.

During the evening also were presented several old feature films, in snatches; the first feature presented by Famous Players was "Queen Elizabeth," imported (the Bernhard film); then the first feature made by Famous, "The Prisoner of Zenda," with James K. Hackett, and also the first made by the Lasky Film Corporation (before the consolidation), "The Squaw Man." Bits of several features starring "famous players" (in carrying out the Zukor policy in "name" picture making) were also exhibited.

For an extra attraction, for the evening only, Maurice and Eleanor Ambrose did three dances, with one to the accompaniment of Canaro's Argentine Orchestra. The stage and theatre were pretty large for the dancers but they got away nicely.

"Following was 'The Harbor Beacon,' an Educational Bruce Seenic, which may have been cut to speed along. Its object otherwise could not be gleaned.

After the Publix Presentation, the Herbert Brenon (F. P. L.) feature, "God Gave Me 20 Cents" (Film Reviews), ran along to a neat finish for a long night, the picture ending at about 12:40.

No time was taken of any of the turns, due to an opening, but no slips occurred. The worst that happened was one of the ladders to the upraised stage slipping in one scene, without injury to the scene or person.

A very fine stage show, with either Mr. Crawford's organ performance or the Presentation worth the 75 cents charged at this gate, without the theatre itself or anything else figured in.

This Paramount! They'll have to start building theatres all over again after it!

## ORIENTAL (CHICAGO)

Chicago, Nov. 20.

When a vaudeville actor transfers to the presentation houses he should leave his dirt behind him. Picture theatres have been getting along pretty well without it.

This goes for Harry Hines, who demonstrated here that some vaudeville actors have a lot to learn before they may qualify as desirable for the film houses. Hines went through a monologue that was plenty "blue," and when he got to certain parts in his narrations he conveyed by gesture and expression what was unfit to be said.

Hines went over well, especially with the first few rows composed mainly of young girls. But there were many who were offended by the trend of his wise-cracking.

The Oriental is having a program release this week. First "The Magician," as the picture, wasn't right for this house. It was probably booked in here because B. & K. know that pictures don't mean so much with Paul Ash as the stage attraction. Unfortunately Ash's presentation wasn't up to standard and failed to offset the film's weakness. "Red Hot Revue" had the

orchestra boys wearing red ties and dark suits, with Ash looking dapper in a collegiate cut outfit. It opened with a number by the band employed as a pep starter and brought out Frank Siefert for a combination of whirling and regulation buck. This started things with the traditional Ash speed. A ballad number featuring Milton Watson, staff tenor, lost its strength through dragging. For a finale an elderly woman was revealed above the orchestra posing in a picture frame as a production theme for Watson's mother number. Two old favorites sung by her were admirably done.

Harry Hines followed. Ash announced him as an old friend and plugged him with vim. Aimee MacPherson puns and indigo gags were delivered with a wad of egotism, and Harry clicked with a certain clement.

Markel and Gay, mixed comedy dance team, held the boards for quite a period but couldn't satiate the crowd's appetite for funny steps. Good presentation material. The Collegiate Foursome, closing specialty, looked, sounded and acted collegiate. They are missing in showmanship, but as they're booked as a staff attraction this deficiency should be rectified shortly. Ash is famous for polishing 'em up.

The finale production bit, worked around "Fire," gave this new number a tremendous plug. The orchestra played it hot while Felicia Sorel and her ballet whirled flame gauze on the stage above the musicians. Joey Stoolie, Ash's chorus singer, made the words known. This was the only portion of the program in which Lou McDermott, producer, displayed his regular abilities. Without the redhead this presentation would have been a groan. Evidence of his showmanship is pronounced during instances where he is forced to carry a program practically alone.

At the organ Henri Keates had a slide number called "All's Well That Ends Well." It was worked as a jumble, with the operator purposely putting on the wrong ones. Keates' announcement of a picture of himself at the age of six, with the forthcoming slide depicting a long-bearded gent, is typical of its theme. His regular singing bee was worked in. At one time Keates stopped playing and let the customers shout through six lines of a number without his accompaniment.

Business slightly under capacity at a matinee. Loop.

## STATE (BOSTON)

Boston, Nov. 22.

Both shows Monday night were capacity with no reason for the draw other than the clever advertising of John Gilbert instead of the feature, "Bardelys the Magnificent." The publicity over Sunday exploited Gilbert as the successor to Valentino, and this fact, coupled with the advertising by the Majestic of the impending return booking of "The Big Parade" at \$2, was effective in packing the State at a 50-cent top.

The picture held well although the Harvard boys in the house gave the love scene between Gilbert and Eleanor Boardman, as they float down-stream in a punt, quite a razzing and for the first time in months this house heard the "bird" from the balcony.

Supporting acts comprised Bernard and Henry, billed as the female Van and Schenck, and the Joe Thomas sax-o-tete, a saxophone and trumpet quintette that nearly stopped the show.

Other films comprised an "Our Gang," a news reel, a topical, a Grantland Rice special and a Fitzpatrick Thanksgiving day holiday bit. The organ specialty was another slide song plug, the program crediting the publisher.

The State is continuing indefinitely the misspelled program contest and feels it is the best bet of the season for boosting matinee attendance. Libbey.

## MARK-STRAND, B'LYN

Brooklyn, N. Y., Nov. 21.

An elaborate seasonal presentation titled "Pumpkin Center Huskin' Bee," a rural Thanksgiving party, is Edward L. Hyman's current offering for Thanksgiving week. Along with the unit which features Rita Owin and Robert Stickney, those sure fire picture house favorites, and Rex Schepp, Charles Guglielmo and Mardo Kalin, Hyman has brought back the Record Boys, WJZ radio favorites, for a return engagement.

From the boys' opening yodel on a darkened stage, the yodeling-singing trio was recognized, which is sufficient indication of their personal draw. Al Bernard, Frank Kamplain and Sammy Stept are the three ether entertainers, the latter the piano accompanist. Bernard has wisely pepped up his solos through not making them too dialect-y as has been his wont, going in for coon songs with a more melodious swing. Kamplain's yodel is ever effective.

This week also introduces Jacques Pintel, concert pianist, as the new staff soloist with Mark Strand Orchestra. Pintel has been with Mme. Emma Calve, Muratore and Lina Cavalieri in concert among others before connecting at the Strand. He

succeeds Lily Kovacs, retired through marriage.

Estelle Carey, another local favorite, is back for her nth return and can keep returning with her ingratiating soprano. She is doing "Giannina Mia" from "The Firefly" as her sole offering, probably a request as it is one of the best liked in Miss Carey's repertoire.

"Pumpkin Center Huskin' Bee" (Presentations); "Return of Peter Grimm" (Fox), feature film.

## BELMONT (CHICAGO)

Chicago, Nov. 18.

This house was opened two months ago by Lubliner & Trinz. Business has been fair. To the theatre's advantage it was built in a neighborhood already developed. To its disadvantage, the neighborhood is thickly populated with thrifty Germans who don't take their theatre going seriously.

The Belmont is one of three L & T houses with a three-unit circuit of stage band presentations. Art Kahn, Mark Fisher and Ben Paley formerly headed these units, but Paley has just been released and one band is without a leader. His successor has not yet been announced.

Mark Fisher is at the Belmont this week in a presentation called "Harvest Time Frolics." It is not outstanding but is somewhat better than average.

Opening was behind a net drop of a pumpkin with the orchestra visible through the mouth slit. Before the drop eight ballet girls went through one of those unidentified dances costumed as roosters and pumpkins. This dance redeemed itself when the "pumpkin" girls demonstrated the trickiness of their costumes by turning them into old-fashioned dresses for a mild chorus close.

Heading the principals in support of the band was Ben Blue, dancing comic whose variations of routine justify his repeated appearances around town. Blue worked gags between numbers and cleaned up toward the finish with a slow motion dance to a flicker spotlight.

Jack "Peacock" Kelly, drummer in Fisher's orchestra, held a solo spot with two xylophone numbers. Valille and Stewart, young hoofers with a passable routine, and Mildred La Salle, of the Peggy Bernier school of song, completed the specialties. Mildred is one of a crowd who found plenty of opportunity after Ash had put Peggy over at the Oriental. The city is full of these girls who sing like spoiled children. There is always some one in an audience who likes 'em.

"Tingaling," waltz, catching on here, was used for a miniature production in this presentation. Rex Morgan, trumpeter, played it with the orchestra, then Beatrice Gardel waltzed it, Fisher sang it and three little sets behind the band were used by the Gould Dancers to dance in Dutch, Spanish and Venetian. Two of the girls in each set wear native costumes, and the orchestra played it in the national rhythms. What a plug.

An ensemble number, with the entire cast singing and dancing to a pop number by the band made an effective closer.

Fisher's orchestra has rounded into shape since last heard. This band was especially organized for the singing banjo player, formerly of the Russo-Florida Oriole orchestra. As a stage band leader Fisher is okay, able to sing and talk better than the average leader and blessed with a nice appearance. His double-breasted tux is the first seen around this province.

Preston Sellers, at the organ, had a special war song program for Armistice week.

"Men of Steel," the feature, was liked. Loop.

## STRAND (NEW YORK)

New York, Nov. 23.

Joseph Plunkett, managing director of the Strand, figured that Vincent Lopez and his Casa Lopez Orchestra would be the best added attraction at his house to offset the opposition of the opening of the Paramount. From appearances Saturday night for the final show of the evening his judgment seemed to be all right, for the house was jammed with the audience jammed six deep.

There wasn't anything else on the bill that could have pulled that crowd. It is certain that the picture, "The Blonde Saint," could not have meant anything on the first day shown. It was just a case of the street being jammed and a great turn-away from the new house, coupled with Lopez's presence.

Incidentally, Lopez has gone back to the slide effects again, only in this particular case they certainly do help along, fitting the numbers better than the effects used in vaudeville did. He is opening with "Hello Bluebird," followed by another pop number and then there is a third, "The Trail of Dreams," a waltz written by Einar Swan, trombone player with the band.

Then there is Lopez at the piano, after which he introduces the Keller Sisters and Lynch, harmony blues singers, who just about rocked the

house with two numbers. The audience refused to be satisfied until they encored with a third. Then the band was on deck again with "Five Minutes in a Crazy House," a corking comedy bit, and finally a closing selection by the band. The answer was that 35 minutes was put into the bill by the musical organization.

The overture, "Buffalmacco," opened the show, followed by the "Porcelaine Statuettes," with John Quinlan singing "Cherie" and a ballet divertissement after that. The Topical Review held an even break between International and Pathe as to the source of subjects, and then came the Lopez period.

In all it was a good entertainment of a little more than two hours. Fred.

## SENATE (CHICAGO)

Chicago, Nov. 19.

Stage show, "Radio Scandals of 1926" (Presentations) and picture, "The Quarterback" (F. P.) packed plenty of interest to draw, with a fair sized audience resulting at a week-day supper show. With radio and football as the come-on, plenty of kids sat in. They revelled through the whole business.

"Radio Scandals," holding Art Linick, popular radio performer from KYW, Chicago; Rome and Dunn, non-radio but well known and liked in picture houses here; Spade Sisters, Tom Malle, Carmen Staley, Clem Dacy, the eight Gould Dancers, and a stage band conducted by Ernest Wiley, ran almost an hour and dragged in that time. Frequent good moments failed to offset the slowness.

This show is in its second week of three in filling in a gap caused by the disposition of Ben Paley by Lubliner & Trinz when Paley failed to make the grade from pit to stage bandmaster and master of ceremonies. Paley, with Art Kahn and Mark Fisher, rotated weekly on a wheel formed by the Senate, Belmont and Harding theatres. At the end of "Radio Scandals" run an all-feminine stage band will fill in the vacant spot.

News reel, film shorts and a very excellent organ bit by Preston Sellers, among the best in Chicago, spanned a program that seemed highly appreciated. But the absence of adults proves something was missing. On its radio angle, the draw should have been heavier. This probably was through the lack of radio "names," with the exception of Linick, who was the lone rider.

## RIVOLI (NEW YORK)

New York, Nov. 21.

A well balanced, popularly appealing show at the Rivoli this week should do its modicum of trade despite the expected handicap of the new Paramount, which not only Publix but the other Broadway houses recognize as a natural opposition for some time to come in view of the elaborateness, favorable publicity and newness of this last word in cinema emporiums.

This may account for Publix putting the better of the two new Brenon productions on Broadway into its older house, Brenon's "God Gave Me Twenty Cents" at the Paramount shaping up second alongside of "The Great Gatsby," the current feature at the Rivoli. Brenon's "Beau Geste" is a "special" at the Criterion, where it has been holding forth for some time.

On the subject of the Paramount, Marguerite Ringo, who sang the opening song, the National Anthem, on the new Paramount theatre's stage Friday night, is this week at the Rivoli. Sunday Miss Ringo was out through illness, Virginia Johnson substituting, doing one number, "Song of Songs," and impressing as one of the biggest individual scores, despite the briefness of her program. Miss Johnson is a soprano of full voice and excellent for the picture houses, where she has long been a favorite. As for Miss Ringo, it was an individual tribute (this is inside stuff) that she was ultimately chosen over such Metropolitan voices like Mary Lewis and Marlon Talley, who were considered for the Paramount's premiere. Publix wisely turning to its own film house sources for its own diversions rather than asping to glorified outside fields, even though a special occasion.

The overture this week is dovetailed into a James Fitzpatrick music reel, "Songs of Central Europe," which has Josef Koestner as the new musical director, Irvin Tablot being switched to the Paramount.

The pictorial news was not distinguished by anything, the conventional ships and parades standing out in the "shots." The Publix presentation is a Paul Ocard unit; very good. Abel.

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# VAUDEVILLE REVIEWS

## PALACE

(St. Vaude)

It won't be long now. Monday night even the ushers looked lonely at the "acc" house, now being retitled the "ace deuce." A buck's worth of vaudeville at \$2.20 was on tap, with customers blasting for the exit during the latter part of the bill.

Theodore Roberts, playing a return engagement after a three-year absence, during which time he has been very ill, made a curtain speech at the conclusion of his sketch, "The Man Higher Up." He related his hospital experiences and stated he intended to return to pictures as soon as his current tour ended. Mr. Roberts is using a cane and a crutch in his act, and still favors his injured leg, but he played with his usual effectiveness. His sketch was spotted second after intermission, and was one of the high lights.

For a change the bill held two wow comedy turns, one in each half. The first one to whom was Roger Imhoff, Marcelle Coreene and Co. in the old reliable "Pest House." The act holds a couple of new comedy bits, one a revolving belt bed which projects the occupant out like a kiddie slide, and another a trick wash basin. But in the main it is the same old "Pest House" and Imhoff the same old loveable tad. The laughs came fast and furious, and the act, spotted third, gave the first half an impetus that Adler, Weil and Herman, following, instantly capitalized with their excellent piano and song routine.

Trini, holding over, closed the first half in her Spanish dancing turn. Just why the beautiful Spanish girl was held over is a mystery, although one wit guessed it might be because "They wanted to give her seven weeks of two-day bookings." She introduced a new number in this week's turn, but the act doesn't warrant a holdover by any stretch of a booker's imagination.

The second half of the bill developed plenty of strength, opening with Marlon Sunshine (New Acts), followed by the sketch and comedied up by Kramer and Boyle. The comedies, who work in "one," opened in Roberts' full-stage set with the lights out. Mr. Roberts repeated a dramatic speech from his own turn in the dark, and when the lights

went on Kramer and Boyle were seated in the doctor's office. It was a laugh, and probably an unconscious infringement upon the old dark-stage opening of Bennet and Richards.

The pair stepped down into "one" following, and had no trouble selling old and new gags. Kramer has developed into a pip of a blackface comic and Boyle is as always, one of the sweetest of straights. They could have nursed the customers for a couple of encores, but were on late and didn't try.

However, their sportsmanship was more or less wasted on the Donalds Sisters act, closing, for they opened to a rear view panoramic of what the ladies and gentlemen will wear when going away from anywhere. The girls never had a chance with their fine hand-to-hand routine, and closed to the ushers and Benny Roberts' gang.

Rose Irene Kress, assisted by Leo Doyle, Elinore Bunting and Joseph Miller, opened the show in a pip of a roller-skating novelty. It is beautifully produced in addition to the talents of the four skaters.

Frakson (New Acts), an imported magician, scored an unusual impression No. 2. Plenty of room all over the house Monday night and fine theatre weather. The new Paramount, down the street, has helped put another crimp in the \$2.20 emporium.

What will happen when the new Roxy opens?

Just one thing after another. Con.

## RIVERSIDE

(St. Vaude)

With two exceptions, on either end, the bill is a surefire lineup of familiars, the opener and closer qualifying also on the favorable impression, but not as standard as the others. It's no wonder they did business with that lineup of familiars.

Faye, Elliott and King were the weakest entry, opening. They give themselves away with the billing "Who's Who" and the tip-off catchline "watch for the double surprise at the finish." With one of them obviously doing a male impersonation it isn't so hard to detect the female impersonator as well, although very well done, completely fooling the

## COAST STUDIOS

(Continued from page 20)

Gibson's next for U. Reeves Eason will direct.

Marlon Constance Blackton, daughter of J. Stuart Blackton, signed by M.G.M. to do adaptations and continuities.

Pat O'Malley is playing the featured role in "Easy Money," being made for Tiffany by Oscar Apfel. Cast includes Helen Ferguson and George Hackathorne.

Kenneth McDonald, recent screen addition, has been signed for juvenile lead in "Over Seas." Sovereign Productions. Harry Moody will direct.

Lorraine Eason has been placed under a five-year contract by F.R.O. Her first will be as feminine lead in "The Wise Crackers," H. C. Witwer story, with Caryl Fleming directing. In the cast are Al Cooke, Kit Guard, Danny O'Shea and Thelma Hill.

Pola Negri's next for Famous Players-Lasky will be "Confession," an Ernest Vajda screen story. Eric Pommer will supervise.

Those supporting Col. Tim McCoy in his second M.G.M. production, "Braddock's Defeat," a story based on the American revolution, include Joan Crawford, Edward Nearn, Will E. Wallis, Tom O'Brien, Jack Pratt, Ben Lewis, Lionel Belmore and Chief Big Tree.

Mathilde Comont added to "The Rough Riders," F.P.-L.

Scott Chesnut, former southern league umpire, and more recently Paramount film salesman and Jacksonville exchange manager, will portray the role of umpire in "Casey at the Bat," F.P.-L.

Eleanor Fried signed by M.G.M. for scenario department.

Vera Reynolds' next for DeMille will be "The Little Adventurers." William DeMille will direct.

U. will produce a feature based on Carl Laemmle's slogan, "It Can Be Done." An original story was written by Scott Darling around the subject.

Statue of Liberty and an ocean liner.

Prolog might not stand up if given with a weak picture, but the film feature more than made up for any deficits.

late comers and those others who didn't consult the printed program. But for the personations the act is blah. The ballad try is particularly negative, a wishy-washy maudlin affliction that is steeped with sickening sentiment, and were it not so "seriously" done and on the level it would make a great hokum number.

The Gaudsmith Brothers have discarded their buffoons' makeup, working more or less "straight" for costume and a light rouge the understander affects.

Torcom Bezazian and Edna White with their trumpet trio in support (it's mislabeled a quartet, becoming four only when Miss White is part of it) belong in the picture houses. Theirs is a quality musical offering that qualifies handily for the cinemas.

Mr. and Mrs. Jimmy Barry's standard did as ever and Ida May Chadwick closed the first section. The act is hitting on its twin six without a miss, the general impression exceeding the act's Palace debut when there was something lacking in the general proceedings.

Miss Chadwick leaves little doubt as to her claim as "America's champion tap dancer," and her preferred sextet of blondes chalk up a sizable score all their own. After it's all over, if Miss Chadwick cares to, she can route that stepping sextet on their own name and they will register decisively, even if they relied only on that concerted staircase dance number. It's a compliment to the dancing star of the act for the staging alone. Miss Chadwick tops everything with an advanced danceology, the "Messin' Around."

Reopening are the Three Swifts (New Acts). Daphne Pollard's impression was unquestionable, although her stuff is limited to the same eccentric characterizations. Will Mahoney could have stayed indef. He begged off, refusing "Mammy" on the plea of a late show. The knockout tap stepping and failing clinched everything.

Van Horn and Inez, roller skaters featuring neck spins, closed. Abel.

## STATE

(Vaude-Picts)

A good deal of flash and production display is getting into the metropolitan small timers. This show at the State involves 30 or so people, counting the dozen in the Cyclone Revue and the six in the sketch of Nat C. Haines and company.

Values are nicely distributed, with plenty of comedy, enough singing and dancing and fair average of purely specialty material. The production display also helps to build up effects for this class of entertainment, particularly in the surroundings of the impressive State theatre.

After all it is the feature film that puts the value in the offering. It is "The Quarter Back" with Richard Dix this week that apparently drew. Attendance Monday night just short of capacity, with only a few rows vacant on right and left wing at the back. Solid punch in the finale of football story brought spontaneous applause.

Randow Trio, comedy acrobatic, opened. Two men and a woman do an old fashioned routine, the novelty depending upon the feats using the heavy woman in evening dress as the understander for simple head-to-head feats. Clown is fair knockabout, but has knack of "anatomic business. Shedding of a score of waistcoats through act is old stuff.

Mays, Burt and Fenn are Tuxedo trio of straight singers who stick to their warbling and hoofing which gets them through neatly if not with any particular hurrah. Good bit is a minstrel first part in all its essentials put over in two minutes. Dancing finish takes them off to applause.

Alice Morley is using one of those dramatic recitations for her finish, a scheme that does her breezy routine no special good. She starts off with two or three brief bits of current jazzy numbers and then goes into a semi-ballad for change of pace, which is as it should be. Then into comedy number and the dramatic for the getaway, using the number "Old Pal" as the basis of the elocution. Makes a dull finale in an otherwise lively turn.

Nat C. Haines' sketch (New Acts) is called "Hello, Mama," which doesn't matter. It is one of those things with a burlesque bit flavor and that serves the purpose well enough. Wilkens and Wilkens, next to closing were not especially heavy. It was tough for an unpretentious mixed pair to follow the Haines flash and hokum comedy, but their tango lesson with its knockabout did the trick. The talk early got only fair returns.

Cyclone Revue, dance production with much costuming and fast stepping (New Acts) closed. Rush.

## AMERICAN ROOF

(Vaude-Picts)

Ad Hibbing and fly remarks seem about as harmless as nitroglycerine on the American Roof these nights. The sooner incoming acts take the tip the better for them. The latest candidate for "the bird" barely escaping was Jack Joyce, monoped

dancer and jester, who miscalculated Monday night by aiming his wisecracks to the boys in blue (shirts) in the upper tier.

Despite a picture trailer strong enough to plant anybody, and at least planted Jack for a great entrance hand, he was going great with his chatter and opening number until starting clowning with some of the neighbors' children from 10th avenue, squatted in the upper left box.

The result must have proved a boomerang for Jack since the box occupants sent back as good as he gave and seemed to forget that everything was in fun. Jack handled the situation with good judgment and went into his dance.

Later on he tried to laugh off the preceding faux pas and got it again, with some of the balcony boys even going stronger than the box occupants, which prompted Jack to announce that he was not a male impersonator. That got them a while, with Jack countering with Black Bottom and Charleston, which for even this mob was something new when contributed by a monoped.

Before leaving the stage in next to closing he had registered the undisputed hit of the show. Many recalls, but Jack was evidently glad to be through, and failed to respond.

As to the bill in general it was little above average with about three out of the seven acts raising any dust. Just a routine show but packed house with the real draw dependent upon the feature picture, "The Black Pirate." Two of the seven acts new around here—Morely and Leeder, harmony duo, No. 2, and Stanley and Quinet, mixed team, No. 5, with a mixture of chatter, singing and dancing.

Johnston opened with a combination of contortion stunts and trapeze work, with the contortion feats the main stand-out of the contribution. Morely and Leeder, fem harmony duo, followed on with a likeable routine of songs (New Acts). Coulter and Rose, two men "in cork," set the comedy ball a-rolling with argumentative chatter appertaining to a dice game and graduating into a routine of small talk that even incorporated a revised edition of Moran and Macks' "white and black horses" gag, with the principals switched to bovines in this instance.

Some instrumentation at the finish, with one manipulating harmonica and other whipping a Jew's-harp, with a snatch of dancing by both, got them over for the best results of the first divisioners. Gilbert and Avery Revue in follow on was the routine dancing flash, utilizing a mixed sextet, with the featured members a mixed dancing team. An acrobatic and adagio by the "names" was their best contribution, while Rodney and Gold, male dancing team, put forth some eccentric comedy stepping that was equally good. A prima spotted a solo half-way down and got over nicely, while another boy registered heavier on personality than talent, perhaps because given little to do in this flash. While well costumed and mounted, it held little other than the routine flash, of which there are many in vaudeville.

Stanley and Quinet, mixed team, opened the second section, getting over good with chatter, songs and dancing (New Acts). Joyce held next to closer with his routine of stepping, aided by black crutch and following on after a trailer showing some film work he had done in the screen feature, "Old Lives for New."

Tegan and Geneva, mixed team, closed with some clever feats on the slack wire, which incorporated balancing and dancing, and which netted better results than is usually the good fortune of this type of act here, and especially in closer. Edna.

## HIPPODROME

(Vaude-Picts)

The boys weren't overboard on vaudeville or business at the 6th avenue grind stadium Monday night. The picture, "Pals in Paradise" (P. D. C.), wasn't so hot either.

And the result must have shown right inside the boxoffice. Very good downstairs, nothing in the side boxes or top gallery and a one-quarter filled first balcony. That means a lot of empty seats.

One cause as to why the vaudeville didn't impress may have been this: Grace Elder opened the show and after doing her hard shoe buck was followed No. 3 by the girl in the Four Cameron act, who also hopped to the stiff soles. It didn't do the latter any good. In fact, she never did get a rise until going into her furious cartwheels. Young Cameron also had a tough time of it despite all the room in the world in which to fall. But that is what was probably the matter, too much room. You can't see faces from the back rows over here. The acoustics are okay, but many a line needs facial expression, and they miss that angle by a mile in this house.

Miss Elder did pretty well with her four girls. Good enough to come back and do a short tap black bottom. A neat routine, too, minus the wiggling, and it's neat headwork to pass up the revolving hips.

Another dancing act was "In Sunny Spain" (New Acts) next to closing, although this adhered to the native tambourine and heel maneuvers.

Earlier came Sargent and Lewis,

two singing boys in the deuce spot, who seemed entirely lost. Strumming oversized ukies this duo offered four songs, none of which meant very much. The size of the house could easily be the alibi, the same going for Cameron, who made 'em laugh with his terrific falls, but got little through his cross-chatter with "Papa."

Just what this theatre can do to a comedy act was revealed by the Bert Gordon turn. A standard vaude laugh act for years, Gordon had to watch his feminine partner run away with the applause Monday eve. That was because of this girl's voice. Vera Kingston by name. If you can't see Gordon's face the dialog isn't so funny—so that explains that and may be a tipoff to acts who are sentenced to the Hip.

"Big Rosie," a lone elephant (New Acts) closed none too easily. The pachyderm wasn't in the mood to do tricks and might be said to have given a careless performance.

Skig.

## BROADWAY

(Vaude-Picts)

About the best 75 cents worth of entertainment on Broadway this week, "Syncopating Sue," the featured film, pulls the laughs with the original comic titles while Signor Frisco and his orchestra, a gang of eight Guatemalan xylophone players, unexpectedly tie up the customers in uncontrollable outbursts of ribaldry.

The Signor starts off conventionally enough with a few numbers on his xylophone. These are well done but begin to pall after a while. As the act seems on the verge of getting the yawn, the "plants" start to work. "What would you like to have me play?" asks the Signor. A score of numbers are mentioned. "But what does the majority want?" persists Frisco. "Liquor!" is the loud answer from the gallery.

This starts the mob laughing. Then the Signor asks for a classical selection. "Humoresque," howls a squeaky feminine voice from somewhere in the rear, "you know how it goes." "The dandelion dandelion dandelion."

This one scored heavily. The two plants work well right through and were fitted in very nicely at the appropriate moment—just as the act seemed to be in danger of falling flat. The curtain rose and fell for long time but the crowd had come out of its convulsions long enough to applaud loud and strenuously. Stopped the show.

Glenn and Jenkins must be quite at home at the Broadway. The boys received the warm welcome before they even started. They swept right into it with a snappy song and dance and some intricate broom swinging and soon shipped their admirers into gales of giggles.

Dixie Hamilton also seemed to be acquainted with some of the customers. Whatever it is that it takes to put a number over Dixie has. "So Is Your Old Lady" went over big. She took a few bows but the crowd couldn't bear to have her leave so she came back with a monotonous Yiddish Charleston number that can be used as a sure-fire damper on any act. It was for Dixie.

The lucky holders of the deuce spot, Herman Berren and Mile Fifi, fared rather well than otherwise. Herman is supposed to be a piano professor. He explains it with some sad talk. The act brightens up when Fifi walks on in a red dress. The girl looks Frenchy and speaks offensively fluent French, but her bad English is very poor and sounds fictitious.

On account of the audience's ignorance of the French language Fifi gets away with a "Hoty-Totsy" song in French which would have raised a number of querulous eyebrows had it been explained. "I love you like some mad fool," says the young lady with the expressive eyes. "Won't you please take me in your arms, dear professor, before I perish of anticipated ecstasy? Take me! You may do anything you wish with me, for how could I resist you!"

No English translation could do justice to the significance of the words in the French language. The crowd doesn't get the language but they couldn't help understanding her motions. Following a time-killer on the piano by Berren, the girl comes on again in a pearl gown, her hair slicked back nicely. This act will get along better if Berren devises some means of getting into the swing faster.

Joe Browning, in black hat and coat, reels off a humorous dialog on his own peculiar philosophy of life and gets away with it. Joe says it's a shame the way the censors have cut out the best in pictures, "leaving only the actors," but adds that the movies are worth the price of admission as "it costs more than twice as much if you want to sleep in a hotel."

The Meyakos, a Japanese boy and his two sisters, closed nicely with a flash musical, dancing, singing, easily up to the high standard set by the preceding acts. The bill opens with Gautier's dogs, one of the cleverest acts of its kind. Two pups do a series of walks, somersaults and other stunts all by themselves without anybody to urge them along. The woman trainer does not appear the first few minutes.

## PRESENTATIONS

(Continued from page 22)

are good looking and work well throughout the show, two doing a "skater act" specialty as the Spade Sisters. Not so strong, but cute. Clem Dacy, fairly well known on radio, sang to plenty of appreciation.

Rome and Dunn, in the last of the specialties, went through their song routine in their usual classy manner scoring heavily.

The work of the orchestra, under Wiley, was good throughout. Wiley was Paley's assistant, whom he replaced. A stair promenade set looked like money.

Loop.

## "GOBS' 23½ MINUTES' LEAVE" (20).

Singing, Dancing, Musical. 23 Min.; Full (Special). Million Dollar, Los Angeles.

Managing Director Frank L. Newman turned production manager for the Pacific Coast premiere of "We're in the Navy Now" and staged an atmospheric prolog at the Million Dollar. While not in any way startling, the entertainment is satisfying.

For a setting there is a full stage replica of a wharf warehouse opening onto the sea. At curtain a ship's launch appears in the "offing" loaded down with gobs who, on landing, go into a routine of stunts in which a dozen of the 20 youths participate.

George O'Hara started them off with a snappy song number and "uke" accompaniment, followed by McDowell and Montgomery, nifty "hoofers." Jimmy Conlon had the audience laughing at his balancing of a paper cone atop his nose or cheeks.

Some nice harmony singing was put across by the Billbrew quartet, colored boys, and then Denny Stullman favored with a couple of instrumental numbers, using a one-stringed violin, and home-made at that. Dick Meagh did a soft shoe dance which he turned into a "wow" finish by speed, and then Dick Gibly scored with a ballad.

Cervo, with his piano-acordion, was rewarded with merited applause, with the colored quartet closing the show with an imitation cat fight, all in harmony. For a finale the ensemble sang a chorus from "We're in the Navy Now" and sailed away in a tableaux, revealing an illuminated replica of the



# "DEAD HEADING" EXCESS

## E. W. CAPPS, VAUDEVILLIAN, FOUND "KING BENJAMIN"—\$5,000 REWARD

**Aged Head of House of David Seized by Michigan State Police on Information Furnished—"Clean Job of It," Says Father of Capps Family**

Benton Harbor, Mich., Nov. 17.  
Editor Variety:

I know that my friends in the profession will be glad to note that I am the sole instigator of the capture of Benjamin Purnell (King of the house of David).

I worked on the job for four weeks, locating him before I made it public to the state authorities. I can safely say I made a clean job of it with the help of Mr. and Mrs. Woodward, ex-members of the House of David, and the great cooperation of our state police department.

I know that my friends in the profession will be glad to learn that I captured the \$5,000 reward offered.

E. W. Capps,  
(Father of the World's Famous Capps Family)

"King" Benjamin Purnell succeeded "King" Solomon as exclusive head of the House of David, a religious and seemingly fanatic sect of between 1,200 and 1,500 in a settlement within Benton Harbor, Mich., a town virtually controlled by the erratic religionists.

"King" Benjamin had been sought for three years, on the complaint of two girls who alleged they had been inveigled into the colony and abused by the aged Benjamin. Recently arrested he was held in bail of \$120,000, furnished by Benton Harbor merchants. Benjamin was found secreted in one of the sect's buildings.

The Capps Family has been in vaudeville for a long time. Some 15 years ago E. W. Capps located at Benton Harbor where he established a mercantile business. The act continued to travel. Benton Harbor is about 80 miles from Muskegon, Mich., with the latter an actors' summer resort.

### "Kingly" Names

Despite the "kingly" names of Solomon and Benjamin and the long haired followers, there are no Hebrews associated with the House of David. It is a cult or sect similar to many under other names, where one person secures control of people and property.

The "King" of the House of David is its absolute ruler. No one is permitted to marry nor to save money earned or to have a bank account, although the House of David is reported operating four banks within its own colony and Benton Harbor.

According to the rules of the sect, there can be no marriages or babies in the House of David. Any married couple joining the cult, from accounts, become automatically divorced upon admission, according to the laid down rules, and separate as husband and wife.

Serious infractions of the moral rules are reported lightly looked upon. They are ascribed to "accident." It is said, without further parley or investigation.

The House of David has been organized about 50 years. It is but recently the state of Michigan took cognizance of the cult within its confines. While the David bunch largely influences Benton Harbor, its influence does not extend beyond, either state or federal. It was the

## MILLER and PETERSON

Featured in  
**"LEMAIRE'S AFFAIRS"**  
Direction  
Ed Davidow & Rufus LeMaire  
1560 Broadway, New York

## LISTEN! PICTURES!

Not so long ago Dixie Wilson, authoress of "God Gave Me Twenty Cents" at the Paramount, New York, was Bird Millman's dresser in the Ziegfeld "Follies" at the time when John Murray Anderson was with Ziegfeld.

Today, also with Anderson, but in a different field, Miss Wilson is a \$50,000 a year staff writer for Famous Players-Lasky under personal contract to Jesse L. Lasky, with an income upwards of \$100,000 estimated for the past year.

## NELLIE GRAY SUING HUSBAND FOR DIVORCE

**Married for 22 Years—In Vaudeville as Gray and Graham**

Freeport, L. I., Nov. 23.

A divorce action was commenced in the Nassau County Supreme Court at Mineola, Monday, by Nellie Gray, wife of Fred Gray. The latter is in vaudeville, with the married couple formerly also on the stage, known as Gray and Graham.

Mrs. Gray charges her husband with infidelity, alleging that in October of last year, Gray remained at the Hotel St. James on West 47th street with an unknown woman. She applies for alimony of \$5 weekly.

Gray and Graham were a team in vaudeville before their marriage. They have lived in Freeport for over 10 years. Mrs. Gray will reside here, at 61 S. Main street.

## HELD FOR MANN ACT

Buffalo, Nov. 23.

Grandon L. Duncan, Toledo, who claims to be an actor, is in the Erie County Jail awaiting the arrival of U. S. marshals from Toledo where he is wanted for violating the Mann White Slave Act.

federal authorities who offered the \$5,000 reward claimed by Capps.

### \$1 Spending Money

Show business' knowledge of the House of David is through the House of David band that toured vaudeville for two seasons, and the House of David travelling baseball club. With both were laughs because of the bearded men, especially the youthful baseball players with their long crop of hair off the chin.

The injunction rules against any member of the House saving money has never been broken or overlooked from accounts. When the David band played in vaudeville, receiving \$1,750 weekly, each member of the band was allowed \$1 weekly for spending money. Hotel bills were paid and the net remaining weekly was sent to King Benjamin. The band carried a bearded cook who supplied the meals for the musicians in their rooms.

The House of David baseball players were treated in the same manner. A guarantee of \$2,000 per game was demanded by the Davids and received, with the net also forwarded to the king. None of the players in either club or band received a salary.

Mr. and Mrs. Woodward, mentioned in Capps' letter as former members of the House of David, are not known, professionally.

## MYSTERIOUS WITNESS LETTER FOR GOODWIN

**D. A. of Santa Ana Labels It Frame-Up—Claims Dead Man Killed by Auto**

Los Angeles, Nov. 23.

A letter coming from a mysterious witness, who endeavored to establish an alibi for Rev. Philip A. Goodwin, "actor-priest," who is sentenced to hang for the murder of J. J. Patterson, a Los Angeles broker, stated that the latter was killed by an automobile, instead of being murdered, proved to be a myth, according to Santa Ana officials.

District Attorney Nelson made an analysis of the statement and declared it preposterous, as no one could locate the writer of the letter, who is believed to be in San Diego.

Albert Dewey Gaines, awaiting prosecution on a charge of murdering Patterson, also declared that the statement by J. Mackelbride, the witness, was untrue. He stated the statement was an absolute fabrication—that he never knew this man, and also, that he had never been in Tia Juana.

The attorney for Gaines has received a letter signed by J. Mackelbride, stating Goodwin was not present when Patterson was killed, but said that Patterson, Gaines and Mackelbride were in an automobile camp near Camp Kearney, north of San Diego, having come from a drinking bout in Tia Juana. The car had stopped on the highway and Patterson was leaning against the radiator. Gaines, at the wheel, called to Patterson to get into the car and Patterson delayed. The car was in gear and Gaines, in his impatience, allowed it to start accidentally, knocking Patterson to the pavement and killing him, according to Mackelbride.

The letter said that Mackelbride knew Patterson was dead but Gaines thought there was a chance to revive him, so he drove in desperation to Santa Ana Canyon, where he tried to revive Patterson with heat by building a little fire with gasoline. The gasoline can accidentally upset, spilling the gasoline over Patterson. The gasoline ignited and burned, Patterson's clothing away, the letter stated.

### After Thought

The letter, after detailing the accident, said, "I don't see why Gaines doesn't tell what happened. He did not mean to kill Patterson. I know it was an accident."

When Gaines heard about the letter, he said it was all a lie—that he had never even heard of any such men as Mackelbride. According to District Attorney Nelson, the letter fits with the story told by Goodwin at the trial. He declared it an afterthought and believes that it is a frameup.

## Bobby Clark Assaulted By 3 Unknown "Souses"

Bobby Clark, of "The Ramblers," was assaulted by three unknown men last Thursday night, when leaving the stage door of the Lyric after the show. Clark ran into a fusillade of blows as soon as he stepped out, and has been unable to account for it.

The comedian retaliated as best he could, ran back into the theatre and returned in a jiffy reinforced by Paul McCullough, his partner, and two stage hands.

The refreshed trio sailed in upon Clark's assailants, giving them plenty and leaving them in a heap on the sidewalk. The patrolman on the beat came along and asked Clark if he wanted the belligerent gents taken in. Clark refused to make complaint after the soberest of the trio claimed the assault was a case of mistaken identity.

Clark claimed he didn't know any of the men, nor any reason why they should experiment pugilistic prowess on him.

### McIntyre and Heath's Return

McIntyre and Heath are reported contemplating a return to vaudeville.

## Bayes-Franklin-Loew

This week the Loew Circuit placed under contract Nora Bayes and Irene Franklin, each with their single turn, for varying tours.

Miss Bayes will receive \$4,500 weekly while on the Loew time with a limited number of houses at present selected for her. Included are the State, New York, and Metropolitan, Brooklyn.

Miss Franklin is at present in London, professionally appearing to unusual success. She will start for Loew's in January.

The Misses Franklin and Bayes have been looked upon as "Keith acts" for several years, both in the headlining class and each a drawing card for vaudeville.

## 'ECHOES OF B'WAY,' TAB, STRANDS IN PT. JERVIS

**Nat Bernstein's Company Asked for Some Money, Then Refused to Appear**

"Echoes of Broadway," an elaborated vaude revue playing wildcat tab bookings on percentage, stranded in Port Jervis, N. Y., about 70 miles from the Paramount building, when the performers and choristers refused to give a show unless back salary was advanced to insure them that their efforts would not be for love of art, as they had been for the past three weeks.

The show, organized out of New York, by Nat Bernstein had been playing upper Pennsylvania territory and was heading back when the Port Jervis date was booked. The show had been spotted at the Casino and extensively advertised. It was to play flat percentage without a guarantee. That made it impossible for the players to get the requested advance from the house.

Most of the members had sufficient money of their own to reach New York, with Bernstein digging up fares for the others.

The members claim that the show made money in several stands but that Bernstein had taken the troupe out on a short bankroll and was so heavily involved in debt that rental payments on scenery and costumes as well as transportation and other incidental expenses ate up any profit, with all paid short since going out.

The troupe was a non-Equity outfit coming under the regulation tab designation over which Equity has no jurisdiction.

## MISS WHEELER REMARRIES

**Weds Clarence Stroud Following Divorce From Bert Wheeler**

Chicago, Nov. 23.

Almost immediately after the granting of a decree of divorce from Bert Wheeler, Betty Wheeler married Clarence Stroud in Judge Gentzel's court here Nov. 16.

The Wheelers had been married for 11 years. They were vaudeville partners and had appeared on the same Interstate Circuit road show with the Stroud act.

The Wheelers separated following the Interstate tour. Application for divorce was then filed here by Miss Wheeler, who claimed desertion by Bert.

## YOUNG DANCER DISAPPEARS

Chicago, Nov. 23.

Marilee Reed, 19, dancer, is sought by the police after a mysterious disappearance. According to Betty Darling, member of the local opera ballet and with whom Miss Reed rooms at 2760 Hampden court, the girl disappeared while shopping in the loop.

Miss Reed, who is from Memphis, Tenn., came here to rehearse for a production, according to her room mate.

## ALLOWS ORPHEUM CIRCUIT TO 'CUT' ACTS' SALARIES

**Violation of Interstate Commerce Law to "Deadhead" Excess Baggage Charges—Each Party Equally Liable—Orpheum's Patronage May Influence Some Railroads—Chicago Offices of Orpheum Reported "Taking Care" of Excess Baggage of Much Poundage for "Orpheum Acts"**

## HEAVY PENALTIES

Many flagrant instances of railroads "deadheading" excess baggage for the Orpheum Circuit have been reported of late.

From the accounts the Orpheum Circuit is securing the movement of excess poundage on baggage through its railroads and at a profit to the Orpheum Circuit, with a consequent loss to the vaudeville acts in "cuts" of salary.

"Deadheading" excess baggage besides cited as unfair competition between railroads and in violation of the Interstate Commerce Act is also a matter of loss of revenue for the Government through decrease in gross earnings for income tax statements.

For a railroad to rebate, grant concession or discriminate contrary to its published tariff is punishable by a fine of from \$1,000 to \$20,000 or two years' imprisonment or both.

Any person or corporation knowingly accepting from a railroad a rebate, concession or discrimination, according to the same law, is equally guilty and punishable by the same penalties.

### Conspiracy

A charge of conspiracy is possible between a theatrical circuit in competitive territory and railroads combining to secure stage acts cheaper than rival circuits through no payment for excess baggage transportation.

In the Orpheum Circuit's territory, ranging from Chicago to the Pacific Slope, north and south, are opposing vaudeville and picture circuits, the Pantassa Circuit, Interstate Circuit, Bert Lavy Circuit and Ackerman & Harris (all vaudeville), and Publix Theatres circuit, Saenger Company, Finkelshtein & Rubin circuit, A. H. Blank circuit, besides smaller chains, and the extensive West Coast Theatres, Inc., of California, all pictures.

All of the railroads granting the deadheading privilege have competing roads. Some of the latter have refused to accede to the Orpheum's demand for an evasion, thereby losing the patronage of the Orpheum Circuit's acts, it is said.

Recent instances and some of the reported acts which have had their excess baggage poundage deadheaded over the Orpheum Circuit's route are said to be Seymour and Howard Revue, General Pisano, Adelaide Herrmann and Co., "London, Paris and New York," Harkett and Delmar Revue, Sheila Terry, Adele Verni, Johnny Burke, Frank DeVoe and Co., Bill Robinson, Wright Dancers, Moore & Megley Revue, Elsa Ersi, Eddie Conrad and Co.

### 3,000 Lbs. of Excess

One of the acts above mentioned is stated to have had 3,000 pounds of excess baggage deadheaded in this manner over all of the Orpheum Circuit, with its tremendous jumps in mileage and altogether long distances. Another act's piano, weighing 2,000 pounds, is said to have been deadheaded from coast to coast.



and back again, through the influence of the Orpheum Circuit with its patronized railroads.

#### N. Y. Instructions

"Deadheading excess" for the Orpheum Circuit from Chicago and other western points on the Orpheum circuit has been, it is said, explicit instructions from the New York headquarters of the Orpheum Circuit to its Chicago offices.

In the case of Elsa Ersi, the instruction from New York, directed to the Orpheum Circuit Booking Dept., State Lake Bldg., Chicago, read in part:

"ELSA ERSI & CO.: Note your paragraph. This office agreed to take care of their excess from here (New York City) to Milwaukee and over the Orpheum Circuit. The reason this excess was not taken care of from here to Milwaukee is because Mr. Gyory stated he carried no excess, but apparently this statement of his is intentionally or otherwise wrong. We had quite some difficulty getting them account question of salary and this promise was necessary to get them to accept our terms."

Another and recent letter stated, addressed the same and from the Orpheum's New York headquarters:

"EDDIE CONRAD & CO.: They were promised that we would take care of all their excess."

#### Injustice to Acts

According to the understanding in vaudeville circles of New York the Orpheum Circuit in its New York headquarters in the Palace theatre building at Broadway and 47th street, "works" the "excess racket" thusly:

An act negotiating in the New York offices and if a new turn for the Orpheum time or a new act to vaudeville or a "production act" (ensemble, scenery and props), is usually whittled down to the last dollar of cost of production or cost of act (operation).

When the turn has made its final salary stand, stating it can not and will not take one cent less, then the Orpheum brings out the item of excess baggage charge. The act is informed that if the Orpheum agrees to take care of all baggage charges, there can be no reason remaining why the act shall not permit a reduction of that amount from its salary. With the act literally held up with that argument, it must agree to the necessary "cut" of the amount of the figured "excess."

With the Orpheum thereafter procuring a "deadhead" through its Chicago branch booking department, there is an immediate and continuous weekly saving effected for the Orpheum Circuit, a consequent loss to the railroads, besides the violations and the discontent of the act over a lowered salary.

The amounts saved by the Orpheum Circuit through "deadheading excess" is said to run into tens of thousands of dollars annually.

#### 7,000 Travel Miles

Excess baggage as an example is charged for between New York and Chicago (about 950 miles) at \$5.45 per 100 lbs. The Orpheum Circuit's territory with its cross jumps and distances may comprise a travel of over 7,000 miles for an act playing the entire route.

"Deadheading" before the Interstate Commerce act was a common practice among the roads. One of the designs of the Interstate Commerce Commission as a regulator was to abolish it.

#### Discrimination

Acts not favored by the Orpheum with free excess baggage charge believe they are being discriminated against, bringing about bad feeling on both ends of the players. Some vaudeville turns readily agreeing to the Orpheum's terms or without decided remonstrance receive no consideration in the New York headquarters on the baggage point. They must travel, however, as far as acts with the "deadheading" privilege.

It is questionable if the acts "deadheaded" by the Orpheum were aware that the Orpheum is able to secure free excess transportation.

How the Orpheum has been enabled to do so has never been made clear in New York. The matter appears to concern some of the western roads alone although the account above relates that the Elsa Ersi turn was given free excess delivery of baggage from New York City to Milwaukee.

#### Washington, Nov. 23.

J. Stanley Payne, head of the Bureau of Inquiry of the Interstate Commerce Commission and the attorney for the bureau, B. L. Smelter, are much interested in the report that certain railroads have been "deadheading" excess baggage for a theatrical circuit.

Some few roads are known to

## COAST 'ACT' MAKER MUST HAVE DEPOSIT

Simple Methods of Geo. Danbury, L. A. "Vaudeville Producer"—\$200 High

Los Angeles, Nov. 23.

George Danbury, formerly of Danbury and Hall, has tried a new wrinkle in the production of vaudeville acts. It has caused quite a laugh among the vaudeville circuits and theatre men.

Danbury operates a dancing school and institution for stage training. He makes certain, it is said, to get pupils who have money, telling them that a short training at his school is bound to land them in vaudeville; also that he will stage the acts. Recently he told a woman prospect that he had an act booked over the West Coast Theatres Circuit for 16 weeks, and asked her to deposit some money as evidence of good faith, and also that she would not violate a confidence regarding the salary she would receive in the act.

The woman visited the West Coast booking office, M. D. Howe, in charge, informed her that no business relations existed between their office and Danbury for the booking of any act; that they had a sample of one of his acts some six months before and cared for no repetition.

Recently a woman employed in the business office of a Los Angeles newspaper was called by Danbury over the phone and informed that he had learned she had stage talents and that he was putting out a musical act which would open at a theatre in San Francisco and then play east to Chicago, after which it would go to Scotland. The woman called upon Danbury at his studio, in the basement of a store building on Grand avenue. Danbury told her of his vast stage experiences as a performer himself and also as a producer—said he was putting out a musical act and that she would just fit into it.

Danbury added it would be necessary for her to post a bond of \$200 with him, so that she would not infringe upon any of the conditions of the contract. He handed her a blank contract. She informed him that she would have to go home and think the matter over, as \$200 would be quite a sacrifice, and in turn, he is said to have replied to her: "If you don't want to put the \$200 up with me, there is no use of coming back."

#### Danbury's Contract

The contract which he gave to her read as follows:

AGREEMENT made this (blank date), by and between George Danbury and Jane Doe. It is understood that George Danbury will guarantee (blank work) when act is produced and contracted. It is further understood that the said Jane Doe shall pay the sum of \$200 to George Danbury for his protection, and if the said Jane Doe infringes any of the following conditions (he or she) shall forfeit this amount.

CONDITIONS: That the said Jane Doe will not appear in any other act than that produced by George Danbury for (blank weeks) from above date. That the said Jane Doe will not let (his or her) salary be known to any other member of the company, or convey it by other means. That the said Jane Doe will obey all instructions from George Danbury regarding said act.

Signed by..... Signed by..... Producer. Artist. Danbury in booking or contracting for people has no license, according to the State Labor Laws of California. It is understood Deputy State Labor Commissioner Levy will issue an order for him to appear and explain.

#### French Colored Team

The first colored ballroom dance team to tour here are Morriet and Ruth. Both are French, Morriet having been a gigolo (paid dance partner for lonesome women) in Paris.

"deadhead" baggage without the passenger travelling or the use of a ticket. Each road has its own rules on this which are published in its tariffs. In these instances the road charges as a rule double the excess cost.



FRANK VAN HOVEN

Playing Pantages Circuit

!! ONE !!

Volcanic Panic

On the Panic-tages Circuit

Booked by NEVINS & SINGER

Special Publicity by

HARRY VAN HOVEN

## "Miss America's" Wants; Theatre's Tie-Up Ruined

New Orleans, Nov. 23.

When learning there wasn't anything in it for her in the way of cold cash, Norma D. Smallwood, "Miss America," headlining at the Orpheum here, walked out on a much prepared publicity stunt.

The Orpheum's alert press agent, Fannie Collingwood, had arranged a tie-up with the New Orleans "Item." The daily sent a couple of men around to get advertisements for an entire "Miss America" section. Nothing new, but a surefire stunt.

"Miss America" was to call at the establishments of merchants who contributed to advertising and preferentially select their wares but when told that her only compensation would be in the nature of publicity, Miss Smallwood refused to budge. The "Item" had to tear up quite a number of advertising contracts.

The girl is from Oklahoma and won the national beauty contest at Atlantic City. A stage offer followed from the Interstate Circuit which figured to use her up locally in the southwestern section. It's the first stage experience for Miss Smallwood.

## Williams Home Occupied

The Percy Williams Home for actors opened this week at Englewood, N. J. The disabled members of the profession who were occupying temporary quarters at Bernardsville, were transferred early this week to their new home under supervision of Sam Scribner, president of the Columbia Burlesque Circuit and one of the directors of the P. G. Williams endowed home. The new home has every modern convenience and is up to the minute in its appointments.

#### 'June Days' Tab

"Katherine Morris, who succeeded Marie Saxon in 'Merry Merry' when the latter withdrew in Boston last summer, will be featured by Ben Boyar in a tabloid musical, 'June Days.' It will shortly open in vaudeville.

#### EVA TANGUAY PLAYING

Eva Tanguay has recovered from her recent nervous breakdown and has resumed her tour of independent houses.

She played the De Kalb, Brooklyn, last week and is this first half at the Lyceum, Paterson, N. J. Both houses are independently booked.

#### LOUIS KRAMER'S BANQUET

The Hebrew Actors' Union is tendering a banquet to Louis Kramer, head of the permanent Yiddish vaudeville company at the Prospect, Bronx, at the Broadway Central tonight (Wednesday).

It is in celebration of Kramer's 50th birthday.

#### AVERY AND CARTER DISSOLVE

Avery and Carter have dissolved partnership, after a team in vaudeville and burlesque for 10 years. Milton Avery will form a new alliance with Sammy Spencer, while Ben Carter will return to burlesque.

## HENRY KAUFMAN IS OFF ORPHEUM AFTER 12 YRS.

Resigns After Disagreeing with "Kut" Kahl's Methods—2d Time and Same Reason

Chicago, Nov. 23.

Henry Kaufman, of the Orpheum Circuit's motion picture department, has resigned after 12 years with Orpheum and the Western Vaudeville Managers' Association. The resignation is said to be due to Kaufman's disagreement over "Kut" Kahl's "methods."

About five years ago Kaufman, then on the booking floor, resigned after a tiff with "Kut," during which he sent "Kut" a letter that later became well known.

After some pleading on the association's part Kaufman returned to put the Champaign theatre on its feet. He did the same for the Springfield house, also a consistent loser. Some time later Kaufman joined the picture department.

In his dozen years with the two circuits Kaufman, a cousin of Marcus Helman, Orpheum's head, served as theatre manager, treasurer and in about every capacity in the Association and Orpheum offices. At the time of his resignation last week he was regarded as one of the most valuable men with the office. His continued indignation at "Kut" Kahl's unfair methods was always well known in Chicago.

Last Friday 25 Orpheum and Association men, mostly house managers and treasurers, tendered Kaufman a midnight banquet at the New Bismarck, at which they expressed their regret he was no longer an associate.

## Perfect Form Contests As Business Builders

"Perfect Form Contests" are serving as a winter substitute for Bathing Beauty Contests, and as business builders by vaudeville and burlesque houses.

Contests are held at the end of the night performance with contestants required to wear fleshings or one-piece bathing suits.

The contests provide a burlesque flash for the vaude house. In burlesque houses the choristers compete with local entries.

## Purvis Suing Curtis, Alleges Contract Breach

Charles Purvis, vaude actor, has brought suit for \$3,000 against Fred Curtis, vaude agent, alleging breach of contract. The civil action was taken after Purvis had previously summoned Curtis to court to recover \$700 he claims to have advanced him. The magistrate advised a civil action.

In his complaint Purvis alleges he had a contract with Curtis to launch him in an act and secure bookings. Purvis agreed to finance and also pay the customary agent's commission as well as splitting profits of the act with Curtis. He also claims to have given Curtis \$700 toward the production but never got any action for his money nor the money back.

The additional sum is for what the performer figures his loss of time and other employment caused by Curtis not holding up his end of the agreement.

#### MAGICIANS FORM CLUB

Youngstown, O., Nov. 23.

Youngstown magicians and conjurers, professional, semi-professional and amateur are planning to organize a club for fraternal purposes and an exchange of ideas relating to their art.

Several of the local entertainers belong to the International Brotherhood of Magicians and the Society of Magicians.

Frank Zaccane is heading the movement to organize magicians here.

#### BENEFIT FOR MRS. WEBSTER

Chicago, Nov. 23.

The proceeds of the benefit arranged by Billy Diamond for Mrs. Jennie Webster, wife of the deceased George Webster, aggregated the sum of \$3,500. The benefit was held at the Woods theatre on Sunday afternoon, Nov. 7. The entire amount was turned over to Mrs. Webster.

## ASS'N UNIT ACTS DISGUSTED AT TIME—QUARREL

'Chicago to Coast Circuit' Sounds Like Joke Now

Portland, Ore., Nov. 23.

Much jealousy, hatred and trouble amongst the artists on the Association (Chicago) Unit Show No. 97 were evidenced while on their local week's engagement at the Rivoli. That house has since discontinued Association vaudeville in favor of a straight picture policy.

The five acts, Donna Darling, Zehn and Dreis, Princess Wiltona, Curtis and Lawrence, and Morell and Elynore, had been on the outs with each other, it is said, from the time the unit started from Chicago to the Coast.

Many of the artists, seemingly disgusted with the present Association "route," as well as its officials, as to authority in the routing and the canceling of acts, after the many one-nighters through the Pacific Northwest, reached Portland, for the week, with one of the acts at rehearsal, nearly reaching a fist fight with Bill Dey, stage manager of the house, owing to a controversy as to dressing rooms.

## Golden's Band Off Air

While with K.-A.

Ernie Golden and His Hotel McAlpin Orchestra will open for Keith-Albee next week. The anti-radio clause in the K.-A. contracts which doesn't always operate has evidently been effective in this case as Golden will be off the air, while playing the K.-A. house.

Golden and his musicians have been a feature of WMCA at the Hotel McAlpin for several months.

## Mrs. Ted Doner's Verdict

Los Angeles, Nov. 23.

Mrs. Peggy Doner, actress, wife of Ted Doner, dancer, was awarded damages of \$5,000 by a jury in Judge Cral's branch of the Superior court, against Howard B. Ritticker, general manager of a grocery concern, and M. C. Ross, Hollywood real estate man, for injuries sustained in an automobile accident last September.

Mrs. Doner charged that while a passenger in Ritticker's car it collided with a car driven by Ross. In the accident she sustained injuries which kept her from her work.

## War Dep't's 'Strong Man'

Washington, Nov. 23.

The War Department is "spreading" on the enlistment of Victor G. Des Marais, of Moosup, Conn. Under the name of "Young Saxon" he has a rep as a strong man, according to the department.

Having appeared professionally, the department officially issued the following:

"Des Marais' weight is 130 pounds. He is said to be the only athlete of his weight in America who has succeeded in tearing in half three full decks of playing cards."

## Mrs. Campbell in Sketch

Mrs. Pat Campbell may enter vaudeville pending the completion of a new play in which she is to be starred later under management of Elizabeth Marbury.

Mrs. Campbell's vaudeville appearances will be confined to a tour of the Greater New York. She will appear in a sketch now being written.

#### MISS RINGO COLLAPSED

Marguerite Ringo collapsed on the Rivoli, New York, stage Saturday night and was not permitted by Nat Pinston and Frank Cambria to appear Sunday, returning Monday after the day's recuperation. Virginia Johnston substituted in her place.

Miss Ringo had a busy week-end with the premiere of the Paramount where she sang the National Anthem and this week at the Rivoli.



# BIG TIME ARTISTS GOING "WITH MONEY" IF OBLIGED TO PLAY 3 OR MORE DAILY

Prince, Franklin, Bayes, Rooney and Bent Fail to See Advantages in "Straight Vaudeville's" Few Weeks, with Majority of Houses Three-a-Day at Two-a-Day Salary—Beginning of Flood of Standard Acts to Other Vaude and Picture and Picture Circuits Starting

It is believed from reports on how vaudeville actors are talking that there is an inclination held by the standard acts to move out of the straight vaudeville circle, into any other playing channels that pay more money for three or more performances daily than the Keith-Albee or Orpheum circuits offer.

These acts say that the two-a-day theatres at present are so limited in number that a straight vaudeville contract is in reality a three-a-day engagement if any number of weeks or a season is routed for them. That they receive no more salary for the three-a-day houses than in the twice daily, and that a pro rata salary allowance is not given when more than two performances daily are played, is their justification for deserting the big time circuits.

The current examples of the actor's feelings on the subject are seen in Arthur Prince, the English ventriloquist and a headliner, and Rooney and Bent, one of the few admitted drawing cards in vaudeville.

Mr. Prince but lately arrived on this side to play a 10-week contract for the Keith-Albee office. Mr. Prince has twice been in America within the past 20 years. He stated he was amazed at the changed conditions in vaudeville. When the time arrived for K-A to take up the option on the Prince contract for further time, the English artist demanded an increased salary commensurate with the number of extra performances he would be obliged to play in the K-A theatres. This increase was not readily assented to by K-A, whereupon Mr. Prince, without attempting prolonged negotiations, placed his bookings with William Morris. It was William Morris who first imported Arthur Prince to this country. He goes upon the Morris bookings within another two weeks.

Prince's idea of variety playing over here at present is to go where the most salary will be paid, since, he says, if an act must work three-a-day at a two-a-day salary, it might as well play three or more elsewhere for more money.

The shrinking of two-a-day straight vaudeville will drive an other standard big time headliner into the picture houses when Pat Rooney and Marion Bent conclude their current bookings on the Keith-Albee Circuit. They have about four more weeks.

According to report the act will receive around \$5,000 weekly in the picture houses against their current vaudeville salary of \$3,000 weekly in the non-cut salaried houses.

Rooney and Bent, except for a road tour at the head of their own musical, "A Daughter of Rosie O'Grady," have never played outside of the Keith-Albee houses.

Rooney has had innumerable clashes with the Keith bookers regarding salary but matters have been adjusted in time to prevent Rooney from "going outside." The act has been proven one of the very few "draws" for the circuit.

According to report Rooney, in addition to being attracted by the salary offered, is playing three performances a day or more in nearly every K-A house he appears, without extra salary, pro rata. He figures the extra performance in a picture house wouldn't matter much, with the \$2,000 difference in salary ample for the one extra performance daily.

## Loew's Flapper Grandma

Edna Wallace Hopper will open a tour of the Loew Circuit next week at Atlanta.

The flapper grandmother will play eight weeks, concluding her vaudeville and picture house tour at Evansville, Ind. She will play full week stands and give her special morning matinees for women only as per usual.

## Doubling Amateurs

Topeka, Kan., Nov. 23.

There's a contest of contests on in Topeka right now, with vaudeville amateurs as the prizes for the theatres who are offering prizes for the vaudeville amateurs.

With the Princess, Novelty and Jayhawk all giving amateur contests, there's not enough amateurs to go round and there's considerable "doubling."

## TUNNEY'S ACT OPENS STRONG

Youngstown Gives Champ Royal Greeting

Youngstown, O., Nov. 23. Gene Tunney, heavyweight champion of the world, opened a week's engagement at the Hippodrome Sunday afternoon before an audience that filled the theatre from top to bottom. Tunney is billed as "A Chap America Is Proud of."

The act opens in "one." A personable young chap makes a short speech introducing Tunney. On Tunney's appearance applause and cheering started and continued for two minutes. Tunney gave a brief talk, first explaining he is no speechmaker and next lauding Jack Dempsey as the squarrest and fairest man he ever entered a ring with.

The lecturer next asked Tunney questions, made the basis to inject humor. Tunney then leaves the stage to change for a short session of sparring. The lecturer uses a song to fill in the gap.

Second scene is in full stage with a regulation ring backed by a black cyclorama drop. Tunney spars about a minute with Happy Howard, a sparring partner. After a short rest, again with a second sparring partner, then takes bow for the conclusion.

First appearance with both Tunney and the lecturer plainly nervous. Tunney was slightly halting in his delivery, but the audience plainly expressed their approval of the champ who seems to have a large and ardent personal following in this section of the country at least.

Time of act 16 minutes.

## LUCKY ESCAPE

Slayman Ali Party Uninjured When Machine Turns Turtle

Los Angeles, Nov. 23. Slayman Ali and members of his Arabian Blue Devils troupe had a miraculous escape when a car in which they were returning to Los Angeles from San Francisco turned turtle, pinning the six occupants beneath the wreckage.

All three members of his troupe, and the wife and son of another member were in the car at the time and not a single scratch was sustained by any of the party.

The automobile was completely demolished.

## Max Hart's People Placed in Shows

The Max Hart office has booked J. Harold Murray with Flo Ziegfeld's "Rio Reta"; Charley Purcell with Charles B. Dillingham; Johnny Dooley with Earl Carroll's "Vandites," and signed William Kent with Aaron & Friedley for two years.

## VESTA VICTORIA BACK FOR PANTAGES CIRCUIT

Eleven Years Since Last Over—Farewell Tour Under William Morris' Direction

Vesta Victoria, English singing comedienne, is coming over for a farewell American tour which she will make under direction of William Morris. Miss Victoria will sail from England Dec. 15 and open a 10 weeks' tour of the Pantages Circuit in January.

This will be Miss Victoria's first trip to America in 11 years. The proposal of an American tour was made her by William Morris, Jr., on his recent trip abroad, with the engagement confirmed by cable last week after the Pan route had been submitted.

## Those 3 Boys' Record For Fox's New Movietone

Jimmie Durante, Lou Clayton, Eddie Jackson and Julia Gerity from the Dover Club will make a talking film for Fox's Movietone. The night club entertainers will be on the first Fox releases.

## Little Billy Heats Up

Little Billy has stepped out of "The Miniature Revue" in which he, Master Gabriel and Little Lord Roberts were to have appeared, with Billy featured surrounded by a cast of 11 midgets.

According to report the diminutive artists exhibited as much temperament, when it came to billing etc., as a troupe of giants.

Benny Rubin is the author of the revue. It is described as an all hokum line up.

## LOEW'S 30 NO-CUT FULL WEEKS

(Continued from page 1)  
the full week no-cut policy of vaudeville and pictures and vaudeville.

In the Loew route for acts are the picture or pop vaudeville Loew houses, according to the city and the capacity of the theatre. In some of the towns where Loew's has both policies in different houses, an attraction booked on the initial trip may be returned to the other house later on.

The Loew policy of playing will be but one week in a house in any city, with no hold over engagements. Every week a new show may become Loew's slogan.

The pop vaudeville Loew houses on top of the Presentation theatres of the chain gives Loew's an outstanding booking position. In the past the Loew's pop vaude theatres held down somewhat on their weekly outlay for the vaudeville of the show, spending the larger amount upon the feature picture.

With the experience of the Presentation houses taking on heavy salaried drawing cards, Messrs. Lubin and Sidney agreed that the vaude theatres could carry the same cards.

## Loew Liberal

Loew's has been a liberal salary payer of late months. For years the vaudeville salary record was \$7,000 paid to Sarah Bernhardt, the only act to ever receive that amount weekly on the big time until Paul Whiteman played the Keith-Albee Hippodrome last year.

Within recent seasons Loew's has paid \$7,000 to several different acts, and is now paying Gene Tunney that amount, if not more. Alexander Pantages, operator of a large western pop vaudeville chain, has paid \$6,000 and \$7,000 almost as frequently and without hesitation. Other picture circuits also have paid that sum or more (percentage) for box office attractions.

Meanwhile the Keith-Albee and Orpheum Circuits, operating their "big time" and also pop price vaudeville theatres, besides a few picture houses, have been endeavoring to

## PARTNERS I HAVE LOST AND WHY

By LEE WILMOTT

Jigger Jackson—Jigger was O. K. and I always feel that we would have hit with our two-act if he could have stayed away from the women. That was his weakness and we would have made good only that he died.

Fiddles Finnegan—Wasted a season with this mug before I got wise that he didn't have personality. An independent agent's assistant hepped me to the fact that Fiddles didn't know how to give them the teeth.

Tootsie Thompson—One of my independent agents told me to try a lady partner. We were doing pretty good until one day we got married on account of sleeper jumps and hotel rates. From that time on it was applesauce.

Babe Brown—Never got a bum report while I was working with this baby. House managers used to wire in—"Great act"—as soon as they saw her shape. She married an usher in Brooklyn and left me flat.

Fanny Farnum—Just as I got this one all rehearsed and ready to break in on a last half of one nighters she blew to a tab chorus.

Shorty Shultz—Got as far as being pencilled in for a showing at the Myrtle with this guy but had to air him when my representative tipped me off that he was on Dow's "blacklist."

Blondy Betts—A pip—but she couldn't see splitting salaries. She wanted a flat rate of twenty-five in town and thirty on the road. Hated to lose her. (Yakima, Wash.).

## RUBIN-ARMS TWO-ACTS AT \$2,750 WEEKLY

Benny Rubin, Frances Arms and a company of seven to do two acts and an afterpiece open in Tulsa on the Interstate time at \$2,750. William Morris booked Rubin-Arms Co. for 11 weeks to be played out of 12.

This is another act that could not "see" Keith's financial proffers and switched to more lucrative circuits.

## K-A's Small-Time Hindu

The Keith-Albee press department announces that Punjab, Hindu fakir, will make "His First American Appearance" in Keith-Albee vaudeville this month.

The act has been playing for the Amalgamated Vaudeville and other small time agencies in and around New York for weeks.

## ACTORS' CHURCH RAISING FUND NO "STRINGS"

Rev. Dr. Harrison and "FNT" Working On It

Actors, whether they be legitimate, burlesque, vaudeville or otherwise, as long as they are recognized professionals, are at last to have access to an emergency fund that will not be iron-lidded by any N. V. A. restrictions.

According to the plan of the men back of the fund it will be at the beck and call of those designated as "reputable" and "deserving." Its money will be available within the hour of need and not an age later, when it may come too late.

Rev. Dr. Harrison, pastor of the International Actors' Church, 233 West 48th street, just 99 steps west of Broadway, and F. N. Tracey, former actor, and who has acquired considerable fame as "F. N. T." radio announcer and who has been heard via WIIN and more recently WPCH, are the prime movers putting the fund into existence.

Dr. Harrison's church is non-sectarian and the fund as outlined will be maintained for all classes of theatricals, any creed. For more than a year Dr. Harrison and "F. N. T." have been helping destitute professionals, doing it out of their own pocket. The apparent need for a fund to take care of the cases that crop up from day to day has become so urgent the pastor and the announcer have taken steps to start its nucleus. This will shape itself through a benefit performance of Mae West's show, "Sex," at Daly's theatre, New York, at midnight of Dec. 2 (Thursday) when the entire proceeds are to be turned over to the fund.

The I. A. C., through its pastor, is constantly coming in contact with many cases of professionals who, penniless, have appealed to him for assistance. (Vaudevillians, told to turn to the N. V. A. for help, have countered the advice by saying that they were not members and that its "assistance" holds "too many strings.")

Irrespective of any development of the fund the I. A. C. has issued a standing invitation to actors of all creeds to accept the church's privileges; its Sunday night services are planned to help the individual spiritually and morally.

There is a Lonesome Club night each Thursday, when those who have no homes may gather at the church and enjoy dancing, games or other diversions at their disposal. The church plans many entertainments this winter, which will be theatrical in aspect; the church having its own film projecting machine and screen.

reduce the salaries of acts. At one time K-A placed the top limit for any act, production or turn, at \$2,500 a week. Later they had to break through what they said was a steady rule, paying a couple of production acts \$3,000 and \$3,500.

When Whiteman offered to play the Palace, New York, for \$5,500 following the Hippodrome, where he received \$5,500, the Keith-Albee office after much dickerer finally said their maximum salary for Whiteman would be \$5,250 at the Palace. Whiteman became so disgusted at the parsimonious attempt he immediately called off all negotiations.

## Type of Turns

It has not been settled how many turns the Loew's bills will hold nor the exact type of act that will get the full route. It will not be the highest salaried turn or the drawing card only which will be given a Loew route. Any act Mr. Lubin decides upon or Mr. Sidney suggests will probably receive the full route. Applications for the present for the Loew time are receivable both in the Lubin booking office and in the Presentation department of the Loew Circuit.

The merged booking will mark the first time in American vaudeville that a route for 20 weeks or more at anything over \$500 weekly salary has ever been issued without a "cut" salary somewhere upon it, in one or more spots, barring such an exception as Mme. Bernhardt.

## Difference in Shows

Among the new towns and houses to go on the Loew list by next season are Providence, Syracuse, Columbus, Kansas City, Houston, Tex., and Richmond, Va.

In the "big time" of the past and even currently on what is left of it have been appearing almost weekly any number of turns from the small time, taken by the big-time bookers because of their cheapness. Constantly the Loew policy will be to procure the best acts they can engage if deemed suitable to their houses and making the Loew bills "big time" in fact.



# SUPREME COURT PROTECTS CIRCUIT FROM UNION STRIKERS

**Justice Mitchell Decides One 'Strike' Theatre Can  
Not Involve Entire Circuit—4 N. Y. City Theatres  
Concerned—Stagehands and Musicians Strike**

A New York Supreme Court ruling yesterday by Justice Mitchell in the Motion Picture Operators' Union and the American Federation of Musicians' Union strike against the Plaza, Lafayette, Olympia and Washington theatres, all picture houses, holds that because one house is part of a "chain" with another, the entire circuit cannot be penalized in a labor strike.

The circumstances revolve primarily about the Plaza at Madison avenue and 59th street, and the Lafayette in Harlem, a colored house. The theatre managers do not bother with contesting the Olympia and Washington house grievances against the International Alliance of Theatre Stage Employees and Moving Picture Machine Operators.

The Lafayette admittedly is experiencing a labor strike. Justice Mitchell cannot therefore enjoin the unions from interfering unless an illegal or criminal phase crops up. For the present "these defendants are conducting no picketing. No acts or threats of violence or disorderly conduct attributable to these defendants have been shown. Nor has it been established that defendants have approached, threatened or intimidated the patrons of the plaintiff" for which reason the Syndicate Land & Development Corp., the holding company of the Lafayette, cannot be granted an injunction to restrain a labor callout by the joint unions.

## Different at Plaza

A different situation exists at the Plaza which the estate of Paul M. Herzog is alleged to own 100 per cent. in the name of the 59th St. Madison Ave. Co. The Plaza denies owning the Lafayette and the other theatres, although the estate of Paul M. Herzog has a "piece" of these houses, but less than majority control.

The Plaza has not refused to employ union moving picture operators and in fact the operators withdrawn by the union from the theatre were members of the I. A. T. S. E. and allied organizations. For this reason Justice Mitchell thinks the unions are interfering with the business of the Plaza and impeding its efficiency, as a result of which he has awarded the 59th St. Madison Ave. Co. an injunction against the unions.

Justice Mitchell holds that the constitution and by-laws of the I. A. T. S. E. "cannot be regarded as determinative of the legal rights of the parties in this action."

## 'Gift Night' Too Expensive; Merchants Tire of It

Special "gift night" sessions are being discontinued by many of the independent vaude and picture houses through local merchants having soured on the idea. They no longer contribute clothing and other articles in exchange for advertising as was the previous arrangement.

With the donations out and the theatres having to dig real cash for purchases they have decided to supplant the feature with less expensive ones.

The "Gift Night" was a racket for the theatre operators while it lasted but never demonstrated authentically to the donors as to whether the plug of the lobby display ever brought them any trade.

Therefore advertising managers lost enthusiasm over it.

## Wilson Sisters' Flash

Three Wilson Sisters are scrapping their former trio act to head a new production flash, projected by Lew Cantor.

Several others will also appear in the act.

## Runyan and Flint Apart

Runyan and Flint have dissolved partnership. Glenn Runyan has joined a new alliance with Dick Evans (Honey Sisters and Evans).

## MADE GOOD FOR DRESSING ROOM THEFTS

Thieves entered the dressing rooms of the Lyric, Hoboken, N. J., last week, making off with a dress suit belonging to Dewey, of Dewey and Rodgers, and a banjo used by Rogers, of Rogers and Dorkin, two of the acts on the bill.

Both acts registered complaint of their loss to the management. After the latter conducted an investigation Manager Bart Coyle made good the loss, reimbursing Dewey \$35 for the suit and Rogers \$62.50 for the banjo.

## Razing Old Houses

Washington, Nov. 23.

One of Washington's theatrical landmarks, the old Follies theatre at Ninth and C streets, is to pass into the discard. This playhouse is to be torn down and a bus terminal will replace it.

In the old days all the great stars appeared at the Follies. As time passed it changed its name repeatedly and had one policy after another. It finally went to stock burlesque and then was sold to the bus interests.

Dallas, Tex., Nov. 23.

Plans have been made to demolish the Majestic theatre. This means that one of the city's oldest playhouses is to go.

## Eddie Darling Back, Resting

Eddie Darling, chief booker of the Keith-Albee Circuit, has returned to New York from Atlantic City. Darling will not return to his duties for a while, having been ordered to take a continued rest by his physician.

## Sissle and Blake on Loew Time

Sissle and Blake, colored comedians, have been routed by the Loew Circuit, opening Nov. 29.

## NEW ACTS

Billie De Rex (Clifton and De Rex), with Lee Alton, 2-act.  
Mr. and Mrs. Walter Hill are reviving their former "Girle."

Mildred Blanchard, English dramatic actress, will return to vaudeville in a tabloid version of Sardou's "Fedora." Three in support.  
Dolly Kramer (Dolly Kramer's Midget Band), single.

George Spaulding is reviving Paul Gerard Smith's skit, "The Lucky Stiff," a four-people act.  
Billy Dale is returning to vaudeville.

Phil Morris is producing a musical flash. Frank Sinclair featured.  
Billy (Bumps) Mack has left burlesque to return to vaudeville.

Martelle and Valentine will head a flash act. Andy Wright producing.  
Diana Ashton, concert soprano, with Trainor Bays at pianos.

Dave Ferguson will shortly return to vaudeville in a new act by Harry Delf entitled "Women." Two in support.

Holland and Jeanie and Bigwood Twins (Four Novelties).

Lester Le Grange Co.  
Eddie Hickey, cousin of Jimmy Hussey, who has appeared with Hussey in "Getting a Ticket" in vaudeville, has teamed with Harry White for vaudeville.

Al Raymond (Raymond and Schram) and Eddie Bolger in new skit.

## FORUM

Editor Variety:

There have been a couple of acts using my billing. In one instance I took the matter up with the manager of the act. He informed me that the managers were to blame and I take this means of informing the managers that I only wish them to use my billing on my act. The billing referred to is Joe Thomas' Sax-o-Tette.

The word Sax-o-Tette is a coined word and has been used by me, both on phonograph records and in my billing throughout the country for the past six years. Joe Thomas.

## New Incorporations

Albany, Nov. 23.

Travelogue Film Corp., New York city, motion pictures; 250 shares preferred stock, \$100 each; 1,000 shares common, no par value. Edward S. Witowski, Arthur Gottlieb, Joseph A. Corman. Filed by Joseph F. Kropp, 2 Wall street.

Keith-Albee Rochester Corp., New York city, real estate; 100 shares common, no par value. John A. Hopkins, Charles Monash, Alfred T. Sherman. Filed by Philip M. Stern, 1564 Broadway.

Allerton Theatres Corp., New York city, motion pictures; 1,000 shares common, no par. Charles A. True, Albert G. Thorne, Edward Light. Filed by Lester R. Bachner, 27 Cedar street.

Super Anne, New York city, theatre proprietors and managers; 120 shares common, no par value. Jennie D. Carroll, Agnes Becker, Charles Muth. Filed by Coleman Stern & Ellenwood, 60 Wall street.

N. P. B. Film Producers, New York city, motion picture films; \$10,000. Edward M. Behrman, G. Stander, S. Perloff. Filed by Samuel P. Lux, 26 Court street, Brooklyn.

Fema Building Corp., Brooklyn, manage theatres; \$20,000. Joseph Maggola, Hattie Maggola, Jacob Feld. Filed by Avitable & Eisenhaur, 189 Montague street, Brooklyn.

Marham Cinema Corp., New York city, proprietors of motion picture theatres; 500 shares preferred, \$100 each; 1,000 common, no par value. John M. Wood, Ralph G. Felling, Charles P. G. Fuller. Filed by Chadbourne, Hunt, Jaekel & Brown, 165 Broadway.

Ditmars Theatre Corp., New York city, motion picture theatres; 100 shares common, no par value. Lawrence Bobker, Mabel R. O'Shaughnessy, Arthur B. Cohn. Filed by Leo Oppenheimer, 60 Wall street.

Lace Petticoat, New York city, theatrical proprietors; 750 shares common, no par value. Sidney R. Fleisher, Milton Maier, M. Salwen. Filed by Joseph P. Bickerton, Jr., 220 West 42d street.

Century Circuit, New York City, manage theatres; \$30,000; Katherine Bull, Margie Weinstein, Joseph Springer. Filed by Hovell, McChesney & Clarkson, 152 West 42nd street.

Phil Werner Producing Co., New York City, operatic and dramatic entertainments; \$15,000; Philip Winorsky, Nathan Greenberg. Filed by Benjamin Bronowitz, 80 Maiden Lane.

Thurston, The Magician and Associates, New York City, school of correspondence for tricks by magic; 50 shares preferred stock, \$100 each, 200 common stock, no par value. Claude B. Pechtle, Marjorie Halstead, William V. Grant. Filed by William F. Carell, 16 Exchange Place.

Primrose Music Corp., New York City, entertainers for theatres, concerts, \$1,000; Irene Steinberg, Noah L. Braunstein. Filed by Julian T. Abeles, 1457 Broadway.

Amityville Theatres, New York City, theatrical, 1,000 shares common, no par value; Louise Sheinman, George Gotthelf, F. Gersten. Filed by Julius Gersten, 300 Madison avenue.

Sea Lion Productions, New York City, general amusement business and motion pictures; \$50,000; Arthur S. Lyons, William G. Seabury, Bertha Saffor. Filed by Kendler & Goldstein, 1540 Broadway.

## Oklahoma

Osage Motion Picture Production Corp., Oklahoma City. Capital, \$15,000. Incorporators, Walt Naylor, J. G. Rasmussen and C. G. Naylor, all of Oklahoma City.

## Designations

Triangle Film Corp., Delaware, produce motion pictures and photographs; \$7,000,000. President H. E. Aitken, 32 Broadway, New York city. Filed by Satterlee & Canfield, 27 William street.

## Dissolutions

Sea Coast Amusement Co., Brooklyn. Filed by Steange & Myers, 149 Broadway, New York city.

Katz Amusement Co., Brooklyn. Filed by Leo K. Martus, 242 Madison avenue, New York city.

Premier Show Co., New York City.

National-Evans Motion Picture Film Laboratories, New York City.

## Name Changes

Jewish Educational Pictures, New York City, to Jewish Famous Players.

Capital Reductions  
Motion Picture News, Bay Shore, \$250,000 to \$100,000.

## JUDGMENTS

Anderson T. Herd; Ben. H. Ueberall; \$8,124.85.

Wm. Hurlbut and Hurlbut Realty Corp.; Louis Chevalier, Inc.; \$3,670.13.

Satisfied Judgments

David M. Oltarsh; A. M. Lampert; \$5,900.33; Nov. 15, 1926.

John Cort; Smith's Knickerbocker Sales Rooms, Inc.; \$202.97; April 23, 1926.

# INSIDE STUFF ON VAUDEVILLE

Many complaints reaching Variety of attempts to hold up vaudevillians for advertisements in the N. V. A. house organ in its regular issues or for its Christmas number may be answered here. There is no actor who should allow himself to be coerced into advertising in any paper or anywhere that he does not wish to. Threats of consequences may be wholly disregarded. The vaudeville whip has lost its sting and nearly its lash; vaudeville at present is starving for acts; it needs the acts more than the acts need vaudeville, for the actor has other fields.

Threats made either by a vaudeville agent or advertising solicitor to an actor for advertising, should be reported twice, to Variety and to that guardian of vaudeville who so earnestly has requested actors to complain to him when they found conditions warranted it.

The Mosconi Brothers have a new dance creation, "The Gigolo," differing from the dance step of the same name created by Mons. Dario of Dario, Irene and Nadine, the Beaux Arts cafe dancers. The Mosconis' dance is a variation of the Charleston and a special picture reel of the dance will teach their audiences the new step similar to their flicker idea when the Charleston first came into popular favor. A newspaper syndicate tie-up also has been affected.

How closely newspaper men keep in contact with theatricals may be seen in a double comment printed by Karl K. Kitchen in his column, "Up and Down Broadway" in the New York "Evening World."

Hundreds of newspapers and commentators the past year have dwelt upon the condition vaudeville was sinking into, with many of the writers commenting from their personal knowledge and observation. It has been national in its scope, from coast to coast, north and south. It did a great deal to prove that the former vaudeville monopolies did not have the press gagged as they thought they had.

Two New York bankers were talking the other day with a Variety reporter near by. One of the bankers said to him:

"Can you tell me what is the matter with vaudeville? I have stopped going. It all seems the same."

"Yes, I would like to know too," said the other banker. "I live near the 81st Street theatre and went in there the other night. It was a terrible show. Looked so cheap." The reporter simply replied there were many explanations.

The Fulton Oursler mentioned by Mr. Kitchen is a newspaper man and author. The Kitchen paragraph read thusly:

## Broadway as Seen by a Novelist

There's a very good picture of the N. V. A. Club House—the home of the National Vaudeville Artists—in Fulton Oursler's novel, "Step-child of the Moon." His description of the audience at the Palace, with its inevitable seventeen-minute sketch by Edgar Allan Woolf, and its fat, middle-aged singer, who informs them that she is a "red hot mamma," is highly amusing, if not exactly flattering.

But the author admits that vaudeville actors take their hats off in their club house, credit for which must be given to Mr. Albee, who founded the club to forestall the organization of a labor union by the two-a-day performers.

Keith's, Philadelphia, concerned with change of policy rumors, cannot change its two-a-day policy to three-a-day without the consent of the Stanley Amusement Company, as long as the Sablosky & McGuirk houses are being booked out of the Keith-Albee office, according to authentic sources.

A conference held this week was reported to have been over the Keith house. The sudden leaving of Harry Jordan for a protracted trip to the coast is said by those on the inside to be the permanent transference of Jordan to the K.-A.-P. D. C. picture interests and that he will not again manage the Philly Keith house. It is no secret that Keith's, Philadelphia, has been steadily waging a losing battle against pictures and vaudeville. The addition of one or two acts to the eight-act programs helped some but the real solution is said to be an abandonment of the straight vaudeville policy in favor of three-a-day at pop prices.

This cannot happen without the consent of Jules Mastbaum, according to the reported booking agreement between Stanley and Keith's which prevents the Keith house from changing policy or decreasing prices.

Billy Grady, former vaudeville agent, may soon debut as a company manager in the legit.

He is attached himself to the Charles Dillingham staff. When the Paul Whiteman show opens at the New Amsterdam he will be there to count up, pay salaries and make up the weekly statement.

When Alexander Pantages opened his new house in Portland, Ore., Nov. 15, a special dedication program folio was issued at the premiere which carried on his cover an undraped feminine figure, said to be a print of an artistic exhibition on view at a continental gallery of art. The nude was not deemed artistic by the city fathers, resulting in the program being censored.

On the air and twice was Jack Smith, the Whispering Baritone, while playing at Keith's Washington. It's the Keith-Albee big time vaudeville theatre in that city. If the "rigid" rules of the K.-A. office mean anything at all, the Whisperer busted them twice and in the same place while appearing at Keith's. His radio stations were WRC and WHAL.

The baritone went into Keith's after playing the picture houses in Wash. He will return to the picture houses there, reopening Jan. 16 at the Metropolitan, the film theatre that gave the radio disk-big timer his first Washington bow.

Despite the cry by the straight vaudeville bookers for new material a number of standard acts have been laying around New York for weeks through inability to get a "show" date. Some of the acts have diverted into independent vaudeville for the time being to bridge the stalling of both agents and bookers, who have been giving them the w. k. run-around.

The situation is about the best method possible to discourage standard turns dropping venerable vehicles for new ones, with present indications seemingly showing that they are no spots for the new acts. Some of those in the watchful waiting line are displaying thorough disgust, negotiating production engagements or picture house bookings. This also may explain the dearth in standard attractions and names the list of which seemingly grows lower weekly.

## ENGAGEMENTS

Robert Keith as the lead in "Beyond the Horizon" at the Actors' Theatre in December.

Elizabeth Brown, black bottom dancer, and Joe Hamby, singer, for Gallant's midnight revue.

Tom Burke, Mme. Sylvia, Alfred Frith, Stella Mayhew, Louis Abernethy, for "Lace Petticoat."

For "Beyond the Horizon": Robert Keith, Alime MacMahon, Thomas Chalmers, Eleanor Wesselhoft, Judith Lowry, Thomas MacLarnie, Albert Tavernier, Victor Killian, Joseph McInerney.

Robert Barratt, for "Sam Abramovitch" (Anne Nichols).

Violet Hill, to understudy Marienne Francks in "Gertie."

Greek Evans, baritone, for Gene Buck's "Yours Truly," going into rehearsal next week.

## BIRTHS

Mr. and Mrs. Franklin P. Adams, Nov. 18, in New York, son. Father is F. P. A., a humorist on the New York "World."

Mr. and Mrs. Otto Kruger, Nov. 20, son. The mother was formerly Sue MacManamy, actress.



## "IDEA" PRIZE WINNERS TURNED DOWN BY K-A CIRCUIT'S HEAD

Couldn't See Why Winners Selected for Booking Acts from Open Market—Paucity of Ideas Claimed—Managers Say It's "Runaround"

The Keith-Albee managers who have been waiting patiently for the prizes to be awarded in the "new ideas" contest inaugurated by the K-A Circuit July 1, 1925, are due for another wait.

E. F. Albee, head of the circuit, is reported to have refused to approve the distribution of a \$500 award to Harry Jordan and \$500 to Bob Larson for the booking and playing of Mellic Dunham, the fiddler; \$500 to "Tink" Humphries for the booking of Harry Snodgrass, the ex-con pianist and radio favorite, and \$250 to John Schultz, K-A booker, for the booking of Cantor Rosenblatt.

The position taken by Albee was all of the acts were in the open market and that there was no "new idea" shown in booking or playing them. He is also said to have expressed himself about the paucity of "ideas" when the prizes could be carried off by any such routine stunt as booking an act.

On the inside it is said many managers consider they have been given the well known runaround for not being rewarded for the "special weeks" and other business inspirers they have submitted. They also point out that two of the winners are members of the committee which awarded the prizes.

The contest ended months ago. Nothing tangible in the way of money prizes has ever come out of it, although there was a purse of \$1,750 to be distributed, \$1,000 to the winner, \$500 for second, and \$250 for the third best idea.

One "idea" said to have been submitted anonymously was "pay acts more money and improve your bills."

## Jazz Band Contest; 10 Local Bands Compete

Des Moines, Nov. 23.

Nate Gruendel, director of publicity and advertising for the Blank Enterprises here, has again put over big his feature stunt of a jazz band contest for the first time in Des Moines.

Ten local non-professional bands of six pieces each are in competition for five nights this week at the Capitol.

Each night two bands with the audience acclaiming the winning band by applause. Each gave two numbers, the first a melody and the second jazz, the youngsters being limited in their "interpretations" only by their conscience.

The five winning bands will be judged for the "King of Syncopation" title, the audience selecting the two best bands by the process of elimination, the final contest being judged by local authorities on music. The first prize is \$75, and the second best band will receive \$25.

## Orpheum Sees Hollywood As Combo Possibility

Los Angeles, Nov. 23.

The Orpheum circuit has been making overtures to C. L. Toberman, owner of the El Capitan, and Edward D. Smith, lessee and managing director to turn the house over to them after the new year.

The Orpheum people figure that Hollywood is ripe for three shows daily of vaudeville and picture.

## Renaming Harris Houses

In memory of the late Senator John P. Harris, founder and organizer of the Harris Amusement Company, the theatres in the large Pennsylvania chain, owned and controlled by the company, are to be renamed the Harris in each city.

### "100% GIRLS"

Florence Powers, Rochester, N. Y., society woman, has turned producer and is offering vaudeville bookers "100% Girls," featuring Bessie Calvia and Cynthia White. The revue has eight scenes.

## SALARY BATTLE BY COAST CIRCUITS

West Coast People Take Lyman's Band and Whitney and Burt

Los Angeles, Nov. 23.

West Coast theatres has slipped over another one on the Orpheum Circuit. It has Lyman and his band at \$3,000 a week for six months starting at the Uptown on Dec. 24. Lyman has been playing at the Coconut Grove, but Ambassador Hotel differences with the management caused him to tear up his contract. Gus Arnheim, 30, former member of the Lyman band, will have a new orchestra at the hotel. Besides Lyman, Arch Bowles, general manager of the West Coast and Marco, also "stole" Whitney and Burt as soon as they showed their act at a local house.

West Coast is angling for big names for presentations and vaudeville. The Orpheum has been tipped off and is making counter offers.

## Loew's, Utica, Reported

Syracuse, Nov. 23.

Marcus Loew is preparing to invade Utica as well as Syracuse, according to local reports. The Loew interests are named as the purchasers of the home of Utica Lodge, Loyal Order of Moose, and adjoining property on Genesee street, Utica, for a figure said to be over \$200,000. Clifford Searl, Syracuse attorney, who handled the Salt City deal which gave Loew a site on Salina, Jefferson and Clinton streets, is the agent in the Utica transaction.

It is understood that the present buildings on the Utica site will be razed to permit construction of a new theatre in the spring.

Plans for Loew's State, Syracuse, have been filed. It will seat 2,942—1,826 in the orchestra, 320 in loges and 796 in the balcony. Its entrance will be 35 feet wide, going into a foyer 21 feet wide running through the building.

## New Orph., Vancouver

Vancouver, Nov. 23.

Vancouver's new Orpheum will embody all the latest architectural advantages of the modern amusement place, Frederick J. Peters, architect associated with Marcus B. Prileca, Seattle, has announced.

Six bids, five by Vancouver and one by Seattle contractors, have been opened, but no award made. It is understood that tenders were considered somewhat high. That the contract will go to a Vancouver firm is believed to be a foregone conclusion.

The Orpheum will occupy a site fronting 170 feet on Seymour street by 120 feet, the depth of the property to the lane. As in the case of the Capitol, the lane will be bridged and an entrance 25 feet wide will open from Granville street, main traffic thoroughfare. The main floor, seating 1,800, will be cut by five aisles. There will be one balcony seating 1,200.

## ACADEMY, UPSTATE, BURNS

Utica, N. Y., Nov. 23.

The Academy, Sharon Springs, near here, was destroyed by a fire doing a total of \$400,000 damage.

## Loew's Not in Cedar Rapids

Calvin Bard, of Indianapolis, who was reported interested in the new Cedar Rapids theatre with the Loew Circuit, has no connection with the Loew interests, according to his statement.

### Tab "Flossie"

A tabloid version of the musical "Flossie" is being readied for vaudeville by Sam Taylor. It will have five principals and eight choristers.

## STAGE HANDS OUT; MUSICIANS STAY IN

Strike on at Victory, Holyoke, Mass.—House Channed Policy—No Extra Pay

Holyoke, Mass., Nov. 23.

Without notifying the Musicians' Union, stage hands in the Victory theatre, vaude-films, failed to report Sunday, going on a strike and alleging a violation of its agreement with Goldstein Brothers, operators of the house and of a chain of theatres in western Massachusetts.

The stage hands and projectionist staff were on yesterday, but had failed to induce the musicians to leave.

Substitute stage hands and operators were engaged and performances were continued without interruption.

The fact a union orchestra is in the same house with a non-union stage crew and operator is unique in New England's theatre trouble history.

The striking employees say the agreement called for them to be paid for two vaudeville shows daily except Saturday and Sunday.

A week ago Monday the house adopted a three-a-day policy, giving the stage hands five extra vaudeville performances to handle. Approximately \$40 more is due them weekly for the extra work, the crew contends.

If the musicians finally decide to walk out also the strike will be extended to the several other Goldstein houses.

The Victory management says it is acting within the bounds of the contract in changing the policy as the extra vaude performances merely adds 15 minutes more work nightly to one man to throw on the house lights at 6.15 instead of 6.30 as under the former policy.

That the Holyoke theatre trouble had obtained seriousness that might extend beyond that section was evidenced when William A. Dillon, the New England representative of the International Alliance, was instructed this week to go to Holyoke and endeavor to adjust matters.

No immediate likelihood of musicians there going out, pending negotiations for a settlement. The I. A. has not yet appealed to the A. F. of M. to call out the Holyoke union as yet.

The A. F. of M. at its New York quarters yesterday received a communication from Holyoke musicians, explaining local conditions. The A. F. of M., if the trouble continues, may send a representative there to assist in a settlement.

## DRAWING CARDS VS. OPPOSITION

Youngstown, O., Nov. 23.

Manager C. W. Miller has inaugurated a policy of "name" acts in his Hippodrome, which has been playing pop vaudeville and pictures. He opened up with Gene Tunney Sunday for a week and has also booked in such acts as Siamese Twins, Royal Midgits, etc.

Opening with Tunney seems a good move. The house was sold out for the first performance and a line formed at the box office for several blocks purchasing tickets.

When the new Keith's opened here business slumped at the Hip. The beauty and newness of Keith's was serious opposition for the older theatre. Miller redecorated his house during the summer and has spent money to good advantage on advertising, with the result he is winning his old clientele back.

Keith's has been playing some very weak shows, while the Hippodrome has been getting uniformly good acts. Patrons have now seen the new house and want shows again, so the Hippodrome shows seem to find more favor with them.

Keith people are doing extra advertising and have resorted to a mechanical man stunt as a street ballyhoo.

Bee Morasco, legit actress, has completed a series of memoirs giving an inside slant on a girl trying a break-in on the drama. It will be syndicated by the Whiteway Syndicate.

## OVER 200 INDE. VAUDE HOUSES BOOKED BY NEW YORK AGENCIES

100 Percent Increase Over Last Season at This Time—33 1/3 Percent Up Within Two Months—Reasons and Agents

## ORPHEUM TIRES OF ASS'N ACTS ON COAST

Harry Campbell Appointed Asst. to Frank Vincent—20 Names Submitted for Job

Los Angeles, Nov. 23.

Harry Campbell, manager of the Orpheum, San Francisco, for 15 years, has been appointed assistant to Frank Vincent, western representative of the Orpheum circuit.

Campbell's duties will be to handle the railroad and re-routing of Orpheum acts in the western section and also the booking of all Orpheum acts out of this territory.

In the past the Association (Chicago) office here has been filling in for the Orpheum. It is understood the Orpheum officials did not like the type of act received through the Association office and decided to do all of their own booking.

Vincent has been looking for an assistant ever since coming to the coast last summer. He had the names of 20 different people associated with the Orpheum circuit suggested for the position, it is reported.

Cliff Work, manager of the Golden Gate, San Francisco, ever since it opened, was transferred to the Orpheum, with Allen Warshawer manager of the Orpheum, Oakland, brought over to the Golden Gate.

## Keeney Sells 2 Houses

Elmira, N. Y., Nov. 23.

An announcement from the William Bernstein estate said that a purchase has been made of Frank A. Keeney's lease on the Keeney theatre. The theatre remains the property of the Southern Tier Theatre Company. It is leased for 20 years minus.

Keeney seemed dissatisfied with the manner the house had been run, finding it necessary to change management three times. The sale of the lease to the Bernsteins means that that organization again has what practically amounts to a local theatre monopoly.

Possession passes Nov. 29.

Williamsport, Pa., Nov. 23.

Keeney theatre interests owned by Frank A. Keeney, of New York, have been purchased by Norman R. Hill and Valentine C. Luppert. New owners are local men.

Keeney enterprises include the Keeney theatre building and the Grand theatre. Consideration was about \$250,000. Both are picture houses. Transfer takes place Dec. 13.

Purchase brings about a peculiar situation. Hill is the president of the Hippodrome Amusement Co., which owns the only uptown picture theatre, Hippodrome. Luppert is the vice-president of the Lycoming Amusement Co., owners of the new Rialto, picture house, scheduled to open Thanksgiving.

## NEW CANTON HOUSE OPEN

Canton, O., Nov. 23.

The new Keith Palace, costing close to \$1,000,000, erected within the year at Sixth and Market streets in Canton's new theatre square, opened last night.

The policy will be combination vaudeville and pictures.

## F. & R. IN NORTHWEST

Chicago, Nov. 23.

A new vaude house will open in Minot, N. D., under the Finkelstein & Ruben banner, Nov. 23. The Billy Diamond-Gus Sun office will do the booking.

## Nance O'Neil's New Playlet

Nance O'Neil will re-enter vaudeville in a sketch, "The Iron Lady," now in rehearsal. Hugh Stanilaus authored the playlet. Milt Lewis is the producer.

More than 200 houses are playing independently booked vaudeville bills supplied out of New York agencies. The current check up shows an increase of 33 1-3 per cent, during the past two months and practically 100 per cent, increase over independent bookings at this time last season.

The increase of the picture presentation field has helped the increase two ways, according to independent bookers, either through additional houses brought in for vaudeville to combat the picture presentation opposition.

Despite the recent shuffle, Fally Markus and Jack Linder maintain supremacy among the independents, with both booking 65 houses each. This list includes split weeks last halves and one nighters.

Arthur Fisher, A. & B. Dow, Walter J. Plimmer, John A. Robbins and John Coutts retain an equal distribution of the remaining 70 houses.

### Shifts Decrease

Bookings shifts among independents has also decreased to a minimum average this season. Most of the switches and new business gleaned by the independents have come from the Keith-Albee Circuit or straight presentation agencies when the houses of the latter changed from presentations to regulation vaudeville.

From the theatre operators' standpoint business out of town is reported at a good average. The bookers verify this by their weekly statements showing that houses are spending from \$500 to \$700 on three-day bills when having proper capacity, while even the smaller ones are spending \$350 and \$4 on three and four-act bills.

## Loew Has Commodore; 3,600-Seater, East Side

The Commodore, 3,600-seat picture and vaudeville theatre at Second avenue and 6th street, will operate under the direction of Marcus Loew starting next season.

Ludwig Satz, Jewish star, made his first "personal appearance" at the Commodore last week. It is claimed he played to a record crowd of 45,000 during the seven days. Satz was held over this week. Instead of character work, Satz appeared in evening dress and top hat, singing eight songs at each performance. His salary is \$2,000 weekly, the highest yet paid on the East Side for an attraction in the Perlmutter, Detectives" at the Ritz, atres of the type.

Satz starred in "Potash and upton, recently. He will again head the cast, the show opening on the subway circuit at the Bronx Opera House, Dec. 27.

## FRANK DeVOE SHIFTS

Leaving K-A Vaude for Picture Houses

Long regarded as a "standard act" yet unable to do business with the Keith-Albee bookers, Frank DeVoe changed his agency from the Harry Weber office to Max Hart's. DeVoe intends to play the picture houses.

When DeVoe recently reached New York after his Orpheum tour he was asked to "show" for the K-A office, despite his turn had been passed upon previously by K-A and subsequently routed by the Orpheum.

DeVoe acceded to the "showing." Four days were booked at the Hamilton, just a short subway jump from the Palace theatre building.

The ultimate result was that the K-A bookers refused to raise DeVoe's salary. He then decided to shift his stage wares elsewhere.

## WELT BOOKS DE VOE

The Loew Circuit has booked Frank De Voe for a tour opening Dec. 13 at the State, New York. Marvin Welt of the Arthur Horwitz office arranged the bookings.



## MARRIAGES

William V. Hull to Bernice Marsals, Minneapolis, in Davenport, Ia., last week. The bride is with the Berkell Players, Waterloo, Ia. The groom is directing the Berkell stock, Davenport.

Grace F. Keller, Boston, to Edward Ager at Nashua, N. H., Nov. 20. Miss Keller is an actress, Mr. Ager a Boston manufacturer.

Rose Marie Saulnier, Fitchburg, Mass., to George B. Kane, in Fitchburg, Nov. 15. The groom is film operator, Shea's theatre, Fitchburg.

Lily Kovacs, 20-year-old featured staff pianist at the Mark Strand, Brooklyn, N. Y., to Emil Brierman, 53, former associate conductor at the house. Miss Kovacs has retired and Brierman has taken his bride to St. Petersburg, Fla., where he will be connected with a local theatre.

Florence Gilbert, screen actress, to Lee Ashton Dearholt, Jr., at Ventura, Cal., Nov. 2. The groom is known on the screen as Richard Holt.

Mildred Gregory, former screen actress, to Lawrence P. Brown, Los Angeles contractor, Nov. 17, on the Coast.

Constance Meeker, step daughter of Howard Higgins, picture director, to Donald Hetswell at Los Angeles, Nov. 11. The groom is associated with the Eric Von Stroheim productions.

Buddy Burton to Mae Tittler, Brooklyn, N. Y. shoe manufacturer's daughter. Burton is the drummer with Al Lenta's band. The couple eloped Nov. 22 in New York.

## ILL AND INJURED

Karyl Norman, who was operated on in Chicago, for appendicitis, has been permitted to leave the hospital.

Dick Grace, stunt flyer, under contract to F. P. L. for a series of stunts in connection with the production of "Wings," now being filmed in Texas, received bruises and was badly wrenched about the neck when his plane did a nose dive at a height of 10 feet, while doing 65 miles an hour. The plane was demolished.

Mrs. Richard Marshall, wife of Henry Duffy's general manager, is recuperating from an operation at St. Mary's Hospital, San Francisco.

Ted Leary, master of ceremonies, Stratford theatre, Chicago, out last week for tonsil operation.

Arthur W. Stebbins and family are heading for Los Angeles on a combined business-pleasure trip.

Anyone wishing to communicate with

**D. D. H.?**

May Do So By Writing

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SCARSDALE, N. Y.

Phone 318-J

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**ELFREDA CHILTON**

in "OUR IDEALS"  
BEAUTY ARTISTRY PERSONALITY  
Appearing Loew's Eastern Circuit

## THEATRES IN CONSTRUCTION

**Alliance, O.**—(also stores) \$125,000. Public square. Owner, Morrison Theatre Co. Architects, C. C. & E. A. Weber, Cincinnati. Policy not given.

**Aurora, Ill.**—\$1,200,000. Galena and River streets. Owner, A. M. Hirsh, Hirsh, Riley & Stewart Co. Architect not selected. Policy not given.

**Brooklyn, N. Y.**—\$250,000. 1832-54 86th street. Owner, Hawthorne Amusement Co., Marcus Loew, president, New York City. Architect, Harrison G. Wiseman, New York City. Pictures.

**Buffalo, N. Y.**—Owners, Shea Amusement Co. Architects, G. W. & G. L. Rapp, New York City. Exact site withheld. Value and policy not given.

**Cleveland.**—(also stores, offices) \$425,000. W. 117th and Detroit avenue, S. E. corner. Owner not given. Architect, Preston J. Bradshaw. Policy not given.

**Cleveland.**—(also stores) \$200,000. Memphis avenue, near Pearl road. Owners, Fred A. Foyle and Al Sondheim and Cleveland, Ohio Amusement Co. Architect not selected. Policy not given.

**Detroit.**—(also offices) \$2,000,000. W. S. Woodward, between Columbia and Montcalm. Owner, William Fox Film Corp. Architects, C. H. Crane, E. G. Kiehler & B. E. Dore, associated. Policy not given.

**Galva, Ill.**—\$25,000. Main street. Owner, G. H. Best Estate. Architects, Henry C. Eckland Co., Moline, Ill. Policy not given.

**Gibsonburg, O.**—(also offices) \$30,000. Owners, D. B. Pollett and M. P. Business. Architect, Stophlet, Toledo. Pictures.

**Hoboken, N. J.**—\$1,000,000. Washington, between 3d and 4th streets. Owners, Harrington & Blumenthal Co., Jersey City. Architect not selected. Policy not given.

**Kansas City, Mo.**—(also stores) \$60,000-\$75,000. Owners, Speck, Ehinger & Colvin. Architect, Clifton B. Sloan. Exact site not given. Suburban district. Pictures.

**Lawrence, Kan.**—(also stores, offices and lodge building) \$125,000. 9th and Vermont. Owner, I. O. O. F. No. 4, Q. C. Stephenson, chairman building commission. Architect, Ralph Scammell, Topeka. Policy not given.

**Maumee, O.**—Owner, Strand Theatre. F. Meuen. Architect, Harold Munger, Perrysburg, O. Value and exact site not given. Pictures.

**McKees Rocks, Pa.**—(also stores, offices). Owner, Roxian Theatre Corp., care of architects, Marks & Kann, Pittsburgh. Value, exact site and policy not given.

**New York City.**—\$350,000. 93-105 E. 4th street. Owner, 4th Street Operating Corp., Marcus Loew, president. Architect, Thomas W. Lamb. Policy not given.

**New York City.**—(also hotel, stores) \$750,000. 235-241 W. 46th street. Owner, W. 46th Street Corp., Isadore Zimmer, president. Architect, Thomas W. Lamb. Policy not given.

**Ocean City, N. J.**—\$150,000. 9th street, near Boardwalk. Owner, Wm. F. Shriver, Philadelphia. Architect not selected. Policy not given.

**Philadelphia.**—(2,000 seats) N. W. corner 21st and Market streets. Owner, Forest Theatre Corp., care of Stanley Theatre Co. Architects, Hoffman, Henon Co. Value and policy not given.

**St. Louis.**—(also offices) \$5,000,000. West Side and Grand, between Washington and Olive. Owner, William Fox Film Corp., New York City. Architects, C. H. Crane, E. G. Kiehler & B. A. Dore, associated. Pictures.

**St. Louis.**—(also stores, offices). Owner withheld, care of architects, C. W. and G. L. Rapp, Chicago. Location withheld. Value and policy not given.

**Syracuse, N. Y.**—(also offices) 423-29 James street. Owner, syndicate, C. J. Foertch, representative. Architect withheld. Value not given. Pictures.

**Aurora, Ill.**—\$1,000,000. Owner, James J. Redding Co., Chicago. Architect, Edward Steinberg, Chicago. Exact site withheld; policy not given.

**Brooklyn, N. Y.**—\$250,000. 1832 86th street. Owner, Hawthorne Amusement Corp.; Marcus Loew, president, New York City. Architect, Harrison G. Wiseman, New York City. Pictures.

**Chicago.**—\$500,000. 6400 Irving Park boulevard. Owner, syndicate, Nathan Wolf. Architect not selected; policy not given. Contemplated.

**Chicago.**—(also stores, offices) \$750,000. Ogden and 22d street. Owner, syndicate forming, care of James J. Redding Co. Architects, Hooper & Janusch. Policy not given.

**Cleveland.**—(also stores, offices) \$200,000. Corner Pearl road and Memphis avenue. Owners, Foyle & Sondheim. Lessee, Ohio Amusement Co. Architect withheld; policy not given.

**Decatur, Ill.**—(also stores, offices) \$2,000,000. Franklin and North streets. Owner, James J. Redding Co., Chicago. Architect, Edward Steinberg, Chicago. Policy not given.

**Detroit.**—(2,500 seats; also stores, offices, apartments) Harper and Maxwell avenues. Owners, John F. Hogan & Assoc. Architects, Garstecki & Walter. Value and policy not given.

**Detroit.**—(2,000 seats; also offices) Eagle avenue. Owner, United Artists Corp., New York City. Architects, C. H. Crane, E. G. Kiehler & B. Dore. Value and policy not given.

**Detroit.**—(3,500 seats; also stores, offices) \$1,500,000. Fort and Ferdinand streets. Owner, A. Cohen. Architect, C. N. Agree. Policy not given.

**Indianapolis.**—(also stores, offices, apartments) \$100,000. Bellefontaine street and Riviera drive. Owner, J. F. Kasselbaum. Architect, L. H. Sturtes. Policy not given.

**Kansas City, Kans.**—(also stores, offices) \$65,000. Corner Lowell and Baltimore. Owner, Tenth & Central Merchants Association, care of architects, L. H. Dodd & Geo. Chandler. Policy not given.

**Kansas City, Mo.**—(also stores) \$75,000. 51st and Main. Owners, Herbert Kelly & Don L. Spicer. Architects, Wilkinson & Crans. Pictures.

**Konosha, Wis.**—(also stores, apartments) \$600,000. Owner, Universal Chain Theatrical Enterprises, Inc. (U. pictures). Architect, Fred D. Jacobs, Chicago. Exact site and policy not given.

**Madison, Wis.**—(also stores, offices) \$1,000,000. State and Henry

## HOUSES OPENING

The Commodore, New York, is adding vaudeville this week playing five acts on a split week booked by the Linder Agency. The house is the newest of the M. & S. chain on the lower east side at 2d avenue and 6th st. It has a capacity of 2,300 and had been playing presentations.

The new Englert, Iowa City, Ia., costing \$150,000, opened Nov. 17. It's an A. H. Blank theatre. Seats 1,000. When the new Boulevard, seating 2,000, opens Thanksgiving Day at Jackson Heights, Long Island City, its owners, Barney Grob and Ben Knobel, will control the main houses in Jackson Heights. The Boulevard will play three acts week-

ly on a split week basis in addition to the film feature.

A new house on Buffalo avenue, Brooklyn, seating 2,500. Opens Christmas Day.

New theatre, Washington, N. J., opening Jan. 1. Owner, Dave Howell. Apollo, Delancey street, New York, has resumed playing three acts on a split week.

The Star, West Hampton, N. J., is playing four acts the last half.

The newest addition to Quincy's (Mass.), already long list of theatres, nine in all with a population of 60,000, the New Wollaston was opened last week by the A. A. Spitz Company. It plays four acts, feature film, news weekly, comedy and review and has a seating capacity of 1,300, with no balcony. It is under the management of H. A. Chenoweth, with Percy Faulkner as assistant manager. Music is furnished by Burnett's Ladies orchestra.

The Majestic, Des Moines, recently re-opened with the Tolton-Guthrie Players, has added pictures to the regular stock and vaudeville.

The Englert theatre, owned by the A. H. Blank interests is open at Iowa City, Ia. The old theatre was destroyed by fire last June. Capacity of 1,300. Stage fully equipped for vaudeville.

The Strand, New Britain, Conn., is open, playing six acts on a split week booked by Arthur Fisher. Fisher has also added the Boulevard, Jackson Heights, L. I., playing three acts on a split.

streets. Owner, New Capitol Investment Co., Walter Schroeder, president, Milwaukee. Architects, C. W. & G. L. Rapp, Chicago. Policy not given.

**Oshkosh, Wis.**—(also stores, offices) \$400,000. Owner, Fisher Paramount Theatre Corp., Chicago. Architects, Walf & Ramstahl, Milwaukee. Exact site and policy not given.

**Philadelphia.**—(also offices) S. W. corner 17th and Market streets. Owner, Stanley Company of America. Architects, Hoffman-Henon Co. Value not given. Pictures.

**Poughkeepsie, N. Y.**—(also stores, offices) \$300,000. Owners, Jacob Levy & Abraham Dunn, Rochester. Architect, M. J. Seangalis, Rochester. Site withheld. Vaudeville and pictures.

**Warren, Pa.**—(Strand, remodelled) \$25,000. Owner, Columbia Amusement Co. of Erie, Pa. Architects, Shutts & Morrison, Erie.

**Baltimore.**—\$400,000. Pennsylvania and Fulton avenues. Owner, Ambassador Theatre Co. Architects, Clyde N. and Nelson Fritz. Pictures.

**Bexley, O.**—East Main street. Owner, withheld, care architect, Richard Z. Dawson, Columbus, Ohio. Value not given. Pictures.

**Brooklyn, N. Y.**—(also stores, offices), \$350,000. 598 Fulton street. Owner, Thesery Amusement Co. Weingard and Greenbaum. Pictures.

**Buffalo, N. Y.**—\$2,000,000. 622 Main street. Owner, McNaughton Realty Co., L. Gilbert, president. Architects, C. W. and E. L. Rapp, New York City. Vaudeville and pictures.

**Buffalo, N. Y.**—(also stores, offices). \$225,000. 1588-95 Genesee street. Owner, Bernard Vohwinkel. Architect, Henry L. Spanu. Pictures.

**Chicago.**—(also stores, offices). \$5,000,000. S. W. corner 63rd and Maryland. Owners, Andrew and William Karzas. Architects, C. H. Crane, E. G. Kiehler, B. A. Dore, Detroit, and C. E. Bettis, Chicago. Policy not given.

**Cincinnati.**—(also stores, apartments). \$75,000. Eastern avenue near Carroll street. Owner, Jerome Jackson. Architect, J. J. Wilkens. Pictures.

**Dubuque, Ia.**—(also stores, hotel). \$750,000. Corner Elizabeth and Grove. Owner, Rosenthal Theatre Corp., care of architect, W. P. Whitney, Chicago. Policy not given.

**Grand Island, Neb.**—\$60,000. North of U. P. tracks. Owner, Blaine Cook, Beatrice, Neb. Architect, R. W. Grant, Beatrice, Neb. Pictures.

**Kansas City, Kans.**—(also stores). 5th and Virginia avenues. Owner, Morris Bloomgarten. Architect, C. A. Smith. Value not given. Pictures.

**Kenosha, Wis.**—(also hotel). \$500,000. N. W. corner Grover and Elizabeth. Owners, E. and F. L. Dayton. Architect, W. P. Whitney, Chicago. Policy not given.

**New York City.**—(also offices). \$1,500,000. 211-23 W. 53rd street and 1691 Broadway. Owner, Rose Marie Co., Inc., Arthur Hammerstein, president. Architect, H. J. Krapp. Policy not given.

**No. Kansas City, Mo.**—(also clubrooms). Corner Armour and Swift streets. Owner, North K. C. Development Co. Private plans. Value not given. Pictures.

**Oil City, Pa.**—\$100,000. Seneca street and Allegheny river. Owner, Herman Mannheim. Architect, Herman Kromer, Buffalo. Vaudeville and pictures.

Harry Riskin, author, has engaged with Albert Lewis to write material exclusively for the Lewis vaudeville producing department.

Sutcliffe Family, Scotch entertainers, have been booked for the Pantages Circuit through Alf T. Wilton.

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# BENNY LEONARD ON COLUMBIA; TWO NEW SHOWS FOR CIRCUIT

**Fight Champ Heads H. & S.'s "Battling Buttler"—  
Replaces "My Girl"—"Kongo" Takes Up "The  
Bat's" Time Dec. 6—Indoor Circus Show Likely**

Two new legit attractions will open on the Columbia Burlesque Circuit. "Kongo" has been secured by Maurice Cane and opens Dec. 6 at Buffalo, replacing Loeffler & Bratton's "The Bat," and "Battling Buttler," with Benny Leonard, former lightweight champion, in the lead, will open under the Hurtig & Seamon banner and replace "My Girl," sponsored by the same firm on the Columbia this season. Another future possibility for the Columbia is an indoor circus attraction, headed by "Poodles" Hannaford, direction Arthur Klein.

The signing up of Benny Leonard to head "Buttler" is considered a ten strike for H. & S. Leonard has played vaudeville and was with one or two Shubert musical attractions. He is expected to be a big draw at pop prices.

"Kongo," which had a "run" in New York and just finished a Chicago engagement, is also expected to prove a winner on the Columbia. "The Bat," which it replaces, closes next week in Toronto. The mystery play didn't catch on in the burlesque houses and follows "The Cat and the Canary," which was produced for the Columbia by the same firm and which left the wheel several weeks ago.

These two new acquisitions leave the Columbia with the following legit shows: "Aloma of the South Seas," "White Cargo," "Red Kisses," "The Gorilla," "Battling Buttler," and "Kongo," in addition to the black and white shows and all-colored attractions.

At the rate the Columbia Circuit is replacing burlesque shows with legit attractions it is predicted that not more than 10 straight burlesque attractions will survive the current season.

The Columbia heads have continually asserted that the best of the burlesque shows would be retained, with legit and outside attractions added as fast as available, to provide a variety of entertainment for Columbia patrons and to break up the sameness of weekly entertainment purveyed by the burlesque producers who have been producing standardized attractions, many of them using the same material as the preceding attraction.

It is this sameness and the difficulty in securing producers with new ideas that is believed to be back of the Columbia's obvious intention to get away from straight burlesque as the policy of the circuit.

## Burlesquers Make Penn. Jump by Gondola Truck

Williamsport, Pa., Nov. 23. The Music Box Revue (fourth edition), billed for this city last week failed to arrive because of damage to roads and bridges by flood. The Majestic had been sold out when late in the afternoon Manager George H. Bubb received word that the company was held up between two land slides near Mt. Carmel, Pa.

"Dimpled Darlings," a burlesque, Mutual show, gave a suitcase show at Shamokin because of the storm conditions. They were on the same train as the Berlin show and were coming from Allentown to Shamokin, Pa. The water was up to the steps of the coaches on which they were riding and food was brought to them in rowboats. The manager was able to get his company off the train onto a truck which backed up to the steps and with suitcases and trunks the company got to Shamokin by trolley car. They played with two house sets, a fancy and wood scene.

Harry Blackstone, the magician and 16 people were on their way from Lykens, Pa., by truck to Wellsboro. Upon reaching this city, he found several bridges on the state road between Williamsport and Wellsboro washed out and many land slides over the road. He was forced to cancel his engagement.

## Milwaukee's Press Ban On Burlesque Hurts

Milwaukee, Nov. 23. The local newspapers have begun a "hands off" policy on burlesque publicity. While the policy is not new to Milwaukee burlesque theater owners, they have had rather good breaks for the past three years, newspapers giving them space now and then.

Of late, however, the "Journal," leading evening sheet, has refused to accept burlesque stuff for its weekly theatre strip. The "Sentinel" and "News" both are turning down legitimate news and pictures including stage weddings, picture tie-ups, baseball and football score announcements and even election returns from the stage.

In the event of a real news story, including persons being injured leaving the theatre or any police action, the sheets refer to the houses merely as "a downtown theatre."

Press agents are throwing up the burlesque jobs in despair, leaving the houses to plant their ad copy and try to get some reading matter on the strength of that.

## BURLESQUE BALL FEB. 13

**Committees Appointed for Annual  
Affair at Palm Garden**

Meyer Harris, Howard Burkhardt and Dan Dody will act as chairmen of all arrangements for the Burlesque Club Entertainment and Ball to be held at Palm Garden, New York, Feb. 13.

Various committees have been appointed to handle the affair. Charles H. Allen and Rube Bernstein are listed as chairmen of entertainment, with Wm. S. Campbell as head of the reception committee.

Others are: A. Zottarelli, secretary and treasurer; Chas. Feldheim, chairman publicity committee; Walter Meyers, advertising; Edward P. Sullivan, box office and tickets; William Koud, floor; Hughy Shubert, music director; Mark Nelson and Wm. Roehm, stage directors; Irving Becker and Edward Lewis, traveling representatives, and Bill Hexter, chairman of the committee of arrangements.

## Burlesque Tab With Film

Washington, Nov. 23. The Strand, playing Loew's vaude and pictures, switched policy Sunday to a musical tab running an hour, with a second run feature film. Leo Stevens is producing with I. B. Hamp, burlesque comedian, featured. Nineteen people, including the chorus.

## C. P. A. FINAL DISBURSEMENT

The Columbia Burlesque Producers Association, dissolved some time ago, is sending out a final disbursement of assets to all former members.

The last C. P. A. invested its assets in stock of the now defunct American Burlesque Association. The more recent association is returning about 81 percent to the producers.

## GALLAGHER, COLUMBIA MGR.

George Gallagher, appointed manager of the Columbia, Cleveland, replacing R. C. Jones, assumed the post this week.

Gallagher was last season manager of the Mutual houses at Scranton and Wilkes-Barre and was associated with I. H. Herk during the life of the American Burlesque Circuit.

Mlle. Babette and Clare Evans have joined the Yorkville stock, New York.

## BURLESQUE ROUTES

### COLUMBIA

November 29

Aloma of the South Seas—Empire, Toledo.  
Around the World—Star and Garter, Chicago.  
Bat, The—Gayety, Toronto.  
Big Sensation—Empire, Newark.  
Bozo's Show—29-1, Van Culer, Schenectady; 2-4, Capitol, Albany.  
Bringing Up Father—Gayety, St. Louis.  
Broadway Brevities—29-1, Temple, Syracuse; 2-4, Colonial, Utica.  
Cooper, Jimmy—Casino, Philadelphia.  
Derby Winners—Gayety, Washington.  
4-11-44—Lyric, Dayton.  
Give and Take—Lyceum, Columbus.  
Gorilla—Casino, Boston.  
Kosher Klitty Kelly—Gayety, Pittsburgh.  
Let's Go—Empire, Brooklyn.  
Lucky Sambo—Gayety, Boston.  
Marion, Dave—Hyperion, New Haven.  
Merry Whirl—L. O.  
Miss Tabasco—Columbia, New York.  
Mutt and Jeff Honeymoon—Plaza, Worcester.  
My Girl—Empire, Providence.  
New York to Paris—Columbia, Cleveland.  
Powder Puff Frolic—Olympic, Cincinnati.  
Rarin' to Go—L. O.  
Red Kisses—Miner's Bronx, New York.  
Sporting Widows—Orpheum, Paterson.  
Uncle Tom and Eva—Casino, Brooklyn.  
Watermelons—Gayety, Buffalo.  
Watson, Sliding Billy—29, Lyceum, New London; 30, Poli, Meriden; 1, Stamford, Stamford; 2-4, Park, Bridgeport.  
White Cargo—Hurtig & Seamon, New York.  
Williams, Molly—Gayety, Detroit.  
What Price Glory?—Palace, Baltimore.  
Wine, Women and Song—Gayety, Rochester.

### MUTUAL

Band Box Revue—Garden, Buffalo.  
Bathing Beauties—Academy, Pittsburgh.  
Bright Eyes—Olympic, New York.  
Cunningham & Gang—Garrick, St. Louis.  
Dimpled Darlings—Star, Brooklyn.  
Finnell, Carrie—Majestic, Paterson.  
Follies of Pleasure—Gayety, Brooklyn.  
French Models—Park, Erie.  
Frivolities of 1927—Gayety, Baltimore.  
Ginger Girls—Gayety, Montreal.  
Good Little Devils—Lyric, Newark.  
Happy Hours—Gayety, Wilkes-Barre.  
Hello Paree—Gayety, Milwaukee.  
Hollywood Scandals—Gayety, Minneapolis.  
Jazztime Revue—Mutual, Washington.  
Kandy Kids—Empress, Chicago.  
Kuddlin' Kuties—29, York, Pa.; 30, Lancaster; 1, Altoona; 2, Cumberland, Md.; 3, Uniontown, Pa.; 4, Washington.  
Laffin' Thru—Savoy, Syracuse.  
La Mont, Jack—Gayety, Scranton.  
Land of Joy—29, Allentown; 30, Columbia; 1, Williamsport; 2, Sunbury; 3-4, Reading, Pa.  
Midnight Frolics—Gayety, Louisville.  
Moonlight Maids—Garrick, Des Moines.  
Naughty Nifties—L. O.  
Nite Life in Paris—Grand, Akron.  
Over Here—Corinthian, Rochester.  
Parisian Flappers—Empress, Cincinnati.  
Round the Town—Hudson, Union City.  
Sky Rockets—Howard, Boston.  
Smiles and Kisses—Cadillac, Detroit.  
Speed Girls—Mutual, Kansas City.  
Step Along—Empire, Cleveland.  
Step Lively Girls—Gayety, Omaha.  
Stone and Pillard—Savoy, Atlantic City.  
Sugar Babies—State, Springfield.  
Tempters—Trocadero, Philadelphia.  
Vamps of 1927—Gayety, Louisville.

## Win Plea for Jury Trial

The seven defendants, including the players and manager of the 125th Street stock burlesque, New York, were last week granted their plea of trial by jury on charges of having projected and appeared in an indecent performance. All were continued on bail pending trial in General Sessions next month. After the raid and arrests, the group was held for trial in Special Sessions, but upon motion of their attorney for trial jury, the case went over pending the decision rendered last week.

Margie Pinetti Sticks to B'klyn  
Margie Pinetti is not returning to burlesque via Ed Sullivan's Mutual show, "Dimpled Darlings," as reported. Miss Pinetti remains in a Brooklyn cabaret instead.

## BURLESQUE REVIEWS

### THE TEMPTERS

(MUTUAL)

Ingenue Soubret.....Dot La Mont  
Soubret.....Phyllis De Rita  
Straight.....Leonard Kramer  
Comedian.....Art Mayfield  
Character.....Joe Matthews  
Juvenile.....Ed Jordan  
Prima.....Ellise Raynor

Get a load of the glossy stage names the janes in this opera have picked. It's a Mutual sponsored by Williams & Jordan and in addition has a novelty that nobody will ever cop unless another producer finds himself with a Bowers set on his hands and nothing to fit it.

Williams and Jordan didn't let it bother them any, for they trotted out a chorus in ante-bellum costumes for a minute, right down next to the flop joints and barrel houses and alibied it with a program note: "New York in the Early 90's."

However, nobody from the Theatre Guild saw it and the customers on 14th street registered it was all okay with them by applauding the number. Anything can or could happen on the Bowers.

The show is strong in the comedy department, due to the fine work of Art Mayfield, tramp comic, and the excellent character work of Joe Matthews as a few Kelly dope in the first part and an eccentric comic in the second. These two carry the comedy burden with Leonard Kramer, an experienced straight man becoming an accessory after the fact.

Rather an attractive chorus cavorted out upon the twin runways several times and never failed to grind to returns. While the girls don't seem to bother much about calories there were no trick shapes visible, and they looked well on each occasion in their various changes.

The railbirds appreciated the closeups, and were religiously chaperoned by the alert minions of Dave Krause, who walk down the aisles and see that none of the dames is mislaid during the sojourns over the heads of the Democrats.

With the three principal women an aim to please the errant male taste was discernible by the management. Ellise Raynor, a tall zaftig prima; Dot La Mont, short chubby ingenue "soubre," and Phyllis de Rita, slender willowy blonde soubret, got them going and coming. All three have their Bedford diplomats in the "grind" and all three sell every song, be it ballad or blues, with the shivery accompaniment, the outstanding trade-mark of these shows.

And Mlle. Fif, the Oriental dancer, back in the Olympic after a long vacation, hasn't lost an ounce and didn't lose a customer, although she was spotted way down near the finale. Feeffe gives them what they want and how. She followed all of the shimmers and turned in a couple of new hooks on her own. She has a hop on her fast one that none of the principals can match. Under black chantilly lace short pants, Feeffe was in the altogether. She led the exotic league and hit 400 without using a rabbit ball. Feeffe goes with the lease and will probably shake it up for the boys all season, for she's versatile. Next week it may be the head of John the Baptist on a dish. Who knows?

The act held a scenic flash in "underneath the sea" set and the rest of the production was up to the wheel average. An allekorical bit, also staged in the Bowers set but more in keeping, gave Matthews an opportunity to turn in a realistic bit as a dope fiend who blamed his plight on the whisky trust and prohibition.

Summing up, Williams & Jordan have assembled a good Mutual show and one that should gather many pennies around the wheel. It has everything necessary for success on the circuit.

### SPORTING WIDOW

(Columbia)

Soubret.....Thelma Giggle Leonard  
Ingenue.....Irene Collette  
Prima Donna.....Mabel Reflow  
Juvenile.....Sully Hite  
Straight.....Harry Martini  
Comedian.....Geo. Shelton  
Specialty.....Rosa Ray  
Principal.....Billy Shuler

John G. Jermon's "Sporting Widows," one of the remaining burlesque attractions on the Columbia circuit, is a good show because it possesses two good comics and one clever principal woman, but could be made a great show were it given 100 per cent direction.

The comedy department, thanks to the capabilities of George Shelton, tramp comic, and Harry Martini, a converted juggler, doing a red-nosed opposite, stands out, but the rest of the opera is blah.

The chorus numbers are a throw-back to the days when all the chorines wore tights and did nothing but "drills." There isn't a dancing number in the show that means anything but time-killing, and the girls work as though they were rubber boots. Much time is killed with "drills," "formations" and old-fashioned dance routines with the chorus on alone, not one of which received a single handclap. It slows up the show and detracts from the excellent showing of the comedians and Mabel Reflow, the valuable and versatile prima donna. They still do the "Parade of the Wooden Soldiers" in this one, and it is the most modern of the drills.

The other women are Thelma Giggle Leonard, stereotyped soubret, and Irene Collette, good-looking, well-shaped ingenue, who reads lines like a ventriloquist.

Shelton and Martini deserve the brackets. The former works with quiet surefire methods in tramp character with a tinge of Bobby Clark, and the latter, despite his broad English accent, registers with him. Martini also accounts for a tiptop comedy dance and hat and club juggling specialty, which proved him no slouch in that department. Hite and Reflow also do their dancing specialty to returns, and Miss Reflow leads numbers with pep and abandon. She also plays convincingly in the vamp bit, in which Shelton scores heavily.

"The Shooting of a Spy," another comedy scene that clicked, can thank Shelton and Miss Reflow for putting it over, but the high-light of the evening in the comedy department was "So I Hear," a bit in which Shelton and Martini as two deaf citizens carry on a conversation by exchanging one set of synthetic ear drums. "Just Married," an old burlesque bit, was also worked up for laughs, thanks to Shelton, Shuler, Boyd and Martini.

The show is nicely produced, with the costumes above the average. The sets are bright and colorful, and I. B. Hamp has turned out a good though reminiscent book. It is in ensemble dancing the show falls down. It is all right to go down in the trunk for old "bits" and gags, but a chorus "drill" is as obsolete as antimacassars. With this department remedied and pepped up "The Sporting Widows" would compare favorably with any burlesque show on the Columbia. Until it is, the show is just an average good one, because it makes them laugh.

Con.

## SCOTT NEEDS MONEY

(Continued from page 2)

aid and help. Before his present trouble Scott had a perfectly clean and clear record. He had been general manager of H. V. Greene Co., with 182 branch offices in the east and at one time was general manager, also president of the R. T. Scott Co., of Canada with 32 branch offices.

In Legit and Vaud.

He has appeared on the legit stage in "Too Many Cooks," following Frank Craven in that piece, he says; also with Olga Petrova in "The Hurricane." In Chicago Scott states he was a Mason (Euclid Lodge, Boston), among other organizations he belonged to.

It might be accepted from Scott's letter that he wants to carry his case up to the United States Supreme Court, if his sentence is confirmed on the State's Supreme Court review. He alleges a legal precedent in his double sentence to hang for the same crime.

Donations for Scott's defense may be addressed to his father, Thos. H. Scott, 514 Sun Building, Detroit, Mich. Copies of "The Shadow of the Rope," may also be secured from the elder Scott.

When a reprieve was obtained for Scott after his trial, Variety's Chicago offices interested itself in it, fully investigating the case at that time. The Chicago office has endorsed the letter received by Variety, in New York, from Scott.

## Art Frahm's Wife's Divorce

San Francisco, Nov. 23.

Art Frahm, treasurer of the President Theatre, has been assessed \$60 a month by the divorce court judge who awarded a decree to his wife, a former chorus girl with Will King, last week. The couple have one child.

## Strouss Show Takes Old Name

Harry Strouss' "Derby Winners" (Columbia) has resumed its former title of "Talk of the Town."

## From Vaude to Daley Show

Barton and Young wound up their vaude dates last week to jump into Lena Daley's "Own Show" on the Columbia Wheel.

## A. C.'s Savoy Remains Mutual

The Savoy, Atlantic City, will remain on the Mutual Wheel.



# 4 BIG SEN

It Made You Happy When You Made Me Cry

FOX-TROT SONG

Words and Music by  
WALTER DONALDSON

All mod'9

The night you left me, You might have told me, Or else prepared me,  
We'd nev-er meet a - gain, You did-n't wor-ry, If you had on - ly,  
You are-n't sor-ry, You should have told me then:  
Just left me lone - ly, You'd have been kind to me:  
CHOR. It made you hap - py when you made me cry — It made you  
hap - py when we said "Good-bye" — By all the stars a - bove you —  
(Oh, Gee!) I'd haa to haa you like I love you. I thought that  
I was yours and you were mine, But you were some one el - se's  
all the time, — You made me love you, — You made me sigh And yet it  
made you hap - py When you made me cry.

## JESSE C

*At the Or*

## WAL DONAL

*Ballo*

## IT MADE WHEN YOU M

*at the Pre*

## Para THE

*"You can't go wrong  
with any FEIST' song"*

711 SEVENTH AVE.,

SAN FRANCISCO  
995 Market St.  
BOSTON  
181 Tremont St.

CINCINNATI  
707-8 Lyric Theatre Bldg.  
TORONTO  
193 Yonge St.

LEO FEIST

PHILADELPHIA  
1228 Market St.  
DETROIT  
1020 Randolph St.





# ISATIONS!

## RAWFORD

*gan Introducing*

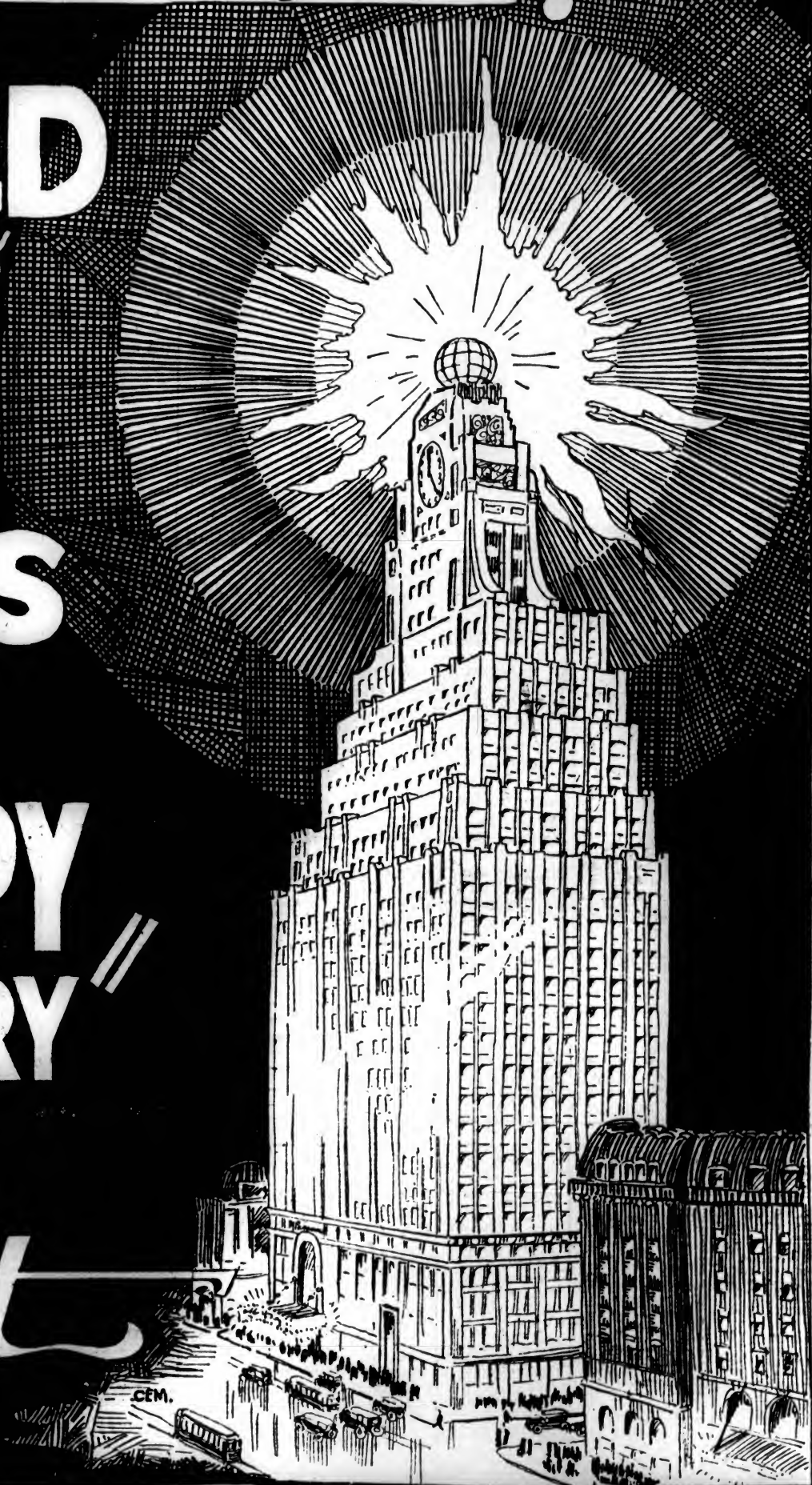
## TER DSON'S

*d Hit*

## YOU HAPPY ADE ME CRY

*niere of the  
mount*

**ATRE**  
N. Y.



**IST INC.**

KANSAS CITY  
Gayety Theatre Bldg.  
LOS ANGELES  
417 West Fifth St.

**NEW YORK N. Y.**

CHICAGO  
167 No. Clark St.  
MINNEAPOLIS  
433 Loeb Arcade

LONDON, W.C. 2 ENGLAND  
138 Charing Cross Road.  
AUSTRALIA, MELBOURNE  
276 Collins St.

*Dance  
Orchestrations*

**50¢**

FROM YOUR DEALER  
OR DIRECT



## PRESENTATIONS—BILLS

THIS WEEK (November 22)  
NEXT WEEK (November 29)

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.

## BERLIN

(Month of November)

Scala  
4 Lyons  
Mile Friderique  
Mme Walker's G's  
Horace Gollin  
Hermannas Rubio  
Johannes Joseass'n  
Banoli Aati  
Vera Trefflova

## LONDON

This Week (Nov. 22)

CHISWICK  
Empire  
St. Hilda Rd  
Plattier Bros  
Leo Bill  
Rosa Hal  
Russell & West  
Wash Wynne  
NEW CROSS  
Empire  
Street Show Rev  
STAFFORD  
Empire  
J Birmingham Bd  
Nixon Grey  
Wilson Hallet  
Eddy Gray  
Iris & Phyllis  
The Daimiers  
Tom E Hughes  
Victoria Palace  
Geo Bass  
Hetty King  
Graham Singers  
Victoria Girls  
Ling & Long  
Jack Lane  
The Hassans  
3 Bella

## PROVINCIAL

ARDWICK GREEN  
Empire  
On the Panel  
BIRMINGHAM  
Grand  
So This Is B'm'g  
Empire  
Shot to the Moon  
BRADFORD  
Alhambra  
Helter Skelter Rev  
BRISTOL  
Empire  
Big Ben Rev  
CARDIFF  
Empire  
Lily Morris  
Hilda Ward  
Brocius & Brown  
Les H Williams  
Jean Kennedy  
(One to fill)  
EDINBURGH  
Empire  
Sunrays Rev  
GLASGOW  
Alhambra  
All Kings Horses  
Empire  
Glad Eyes Rev  
HULL  
Palace  
Paris Nights Rev  
LEEDS  
Empire  
Amazing Samson  
Hilda Glyder  
2 Bobs  
J W Rickaby  
Chas Ancester  
C & I Vesty  
Jack Reakit & B  
LEICESTER  
Palace  
Dorrie Dene  
Clay Keyes  
Rosa Bal  
3 Benno  
Lyons & O'Moore  
Jim & Jack  
LIVERPOOL  
Empire  
The Apache  
MANCHESTER  
Hippodrome  
Elaine Robinson  
Burke & Head  
Harry Tate  
Robb Wilton  
Nervo & Knox  
Mona Grey  
George Hurd  
Palace  
Lido Lady Rev  
NEW CASTLE  
Empire  
Love Birds Rev  
NEWPORT  
Empire  
Keep Dancing Rev  
NOTTINGHAM  
Empire  
Turned Up Rev  
ROSLAND  
Royal  
Duchess Decides  
PORTSMOUTH  
Royal  
The Love Game  
SALFORD  
Palace  
Sacked Again Rev  
SHEFFIELD  
Empire  
King Rags Rev  
SOUTHSEA  
Kling  
The Student Prince  
SUNDERLAND  
Empire  
No No Nanette  
SWANSEA  
Empire  
Merry Go 'Round Rev

## PARIS

(This week, Nov. 20)

Apollo  
Bradford & Ham'n  
Mildred O'Keefe  
Betty Garson  
Jeanette Dietrich  
Constance Evans  
Emmeline Noyell  
Florane  
Canaros Tipica Cr  
Sam Wooding  
Champs Elysees  
Arragon Allegria  
Menzel & Salom't  
Mrs Walker, Co  
Joe Blandy  
Onehime & Kid  
Stanley Bros  
Pizani  
4 Remmas  
Harris Tr  
8 Frilli  
Empire  
Rivels 3  
4 Philips  
18 Romanos Tr  
Inaudi  
Klewing 3  
Zalesky Co  
3 Rolands  
Andreux Tr  
Suzanna Dubost  
Hede  
Glasy & Giddy  
Hede  
Mayol Concert  
Lydia Johnson  
Miss Harryett  
Germaine Lix  
Dounel  
Manolo Titos  
Alma Sis  
Yvonne Guillet

## PICTURE THEATRES

## NEW YORK CITY

Capitol (21)

Roses  
Joyce Coles  
C Hale Girls  
Turrill & Bunchuk  
"Flaming Forest"

Paramount (20)

Helen Yorke  
Paul Kiegan  
James Clark  
6 Tivoli Girls  
The Poney Ballet  
"God Gave Me 20c"

Rialto (20)

Yates & Lawley  
"In Navy Now"

Rivoli (20)

Marguerite Ringo  
In a Music Shop  
"Great Gatsby"

Strand (20)

John Quinlan  
Strand Ballet

## Mirth Mack

Wells & Winthrop  
Gould Dancers  
"Must Be Love"

Stratford (21)

Trd Leary  
M Hilblum Bd  
Jos Josephs  
Bennett & Fletcher  
3 Seville

Tivoli (22)

B Krueger Bd  
Persian Garden  
"Subway Sadie"

Uptown (22)

Van & Schenck  
Welsh Chorus  
"Must Be Love"

BALTIMORE, MD.

Century (22)

I Aaronson Co  
"La Boheme"

## THE RECORD BOYS

Al Bernard, Frank Kampain, Sammy Stept

MARK STRAND, BROOKLYN

JOE FRIEDMAN'S

14 VIRGINIANS

FOX'S CITY, LAST HALF

BARR TWINS

Ritz, Port Richmond, Last Half

JACK JOYCE

LOEW'S AMERICAN, FIRST HALF

PHIL AND EDDIE ROSS

Ritz, Pt. Richmond—Lincoln, Va. Hill

EXCLUSIVE MANAGEMENT

ALF T. WILTON

INCORPORATED

1564 Broadway — Bryant 2027-3

Vincent Lopez Or

"Blonde Saint"

CHICAGO

Belmont (22)

Radio Scandals  
Rome & Dunn  
Art Linick  
Tom Malle  
Spade Sis  
Carmen Staley  
Clem Dacy  
Gould Dancers  
"Subway Sadie"

Capitol (22)

D Delbridge Bd  
Knox Com 4  
2 Genas  
Padgett & Lubin  
6 Sweethearts  
Lowell Gordon  
"Take It From Me"

Central Pk. (22)

Sammy Kahn Bd

Chicago (22)

McQuarrie Harp's  
Barnyard Follies  
"Tin Hats"

Granada (22)

Ben Meroff Bd  
Rector & Cooper  
J Haskell Pres  
"Rouie O'Grady"

Harding (22)

Art Kahn Bd  
J & J Walton  
Red Carter  
O'Neal Sis  
Gould Dancers  
"Subway Sadie"

McVickers (22)

Vitaphone  
"Don Juan"

Oriental (22)

Paul Ash  
Milt Watson  
Foursome  
Johnny Perkins  
Vale & Stewart  
6 Tumblers  
"Popular Sin"

Senate (22)

Mark Fisher Bd  
George Riley  
Helene Heller

Embassy (22)

Fred Guterson  
"Love's Blindness"

New (22)

The Irwin Sis  
Rinaldo  
"The City"

Rivoli (22)

The Lovey Girls  
Jack Arthur  
"Syncopating Sue"

BUFFALO, N. Y.

Buffalo (21)

Moonlight  
Gene Austin  
"In Navy Now"

Lafayette (21)

Indian Love Call  
Edwin George  
Love Poems  
4 Clovelly Girls  
Harry Rappi  
"Almost a Lady"

NEW YORK CITY

American

1st half (29-1)

3 Red Caps

Mildred Feeley  
Winifred & Mills  
Miller Sis Rev  
Frank Dixon Co  
Wm Ebbs Co

Delancey St.

1st half (29-1)

Ponzini's Monkeys  
Louise & Mitchell  
Irving Edwards  
Cook & Oatman  
Donovan & Lee  
Muriel & F Rev  
2d half (2-5)

Gordon & Day

Edman & R'wand  
Meyers & Sterling  
Mayville, Ltd  
(One to fill)

Greeley Sq.

1st half (29-1)

Gordon & Day  
Edman & R'wand  
Meyers & Sterling  
Rusapi & Armatr's  
(Two to fill)

2d half (2-5)

Rae Walzer 3  
Downing & Doris

Boulevard

1st half (29-1)

4 Gaertners

DeKALB, ILL.

DeKalb (22)

Tock & Toy  
Jazzmania

DES MOINES

Des Moines (22)

Kohn & Deplante

DETROIT

Capitol (22)

Isham Jones Bd

LINCOLN, NEB.

Orpheum (29)

Dance Flashes

LOS ANGELES

Boulevard

1st half (21-23)

Gene Morgan Bd

COBERT & MOTTE

Isabelle Graham  
"Syncopating Sue"

Mosque (20)

Louisa Espinel  
"Mare Nostrum"

NEW HAVEN, CT.

R. Sherman (21)

Sissle & Blake  
"Take It From Me"

OMAHA

Rialto (22)

Moss & Mannings

PHILADELPHIA

Pay's (21)

Punjab

"The Blue Eagle"

—A HIT—

LADA'S LOUISIANA

LADS ORCHESTRA

Palmetto Club, Jacksonville, Fla.

SEE

ROEHM & RICHARDS

Strand Theatre Building

Broadway & 47th Street, N. Y. C.

LACKAWANNA, 8095

Fanchon & M Idea

"Duchess Buffalo"

1st half (24-27)

Gene Morgan Bd

F & M Vod-Bits

"The Quarterback"

Carthy Circle

(Indef.)

Carl Elinor Orch

Glory

Arnold Glazer

Kosloff's Dancers

"What Price Glory"

Vigueros (19)

8 Santaella Bd

L'Heine Col C'pers

Black Bottom Rev

"College Days"

Forum (Indef.)

Henkel's Classics

Algeria

M & J Knox

"Beau Geste"

Loew's State (19)

Dave Good Bd

F & M Idea

Major Goodsell

Ellees Story

San Fran Beauties

"Tin Hats"

Metropolitan (19)

Ed Peabody Bd

Jazz & La Carte

Hoey & Walker

Loe Kent

A & L Walker

Metro Girls

"God Me Gave 20c"

Million Dollar

L. Forbstein Bd

George O'Hara

McDowell & M

Jimmie Conlon

Cerve

Bilbrew 4

Dick Meagh

Henry Stulman

"In Navy Now"

Uptown (19)

George Stolberg Bd

"Midnight Sun"

Westlake (21-23)

Charlie Melson Bd

F & M Varieties

"The Quarterback"

2d half (24-27)

Charlie Melson Bd

Fanchon & M Idea

"Duchess Buffalo"

MILWAUKEE

Wisconsin (22)

Betty Oulmet

MINNEAPOLIS

State (22)

Roumanla Ser

NEWARK, N. J.

Brantford (20)

Art Landry Bd

Loew

NEW YORK CITY

American

1st half (29-1)

3 Red Caps

Mildred Feeley

Winifred & Mills

Miller Sis Rev

Frank Dixon Co

Wm Ebbs Co

Delancey St.

1st half (29-1)

Ponzini's Monkeys

Louise & Mitchell

Irving Edwards

Cook & Oatman

Donovan & Lee

Muriel & F Rev

2d half (2-5)

Gordon & Day

Edman & R'wand

Meyers & Sterling

Mayville, Ltd

(One to fill)

Greeley Sq.

1st half (29-1)

Gordon & Day

Edman & R'wand

Meyers & Sterling

Rusapi & Armatr's

(Two to fill)

2d half (2-5)

Rae Walzer 3

Downing & Doris

Boulevard

1st half (29-1)

4 Gaertners



## Interstate

**ATLANTA, GA.**  
Keith-Albee (28)  
Pablo De Sarto  
Romaine & Castle  
In Wrong  
R & D Dean  
Lane Travers

**B'TON ROUGE, LA**  
Columbia (28)  
Amaranth Miller  
Edith Miller 2  
Al K Hall  
Miss America  
Arthur Alexander

**BIRMINGHAM, ALA.**  
Majestic (28)  
Perez & Margritte  
George N Brown  
Tommy Reilly Rev

2d half (1-1)  
T & V Ratts  
Stan Stanley  
Louis London  
Harry Carroll  
(One to fill)

**N. ORLEANS, LA**  
Orpheum (28)  
Frank Wilbur  
Helene & Stanley  
Myra Lee  
May & Kilduff  
Wally Sharples  
(One to fill)

**OKLAHOMA CITY**  
Orpheum  
1st half (28-30)  
McKenna 3  
Trovato  
DeWolfe Kindler

**THIS WEEK:**  
NORTON AND BROWER  
LOEW'S MONTREAL  
CLAUD and LUCILLE FONDAR  
LINCOLN and AMERICAN  
TELAAR and DEAN  
Forchester and Jersey City  
Direction

**CHAS. J. FITZPATRICK**  
160 West 46th Street, New York

Local Band  
Le Grohs

**DALLAS, TEXAS**  
Majestic (28)  
Selbini & Albert  
Texas 4  
Daniels & Kornman  
Jean Granese  
(One to fill)

**FT. SMITH, ARK.**  
Jule (28)  
The Perrys  
Gredon & Davis  
Rock & Blossom  
Mahon Scott Co  
Ned Haverly

**FT. WORTH, TEX.**  
Majestic (28)  
Lillian Faulkner  
Fred Hughes  
Tillis La Rue  
A & F Stedman  
Curtinell & Harris

**GALVESTON, TEX.**  
Majestic (28)  
Ervel & Del  
McCarthy & Moore  
Naomi Glass  
Jed Dooley  
Long Tack Sam

**HOUSTON, TEX.**  
Majestic (28)  
O & E Parks  
Marion Mills  
Kerr & Weston R  
5 Hancy Boys  
B Sheriff  
(One to fill)

**LITTLE ROCK, ARK.**  
Majestic  
1st half (25-26)  
The Perrys  
Gredon & Davis  
Maher & Scott  
Rock & Blossom  
(One to fill)

## Association

**CHICAGO**  
American  
Sunday (28) Only  
Baader Lavell Tr  
(Others to fill)

1st half (29-1)  
Alycia & Fay  
Watts & Ringold  
Elise Williams Co  
Brown & Blaine  
H & B Clark Rev  
2d half (2-4)  
Aerial Allens  
Lyle & Emerson  
Homer Lind Co  
Nelson & Parish  
Bobby Jackson Co

**Congress**  
1st half (28-1)  
Cahill & Wells  
High Jinks Rev

## DR. ALBERT S. EPPS

Surgeon Dentist  
1676 BROADWAY, NEW YORK  
Publicity Building Phone: Chicks 2015  
This Week: ALBERT VON TILZER

Davis & McCoy.  
(Two to fill)  
2d half (2-4)  
Billy Maine Show

**Englewood**  
1st half (28-1)  
Bacardie 3  
Nelson & Parish  
Homer Lind Co  
Frances Kennedy  
Z'mne & Farrar Co  
2d half (2-4)  
Brown & Blaine  
Elise Williams Co  
H & B Clark Rev  
(Two to fill)

**Kedzie**  
1st half (28-1)  
Marty Dupree Co  
(Others to fill)  
2d half (2-4)  
H & J Browne  
Vaude Doctor  
Howard Harris & L  
Sandy Long Co  
(One to fill)

**Lincoln Hipp**  
1st half (28-1)  
Cooper & Hermann  
Talant & Merritt  
(Three to fill)

2d half (2-4)  
Knox & Stetson  
Gordon & Groff  
Z'mne & Farrar Co  
(Two to fill)

**Majestic (28)**  
Alex'der & Evelyn  
Fluk's Mules  
Back to Hicksville  
Fern & Marie  
Sainpel & L'h'rdt  
(Others to fill)

**AURORA, ILL.**  
Fox  
2d half (2-4)  
The Belviders  
Barr Mayo & R  
Arthur Corey Co  
B'L'M'GTON, ILL.  
Majestic

2d half (2-4)  
All Wrong  
Blaney & Woods  
G B Alexander Co  
Sparling & Rose  
Cafe Alabama

2d half (2-4)  
The Gabberts  
H'per & G'hett Co  
Clinton Sis Rev  
(Two to fill)

**MADISON, WIS.**  
Orpheum  
1st half (28-1)  
Hughes & Montie  
Brooks & Ross  
Let's Dance  
Adams & Rash  
Odava  
(One to fill)

2d half (2-4)  
Talant & Merritt  
Frances Kennedy  
Herbert Faye Co  
Hansjoland  
(Two to fill)

**MILWAUKEE**  
Majestic (28)  
Booth & Nina  
Jinks & Ann  
R'ymond Bar'ett Co  
Marie Stoddard  
The Lampe  
(Two to fill)

**MINNEAPOLIS**  
Majestic & Rothman  
Frank Walmsley Co  
In China  
(Others to fill)

**PEORIA, ILL.**  
Palace  
1st half (28-1)  
Madras  
Genevieve Butler  
For Drug Store  
Harrington & Green

1st half (28-1)  
Hungarian Orch  
(Two to fill)  
2d half (2-4)  
Jr Unit No 5

**DAVENPORT, IA.**  
Columbia  
1st half (28-1)  
Plantation Days 8

2d half (2-4)  
Kelso Bros Unit  
DECATUR, ILL.  
Lincoln Sq.  
1st half (28-1)

Harlequin Rev  
Purdy & Fain  
Harty's Hollanders  
2d half (2-4)  
Valentine & Bell  
Dichi Sis & McD  
Guy Rarick Co

**DES MOINES**  
Orpheum  
1st half (28-1)  
Musical Hunters  
Murray & Irwin  
Kajlyama  
Brooks & Powers  
Gerbers & Galties  
2d half (2-4)  
Plantation Days 8

**DUBUQUE, IA.**  
Majestic  
1st half (28-1)  
Rattins Monks  
Tabor & Green  
Dance O'Mania  
2d half (2-4)  
Pritchard & Russell  
Fred Lewis  
Primrose Minstrels

**EVANSVILLE IND**  
Grand  
1st half (28-1)  
Walter Walters Co  
Smith & Cantor  
Minnie & Pomme Co  
(Two to fill)

2d half (2-4)  
Wedding Ring  
Conlin & Glass  
Lone Star Four  
Hil Springfield Rev

**S. ANTONIO, TEX.**  
Majestic (28)  
Herbert Bolt 3  
Villa & Strigg  
Manny King  
Eva Clark  
Parisian Art  
(One to fill)

**TULSA, OKLA.**  
Orpheum  
1st half (28-30)  
Cremwell Knox  
3 Harpers  
Conlin & Glass  
Lone Star Four  
Hil Springfield Rev

2d half (2-4)  
All Wrong  
(One to fill)

**HASTINGS, NEB.**  
Kerr (3-4)  
F & M Stanley  
Stone & Leever

**JOLIET, ILL.**  
Rialto  
1st half (28-1)  
The Belviders  
D'm'ux & H'm't'n R  
(One to fill)

2d half (2-4)  
Garden of Roses  
Joe Darcey  
(One to fill)

**JOPLIN, MO.**  
Electric  
1st half (28-1)  
Debbl & Vio  
Denslys Sis  
Larry Vincent  
2d half (2-4)  
Edwards & Lillian  
DeWolfe K'dler Co  
(One to fill)

**KANSAS CITY, KNS**  
Electric  
1st half (28-1)  
Minetti & Cook  
DeWitt & Gunther  
(One to fill)

2d half (2-4)  
Radiology  
(Two to fill)

**KANSAS CITY, MO**  
Mainstreet (28)  
Variety Pioneers  
Rosemont Troupe  
(Three to fill)

**LINCOLN, NEB.**  
Liberty  
1st half (28-1)  
All Wrong  
Blaney & Woods  
G B Alexander Co  
Sparling & Rose  
Cafe Alabama

2d half (2-4)  
The Gabberts  
H'per & G'hett Co  
Clinton Sis Rev  
(Two to fill)

**MADISON, WIS.**  
Orpheum  
1st half (28-1)  
Hughes & Montie  
Brooks & Ross  
Let's Dance  
Adams & Rash  
Odava  
(One to fill)

2d half (2-4)  
Talant & Merritt  
Frances Kennedy  
Herbert Faye Co  
Hansjoland  
(Two to fill)

**MILWAUKEE**  
Majestic (28)  
Booth & Nina  
Jinks & Ann  
R'ymond Bar'ett Co  
Marie Stoddard  
The Lampe  
(Two to fill)

**MINNEAPOLIS**  
Majestic & Rothman  
Frank Walmsley Co  
In China  
(Others to fill)

**PEORIA, ILL.**  
Palace  
1st half (28-1)  
Madras  
Genevieve Butler  
For Drug Store  
Harrington & Green

1st half (28-1)  
Hungarian Orch  
(Two to fill)  
2d half (2-4)  
Jr Unit No 5

**DAVENPORT, IA.**  
Columbia  
1st half (28-1)  
Plantation Days 8

Mason-Dixon D'cears  
2d half (2-4)  
Jean Joyson  
Joe Bennett Co  
Patrick & Otto  
(Two to fill)

**PUDUOH, KY.**  
Orpheum  
1st half (28-1)  
Bordo & Robinson  
Harty's & Claire Rev  
2d half (2-4)  
Helle Montrose  
5 De Cardos

**QUINCY, ILL.**  
Washington  
1st half (28-1)  
Woolfolks Synco S  
2d half (2-4)  
Deno & Rochelle Co  
(Two to fill)

**ROCKFORD, ILL.**  
Palace  
1st half (28-1)  
Kelso Bros  
Juggling Delisle  
Outside the Circus  
Furtella Idons  
(One to fill)

2d half (2-4)  
Billy Moran Co  
Lionel Amis  
Tower & Darrell  
Odava  
(One to fill)

**ST. JOE, MO.**  
Electric  
1st half (28-1)  
The Gabberts  
Saul Brilliant Co  
Harry Cooper Co  
2d half (2-4)  
DeWitt & Gunther  
Great Howard  
Cafe Alabama

**ST. LOUIS**  
Grand O. H. (28)  
Tobey Wilson Show

**ST. PAUL**  
Palace  
1st half (28-1)  
Russian Art Circus  
Tower & Darrell  
H'ring Reynolds Co

2d half (2-4)  
Woolfolks Synco S  
GD ISLAND, NEB.  
Majestic  
1st half (28-1)  
All Wrong  
(One to fill)

**HASTINGS, NEB.**  
Kerr (3-4)  
F & M Stanley  
Stone & Leever

**JOLIET, ILL.**  
Rialto  
1st half (28-1)  
The Belviders  
D'm'ux & H'm't'n R  
(One to fill)

2d half (2-4)  
Garden of Roses  
Joe Darcey  
(One to fill)

**JOPLIN, MO.**  
Electric  
1st half (28-1)  
Debbl & Vio  
Denslys Sis  
Larry Vincent  
2d half (2-4)  
Edwards & Lillian  
DeWolfe K'dler Co  
(One to fill)

**KANSAS CITY, KNS**  
Electric  
1st half (28-1)  
Minetti & Cook  
DeWitt & Gunther  
(One to fill)

2d half (2-4)  
Radiology  
(Two to fill)

**KANSAS CITY, MO**  
Mainstreet (28)  
Variety Pioneers  
Rosemont Troupe  
(Three to fill)

**LINCOLN, NEB.**  
Liberty  
1st half (28-1)  
All Wrong  
Blaney & Woods  
G B Alexander Co  
Sparling & Rose  
Cafe Alabama

2d half (2-4)  
The Gabberts  
H'per & G'hett Co  
Clinton Sis Rev  
(Two to fill)

**MADISON, WIS.**  
Orpheum  
1st half (28-1)  
Hughes & Montie  
Brooks & Ross  
Let's Dance  
Adams & Rash  
Odava  
(One to fill)

2d half (2-4)  
Talant & Merritt  
Frances Kennedy  
Herbert Faye Co  
Hansjoland  
(Two to fill)

**MILWAUKEE**  
Majestic (28)  
Booth & Nina  
Jinks & Ann  
R'ymond Bar'ett Co  
Marie Stoddard  
The Lampe  
(Two to fill)

**MINNEAPOLIS**  
Majestic & Rothman  
Frank Walmsley Co  
In China  
(Others to fill)

**PEORIA, ILL.**  
Palace  
1st half (28-1)  
Madras  
Genevieve Butler  
For Drug Store  
Harrington & Green

1st half (28-1)  
Hungarian Orch  
(Two to fill)  
2d half (2-4)  
Jr Unit No 5

**DAVENPORT, IA.**  
Columbia  
1st half (28-1)  
Plantation Days 8

## Orpheum

**CHICAGO**  
Palace (28)  
Silvertown Cord O  
Lou Holtz  
Jean Acker  
Trixie Friganza  
Gen Pissano  
Cuby & Smith  
(Three to fill)

**State-Lake (28)**  
Hahman Rev  
Allen & Canfield  
Jean Boydell  
A C Astor  
Marion Wilkins

**ST. LOUIS**  
Orpheum (28)  
Commanders Orch  
Diero  
Johnny Burke  
Yoeman & Lizzie  
Adela Verno  
Ruth Budd  
Hayes Marsh & H  
(One to fill)

**ST. LOUIS (28)**  
Harry Walman Co  
Harry Holmes  
Marion & Ford  
Dormonde & Etnr

**SAN FRANCISCO**  
Golden Gate (27)  
Weaver Bros  
Dora Maughan

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# RUBBERIN' 'ROUND

By MISS EXRAY

Good Vaude Bill  
Tuesday.

Dear Mazie:

I saw a great vaudeville show and picture last night. Everyone on the bill got so much applause that it was real late when I left the Broadway.

On the bill were Herman Berren and Fifi. I thought at first it was going to be the dame from the Clover Club until she started to talk. Her accent was on the level. She wore two gowns, both impert. First was a bright red, simple in style. With it she had a cloche skirt. The other was an ivory color velvet, with a circular skirt. Quite short in the front and almost touched the floor in the back. Her hair has a boyish cut and slicked back.

A single is Dixie Hamilton. Her gown was very pretty. A silver bodice, the skirt of pink georgette and silver. I like all her songs but one. One of those, "If you can't hold the man you got," sure did a flop.

The picture, "Syncopation Sue," has Corinne Griffith. I like her very much. She certainly wore swell clothes for a Jane that was working in a music store. In each hat she had one of those cute pins that we girls are wearing nowadays. Either a dog or some other animal.

Joyce Compton was her sister in this. She is one of those tall, slender blondes with numerous curls. Great for the part, the feather-brain type. Tom Moore looks a lot like his brother, Owen, Maz. He and Corinne had a swim in the Hudson river for a finish.

At the Hip  
Monday.

Dear Mazie:

A quiet afternoon this at the Hipodrome.

Grace Elder and Co. opened this show. Elder did some talking in reference to the dances that she was doing, but it was impossible with her southern accent to get one word of it. Finished up with a tap Black Bottom that I couldn't rave about. Has four girls with her, dressed very nicely, but far from young.

In the act, the Four Camerons, the boy, as they refer to him, is the whole works. He does a lot of silly things, but I least had a chance to laugh. His sister is a cute little trick. She has lovely dimples, Maz, but the way she wears her blond hair they are hard to find. They had on next one of those Spanish dancing and singing turns. Sure was a bunch in this, 18 in all. It was called "In Sunny Spain."

Bert Gordon has a very beautiful blonde with him, Vera Kingston. One of those big women, but she's stately. Too bad that she wears a gown that looks quite old fashioned. It was a cloth of gold, straight lines with a skirt almost to the floor. I would love to see her in something up-to-date. Bet she would look like a million dollars.

Gold Mine Story

The picture was called "Pals in Paradise." It doesn't mean heaven, either, just the name of a place in California. It centered all around a gold mine. You can judge the story from that.

It's been a long time since I saw Marguerite de la Motte. She seems thin. Didn't get a chance to wear any fancy clothes in this. Opposite her and he, of course, turned out to be her love, John Bowers. What a great actor and how natural is Rudolph S. Schildkraut.

The New Paramount

Saturday.

Dear Mazie:

The new Paramount Theatre opened last night. When I walked into the lobby I was astounded with its splendor. The box offices are of bronze. Inside I marveled at the beauty of the theatre itself, with its marble walls and pillars of majestic pomp. Maz, I was all a-tremble. Will have to go back just to feast my eyes on such a work of art.

The programme was long, but, of course, for the opening they had special features.

One was Maurice and Eleanore Ambrose. It is impossible for me to compare her grace of dancing with Lenora Hughes, never having had the opportunity to have seen her. This little girl is friend wife, why any more.

Then Helen Yorke with the voice

of a lark. She and Eleanora were dressed in even gowns of deep pink. It seemed to be the favorite color. The Six Tivoli girls doing a pony ballet like they did in the days when Koster and Blatz was the rage. Dressed in the costume of that time with high shoes and large hats like the Florodora girls wore. All in different shades of pink.

They showed a curtain. I'll say hon, it's a peach. It is black, with the Paramount building designed in mosaic. What's that you say? Well, it looks like little mirrors, which shone with great brilliancy.

Then the picture, "God Gave Me Twenty Cents." With Lois Moran, Lya di Putti, Jack Mulhall and Buster Collier. What a lucky bunch they are to be first in this new theatre.

Lois is a pretty kid, with that wonderful expression of innocence. She can act, too, and gets plenty of chance in this. It is remarkable how Lya di Putti can take off weight. Wish I knew her secret. It doesn't seem any harder for her than changing from one gown to another. I like her make-up, it seemed softer. But I won't be satisfied until I see her do another "Variety." Buster had just a small part.

Jack Mulhall never was so good. I was agreeably surprised; didn't think he had it in him. He has also found the correct way to make-up his eyes.

On the N. Y. Roof

Friday.

Dear Mazie:

Let me tell you, Maz, the New York Roof is the place where all the sweet Daddies hang out. They stand in the lobby chattering together about the picture they saw the previous evening. As soon as the roof opens they make a beeline for the elevator. When it reaches its destination they become utter strangers. Each picks his spot and makes a grand dash down the aisle to his favorite seat. Not until he is all set does the film set a tumble.

I saw "Her Sacrifice" there. It was mine instead. What a great cast this dame had, and what a poor picture. Get this for a line-up—Herbert Rawlinson, Gaston Glass, Bryant Washburn and Gladys Brockwell.

Gladys looked very spiffy, dolled up in her glad rags. Her hair, which she generally arranges in a mussy fashion, had a hairdresser working on it overtime. I thought Herbert would chew up the scenery. How he overacted. In one shot he wore a mourning band, for no good reason. Gaston took part in a duel and was shot on the shoulder. Showed him in a close-up, but saw no evidence, but then why spoil a perfectly good evening suit? What a big girl, this dame Lila. She could pose for Venus. Her clothes accentuated her bigness, too.

"Love" Went Blooey

Oh, Maz, whom do you think I saw in his latest picture, "The Silent Lover," Milton Sills. It started off with a wallop and then went blooey. Mr. Sills had a Von Stroheim make-up in the first part of the picture, far the best of the whole film.

A girl by the name of Alma Bennett was his first love. Gee, but she is a pretty kid, with great big eyes. What a beautiful gown she wore. It was a georgette of graduation colors. The entire thing was studded with rhinestones. His last and best love Natalie Kingston reminded me of Clara Kimball Young when C. K. Y. was a chicken. She, too, looked very lovely in a white satin trimmed with rare lace. The skirt had yards and yards of net flowing from it in a very graceful manner.

I wrote you about Viola Dana before. She was in this doing a "bit." When I tell you that I would never have known her unless they flashed her name, I mean it. She had a brown make-up and of course the part called for it, but it was most unbecoming.

Get this. With her harem costume she wore high heel slippers. She certainly knows better. People sitting near me remarked about it.

Pleasant at Capitol

Thursday.

Dear Mazie:

A pleasant afternoon at the Capitol watching "Upstage." Norma

Shearer is very natural in this, but I wish she would wear her skirts just a little longer. She was stunning in a black velvet evening gown which was almost backless, Maz.

This picture ended too soon to suit me. Certainly enjoyed Oscar Snaw's performance. He shows the other guys it is possible to look great without a lot of grease paint and rouge. What a peach of a smile he has too. What a break for Oscar in a picture on Broadway and in a show.

This film is typical of the dames in the show business and everywhere else. One word of praise, a little attention and they think they are the works. Especially when they try to be one of those Weeping Singers.

The other night I saw a show for a change. Understand it won't be long around. "A Proud Woman" is the name of what they call a comedy of character. As for the comedy, the audience instead of laughing at it was laughing about it.

Quite a nice cast, too. Florence Eldridge didn't look like the type that could be so easily swayed by even a sister. This part was played by Elizabeth Risdon, who got all she could out of it. One of those small time janes, whose pride made her proud, but not too proud to ask for money.

Florence looked very nice in her simple afternoon dresses. When wearing a tailored suit on account of her drooping shoulders, she could use a fur piece very nicely.

A Good Sketch

Saw the best sketch I have seen in a long time, it is called "Any Family." No names of the cast. They are all deserving of mention. How the audience applauded this simple playlet, Maz. It is about a mother who, being over anxious to make a good impression on her daughter's beau, scares the poor guy to death by putting on the ritz. The girl, being a regular dame, straightens out the mess and then everything is hot as toasty.

In the same vaudeville theatre I saw a picture with Reginald Denny, "Take It From Me." Very good. Denny has that dame, Blanche Mahaffey, from the "Follies" in it. She has an odd face. One of those petite brunets, with large eyes and a tiny mouth. When she wore her hair fluffy she looked good, but when she put it behind her ears, terrible.

Wednesday.

Dear Mazie:

"The False Alarm" is great stuff for fire departments. Didn't look as if they used any smoke pots in this one. The lead was played by John Harron, a clean cut kid. He seemed to belong in his fireman's suit. He was the false alarm and, of course, the picture ended when he conquered his fear of fire.

Mary Carr played the mother, and had her hands full. She's always good, don't you think, Maz? There was a girl by the name of Dorothy Revier, who may not be a raving beauty, but oh, boy, she sure has the daintiest feet and limbs.

Long time since I last saw Priscilla Bonner. I like her better in close-ups than at a distance. She has to play one of those erring girls.

Dr. Rockwell Talking

Took a look-in at my neighborhood theatre, 81st Street. The only thing worth while on the bill was Dr. George Rockwell. He sure has the gift of talk, this guy. He keeps up a steady stream of chatter that one never tires of.

## Frances Must Prove Case Against Mrs. H. B. Harris

Mrs. Henry B. Harris (Irene V. Simmons), who was sued as Rene Harris for a \$2,500 costume bill by Frances & Co., Dressmakers, Inc., scored a point when Justice McGoldrick refused to award the dressmaking company a summary judgment for the full amount.

The bill was incurred by Gloria Foy, who was in a Mrs. Harris production in September, 1925. Frances & Co., by Frances Spingold, president, alleged that Mrs. Harris was to make good the debt. The managers denied any obligation above \$1,000, which sum she alleged she agreed to pay on account of Miss Foy's total.

## NEW YORK'S STYLE

The Associated Dress Industries, Inc., is anxious to impress the stylish femmes that the truly novel dress fashions are created in New York, not all from Paris.

Fred Fisher will handle the exploitation to foster this thought.

# GRAY MATTER

By MOLLIE GRAY  
(TOMMY GRAY'S SISTER)

Trini, the Beautiful

Rose Irene Kress, at the Palace Monday, introduces her "Terpischorean Wheels" in a novel way. The set is a huge web with Miss Kress and Elinor Huntington costumed as flies with tight bodices of iridescent taffeta and the wings outlined in shining spangles. Other dresses of crepe de chine had the tiny ruffles on the full skirt edged with silver. With these the girls wore silk wigs to match the color of the dresses, which were both pretty and becoming.

Trini, the beautiful dancer, wore an elaborate creation of velvet and metallic lace for her first number. The bodice was purple velvet of a shade called "eggplant" and the skirt was a double tier of silver lace over taffeta. A small hat worn was of the same velvet. A frock of green was embroidered in colors and the skirt trimmed with silk fringe and although it had a deep V décolletage it also had a high tight collar to which a rose was attached on the left side. Ear rings were of long jade. Three tiny green combs in the front of her hair were unusual. Another frock was of dull black crepe trimmed with red satin.

At the State

The girls with the Nat C. Haines Company wear sport costumes. The "wife's" simple black and white foulard was brightened up by the red hat she wore while the black velvet blouse and white crepe de chine skirt worn by the "daughter" was attractive. A frock of blue velvet had a skirt of net ruffles of a lighter shade and was also very becoming to the "daughter." The girl who almost broke up an established and an about-to-be-established home was smartly dressed in a semi-fitting black velvet street dress elaborately embroidered on the skirt with silver thread. Her white chiffon cape had two narrow bands of black silk near the bottom and a flaring collar also of black. She's pretty enough to break up almost any home.

The "Cyclone Revue" may not be a cyclone but it is a stiff breeze. The eight chorus girls are good looking and can dance. Costumes of pink taffeta were trimmed with blue velvet. A large bow was in front at the waist line. Other dresses were of lace in different colors with bodices of broadened chiffon-velvet. For the finish, white satin frocks had skirts embroidered with red roses and were very effective. The dancer wore black satin with long silk fringe for the tango dance and pink silk trimmed with curled ostrich in a way that was different. Her velvet frock for the finish was of a lovely shade of rose and as graceful as herself.

Heard Truth About Upstage

Norma Shearer was only "Upstage" until she learned the truth about herself and her adopted-by-accident profession. Then she became a "trouper." When she lost her head over a good notice in a paper where notices mean something, she thought she had only just found it. That was a fatal error. She got herself so far upstage she was finally out on the sidewalk.

But Norma redeemed herself by taking the place of the knife thrower's wife so that she could go to her injured child. The nervous father throwing knives and hatchets at the substitute he could hardly see was thrill enough for anybody.

Norma saved the show and won back her partner, this time for married life which of course may mean almost any time, from days to years.

Fire-Proofed Heroines

"Flames," with Virginia Valli, is interesting chiefly for outdoor scenes and a forest fire. When the terrible fire started, the third reel fight was on in Lone Cabin with the girl unconscious on the floor. The fire crept nearer, the smoke became thicker, their chance to escape was almost gone but not quite, so they wandered through miles of flames that came within an inch of them, safely across the river.

The girl arrived clear eyed and without so much as a blister. Some day the world will know the secret of our fireproof heroines—but bandages always make a hero more interesting. Theatres showing this picture can turn off the heat during the forest fire scene.

Men Real "Devils"

"The Grey Devil" is a horse but the men who shot old Grandpop in the back after "framing" the only cow puncher on his ranch whom he trusted, to have him fired so they would be free to steal the rest of the cattle—these men were the real "devils."

After Grandpop died they tried to kill off his grandson and steal his granddaughter. Did they succeed? They did not.

The hero was on the job, lassoing the wild horses, getting the doctor for the girl's brother, fighting the villain by rolling over and over on the floor (no wonder the heroes are always so slim) and of course forgiving the girl for misjudging him.

Lorraine Eaton played or rather appeared as the heroine. Starlight, the horse, and a dog also deserve mention.

"Sporting Widows"

"The Sporting Widows" on the Columbia Wheel starts rather slow but improves as it goes along. The chorus is pretty but some of the costumes were in need of cleaning at the Columbia last week. Some of the others were very nice, especially different color velvet frocks worn by the chorus during the second act.

A beaded georgette crepe of a pretty shade of blue had a girle of orchid satin and was very becoming to Mabel Reifow. The green taffeta she wore was draped in the back almost like a bustle. She was introduced as the prima donna and did her best to live up to it.

Theima Leonard is a cute little person with an attractive grin which she wore always and sometimes not much else. Irene Collette is good looking and can dance but her speaking voice is constantly off-setting her other qualities. This could be easily remedied with a little training.

A scene called "So I Hear" was funny and will probably receive many compliments in the form of imitations.

Delicate Subject for Girls

"The Miracle of Life" treats a delicate subject with more good sense than expected. The problem is a real one and this picture should help girls to make the right decision.

Mae Busch is splendid as the young wife and Nita Naldi plays a woman of the world in her usual tight fitting gowns and queer arrangement of her hair. She did look stunning in a street costume of black velvet frock, small black hat and silver fox scarf. A so-called "Historical Pageant" consisted of two models in dance frocks, a bride and her attendants and a young woman carrying an infant. That is "history" here.

A Captionless Heroine

"The Desert's Toll" is a fairly interesting Western picture with most ridiculous titles. The writer must have been a recruit from the tabloids—his favorite word was "vulture," used about a dozen times. A peculiar rock formation of the hills in which most of scenes took place was the most interesting thing in the picture. Those were the days before women had the vote but they all, according to the movies, had curly hair and accomplished just as much.

Kathleen Key was the pretty but captionless heroine—she had many chances to explain but never did. Anna May Wong, who has proven herself capable of carrying a whole picture, had a small part as an Indian girl.



## JOY PARTY IN MORGUE; BOUNCING CHECKS, TOO

### 3 Show Girls Met 'Doc Monahan,' Hot Sport With Phoney Checks

Alice Stewart, 23, fashion show model and who said she was formerly with "Cocoanuts" under the name of Alice Willis, was freed in West Side Court on the charge of forgery. Magistrate Corrigan discharged her, stating that in his belief the show girl was the victim of a pseudo sport.

Miss Stewart kept the courtroom in an uproar with laughter. She told the magistrate of how she and Amelia Hunamann (Rolla Harrison) of the "Follies" and another show girl had been duped by a bogus physician who gave checks away as if they were nothing. They later proved to be that.

Miss Stewart testified that she and Miss Hunamann with a third girl went to the phoney doctor's apartment, where they had been invited. The pseudo "doc" told the actresses that his name was "Dr. James C. Monahan." His apartment was on West End avenue, near 73d street.

The "doc" was a rare host. He dined and wined them. They danced to "canned" music and listened to the "Doc's" radio. It grew late and tiresome. "Girls," Doc said, "do you want a real thrill? They chorused, "O, K." and "Monahan" piled them into a taxicab to Bellevue's morgue. When they reached the morgue the "doc" was greeted by the attendants. He received much attention. He ushered the show girls to the various "slabs" where rested the silent ones. He would examine each and explain to his guests the various causes of death.

Miss Stewart's testimony brought much laughter. After the "doc" finished "tapping" skulls and tweaking noses they decided to leave. "You will have to autopsy this body" said the attendant, indicating a silent one. Much perturbed, the "doc" said "all right, first thing in the morning."

#### Issued Checks

The party left and went to the "Big Stem." They stopped at a cabaret and ate and drank, when "Doc" Monahan began to issue checks. He gave the three show girls a check each, amounting to several hundred dollars. They all agreed that Miss Stewart cash them.

Miss Hunamann received three checks for \$100 each from "Doc." Miss Stewart went to the Manufacturers' Trust Company, 1819 Broadway. The teller, believing that Miss Stewart was a regular depositor, cashed the checks. Soon they discovered, after she left, that the paper was worthless.

A few days later Miss Hunamann sought to cash hers. She went to the Chase National Bank, where she has an account, and proffered the checks. The Chase bank communicated with the Manufacturers' Trust Co. The latter got in touch with Miss Hunamann and they learned the name of Miss Stewart.

Detectives Hugh McGovern and Frank McFarland of the West 68th street station arrested Miss Stewart on the complaint of David Livingston of the Manufacturers' Trust Company.

The Court believed Miss Stewart.

## BOYS UNDER 16 IN JOE MOONEY'S POOLROOM

Joe Mooney, 32, former light-weight pugilist, was arraigned before Magistrate Corrigan in West Side Court on a charge of permitting minors to enter his poolroom at 127 West 65th street, without accompanied by a guardian.

August Hendrian, teacher in the High School of Commerce, 65th street and West End avenue, said that on several occasions he found boys under 16 playing pool in the place and made a complaint.

According to the teacher, Licenses Commissioner Quigley directed Mooney not to open until after 12 o'clock, noon. Hendrian said that a few days ago he entered the poolroom and found four boys under 16 playing pool. He obtained a summons against the former fighter.

Mooney said the clock in his place registered five minutes after one when he opened the door and allowed the boys to enter. He said they all appeared to be over 16.

Magistrate Corrigan paroled Mooney until next Friday.

## Show Girl Lost \$10,000; Custodian Convicted

Frances Marion Crawford, former Winter Garden show girl, living at 852 8th avenue, appeared in General Sessions Friday as complainant against Elizabeth Shields, who for years was secretary to Miss Crawford's father, wealthy butter and egg dealer. A trial jury before Judge Collins convicted Miss Shields of grand larceny in the first degree. She will be sentenced Friday and can receive a term of from five to ten years.

Miss Crawford caused the arrest of the woman, who is now in the real estate business, charging her with withholding a \$10,000 legacy left the show girl by her late father.

According to the testimony of Miss Crawford and other witnesses at the trial, Miss Shields for 18 years acted as secretary and business adviser to Frank Crawford, who died Dec. 20, 1912. Miss Crawford stated that Miss Shields and an attorney now deceased were made executors and trustees of a fund amounting to \$20,000. It was to be divided between Miss Crawford and her half sister, Helen, when they became of age. Helen received her share of \$10,000 but Frances charged the secretary with withholding \$7,500 of the estate and that the latter refused to turn the money over to her.

In her own defense Miss Shields could only say that she withheld the money because of Miss Crawford's "ingratitude." She did not explain the "ingratitude."

Accompanying Miss Crawford to court was Dorothy Dupont, another show girl who appeared with the complainant in one of Al Jolson's shows.

## Captain Clarence Daly Dies

Broadway merchants and theatre owners were shocked to learn of the death of Acting Captain Clarence Daly, who died suddenly in the West 30th street police station, 38, the youngest captain in the police department, was recently promoted to his present rank.

Daly's elevation was rapid. He worked in the West 47th street station as a "bluecoat." At one time he was a keeper in Sing Sing. When joining the police department he had a wide knowledge of the gentry that had "stopped" at the "Big House." He was a terror to gunmen and all "the boys" that had police records.

Less than six months ago Daly was promoted to lieutenant. He was immediately assigned to the West 47th street detective bureau, when Lieut. Johnny Griffith was made an acting captain and sent to the East Side. It wasn't long before Daly was making his rounds on Broadway.

Those with "records" were told to make themselves scarce. They did. Daly and his aides could be seen visiting the all night "joints," driving away those that had criminal records. He also directed proprietors of places to see that the felons be kept out. It was his contention that many of the "stickups" on Broadway could be laid at the door of men with criminal records and who got a line on patrons.

Several weeks ago Commissioner McLaughlin, pleased with Daly's work, made him an acting captain in charge of West 30th, 47th and 68th street detective bureaus.

Daly first came into the public eye when he single handed rounded up the "Red Hope" gang that held up many hotels in the theatre district. Daly lived with his wife and two children at Whitestone, L. I.

## Dope Peddler Guilty

Declared by the police to have been one of the chief source of supply to drug addicts in the Broadway district, Isaac Richardson, 38, former druggist, of Clinton, La., was arraigned in Special Sessions Friday on a charge of possessing hypodermic needles and a syringe.

He pleaded guilty and was sentenced to four months in the Workhouse.

## Bookmaking 'Evidence'

Charged with making book on Broadway from 41st street and 43d street, Joseph Quenter, 46, clerk, of 301 East 50th street, was arraigned in Special Sessions.

Although detectives testified they had observed Quenter accept bets on races from men along Broadway, the justices decided the evidence was insufficient and discharged Quenter.

## LYONS BADLY BURNED IN HAT STORE FIRE

While attempting to extinguish a fire in their hat establishment at 200 West 49th street, Edward Lyons and his wife, Eunice, were severely burned. The fire, which drew a large crowd of theatregoers, completely gutted the store.

From what police learned a glue pot in a workroom overturned and ignited some hat trimmings. Lyons and his wife tried to stamp out the blaze and in doing so Mrs. Lyons had her hair singed and her forehead burned. The husband sustained burns of the ankle.

Realizing they were unable to combat the flames the two ran to the street and notified Policeman Sullivan, West 47th street station. An alarm was sent in and when firemen arrived the small store was blazing briskly. Lyons and his wife were attended by Dr. Spielman of Bellevue Hospital and remained on the scene. The building, on the southwest corner of 7th avenue, is unoccupied with the exception of the hat store.

## Fought Their Way Into Sandwich Bar Over Fight

Persons emerging from theatres enjoyed a battle between two men in front of Martin's Restaurant, 1668 Broadway. The latter place is a sandwich bar. The crowd soon increased to several hundred and urged the men on.

They fought, pushed and shoved. Then both crashed through the window. They landed against the chef's bar and roast beef, ham, chicken and other meats flew about the place. The chef with his carving knives fled. Word was quickly gotten to Allan Lannigan, patrolman, of the West 47th street station and he arrested both.

The combatants were still at it when the bluecoat dragged them out. Both were covered with gravy and divers meats. When "booked" in the police station by Lieutenant "Broadway Johnny" Collins, they looked like a couple of "sandwich men." They gave their names as Raymond Reardon, 26, laborer, of 364 Marcy avenue, and George Kesoritos, 21, cook, 855 9th avenue.

The prisoners were arraigned before Magistrate Joseph Corrigan in West Side Court on the charge of disorderly conduct. They told the court they were sorry. They stated that the fight was over the respective qualifications of Carl Duane and Tod Morgan, pugilists.

## Cuban in Village Store Held for Indecent Photos

Charged with selling indecent photos to occupants of Greenwich Village studios, Mrs. Leonora Sharmante, 22, Cuban, of 240 West 10th street, was arraigned in the Tombs Court Friday before Magistrate Simpson. With her on the same charge was her husband, Thomas, 28. Despite the young woman's assertion that her husband was innocent and she alone was responsible for the pictures, both were held for trial in Special Sessions.

The couple were arrested Nov. 4 by plainclothes policemen of the First Division, who claimed that in the art store Mrs. Sharmante conducted at 63 Washington square south, the woman sold them a number of pictures, imported from France, and that her husband was present when the sale was made. The officers testified they went later to the couple's apartment and confiscated over 3,000 indecent photos.

Mrs. Sharmante admitted she had turned the pictures over to the officers but denied she had accepted money for them. She declared that when she purchased the store three months ago she found the pictures in the place.

## USHER GRAHAM DISCHARGED

Edward Graham, usher, of 342 West 42nd street, was discharged in Special Sessions when arraigned on a charge of petty larceny. Peter Rosos, cook, of 403 West 35th street, had caused Graham's arrest for stealing a suit of clothes from the latter's room. Later the cook found Graham wearing the suit and caused his arrest. In court Rosos refused to press the charge and Graham was freed.

## Sylvia Gordon Accuses Hat Mfg. of Jewel Theft

Accused of the theft of \$22,000 worth of jewelry from Sylvia Gordon, 26, Hotel Fairfax, 201 West 72nd street, William S. Anderson, 27, hat manufacturer, 276 Riverside Drive, was held in \$1,000 bail for examination Friday when arraigned before Magistrate Brodsky in West Side Court.

The Gordon woman, who was the wife of Victor Hugo Cohen, head of a large jewelry concern, and who figured prominently in the suit her husband instituted against Harry Richman, night club owner, for a half million dollars, said Anderson refused to return her jewels.

According to the story she told in court, she met Anderson about two years ago. March 26 last she said she wanted to go to Pennsylvania to talk with her husband about a suit and asked Anderson to place two diamond bracelets in his safe deposit vault until her return.

She said he agreed to do so and when she returned some time later she made a demand for the return of the jewelry but was unable to get it. Later, she declared, she discovered that Anderson had pawned the bracelets and received \$4,500 on them.

Again she said she demanded that he return them to her and when he failed to do so she went to West Side Court and obtained a warrant for Anderson's arrest. Detective Daniel Fisher located Anderson and then succeeded in finding the jewelry in pawn.

Miss Gordon said she was married to Cohen in Paris in 1923 and about two months and a half later they separated. She said her husband was vice-president of the L. W. Sweet & Co., jewelry firm.

#### In Alienation Suit

Several months ago Cohen instituted an action against Harry Richman for alienating the affections of his wife and asked for \$200,000 damages. Later, it was said, the amount of the suit was increased to a half million dollars. The suit is still pending.

In court the young woman said that the two bracelets was not the only jewelry involved. She said she had given Anderson a total of \$45,000 in jewelry, but regarding the additional amount she said she did not care to discuss it. The additional jewelry mentioned is said to have been intrusted to Anderson April 1.

Anderson denied vehemently that he had stolen the jewels. He maintained that he borrowed the jewelry from Miss Gordon for the purpose of pawning it and raising some cash as he was in financial straits at the time. He said she knew he was going to pawn it.

Magistrate Brodsky did not go into the facts. At the request of Assistant District Attorney George Ewald the case was adjourned and bail fixed at \$1,000. It was furnished.

## Flirty Herman Got Himself And Friends Locked Up

It doesn't pay to flirt with feminine performers in cabarets. So Edwin Herman, 24, real estate operator, 3865 Tremont avenue, Bronx, discovered when fined \$5 in West Side Court by Magistrate Joseph E. Corrigan.

Herman was arrested in Will Oakland's "Chateau Shanley," 97th street near Broadway. Herman was accompanied by Francis Murray, 24, realtor, 2313 Morris avenue, Bronx, and James J. Scully, 22, writer, 250 Alexander avenue, Bronx. Murray and Scully were also arrested. The charge against the trio was disorderly conduct.

Magistrate Corrigan discharged Scully and Murray. All three had to pay a bail of \$13.15. They yielded the cash. The manager of the Chateau Shanley declared that Herman flirted with one of his performers. Herman soon found himself in the street.

Murray and Scully were asked to pay the bill. They declined, stating that they were not responsible for Herman's share. They were hustled to the street and all three placed under arrest by Patrolman Trivero of the West 100th street station.

They spent the night in the West 30th street jail. Herman averred that the performer waved to him and not to be unchivalrous he returned the salute. He denied that he used indecent language when he was "gated."

The court found him guilty and exonerated the other two.

## BRINKLER'S ADVICE ON DIET BRINGS TROUBLE

### Arrested for Making Diagnosis —\$1,000 Bail—Head of Brinkler School

George H. Brinkler, head of the Brinkler School of Eating, 131 West 72d street, was held by Magistrate Joseph Corrigan in West Side Court for trial in Special Sessions. Brinkler was arrested by Detective Adele Priess of police headquarters and charged with practicing medicine without a license. Bail of \$1,000 was fixed by the Court. Brinkler deposited the \$1,000 in cash.

Michael Ford, assistant district attorney, in charge of the quack department of the district attorney's office, prosecuted Brinkler. Ford told reporters that many show people have been clients of Brinkler. The latter was arrested on complaint of Abby Rains, 23, of 59 Park avenue, Hoboken.

Miss Rains testified she had been ill and declared she gave Brinkler \$300 for two week's treatment of dieting. Her health, she averred, failed to improve and she demanded her money back. Prosecutor Ford stated that Brinkler told the girl she was suffering from malformation of the spine.

It was because Brinkler made the diagnosis that he was arrested on a warrant issued by Chief Magistrate William McAdoo.

Miss Rains stated she read Brinkler's advertisement in the magazine "Physical Culture."

Brinkler denied the allegations. He stated that he never prescribed. He referred to his clients as students and said he was a scientific dietitian.

Brinkler's attorney asked the Court to fix lower bail. Magistrate Corrigan stated that he believed Brinkler could have been prosecuted on two additional charges, one of them serious. He refused to lower the bail.

## YALE'S THEATRE

(Continued from page 1)

man of the department of drama, announces that the dedicatory play is "The Patriarch," by Boyd Smith of Elkins, W. Va., student in the department. A special prolog for the opening performances has been written by Lee Wilson Dodd, the dramatist.

"The Patriarch" is said to fully represent the work of the drama department. It was written last year in the advanced work in playwriting and had a successful try-out before a small audience. Some revisions to it have been made since. The theatre seats 700.

The opening performances will be given as follows: Dec. 10, at night; Dec. 11, matinee and night; Dec. 13, matinee and night.

## Barring Radio's Names

(Continued from page 1)

which alone benefits radio through charging for the ether "time," with no other income to the press. It daily gives free exploitation not alone to radio generally, but the various commercial products individually, through mentioning trade names.

To some extent now, the words "orchestra" or "night club entertainers" are being used to sidestep exploitation of this nature, but the editors are now planning to merely mention "commercial" or "advertiser" on the paid periods.

This will work a general hardship, since printing the program is really a public service for the vast radio audience.

If the circulation demands appraisal of certain reliable advertising features, it may force the advertiser to take space for such purpose should the newspapers arbitrarily rule otherwise.

## DIVORCES

Berta Gilbert, formerly ingenue in "The Student Prince" company, now in vaudeville, from Harold Heath Smith on grounds of desertion. Decree signed in Chicago. At present he is in the southern company of "Greenwich Village Follies."

Martha Wurm, a member of "The Student Prince" company which toured the coast, from Fred Roloff. Grounds of desertion.



# FOOTBALL

Football's last gasp of the year comes this week and that last puff is liable to blow somebody's hat off. Notably Brown or Navy. For these teams go into their final games undefeated and the mental strain attached to that is terrific. Especially is that true of Brown. The Navy won't be so concerned over the matter for the Midshipmen the Army is the supreme wall to be scaled no matter whether every previous game has been won or lost.

Last Saturday the teams which will play this Thursday dogged it by putting in second string men. In one or two instances the varsities had to swing into action to save the day, which is significant that in some spots reserve material isn't all the coaches would like it to be. And this angle seemingly affects West Point as much as any other squad. If the Cadets get banged up early in the Chicago game they're going to be in tough

Cornell the underdog, but having an excellent chance to avenge last year's much bemoaned loss of 7 to 0.

## Colgate's Chance

Another short end choice is Colgate over Brown. The Providence "wonder" team has been playing sweet football, but is about to try and crack its hardest nut of the fall. A couple of years ago Colgate came down to Providence with a great squad that had conquered everything, and a mediocre Brown team tore off a 14-14 tie game to spoil the Maroon's season. The theory that Brown caught Yale on a slump after the Blue's Dartmouth victory, Dartmouth after the Harvard catastrophe and Harvard following the Princeton disappointment is not to be overlooked. But that's not to say Brown hasn't earned its victories in full. It's simply a case of wondering whether the Bear is as infallible as herald-

## PROBABLE FOOTBALL WINNERS AND PROPER ODDS

By SID SILVERMAN

THURSDAY, Nov. 25

GAMES	WINNER	ODDS
Brown-Colgate	Colgate	5/7
Columbia-Syracuse	Syracuse	5/4
Penn State-Pittsburgh	Pittsburgh	6/5
Pennsylvania-Cornell	Cornell	4/5
West Virginia-W. & J.	W. & J.	5/4

SATURDAY, Nov. 27

Army-Navy	Navy	10/9
Carnegie Tech-Notre Dame	Notre Dame	8/5

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shape. Navy isn't too strong in replacements, but has an edge in this respect. Besides which the idea still prevails that the Army doesn't play smart football. The Navy hasn't been especially known for gridiron brilliance either, but if the light suddenly dawns it's more likely to be turned on by the Sailors. Hence the choice with meagre odds in favor of the Middies because of Notre Dame's victory over the Sam Browne belt wearers.

Penn will rate over Cornell due to having met more stern opposition over the season than Dobie's warriors. Yet Cornell's last quarter rush against Dartmouth is indicative of an awakening. And if the Cayuga Lake boys can keep from dozing they've got an excellent chance of coming home in front. One report around is that Dobie pointed his men for the Geneva game, the first of the season, knowing that this little college was "laying" for him. If that's the case it's no wonder Cornell has had a mediocre season, and that outfit should just about be rounding into form again. It doesn't appear possible that either of these teams will romp in, the game figuring as a close scoring proposition with

ed. Colgate will prove the equation one way or the other, and this upstate outfit is no weakling despite the Pittsburgh and Navy losses.

Pittsburgh appears to have an edge on Penn State, although this is one more of those annual rivalries wherein anything can happen. Bezdek has had a hectic year, but Pitt, too, has had its ups and downs. The Panthers rate as the choice, however, if for no other reason than holding W. & J. to a no score tie albeit many rated Pitt the favorite in that game. Likewise, W. & J. is favored to beat West Virginia. The Mountaineers caused a stir by beating Georgetown in October, but haven't lived up to that billing since then.

Notre Dame should have a comfortable afternoon against Carnegie Tech, but will have to work. Tech is strong enough to make plenty of trouble for Rockne's ramblers and, if the South Bend group is overboard on confidence, may be hard put to it to win. But Notre Dame seldom plays that kind of football.

Rain on Thursday or Saturday should particularly favor the Army, Colgate and Cornell.

## INSIDE STUFF

### ON SPORTS

#### Killing a Good Game

A year ago applications to join the New York Hockey Club, Inc., were sent out. This club sponsored the New York "Americans," the only professional team in Madison Square Garden last winter. Membership cost \$25, and those "going" for it undoubtedly did it so the sole idea of getting a break on seat locations for the games.

With the hockey season now on, not a line has been sent out to those who joined last year. Hence the \$25 hockey fan "suckers" will have to apply to the specs for location seats if they want to get in this winter. The membership doesn't mean a thing.

It's a great way to "cure" hockey before it's fairly started.

#### Kling Selling Service

Ben Kling, cartoonist-creator of "Joe and Asbestos," is not race tipping any more through the dailies, but is selling his info as a service.

#### Three "Big 3" Managers Get Together

The night before the Yale-Harvard game last week the three baseball managers of Yale, Princeton and Harvard got together in a New Haven fraternity house. It came about through the Blue undergraduate manager talking to his Crimson contemporary and learning that the Harvard youth was holding open his Princeton game dates. Surprised, the neutral Eli sought out the Princeton charge de affairs, and discovered the same situation—Princeton was holding open its Harvard diamond dates. The three then talked it over.

Which indicates that Princeton and Harvard will probably be playing football again in '28, and consummates a sidelight on the undergraduate feeling towards the recent Cambridge-New Jersey rumpus.

## TOD MORGAN WINS FROM CARL DUANE

### Coast Boxer Gives Harlemites Trimming and Holds Title

By JACK PULASKI

Tod Morgan made his second appearance at Madison Square Garden this fall in defense of the junior lightweight championship last Friday night and defeated Carl Duane, of the Bronx's Italian section. It was a hard fight, though neither boy was in danger of a knockout, but the superiority of Morgan was clearly established.

Carlo had his gang with him. The uptowners had cheering and singing groups upstairs, with rooters and noise-making machines all over the place. However, there was no squawking over the decision.

Morgan appeared frail against Duane, who is rugged and of the mauler type. In the earlier rounds Carlo gave the boys reason to hope for big doings, but from the sixth round on Tod went out in front and stayed there. He landed right crosses to Duane's face repeatedly and once almost keeled Carl over. Duane's ability to counter made the going lively. Tod proved he can take it as well as sock and with both hands. On his last performance here he pasted all Joe Gilck's ambitions for the title out of him.

#### How About Bernstein?

So they will have to dig up a better contender. And again it might be pointed out that Jack Bernstein is raring to go. He owned the title once and is all set to recapture it. There is another boxer and former title holder who wants it, too, that being Johnny Dundee. Dundee went to the Coast last month but his damaged right hand went bloozy and he fought Tod with one hand and lost. And yet Morgan is no fluke. He acts like a real champ.

#### Knock Down and Drag Out

There were two 10-rounders in addition to the 15-round title bout. Both the early contests were exciting. In the semi-final Eddie Anderson, from the west, won a technical knockout over Arnold Ryan. Ryan went down so often every-body lost count. The scrap hadn't gone two minutes when Arnold hit the canvas. He went down some more times but with about 30 seconds to go he suddenly landed a left hook that toppled over Anderson. Which meant the fans went nutty.

For a couple of rounds the boys were upright, then Ryan started falling again. He was wobbling when the bell rang in the fifth and after being dropped two, or three times in the sixth, Referee Crowley stopped it. The latter doubtless would have acted earlier but Anderson and Ryan have met twice before and last summer at Coney, after being smacked to the floor eight times, Arnold had Anderson down in the final round and earlier than that, too.

#### Les Murray Wins

The other good bout introduced Les Murray, of Australia, who was given a popular decision over Solly Seeman. Solly is a tough puncher, and with the advantage of reach and strength ought to be at the top of his class. But he does it and that is the answer. Murray carried the fight to him. He had Solly holding on grimly during several rounds, with the gallery yelling for a knockout. In the last round Seeman seemed to be well grogged, but the Australian didn't know how to finish him. Solly just kept backing away and falling into clinches.

## N. O. Races Start

New Orleans, Nov. 23.

They're off! New Orleans ushers in its racing season Thanksgiving. Until April first the bangtalls will be canteloping around the local ovals.

Those motley personages who follow the "sport of kings" have arrived like wanderers of the night. Hotels are all filled and will remain so until spring. Purses will be larger this winter, one, the New Orleans Handicap, having \$50,000 added.

Col. E. R. Bradley, moving spirit at the Fair Grounds, has decreased the mutual "cut" to 4 per cent. It used to be 5.

It looks like a great season.

## NEWS FROM THE DAILIES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago and the Pacific Coast. Variety takes no credit for these news items; each has been rewritten from a daily paper.

### NEW YORK

Herman Knopf and Harry Greenberg, radio dealers, were before Magistrate Simpson in the Tombs Court on the charge of Patrolman Lawlor that radio sets in front of the places of business were disturbing the peace, endangering life, and were detrimental to health. Magistrate Simpson, after listening to the same sets, ruled otherwise.

Five pieces of fur, property of Corliss Palmer (now Mrs. E. V. Brewster), film actress, which were attached in storage here last March to satisfy a \$200,000 judgment obtained by Mrs. Eugene V. P. Brewster, were sold at auction last week for \$141.

Loie Fuller, dancer, who cleaned up on Queen Marie's visit to the Metropolitan Opera, sailed suddenly on the "Majestic" for Europe Friday with her company of 19 dancers. Alice Terry and Mme. Jeritza were also on board.

The Sesquicentennial Exposition at Philadelphia is to be extended for one month, or until Jan. 1, 1927.

No one appeared in favor of the proposed 3 a. m. curfew law for night clubs and cabarets at the hearing before the local laws committee of the Board of Aldermen Saturday. Alderman Murray Stand attacked the measure as discriminatory. David Stone, of the Club Maxine, declared that night club proprietors felt injured because "their friend Jimmy Walker introduced the bill." The meeting was adjourned until November 29.

Electric signs in Place de l'Opera, Paris, have been voted "out" by officials, and the famous circle has been dark since Nov. 18.

Gerald Dwyer, 27, former newspaper man, has pleaded guilty to the charge of manslaughter in the first degree. He shot and killed Joseph Ruffner, 34, also a newspaperman, Oct. 3. Ruffner's wife was the cause of the battle which led to the murder.

Dr. Joseph Crochiola, 46, 265 West 42d street, leaped from the gallery of the Liberty theatre into the courtyard below following the performance of "Twinkle, Twinkle," Wednesday night. He died a few minutes after reaching Bellevue. At Crochiola's hotel it was said he had shown signs of despondency for two months.

Yale University theatre opens Dec. 10 at New Haven with a play written and produced by the students.

Frieda Frommel, directress of the Shanghai American School, was seriously wounded by a former houseboy last Tuesday night when the latter entered her home in Shanghai and attempted to steal \$200. Miss Frommel's fingers were severely slashed and will probably handicap her musical career.

New York's first audience to hear "Turandot" at the Met cleaned the box office racks.

Shirley Mason's engagement to Harlan Fengler, automobile speed king, has been called off, according to the screen actress.

Colonel Arthur Little has accepted the chairmanship of the testimonial dinner to be given to Daniel Frohman at the Biltmore Hotel, New York, on Dec. 19. It's \$1,000 cover charge for the Actors' Fund and 44c. for the meal, making a gross of \$1,000.44 a plate.

Equity is to decide whether Laurette Taylor has the right to appear in the New York production of "Her Cardboard Lover," in which she recently appeared on tour.

Judith Anderson left New York Saturday for an Australian tour to begin Dec. 26. She will appear in three plays.

Jacques Copeau, European stage director, is to give a series of lectures at the American Laboratory theatre in January.

The Board of Directors of the Metro-Goldwyn Pictures Corporation has declared a quarterly dividend of 1 1/2 per cent. on the preferred stock of the company, payable Dec. 15, 1926.

Charlie Chaplin's protest against the presentation in London of the film, "The History of Charlie Chaplin," was upheld at a meeting of London cinema leaders who passed a resolution against the filming of

the private lives of individuals without permission.

George Bernard Shaw thinks British censors owe him \$2,500,000 as compensation for plays held up for years before granted production license. Shaw refused the \$40,000 awarded him in conjunction with the 1925 Nobel prize for literature. He accepted the honor only. This action is somewhat similar to that of President Roosevelt, who was awarded the Nobel prize in 1906.

Lord Beaverbrook, proprietor of the "Daily Express," London, paid a personal tribute to the American film, "Beau Geste," in a letter to the editor of his paper. Beaverbrook lauds the film as a powerful and moving balance in favor of Great Britain.

Loie Fuller, former dancer, denied that she left Queen Marie's train entourage at the request of the Queen on account of some dissension. Miss Fuller claims the reported friction was merely newspaper talk.

Plans for the amalgamation of 15,000 independent picture theatre owners were broached at the annual convention of the New Jersey Theatre Owners' Association at Atlantic City on Nov. 18. Charges were made at the meeting that certain leaders of the picture industry were endeavoring to crush independent producers.

Hiram Abrams, deceased president of the United Artists' Corporation, left all but \$5,000 of his estate to his widow, Mrs. Florence Abrams.

### LOS ANGELES

Viola Lang, 21 years of age, screen extra, was fined \$300 with the alternative of 300 days in jail on a charge of possessing liquor. She spent two days in jail and then paid \$298, the balance of the fine.

Gertrude Wood, 20, a domestic, was arrested on a charge of child abandonment, when she called at Children's Home Foundling Society to reclaim her infant child which she admitted she had left in the automobile of Katherine Long, screen actress, in Laurel Canyon.

Dolph Markey, orchestra leader, has robbed of music valued at \$1,000 by a man who entered his studio during the leader's absence, claiming he had come to do some practicing.

Gloria Swanson has instructed Milton Cohen, her Hollywood attorney, to dispose of her California household and furnishings in toto. She announces her permanent residence in New York.

Tommy Jacobs, Culver City and Venice cafe man, recently sued for \$21,000 damages for alleged assault by Will R. Brown, has filed a counter suit against Brown, asserting Brown created a disturbance in Jacobs' Ship cafe at Venice, thereby injuring his reputation.

A three-months old baby girl was abandoned in the automobile of Katherine Lang, screen actress, in front of her home in Laurel Canyon. Police took the infant to Juvenile Hall.

Yosie Fujiwara, Japanese singer, called "the Caruso of Japan," arrived in Los Angeles for a brief stay, en route to Milan, Italy, to fill a grand opera engagement.

Three new hotels, to cost \$3,000,000, and a \$500,000 apartment house, are in process of construction or contemplated for Hollywood for the immediate future.

Final decree of divorce granted to Emmett S. Davis from Mariska Aldrich, grand opera singer.

### CHICAGO

According to Samuel Insull, the Chicago Civic Opera company will be housed in "the finest grand opera house in the world."

The site for which Mr. Insull is negotiating is owned by William V. Kelley, head of the Miehle Printing Press' company and prominent realty man in this city, and is leased by the Chicago "Daily News." The property is on Madison street, covering the entire area from Market street to the river and northward a half block.

According to friends of Mr. Insull, the wealthiest man in Chicago and husband of Mrs. Samuel Insull, the actress and producer, he wishes to do something "truly great" for Chicago, having "all the money and power he wants."



# VARIETY

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## 15 YEARS AGO

(From Variety and "Clipper")

Ben Teal returned to the services of Klaw & Erlanger after serving as stage director for Charles Frohman and Weber & Fields for several years.

Decision having been made to raze Madison Square Garden, the 69th and 71st Regiment armories were bidding for exhibitions usually given there. (The new Garden had not been projected.) The Grand Central Palace management talked of legal steps to prevent a state institution from competing with a private business for exhibitions.

The Keith reporting system was under fire. An act that had been reported as first class was placed in the Fifth Avenue bill and cancelled after one show. Another act that had played the Orpheum time and received favorable reports was substituted and also "canned" by Manager Elmer Rogers.

Harry Houdini doing a "challenge exhibition" in Pittsburgh, burst a blood vessel doing his straight jacket escape, and had to cancel three weeks of dates.

Bob Dalley was rehearsing a "girl act" about to start in vaudeville with himself as the head.

Following the promotion and collapse of the Folies Bergere (in what is now the Fulton, New York) it looked as though there would be a flood of cabaret shows in restaurants. The U. B. O. had not made up its mind as to a policy in dealing with acts that played such dates, although some of the managers frowned on booking such material.

London was in the midst of a craze for almost naked dancers. The County Council at the instigation of the ministers, ordered the dance of Nerighe stopped at the Palladium. At the Hippodrome another dancer had to modify a semi-nude posing on horse back.

It was a terrible season on the road. Covering the week nearly a score of shows were withdrawn from tour, some of them notable Broadway successes.

Dave Marlon's "Dreamland Burlesquers" (Columbia) was breaking house records everywhere. It was estimated it would clear \$50,000 on the season.

Walter Hampden appeared at the Majestic, Chicago (vaudeville), for the first time in Richard Harding Davis's sketch, "Blackmail."

## 50 YEARS AGO

(From "Clipper")

The Centennial Exposition in Philadelphia was closed with impressive ceremonies, President Grant being present. It was estimated 8,000,000 persons were drawn to Philadelphia during the show.

Election returns were slow. For several days the report was credited that Samuel J. Tilden had been elected President.

Freak endurance contests were popular. Capt. Neil Mowry and John Murphy posted \$1,000 a side for a 100-mile race in the saddle, each man using 10 mounts, the race to be held at Fleetwood Park. Capt. Mowry engaged to use only western mustangs, while Murphy was to ride only common hacks, thoroughbreds being barred.

Bertha Von Hillern on a six-day walking match in Central Park Garden, covering 323½ miles and being the only one of a number of women starters to last the limit.

For the week before Thanksgiving the Clipper records only one

## RADIO AND THE DAILIES

If as Variety's survey last week of the effect of radio on the theatre said, that listeners-in depend upon the extent of the publicity given to a special event by the daily newspapers, the dailies again hold the upper hand on air control of listeners-in.

Daily newspapers, however, do not want that control. Neither do they want to give away free space to a commercial proposition that in reality is nothing but, while alleging radio's commercially turned air programs should be printed as a public service. Still some dailies may first consider their radio sections through the business they carry.

For the information of the dailies there are some additional facts. Radio that at one time threatened to swamp the popular price song copy and phonograph disk sales has long since lost its potency in that direction. The sales of both returned to normalcy some months back and have continued normal other than in the usual depressed periods of both trades.

The record of the show business is that every contrivance or device in entertainment susceptible of withholding patronage from the theatre became stagnant after the public grew accustomed to it, with the theatre continuing on its usual course when holding drawing cards. This is so of any class of theatre or attraction.

Radio has no true guide as to its circulation. It practised deception so long under the guise of "publicity" to procure entertainers on the air without pay that no longer are any statements of circulation from a radio station accepted for any degree of accuracy. Performers were informed that "radio publicity" would make them. Phoney letters, also wires, were included among the legitimate letters and wires sent to the station. The wires and also letters were requested through the air simultaneously with the broadcasting, thereby leaving it in doubt if the percentage responding was larger or smaller than those remaining silent among the listeners-in.

A person at the dial nowadays wavers from one to another station. It's seldom there is a favorite. The dialer picks up what he wants to listen to, whether talk, song or instrumental music.

Printed programs may have their followers in the country towns or even in the households of the city. But they are not intense followers. There are now few rabid listeners-in anywhere. The farther away from the city the more apt to while away an evening before the set, but in those very places the custom is to retire early, very early. So it still remains questionable what audience is left country-wide after 9 or 10 p. m., unless on a special event.

Provided the dailies do not tell of the special radio event, how are the listeners-in to be informed? Should the printed program be omitted or skeletonized down to the free entertainment only, eliminating all paid "hours" and radio advertising, there could be no guaranteed audience, no high scaled radio advertising by the hour—and a position left for radio where if it wants to make known its program of paid entertainment for its paying advertisers, it must advertise in the dailies.

The condition with the dailies and radio is exactly as it was with the entertainers and radio. Performers held off until radio paid. Stage entertainers were advised long ago by Variety not to appear for radio without pay.

Radio pleaded poverty with the performers, pleaded public service, pleaded publicity, but the performers held out. And now radio is paying performers because they can't get them without. And they need them. But they need the dailies more.

The few people or acts "radio-made" are like a drop in the bucket.

## INSIDE STUFF

ON LEGIT

For a critic to apologize, and in print, for a bitter panning accorded a play the day previous is looked upon in Washington, and probably would be most anywhere, as quite a departure.

This is what Leonard Hall, of the "News" did after styling Michael Arlen's "The Green Hat" as "trash." Hall also called it "the cheapest, most stupid, most idiotic and thoroughly silly play I have ever seen."

To all of which Mr. Hall, in his column "Show Shopping," the next day said:

"To Miss Katherine Cornell and the members of 'The Green Hat' Company—

Ladies and gentlemen: This may or may not be a critical innovation. However, I feel that in justice to you all I should apologize for the bitterness of my review of your play published in this space yesterday, and I do.

While I have no respect whatever for Mr. Arlene's play, I now realize that I overstepped the bounds of good taste and judgment in my handling of the matter, and I want you of the acting company to know that I am ever sorry for it.

If I can in any way make amends beyond this little group of words, I shall be only too happy.

Yours sincerely,

LEONARD HALL."

Within the past three weeks the "News" has lost two theatre advertising accounts. First Poll's, due to Hall's review of "Artists and Models," and then the Rialto (Pct.) following an adverse opinion by the same critic on "Michael Strogoff," the French film imported by Universal.

The Poll withdrawal was nothing new as this is a Shubert house. In the case of the Rialto, though, it is the first time a local picture house has resorted to ad pulling.

The Belasco advertising, where "The Green Hat" was playing, remained in the paper.

Grossing within a few dollars of \$226,000 during its 16 weeks at the Biltmore, Los Angeles, the Metro-Goldwyn-Mayer-Erlanger picture, "Ben-Hur," established a new long run record for downtown Los Angeles, and at the same time hung up a gross total which probably will stand for a long time. When the picture was finally forced out Nov. 20, due

(Continued from page 56)

college football game, that between Columbia University and Stevens Institute of Hoboken, played in Hoboken and won by Stevens.

Announcement was made of the opening Christmas Night of the New Broadway Theatre at 30th street and Broadway.

Tony Pastor, standing opposite

his new house on Broadway near Prince street, was robbed of his watch, as his gaze took in the new illuminated sign over the door, one of the first displays of the kind.

Kiralfy's Alhambra Palace, Philadelphia, was advertised to remain open all winter, and the announcement noted that the house was heated by modern apparatus.

## RIGHT OFF THE DESK

By NELLIE REVELL

Thanksgiving again and in the great chorus of praise I seem to hear a few dissenting voices, saying "What have I to be thankful for?"

Let's see, what has anyone got to be thankful for? Are you free from ache or pain? Have you a job? Is there some place that's home to you? Or if not, could you have a home if you wanted one? Have you your sight? Can you stand and walk and don't have to lie flat on your back day after day and year after year?

If you owe no one anything and if added to that you have a few friends who have that indefinable quality called "humanism" who accept you at your face value, whose friendship is so big and understanding it can separate the wheat of good intention from the chaff of human frailty, retain the wheat and with the breath of kindness blow the chaff away, and if kind providence occasionally affords you the privilege of being of service to your fellow man, then get down on your knees and thank God. You have everything that life can offer.

The disclosure by Variety last week that J. J. Murdock has devoted over \$800,000 of his own money to the backing of a cancer research told me something I had not known, yet it was no surprise. Long years of association with him taught me that here was one man who was great inside as well as on the exterior. And the fact that he didn't want publicity for his share in the work was consistent, also—for that is the only condition ever attached to his charities even when he had an elevator put in the old soldiers' home.

This is the first time in my life that I ever intentionally disobeyed my old boss. But when so much disparaging is said of the show business and its people, it would not be right to bury under a bushel so many fine acts by so great a showman.

Having been the recipient as well as the emissary of many of Mr. Murdock's kindnesses, I know whereof I speak. For instance, last year when my heart filed a complaint and most of my time was spent in bed, stretched out like a week's wash, he had a heart specialist from Montreal attend me.

Among the other numerous things I have to be thankful for is that many years ago—too many to tell—when Mr. Murdock was looking for a press agent, Amy Leslie, of the Chicago "Daily News," introduced me to him. Until then I had been a circus press agent and he gave me my first chance exploiting the theatre.

Yes, I attended the opening of the Paramount theatre. Talk about celebs! I sat between Lee Shubert and Bill Grossman, in front of Mr. and Mrs. F. F. Proctor and behind Mr. and Mrs. Charles Pettibohn, from my home state, Indiana. And I said "hello" to the Nathansons from Toronto and good bye to the Gillespies from London.

And I had the pleasure of reminding Jesse Lasky that it was just 18 years ago this week that "Lasky's Red Heads," one of his first short musical comedy revues, opened at the Colonial theatre. And in all candor, I must say that years and millions have not altered him one whit.

The site of the building has a special significance for me, too. For it was in the old Putnam building that Percy Williams, my old boss, had his offices all the time I worked for him.

Thank you, Harold Franklin.

How Napoleon's spirit must have smiled when he saw that three important men at the Paramount opening wouldn't have weighed over 350 pounds all together. They were Adolph Zukor, Jimmy Walker and Will Hays. They might not have made the football team at any college in the land, but in the business world brain counts more than brawn in being picked for an all-American team. Yes, it was a big night for little guys!

Amelia Bingham is playing in the "Pearl of What Price Glory or Great Price Glory or what have you," you know, the play in which Bob McLaughlin, the author, contends that virtue is a pearl of great price. Incidentally does that make him a virtuosos? Of course Amelia Bingham would dignify any play she was in, but the thing of interest here is that until now she has always played "Rags are royal raiment when worn for virtue's sake" and this part is of a hard-boiled madame of a damsel dive.

Thus, though Miss Bingham portrays the character with great fidelity, she is half apologetic about it to her friends. One attempted to console her the other day.

"I wouldn't feel so badly, Amelia," she soothed. "You do the part wonderfully and it might open up a new field to you."

Seeing the shocked surprise on Miss Bingham's face, the friend hastened to explain.

"I mean this sort of play is the vogue and you've created a type that the managers want nowadays."

But it was sometime before Miss Bingham would smile again.

The next night I saw another "virtue is its own reward" production—"Broadway." And in the language of 47th and 7th, "What a show." Everyone who has ever had aspirations to write a play and who thinks he knows Broadway, will have the feeling when he sees it. "Now why didn't I think about this first?" But in addition to the idea, it has one of the best stories and some of the best lines I have ever heard—or seen.

The play has everything, including one of the most uproarious bits of business I can recall in years of show-going. Lee Tracy and the heroine are in his dressing room where he is making his quick change. He lectures her about her affection with the big butter-and-egg man.

"Listen," he says, shedding his trousers and standing in his B. V. D's, "don't let anybody get too familiar with you."

Vouching for this tale is Arthur Houghten, manager of Fred Stone's "Criss Cross" show. It was opening night and Mr. Houghten was hurrying from the dressing rooms to the front of the house. In the wings he found two actors who constitute the burlesque horse of the production. The one who plays the front legs stopped him.

"Is my name on the program?" he wanted to know.

"I don't know—I haven't seen the program yet," Mr. Houghten said, 'smutzing' his as managers must. "I'll find out for you later."

"How about your name?" he went on, addressing the man who plays the hind legs.

"Don't you put my name on the program," the back-legs impersonator demurred. "I don't want to get to be known as a type."

This is a great Thanksgiving for Molly Fuller—it must be when Plainfield looks like the Palace to her. It was over the phone that she told me the news that she is resuming her vaudeville booking this week and opening in Plainfield, her first engagement since the long illness when her life was despaired of.

"Oh," she cried, "I'm the happiest person in the world. I'm going to open next week—in Plainfield."

"From your enthusiasm," I told her, "I thought you would be headlining at the Palace."

"Plainfield looks like the Palace to me," she laughed. "I'd even be willing to play Brunswick."

The booking office must have been listening in. Three hours later she received word she had been changed to New Brunswick.

This department sends congratulations to Mr. and Mrs. Otto Kruger on the arrival of their seven pound daughters, Monday.



## JOS. P. BICKERTON, JR., ARBITER FOR PICTURE RIGHTS SALES

Nearly Unanimous Choice of Dramatists and Managers—Continuing Law Practice—Income From New Post Uncertain

Joseph P. Bickerton, Jr., has been chosen as the arbiter of the sale of picture rights for plays, as provided for in the new Dramatists' Minimum Basic Contract, adopted by managers and authors last summer.

Several meetings recently held by the authors and managers had the appointment as the objective. Bickerton, who was largely instrumental in whipping the contract into its final form, was originally mentioned in Variety as one of three men qualified to handle the berth of arbiter.

At a meeting of the dramatists it was reported that he was selected by unanimous assent. The same confidence was reflected in the managerial session, with Bickerton so far ahead of eight rivals that his selection was a foregone conclusion. Under the rules of the basic agreement the arbiter must have at least a two-thirds vote of both the authors and managers in separate meetings.

At a conference meeting between committees of both sides held at the Astor Hotel the following names were submitted in addition to Mr. Bickerton's: Daniel Frohman, Arthur Garfield Hayes, Justice Samuel Greenbaum, ex-Justice Marsh, Augustus Thomas, Murray Hulbert, Paul Moss and Roi Cooper Megrue. Mr. Bickerton was willing to withdraw in favor of Mr. Frohman, but the latter stated he planned a trip South and would not be able to devote the time to the position. William A. Brady, head of the tentative managers group, was named as a candidate some time ago but withdrew.

### Bickerton Popular

Mr. Bickerton, attorney and producer, is one of the best-liked showmen on Broadway. His occasional theatrical productions have enabled him to keep close to the inside of the legitimate field. The position of arbiter will not demand much of his time, for the first year at any rate, and Mr. Bickerton will continue the practice of law as heretofore, headquarters of the arbiter being established in the Bickerton law offices, 220 West 42d street.

There was no hurry in naming an arbiter as the new rules for the sale of picture rights apply only to those plays produced since the basic agreement was signed last summer. No play since produced is known to have been sold for pictures as yet. Participation in the rights has not been earned by managers for a number of new plays tried, since the required number of performances were not given. In such cases the sole rights revert to the author.

Compensation to be made by the arbiter is regarded as negative. He is to receive 2½ per cent of the gross sales, meaning that the picture rights of plays sold must gross \$500,000 for the arbiter to secure \$12,500 annually. The expense of the arbiter's office has not been entirely taken care of, though both sides agree to defray half the cost, an item that is problematic.

### Shuberts Holding Out

The Shuberts have not signed the basic agreement and are the only managers left in that position. They have been standing out for participation in the small rights, pertaining to outside royalties on music of productions, which includes revenue from picture theatres, cafes and hotels. This money is collected by the American Society of Authors, Composers and Publishers and divided annually. There are over 600 members in the Dramatists body and the Shuberts may find themselves in an embarrassing situation in securing plays, also through foreign affiliations.

The duties of the picture rights arbiter are in line with that of an umpire. He is to receive all bids for the rights and is to decide whether the bids are fair.

Subterfuge and sharp practices in the sales of picture rights within the past few years were proven. When it was shown that the authors

### A Perfect Week-End

A group of Great Neck, L. I., residents who hibernate on Broadway during the day, usually make the same morning train to town. Among them are Jack Welch, Buck Brothers (Gene and George), Tom Naughton and Stan Sharpe.

Last Thursday, coming in, Welch carried a patent leather suitcase. He answered the greetings of the others with his customary "How'ya, kid," but they were curious about the bag.

Welch said he was going away for a week-end. He wouldn't tell where. Baltimore was the supposed destination.

The bunch refused to pipe down until the suitcase was opened. Its total contents consisted of a quart-sized silver flask, a reserve bottle of alleged Scotch and the current "Variety."

Just a perfect week-end for Jack, he admitted.

## 2 MUSICALS WITH SAME STORY PLOT

Star of Each Show English Girl—'Oh Please,' Rewritten Away From 'Oh Kay'

A situation has developed over the fact that two new musical shows are both based on the same original story.

"Oh Kay!" in which Gertrude Lawrence is starred, is already established in New York at the Imperial, while the other, "Oh, Please!" in which Beatrice Lillie is starred, is now going through the tryout period out of town and scheduled to reach Broadway next month.

Another coincidence is that the leading player of each show, Gertrude Lawrence and Beatrice Lillie (with Jack Buchanan) came from England to New York together with the Charlot Revue two years ago.

Both stories are founded on Maurice Hennequin and Pierre Veber's "Madame Presidente." As "Oh, Kay!" produced by Aarons & Freedley, was the first to reach the main stem, it became necessary for Charles Dillingham, doing the Lillie show, to revise the book so that the similarity between the two musicals wouldn't be too pronounced. Anne Caldwell and Otto Harbach, who have written the libretto of "Oh, Please!" were directed by Dillingham to write an entirely new second act just as the show was about to open in Philadelphia. Many postponements of the opening followed. "Oh, Please!" finally opened at the Forrest, Philadelphia, Friday. Several of the Quaker City reviewers pointed out the raggedness of the story. By the time "Oh, Please!" reaches New York the plot will probably have undergone many revisions.

had been mulcted out of as much as 50 per cent of the sums paid by picture producers to certain managers, the authors were cemented into a strong body, instead of a more or less lethargic organization.

The participation of film producers in legitimate stage production was another factor that brought the authors together. They feared that by such a close affiliation between the producers, both screen and stage, a condition might come about where the author would be forced to accept any figure the film people set.

The authors then decided there was but one way to insure competition for picture rights and the creation of an arbiter for that purpose was the result.

## GENE BUCK GOES WITH SHUBERTS

Gene Buck, who has gone into the production field on his own, will book through the Shuberts according to plans laid out of his first new production. It is to be a musical comedy called "Yours Truly," which will star Leon Errol.

Buck has been on the Erlanger side as an author and director, acting in that guise for many Ziegfeld "Follies" and other productions. Errol will be a new face in Shubert theatres also.

Josef Urban is designing the settings for "Yours Truly."

## EQUITY SIFTS AGENCY FIELD

### Special Committee Hunting Unfair Practice

Equity has appointed a special committee from its council to carry on a nation wide investigation of casting agents and so called "artists' representatives." The investigation is the outcome of numerous complaints from members as to commission ratio on engagements and other practices which if verified will be opposed by the investigating committee.

The committee has been investigating conditions in a quiet manner for the past month or so, but refrains from making a statement of its findings until all reports are in.

The investigation takes in only branches of the theatre under Equity supervision such as dramatic, musical and stock.

Those in charge of the investigation, along with Equity Executive Frank Gilmore, say that "legitimate" agents need have nothing to fear from the investigation, but those who have not been issuing fair contracts as regards agents, remuneration for engagements negotiated for members will be called upon to give an accounting.

One phase of the investigation is to ascertain just what most of these agents do to warrant payments.

The investigation will not hit at agents who have actually helped performers but aims to throw a radiant spotlight upon the "soldiering" class that does little but collects indefinitely for it.

Licensed agents that have been receiving more than the customary fee of 5 per cent. of the first 10 weeks' salary will also come in for examinations.

The Equity committee stresses the statement it is not appointing itself to run the agents, or representatives, business or to run them out of business, but they are intent on finding out the facts.

## Fred McCloy's Book on Well Known Showmen

Fred McCloy, press representative of the Mutual Burlesque Circuit, and former manager of the Columbia, New York, has completed the manuscript for a book "Putting 'Em Where They Belong," published by the Scribner Publishing Co. It will be off the press soon after Jan. 1.

McCloy, whose experience covers theatrical and daily newspaper work, as well as all branches of the show business, paints an intimate portrait of well known showmen, artists and others of the show business, covering a period from 1880 down to the present day.

Two chapters are devoted to the theatrical trade papers. Vaudeville, burlesque and the legit are treated in full.

## Ray-Price in Same Shubert Roof Show

The olive branch is believed to have been passed between Kathryn Ray and George Price. That dates from the settlement of Kathryn's damage suit against Georgie.

Indications of peace between them is indicated by their reported engagements with "A Night in Spain," a revue which the Shuberts are preparing for the Century roof.

## Vaude's Propaganda To Bamboozle Legits

In an effort to combat a loss of prestige among legit artists one of the former major vaudeville circuits is sending out weekly "pipes" through its press department and planting stories in a subsidized daily that certain stars of the legitimate stage are contemplating a plunge into vaudeville.

Last week two well known players who have never appeared in vaudeville and who have turned deaf ears to all offers to date, were used in an "inspired" story. It was not based on a shred of fact beyond the annual offer to both artists by an agent of the circuit.

Neither, it has been learned from authentic sources, has the slightest intention of playing any bookings tendered by the vaude circuit in question. The story was played up in the "friendly daily."

The value of the yarn is said to be its propaganda effect when agents for the circuit approach the legits for vaudeville dates and to stand off common reports.

## MacMAHON UNABLE TO GET ELLIOTT IN COURT

### Hearing on Summons Again Postponed—Doctor's Certificate Presented

Another adjournment was granted in West Side Court last Wednesday until today (Wednesday) when the matter of the summons obtained by J. W. Elliott against John MacMahon came up.

Elliott has secured the summons upon the representation that MacMahon had converted a check for \$3,000 belonging to the firm of Meehan & Elliott in which MacMahon held an interest. MacMahon had demanded at the first return date of the summons that the hearing proceed but Elliott obtained an adjournment although he had brought witnesses to court.

MacMahon had no witnesses and said he needed none; that he had deposited the check to his own account as charged, for the reason that the firm of Elliott & Meehan had no bank account, and that he retained the money, stated MacMahon, because he had salary due and undistributable from the firm.

### Vindictive Says MacMahon

At the second hearing date last Wednesday MacMahon again pleaded that the matter be heard, but the court in view of the certificate of illness from a physician granted Elliott another week.

MacMahon charges vindictiveness on Elliott's part through he having started an action against Elliott for accounting in the production of "Castles in the Air."

John Meehan, another of Elliott's former partners in "The Gorilla," also became involved in legal entanglements with Elliott before securing a settlement and dissolution of the partnership.

Both shows have rated as theatrical successes with "Castles" still running.

MacMahon must amend his complaint in the accounting suit according to Justice Glennon, who dismissed MacMahon's complaint with leave for him to file a new set of papers. It is ruled that MacMahon has not proved his ownership to 10 per cent of the "Castles" show.

## Whiskey for Bathing; \$750 Fine for Woman

Los Angeles, Nov. 23. Mamie Baldwin, alleged actress who pleaded with the law that she needed whiskey for bathing, was found guilty on two charges of possessing intoxicating liquor and sentenced to a fine of \$750 or 75 days in jail. Police at the time of arrest stated they had found two gallons of whiskey in jars in the bathtub of Mamie's home.

## FROHMAN SHOW SWITCHED TO SHUBERTS

### Gilbert Miller Engineers Change in Bookings— Houses Not Affected

Productions of the Charles Frohman Company will be booked through the Shubert office. A switch from the A. L. Erlanger Exchange was reported several weeks ago, but plainly indicated when "The Constant Wife" was announced for Maxine Elliott's theatre next Monday.

The affiliation with Erlanger came about through Gilbert Miller, managing director of the Frohman Company, after Miller had discussed the change with Adolph Zukor and Jesse Lasky, heads of Famous Players-Lasky, which controls the Frohman activities. An earlier trend toward the Shuberts was noted some weeks ago when "The Cardboard Lover" was tried out of town in Shubert houses. However, the interest of A. H. Woods in that attraction may have influenced the booking.

### 70/30 Terms

Reports are that the Frohman attractions receive as high as 70 per cent. of the gross when playing Shubert theatres in New York.

The Frohman office and Empire theatre, were once the stronghold of the former legit "syndicate," with the Haymans the powers behind the throne of Klaw & Erlanger. The Empire is jointly leased by the Frohman Company and David Belasco and the same interests have control of the Lyceum, so that no immediate change in the standing of those houses is anticipated. Henry Miller's theatre, built by Gilbert Miller's father and operated by Gilbert as executor for the estate, may also remain on the Erlanger list, since the latter is financially interested in operating lease.

It is stated the cause of the break between Miller and Erlanger arose following dispute over the Miller theatre, with estate matters the crux of the argument.

## LeMAIRE'S 'AFFAIRS' ON ERLANGER BOOKINGS

### Playing 15 Weeks After Leaving This Week Before Going Into New York

Chicago, Nov. 23. When Rufus Le Maire's "Affairs" leaves Woods' Saturday it will go to St. Louis, then on a split week, and afterward Cincinnati, with the Nixon, Pittsburgh, following—all Erlanger bookings.

Though Le Maire placed his musical at the Woods by a direct arrangement with Aaron Jones, the local booking went through the Erlanger office, with the show continuing on the Erlanger time. It will play about 15 weeks between here and New York, exhibiting on Broadway around March 15.

With Thanksgiving and the Army-Navy football game this week, Le Maire expects to close his long and profitable run in Chicago to a \$36,000 gross.

From reports the booking of Le Maire's "Affairs" with the Erlanger office "burned up" the Shuberts, with Rufus Le Maire, however, despite all overtures, remaining with Erlanger.

The Shubert production booking agency is called Davidow & Le Maire, Inc., with Ed Davidow its active manager and presumably sole owner. It has been claimed in the past that Rufus Le Maire never gave up his interest in that agency, still retaining it.

It is through this indirect connection with the Shuberts that the more sharply marks the Erlanger office booking a Le Maire big musical show while the Shuberts are reported desperately in need of attractions for their theatres at this time.



# EQUITY'S COUNCIL WORKING OUT PLAN TO HELP ACTORS' FUND

**Considered at Last Week's Meeting—General Equity Meeting May Be Called for Ratification—Fund Running Behind \$50,000 Annually**

Equity will work to support the Actors' Fund. The fund is said to have been the principal topic considered at the weekly Council meeting last week.

Equity officials are whole heartedly in accord with plans to save the great theatrical charity from financial embarrassment.

It is reported that Equity will call a general meeting that the membership body may pass upon a plan to aid the Actors' Fund materially. This plan will not be made a part of the fund's present campaign that will come to a climax next month, but will be of a material aid over an indefinite period.

According to the reported outline all members of Equity who are working will be asked to make a silver donation weekly to the fund. This is said to have been worked out by the Council and the general meeting would ratify the proposed plan. The collection would be made weekly by the managers of the individual companies and paid directly to the fund.

The fund is now running \$50,000 behind its yearly income, it is said.

Another proposal to be made to the managers by Equity calls for the collection of 10 per cent of all passes, such money to be turned over to the fund also. Formerly the fund was aided in that way.

Instead some theatres are collecting pass money supposed to go into an employees beneficial fund. Other houses for a time collected pass money which was given the International Theatrical Association, but that practice has been discontinued.

## TENT REPS CURB MEASURE UP IN L. A.

**Supervisors Claim Fire Hazard—Murphy and Sheley Building**

Los Angeles, Nov. 23.

At a meeting of the Los Angeles County Board of Supervisors yesterday it was decided to bar repertoire tent shows from the county on the grounds that they were fire hazards. Final action was deferred.

The Board is to decide whether to permit tent shows to operate in the county under provision that the latter build permanent structures.

Representatives of Murphy's Comedians and the Sheley Players stated they had made plans to erect permanent theatres within the county and asked to have their operating licenses continued until these structures were ready. The supervisors will take this matter up next week.

State Fire Warden H. L. Dunlap handed the Board the information that all places housing entertainment must be Class A fireproof buildings if seating more than 300 people.

At this meeting application made for license to operate tent shows were denied E. R. Plummer and Earl T. Hart, newcomers in this territory.

## Gaieties "Too Smart"?

"The Garrick Gaieties," taken over for the road by Jack Yorke and E. C. Whitney folded up Saturday (Nov. 20), after being out three weeks. The company was returned to New York and disbanded.

"Gaieties" was taken over from the Theatre Guild at the close of the New York run at the Garrick. It started out to encourage business which dropped after the first week. The producers figure some of the satires were "too smart" for the road audiences.

Whitney and Yorke will make another try with it after the eight weeks lapse period necessitated to abrogate Equity's run of play contracts and with practically an entire new cast.

## ZIEGGY'S ONLY ICE PLANT IN LEGIT

**"Rio Rita" and "Betsy" Start Rehearsing—Sharpe Slipped "W. R." \$40,000 Extra**

Flo Ziegfeld has two productions underway. One started rehearsals last week and the second commences today.

Another record going to Zieggy is an air cooling plant in the new Ziegfeld theatre at 6th avenue and 54th street, Hearst-built. It is said to be the only legit house in the country, refrigerated. Stanley Sharpe, Zieggy's general manager, is reported to have slipped in the air cooler on W. R. Hearst, for another \$40,000 or so.

In the "Rio Rita" play with a Mexican-Spanish locale that starts today, Edward Royce will stage. Its book is by Guy Bolton and Fred Thompson. Harry Tierney and Joe McCarthy, the song writing team, will furnish music and lyrics.

"Rio" will have four featured cast members: J. Harold Murray, tenor with "Castles in the Air," Ethilyn Terry, Ada Mae and Bert Wheeler are the outstanders, with the chance Vincent Seranno may be added.

"Betsy," known as the Belle Baker show is well under its rehearsing way. Besides Miss Baker are Jimmy Hussey, Alan Kearns, Al Shean and James Carson, Ralph Whitehead, Madeline Cameron, Evelyn Law, "Bobbie" Perkins and Barbara Newberry.

Bertram Harrison is staging the book of "Betsy" and Sammy Lee the numbers. Irvin Caesar and Dave Friedman wrote the story. Words and music by Richard Rogers and Larry Hart.

Closely following the withdrawal of Vivienne Segal from "Castles in the Air" at the Selwyn, New York, J. Harold Murray, tenor and juvenile lead in the show, also quit.

## Actress' Income Adequate; No Alimony from Hubby

Deeming that Jean Newcombe's income is adequate, her plea for alimony and counsel fee was denied in her suit against Francis Lawrence. Miss Newcombe went to Australia with a "Kid Boots" company in 1924 and returned a year and a half later, alleging she found her husband's affection cool towards her.

Lawrence states her income is \$200 a week, alleging she holds another contract for a tour with "Kid Boots" in America and that his earnings do not exceed \$50 a week, hence his alleged inability to pay separate maintenance, which was sustained by court order.

It was further ruled that the wife has the burden of establishing facts sufficient to warrant an order for a separation decree before being awarded alimony.

## Yiddish at Mansfield

The Habima, a theatrical organization from Moscow employing the Hebrew tongue in presentation, takes possession of the Mansfield, New York, Dec. 13 or thereabouts.

Sol Hurok, the concert manager, brought them over. Jack Charasch is managing the outfit.

## Music Box's 2d Edition

Los Angeles, Nov. 23. Eddie Lambert and Thomas Duggan withdrew from the Music Box show Wednesday night. Lupino Lane opens Thursday night in the second edition.

## BACK TO THE FOLD

Walter Catlett and Louis Calhern have been restored to privileges in The Lambs after several months of suspension. Suspension was due to the principals engaging in an impromptu singfest in the club's grill room.

## 3 SHOWS-OUT

One play stopped suddenly Saturday, two more are leaving Broadway at the end of the week, when a fourth will probably also close. The latter is "The Pearl of Great Price," moved to the Casino last week from the Century. The Casino will have a new show next week, but a third house for the "Pearl" was in doubt. "Iolanthe," presented by Winthrop Ames at the Plymouth, will leave after an extraordinary run of 31 weeks. The Gilbert and Sullivan revival was an outstanding attraction last season, spanning the summer and continuing successfully this fall. It maintained a pace of between \$14,000 and \$15,000 up to summer.

"Naughty Riquette" leaves the Cosmopolitan for the road after 11 weeks. The attraction did moderately, averaging \$14,000 to \$15,000 for the first two months. A Shubert show with Mitzi starred.

### NAUGHTY RIQUETTE

Opened Sept. 13. Mixed opinion with a few predicting a moderate run on the strength of the Mitzi following. Others liked it, but Anderson ("Post") didn't.

Variety (Ibex) said: "Should be good until the holidays to fairly good business."

"A Proud Woman," produced by Edgar Selwyn, was taken off at Maxine Elliott's after playing one

### A PROUD WOMAN

Opened Nov. 15. Not many of the first string men "caught" this one. Those who did panned it.

week. It drew a panning in the dailies, and business indicated it had no chance.

## D. A. BANTON SEES OFFICIAL CENSORING

**Holds Little Faith in Play Jury—Too Many Negative Votes Required**

Following objections on the part of several members of the citizens' play jury who voted against "The Captive" opened, by the jury, District Attorney Banton was queried by newspaper men. Banton is reported to have stated it is unlikely the play jury system can be a success because under the rules there must be a preponderant vote against any show in order to close it—nine negative votes out of a total of 12.

Mr. Banton is reported further stating that if the jury system does not continue to function, official or so-called political play censorship would surely result in New York. In the case of "The Captive," there were six votes against five in favor and one blank ballot, the vote being about a 50-50 division in the jury. That about equals the most favorable vote yet recorded against a play complained of. Last season "The Shanghai Gesture" drew six votes in favor and six against. Several plays were passed with a margin of one vote, eight being against and four in favor.

### "Tipping Off"

Not only is it likely that in a play jury of 12 indiscriminately gathered persons from a selected list, one or more may be on friendly terms with someone associated in the management of an investigated play or of the theatre that houses it, but it is notorious on the inside that in nearly each instance of play jury sitting, the management of the play to be inspected has been "tipped off" on the impending jury's visit.

In one of the plays looked over last summer and one of the dirtiest in language and gestures ever on a New York stage, not a "dirt" line of dialog remained in the piece when the inspection period was on. The jury voted unanimously to retain it.

### Sammy Fisher's Error

Sammy Fisher, for 10 years in charge of bill posting and printing for the Shuberts, is out.

It is understood he asked for a raise in salary.

## MRS. CORPER ATTACKS FOSTER FATHER'S WILL

**Theatrical Man's Wife Says Foster Brother Embittered Father Against Her**

Los Angeles, Nov. 23.

Mrs. Edna Hodgkins-Corper, wife of Michael Corper, Los Angeles theatrical man, is seeking to break the will of her foster father, the late Col. Jefferson Hodgkins, wealthy Illinois resident, in which she was cut off with \$500, by filing an action in the Chicago Circuit Court to have the will, as probated, set aside. Mrs. Corper asserts she was an adopted daughter of the deceased and that in an original will she was given a large share of the \$200,000 estate.

She alleges that her foster brother, William L. Hodgkins, Chicago contractor, embittered his father against her.

The original will, Mrs. Corper charges, was either destroyed or secreted. She asks Judge Francis Wilson that in view of the alleged disappearance of this will the one already probated be annulled and that she be given her rights in the estate, which was divided equally between the son and the widow, Jennie L. Hodgkins.

The probated will granted Mrs. Corper the income from a \$20,000 trust fund during her life, but this clause was voided by a codicil giving her only \$500.

## Low Prices at Century Didn't Help "King"

Last week it was discovered next to impossible to draw business at the Century, New York, even though the medium of reduced prices for a show that had been on Broadway for 68 weeks, and during that time had played to capacity almost continually at the Casino. The show that made the experiment was "The Vagabond King." Extra advertising was taken in the dailies calling attention to the popular prices at the big house but it did not help the box office.

A further demonstration of the fact that the public will not take the long hike uptown to the Century was demonstrated in the cut rates, which for the final weeks of the show at the Casino could dispose of all the seats that they could secure. When the attraction went to the Century they were unable to sell even 50 per cent. of what they had been doing for the downtown house.

James W. Elliott, who will be forced out of the Selwyn with "Castles in the Air" Dec. 6, was figuring on taking the company to the Century this week and likewise trying to do up a campaign that might overcome the out of the way location of the house, further hampered through Central Park West being torn up for subway construction. It was reported Elliott would take a theatre further downtown and continue the run of his piece there.

## 8-Week Gap Rule Makes Windfall for Players

Reopening of the road "Cradle Snatchers" a week and a half short of the eight-week lapse qualifying it as a definite closing under Equity's regulation has elected Sam Harris, producer, to carry two unemployed players on his payroll for run of the road tour. The players are Virginia Fairfax and Madeline Grey, both of whom held run of play contracts when the piece was previously out and who were not recalled when the company reorganized several weeks ago.

When the new company had been in rehearsal two weeks the two players learned of it and took their cases to Equity. The latter investigated and took the matter up with Sam Harris, who agreed to carry them on the payroll at the former salary for the run of the road tour.

Equity's ruling as regards the closing of a production necessitates an eight week's lapse to void run of play contracts, also requiring that at least 25 per cent. of the original cast be retained upon reopening. "Cradle Snatchers" between previous closing and reopening had only been out of the running six and a half weeks.

## FOSTER DeHAVEN AS REVUE HEAD

**Lewis Stone Now Tops Hollywood Music Box**

Los Angeles, Nov. 23.

Carter DeHaven was kept out of the Hollywood Music Box by force last week. Police officers were posted in front of the house and also at the stage door, it is said, to keep DeHaven from entering.

At a special meeting of the board of directors, Lewis Stone was elected president of the corporation, replacing DeHaven. Joe Montrose, formerly manager of the Morosco Stock company at the Burbank, was appointed manager of the production and the theatre, as well as taking the place of Jacques Pierre, as house manager.

Six of the chorus girls were let out last week, with Lupino Lane being added to the cast of principals, replacing Thomas Duggan. Other changes in the cast will be made shortly, with the announcement to come forth that it will be a second edition of the show, which is due about December 6.

DeHaven had an ironclad contract, according to reports, but figured it would be policy for him to withdraw, having done the best he could with the enterprise. Originally the picture people who are stockholders of the company subscribed \$100,000 for the enterprise and then gave another \$13,000 on an assessment. The show, since its opening, has been playing to a nominal profit. It is understood, however, the outstanding obligations of the house are around \$90,000.

Having been ousted by the directors, DeHaven has engaged attorneys to take legal measures against the Hollywood Music Box and its officials in defense of his contract. DeHaven returned to the theatre and declared he would resume activity. He was told he could not enter the theatre until November 24, at which time the present show would be closed and a new edition would be put on. He was warned, however, not to assume any authoritative position, it is said, as the board of directors had put the affairs of the house in the hands of the house management.

## "Certain Party" at Chanin's New 45th St.

W. B. Friedlander's "That Certain Party," rewritten and musicalized version of "The Rich Mr. Hoggenheimer," is scheduled to open the new Chanin theatre on 45th street Christmas Night.

Sam Bernard will star, as in the original, supported by Harry McNaughton, Eddie Conrad and others. The show started rehearsing Monday.

Jack Arthur, this week at the Rivoli, Baltimore, is being permitted to finish out his picture house contracts and will join the show with only two weeks' rehearsals.

## Harold Vosburg Dead In New Orleans Hotel

New Orleans, Nov. 23.

Harold Vosburg, principal male support of Walker Whiteside, who appeared at the Tulane in "The Arabian" last week, was found dead in bed Nov. 17.

Death was due to a hemorrhage of the brain, according to Coroner Roeling of this city.

Vosburg was apparently in the best of health. When he failed to report for the Wednesday matinee two persons were dispatched to his hotel to ascertain the reason for his absence. They found his lifeless body dangling across the bed.

Vosburg was at one time one of the most popular and highest-salaried stock actors in this country. He had been with Walker Whiteside on tour for the past five years. He was 55, a native of Toronto, and was a member of the Friars.

A widow survives.

**ALLAN K. FOSTER**  
School of Dancing  
344 W. 72d St.  
New York City  
Home of  
The Foster Girls



## "DARK" B'WAY HOUSES THIS WEEK; UNUSUAL AT THIS TIME OF YEAR

**Decline Now On in Legit Until Xmas—4-Week Period—"Oh, Kay" 2d High at \$40,000—"Broadway" Still Non-Musical Star Money-Getter**

It is usual for business to steadily decline after Thanksgiving until Christmas. This season four full weeks will intervene, since Christmas falls on Saturday.

Numerous failures within the past month and the increased number of theatres find considerable switching of attractions, a condition that heretofore has not been extant at this period. There are several dark houses this week, most unusual, too.

Last week's new show group contained three possible successes. "Lily Sue" got over \$12,000 in seven performances at the Lyceum and should average better than \$14,000 under normal going. "Pygmalion" at the Guild got nearly \$15,000 its first week and should outlast the subscription period. "Twinkle, Twinkle" at the Liberty drew \$14,000 in seven times and much better business was indicated for this week. "Gertie" at the Bayes looks like a flop, with about \$4,000 estimated the initial week; "A Proud Woman" was recognized a bad one and taken off at the end of its first week. "The Witch" was commended for the acting, but its chances of moving from the Greenwich Village are not bright. "Old Bill, M. P." which opened late in the previous week, is not strong, the first full week getting about \$7,000. "The Quail" in its first full week was rated about \$7,000.

### Musicals

"Scandals" holds its spot at the top of the list with nearly \$43,000 again; "Oh, Kay" is a musical contender with a heavy front row demand, getting over \$40,000; "Gay Paffee" and "Criss Cross" are hunched after the two musical money leaders, both rated around \$37,000; "Sunny" and "The Ramblers" were close together, too, last week at slightly over \$30,000; "Countess Maritza," maybe \$23,000; "Vanities," \$25,000; "Honeymoon Lane," nearly \$24,000, virtual capacity at Knickerbocker; "Queen High," standing up well at over \$23,000; "The Wild Rose," estimated at \$19,000 and now pared to play to profit at the figure; "Castles," a bit under \$17,000; "Katja," principally cut rated for about \$14,000; "Americana," \$12,000, which is profitable in a small house.

### Non-Musicals

The standing of the non-musicals shows little change, with "Broadway" the undisputed leader at \$28,000; "The Captive" and "Gentlemen Prefer Blondes" around \$23,000, with the former the stronger at the agencies; "The Play's the Thing" is up among the leaders at \$16,500, with "Lulu Belle" approximating that figure; "An American Tragedy" has dropped to \$14,000; "Shanghai Gesture" about the same; "On Approval" big on lower floor, about \$12,000; "Yellow" standing up well at \$14,000; "The Noose" making money at \$12,500; "We Americans" went under \$10,000 last week; "The First Love" better than figured at over \$9,000; "The Donovan Affair" continues to better \$10,000; "Daisy Mayme" about \$8,000; "Seed of the Brute" slightly better at \$6,500; "Loose Ankles" making some money at \$7,500; "The Ladder" estimated at \$6,000.

### New Shows

Next week's new shows: "The Constant Wife," Maxine Elliott's; "The Desert Song," Casino, which means "The Pearl of Great Price" must either close or find another house; "Ned McCobb's Daughter," postponed from this week until next at the John Golden; Cecile Sorel, the French star, will succeed "Naughty Riquette" at the Cosmopolitan; "Beyond the Horizon" will be revived at the Mansfield, the intended showing of the Moscow Theatre Habima being off until Dec. 13. "Iolanthe" closes at the Plymouth, which will soon get "The Pirates of Penzance."

"Cradle Snatchers," cleaning up on the subway circuit, got close to \$13,000 at the Bronx opera house, exceptional gross for that spot; "Fanny" did very well at the Riviera, but "A Lady's Virtue" closed in Newark.

### Buyers Shrink

Even though this is Thanksgiving week, usually the second biggest in

the theatrical season, the number of attractions holding buys from the premium agencies shrunk from 24 last week to 21. In several instances where buys ran out, the agencies failed to renew. Of this week's openings there was but one certain of a buy Monday, "Mozart," at the Music Box, for which the brokers took only 200 a night for four weeks.

The complete list Monday included "Queen High" (Ambassador); "White's Scandals" (Apollo); "Lulu Belle" (Belasco); "First Love" (Booth); "Broadway" (Broadhurst); "The Captive" (Empire); "On Approval" (Gaiety); "Criss Cross" (Globe); "The Play's the Thing" (Miller); "Oh, Kay" (Imperial); "Honeymoon Lane" (Knickerbocker); "An American Tragedy" (Longacre); "Lily Sue" (Lyceum); "The Ramblers" (Lyric); "The Wild Rose" (Beck); "Mozart" (Music Box); "Sunny" (New Amsterdam); "Loose Ends" (Ritz); "Countess Maritza" (Shubert); "Gentlemen Prefer Blondes" (Times Sq.); and "Gay Paffee" (Winter Garden).

### Cut Rates Have 30 Shows

In the cut rates on Monday there were 30 shows listed including a couple of Monday night's openings. "Up the Line" at the Morosco was one of these. The full list comprised: "The Straw Hat" (Am. Laboratory); "Gertie" (Bayes); "What Every Woman Knows" (Bijou); "Old Bill, M. P." (Biltmore); "The Pearl of Great Price" (Casino); "The Vagabond King" (Century); "Seed of the Brute" (Comedy); "The Little Spitfire" (Cort); "Naughty Riquette" (Cosmopolitan); "Sex" (Daly's); "We Americans" (Eltinge); "The Woman Disputed" (Forrest); "Katja" (44th St.); "Shanghai Gesture" (46th St.); "The Squall" (48th St.); "The Judge's Husband" (49th St.); "The Blonde Sinner" (Frolic); "Loose Ankles" (Garrick); "The Noose" (Hudson); "Two Girls Wanted" (Little); "The Wild Rose" (Beck); "Emperor Jones" (Mayfair); "Up the Line" (Morosco); "Yellow" (National); "Daisy Mayme" (Playhouse); "Naked" (Princess); "Loose Ends" (Ritz); "The Girl Friend" (Vanderbilt); "The Ladder" (Waldorf); and "Autumn Fire" (Wallack's).

### TREASURERS ELECT

**Opposition Got Even Break for Governors**

The annual election of the Treasurers' Club of America held the first contested election since it was organized, Saturday night. The officers regularly nominated were re-elected with Harry Nemes again the president, the personnel being the same as for the past several years.

The contest concerned the choice of six governors to act on the board for two years. There were 12 names for governors on the ballot, six on the regular ticket and a like number nominated by the opposition. Three were elected from each group and that appeared to satisfy both sides.

Clarence Jacobson, of the 48th Street theatre, one of the regular nominees drew 100 votes out of a total of 117 in the governors' contest. He responded with a loud squawk about not getting the other 17 votes.

The other regulars elected were Robert L. Stevenson (Morosco), and John Olt (Cosmopolitan). The trio on the opposition ticket elected were Frank Frayer (New Amsterdam), Arthur Wright (Vanderbilt), and Rivington Bisland (Kay's agency). The latter was formerly treasurer of the Hippodrome.

An amendment was adopted whereby the death benefit for members has been raised from \$500 to \$750.

### No. 2 "Toes" Quits

The second company of "Tip Toes" wound up its road tour in Worcester, Mass., last Saturday.

## ETHEL BARRYMORE TO \$20,000 IN PITTSBURGH

**Mrs. Fiske Drew \$16,500, Capacity, in 'Ghosts'—'Passing Show' Got \$24,500**

Pittsburgh, Nov. 23.

Pittsburgh's three legit theatres had one of the healthiest weeks of the current season last week.

Alvin, with the "Passing Show of 1926," topped with \$24,500. Although the show was not up to standard and contained many objectionable features, remedied by Manager John B. Reynolds (advocate of clean entertainment), cash customers flocked there in goodly numbers. It was the only musical in town. The "Passing Show" didn't have a leg to stand on but it was a big review nevertheless, and that is what Pittsburghers want.

Ethel Barrymore in "The Constant Wife" at the Nixon did nearly \$20,000. Ever a great favorite here, Miss Barrymore had little trouble in filling the Nixon. Her play more than pleased.

Appearing in opposition was Mrs. Fiske in "Ghosts" at the Pitt. It did \$16,500 for the week, meaning capacity. The Pitt is a small theatre and seats for "Ghosts" were at a premium.

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## Musicals Ran Ahead in Boston—Lauder, \$26,000

Boston, Nov. 23.

Business at the legitimate houses but fair last week. The two musicals were way out ahead. Absence of a real football game here Saturday was reflected at the houses. Local theatres have had all the business they will get from that source this season.

Two changes at the local houses this week, "Laff That Off" coming into the Plymouth and "Cradle Snatchers" at the Hollis.

### Last Week's Estimates

"Lady Fair," Shubert (3d week). Picked up about \$700, bringing gross close to \$24,000. It looks like good proposition here with cast change, bringing Vivienne Segal into lead. "Artists and Models," Majestic (2d week). Big first week did not last over. Gross last week about \$29,000. "The Cradle Snatchers," Hollis (1st week). Final week of "Wisdom Tooth" was tough, with gross around \$5,000.

"Laff That Off," Plymouth (1st week). In final week "Butter and Egg Man" held up fairly, with \$8,000.

"Love in a Mist," Park (4th week). Not very strong entry yet, with business last week about \$6,000. "This Woman Business," Wilbur (2d week). Got away to rather bad start, but picked up little as week went along and closed to \$9,500.

In the one week at the Boston Opera house Harry Lauder got away to \$26,000, considered very big for the way things are here now.

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## Mrs. Carter Loses Out In "Stella Dallas" Row

Los Angeles, Nov. 23.

After arbitrators representing Frank Egan, theatrical producer and Mrs. Leslie Carter had failed to agree upon the complaint of the latter that the manager had breached her contract, Superior Court Judge Thomas, who was called in as a third arbitrator, held that Egan was not responsible.

Mrs. Carter claimed that Egan breached his contract in not presenting her in "Stella Dallas" on or before June 1, 1925. In his findings Thomas ruled that Egan's contract with Mrs. Carter was contingent upon acquiring the production rights to the play, which Mrs. Carter asserted she could procure from the American Play Company and Crosby Gaige, representing Selwyn and Company.

In the meantime, some difficulty had come up between the authors of the play and Selwyn & Company, which made it impossible for Egan to obtain the play on the original terms which Mrs. Carter contended she could arrange; therefore, Judge Thomas found that Mrs. Carter's claim for four weeks' salary should not be allowed.

## "Pigs" to \$2,882

Providence, R. I., Nov. 23.

John Golden's "Pigs" at the Opera House last week did a gross trade of \$2,882.50.

The show opened Monday night to a party attendance that yielded \$600. Its poor showing thereafter is attributed in part to a bad panning of the play in the local "Journal."

## 2 DRAMATIC HITS IN PHILLY; MUSICALS DOING NICELY TOO

**Grosses Held Up—"Mrs. Cheyney," with \$19,000, Has Best Record of Season for Dramatic Attraction—"Student Prince" in Third Visit Holds Up**

Philadelphia, November 23.

Business continued good last week with no upsets of note, and not a great deal of variation from the previous week.

The Dillingham-Beatrice Lillie musical, "Oh, Please," at the Forrest, scheduled first for the preceding week, then for Monday, and then for Wednesday, finally made the grade Friday night. Some of the notices were rather frosty. It will be impossible to get a real line on "Oh, Please," and its business until the end of this week.

Its three postponements were, of course, favorable to the town's three other musicals. "The Student Prince," playing the second week of its third visit here at the Lyric, didn't need the boost. It is collecting about all the house can stand.

"A Night in Paris," too, is continuing to click strongly at the Chestnut Street, where it reported better than \$21,000 last week. The run is indefinite, probably until Christmas.

The show that benefited most was "The Song of the Flame" at the Shubert. This one didn't get anything wonderful in the way of notices, and is not being talked about much, but the management reports a big window trade most of the week, which can be attributed to the Forrest's plight. The show probably bettered \$23,000 on the week with the scale (\$3.85 top) helping achieve that figure, which is a long way from capacity.

Of the dramatic shows, "The Last of Mrs. Cheyney" was leader by several laps. This Ina Claire comedy at the Garrick repeated its previous week's gross with about \$19,000. It has had probably the best record of any dramatic show here this season.

"Craig's Wife" dropped a peg or so, but claimed better than \$14,500 for its third week at the Broad. With Thanksgiving this week, it should shoot up to nearly \$20,000. The only Monday opening, "The Patsy," did fairly good business at the Walnut. Claborne Foster wasn't known here before, but she got great notices and people are talking about her.

On the 29th, Otis Skinner brings back his "Honor of the Family" to the Broad; "Love-in-a-Mist" arrives at the Garrick; "The Nightingale," new Shubert operetta, opens at the Shubert, and "Tip-Toes" begins a repeat date at the Forrest. All but "The Nightingale" are in for two weeks only. Harry Lauder arrives at the Walnut on the 6th of December.

### Estimates of the Week

"Craig's Wife" (Broad, 4th week). Engagement of this George Kelly comedy has been an unquestioned success here. Last week off a bit with better than \$14,500 taken in. With holiday and extra show, should gross \$50,000 on four weeks' stay. Skinner in next with "The Honor of the Family."

"Song of the Flame" (Shubert, 3d week). Not a big hit here, but helped by Forrest not having musical opposition until Friday. Got probably around \$23,000. "The Nightingale" next Monday.

"Oh, Please" (Forrest, 2d week). Finally opened Friday night with fine trade then and Saturday night, but comment not so favorable.

"The Last of Mrs. Cheyney" (Garrick, 4th week). Real dramatic smash of season (of course, excepting "Abie") and again grossed \$19,000. "Love-in-a-Mist" next.

"Night in Paris" (Chestnut, 4th week). Panned by many, but business remains good with \$21,000 or better last week. Stay indefinite.

"The Patsy" (Walnut, 2d week). Only opening last Monday, and mild business for week. Stays three weeks in all, and then Harry Lauder.

"The Student Prince" (Lyric, 3d week). Second week as good or better than first, and everybody is wondering whether show will remain longer than allotted four weeks. Looks good for twice that time.

"Abie's Irish Rose" (Adolph, 12th week). Still very big with between \$15,000 and \$16,000 last week.

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### "CREOLES" IN L. A.

Los Angeles, Nov. 23.

Apparently undismayed by the unfavorable viewpoint of the San Francisco censors regarding the play, Richard Bennett's starring vehicle, "Creoles," opened here last night.

## Storm and Snow Bring Grief to Legits in Minn's

Minneapolis, Nov. 23.

Snow and stormy weather added to the grief of the managers who have been suffering from the ill-effects of a local business depression. Influx of transients comprising part of the 60,000 Michigan-Minnesota football game crowd helped the box offices at the tail end of the week. Except for this the statements would have looked pitifully ill.

"Laff That Off" scored a smash at the Shubert. Under normal conditions the Bainbridge Players (stock) would have played to turn-away business at every performance with such an attraction. As it was, however, there were empty seats on many of the nights. Gross ran slightly over \$5,500.

After giving the Metropolitan two capacity weeks a month ago, "The Big Parade" returned for an eight-day engagement. Football crowds swelled the attendance on the opening evening, and there was a complete sell-out at \$1.65 top.

A tabloid musical comedy version of "Meet the Wife" did around \$5,000 for the McCall-Bridge Players at the Palace. Aided by a wrestling match that netted in the neighborhood of \$2,000, the Gayety (Mutual Wheel), passed \$6,000 with "Kandy Kids."

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## Follies' and 'Green Hat' Livened Up Washington

Washington, Nov. 23.

Ziegfeld's "Follies" failed to reach business of previous season.

Katherine Cornell in "The Green Hat" brought a worthwhile week to the Belasco though considerable discussion as to merits of the piece. At Poll's "Big Parade," return.

**Estimates for Last Week**  
Belasco—"Green Hat" (A. H. Woods). Discussion and acceptance by New York means something near \$12,000 on week.

National-Ziegfeld's "Follies." At \$4.40 top lower floor off. Reported liberally at \$30,000.

**This Week**  
Belasco, "Is Zat So?" ("Lady's Virtue" cancelled); National, Ethel Barrymore in "The Constant Wife"; Poll's "Blossom Time."

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## Natova's Temperament Costs Her Contract

Natasha Natova, dancer, is out of "Greenwich Village Follies" and back in New York. Maslova, another dancer, supplanted Miss Natova in the production in Chicago last week.

Natova's minimum contract with the show had expired and Jones & Green waived renewal option after receiving the company manager's reports of Miss Natova's flusterings with girls in the company.

Upon arrival in New York Miss Natova headed for the Jones & Green headquarters. Later she stated she would proceed against the producers if they retained the "Moth and Flame" ballet in the revue, claiming it as her property.

Natova was originally signed with "Greenwich Village Follies" last May upon return from Paris with Jean Mario, then her partner. Mario and Natova came to a parting of ways after the New York run with Mario framing a similar act with another partner. The latter are spotted in the opening program of the Paramount, New York, featured in the John Murray Anderson presentation.

Chicago, Nov. 23.

Charge of assault and battery against Natasha-Natova, dancer in "Greenwich Village Follies," current here, were withdrawn by Helen Carrol in a hearing in Municipal Court.

Miss Carrol, understudy for Mme. Natova, declared the dancer beat and kicked her after Natova's dog pet, Droushka, was bumped off by an auto while out for an airing with Miss Carrol.



# 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 (236th week) (C-901-\$275). Looks like clinch for record making comedy to go into sixth year on Broadway; still making money; over \$9,000.

**"Americana,"** Belmont (17th week) (R-615-\$5.50). Has held own very well against new musicals; class draw and estimated around \$12,000 weekly.

**"A Proud Woman,"** Maxine Elliott's. Taken off Saturday, playing but one week.

**"An American Tragedy,"** Longacre (7th week) (D-1,019-\$3.85). Caused stir at first, but trade has eased off; long run questionable, though fame of book should make it good money maker; bit over \$14,000.

**"Autumn Fire,"** Wallack's (5th week) (D-770-\$3.30). Moved here from Klaw Monday; Irish play, attracting no attention; \$3,000 or less; cast guaranteed eight weeks.

**"Broadway,"** Broadhurst (10th week) (CD-1,118-\$3.85). Broadway's non-musical leader; normal week's gross around \$28,000, figure for last week.

**"Castles in the Air,"** Selwyn (12th week) (M-1,067-\$4.40). One week more; will then move to Century; engagement here disappointment after Chicago showing; last week about \$17,000.

**"Countess Maritza,"** Shubert (11th week) (O-1,395-\$5.50). Seems strong enough to anticipate season's engagement; not actual capacity, but very good agency trade. Pace estimated at \$28,000.

**"Criss Cross,"** Globe (7th week) (M-1,416-\$5.50). Long run; weekly trade approximately \$37,000 to \$38,000.

**"Daisy Mayme,"** Playhouse (5th week) (CD-879-\$3.30). Claimed to have picked up somewhat last week, with cut rates figuring and gross above \$8,000; moderate success indicated.

**"First Love,"** Booth (3rd week) (CD-707-\$3.30). Doing better than figured, with trade last week again bettering \$9,000; not exceptional but profitable.

**"Gay Paree,"** Winter Garden (3rd week) (R-1,498-\$5.50). New revue well presented; should last through season; not getting capacity. Nine performances pace last week, \$37,000.

**"Gentlemen Prefer Blondes,"** Times Square (9th week) (C-1,057-\$3.85). Figures to clean up; off to big money start and approximate capacity; with gross around \$23,000.

**"Gertie,"** Bayes (2nd week) (C-860-\$3.30). Hasn't much chance, with cut rates principal support; doubtful if first week's gross bettered \$4,000.

**"Honeymoon Lane,"** Knickerbocker (10th week) (M-1,042-\$3.85). Eddie Dowling's outstanding musical success; close to capacity, trade, with average weekly gross now nearly \$24,000.

**"Iolanthe,"** Plymouth (31st week) (O-1,043-\$3.30). Final week; something of record run for revival; "Pirates of Penzance," another Gilbert and Sullivan operetta, will follow.

**"Katja,"** 44th Street (6th week) (M-1,324-\$4.40). This musical a problem; foreign success that has not landed here; doubtful if pace is over \$14,000.

**"Loose Ankles,"** Garrick (16th week) (C-337-\$3.30). Laugh show that figures to string along into winter; started big but eased off; approximately \$7,500 weekly here; O. K.

**"Loose Ends,"** Ritz (4th week) (D-945-\$3.30). Another week will probably see this English piece closing; parties bettered gross bit last week at \$8,000, but it won't do.

**"Lily Sue,"** Lyceum (4th week) (D-957-\$3.85). Won good break from critics, unusual for Belasco premiere; excellent acting should put this melodrama across; first seven performances \$12,000 or more (opened Nov. 16).

**"Lulu Belle,"** Belasco (42d week) (D-1,000-\$3.85). Belasco best winner, holding over from last season and still making money; ought to go through winter; \$16,000 to \$17,000 estimated.

**"Mozart,"** Music Box (1st week) (D-1,000-\$5.50). Opened Monday with Irene Bordoni featured; presented by E. Ray Goetz; same show in French with the Guiltres due next month.

**"Naughty Riquette,"** Cosmopolitan (11th week) (M-1,500-\$3.40). Final week; Mitzel show figured to stay about three months, just about making grade; average \$14,000.

**"Ned McCobb's Daughter,"** John Golden (CD-860-\$3.30). Theatre Guild production postponed until next week.

**"Old Bill, M. P.,"** Billmore (3rd week) (C-944-\$3.30). Couple of theatre parties helped early last

week; approximate gross of \$7,000, however, hardly promising.

**"Oh, Kay!"** Imperial (3rd week) (M-1,446-\$5.50). House so scaled weekly gross for eight performances about \$40,000, which mark new musical success reached for second week.

**"On Approval,"** Gaiety (6th week) (C-808-\$3.30). Corking call in agencies for lower floor keeping this English comedy going rather well; approximating \$12,000 average.

**"Pygmalion,"** Guild (2d week) (R-1,330-\$3.30). Guild's revival of Shaw's excellent earlier play received plenty of attention and will easily go through six-week subscription period; nearly \$15,000 first week.

**"Queen High,"** Ambassador (12th week) (M-1,168-\$4.40). Rates among musical successes and likely to go right through winter; averaging around \$23,000 weekly.

**"Scandals,"** Apollo (4th week) (R-1,168-\$5.50). Went into Broadway leadership during fall and probably will keep that position until spring; nearly \$43,000 last week.

**"Sex,"** Daly's (31st week) (D-1,173-\$3.30). Surprising how this one keeps to profitable business; sexy angle answer with suburban plugging counting; rated over \$8,000.

**"Seed of the Brute,"** Comedy (4th week) (D-682-\$3.30). Climbed bit last week but at \$6,500 can improve lot; moved over to this house from Little Monday; disadvantage.

**"Sunny,"** New Amsterdam (62d week) (M-1,702-\$5.50). Although business for big figures attained for year is easing off, last season's musical smash expected to remain until early January; over \$30,000.

**"The Blonde Sinner,"** Frolic (20th week) (F-711-\$3.30). Rental arrangement goes for another week and may be extended, with show possibly making a little money at around \$5,500.

**"The Captive,"** Empire (9th week) (D-1,099-\$3.30). Attention of play jury, which voted not to interfere, rather a boost, although ticket demand has not abated; at capacity plus, better than \$23,000.

**"The Donovan Affair,"** Fulton (13th week) (D-913-\$3.30). Only one of three mystery plays that came in this fall that has landed; long run not indicated but this one moderate success, probably leaving soon; over \$10,000.

**"The Girl Friend,"** Vanderbilt (38th week) (M-771-\$3.85). Another week or two; intimate musical made very good run; now \$9,000 to \$10,000; "Peggy," of similar type, due at holidays.

**"The Judge's Husband,"** 49th Street (9th week) (CD-707-\$3.30). Ought to make run here, though never figured to contend with leaders; does not require heavy money and doing nicely at around \$9,000 weekly.

**"The Ladder,"** Waldorf (6th week) (D-1,142-\$3.30). Extra advertising used but question if this one can be boosted to success; \$5,000 to \$6,000; moved here from Mansfield Monday; latter house to get Moscow Theatre Habima next week.

**"The Little Spitfire,"** Cort (15th week) (CD-1,046-\$2.75). Keeping above \$8,000 as rule; at that figure both house and show probably making little money; new attraction by holidays probable.

**"The Noose,"** Hudson (6th week) (D-1,094-\$3.30). Looks set; business has been between \$13,000 and \$14,000; while that does not mean a smash, drama should prove nice money maker.

**"The Pearl of Great Price,"** Casino (4th week) (D-1,447-\$3.30). Unless another berth is found will be taken off Saturday; "The Desert Song" booked in next week; "Pearl" decided div.

**"The Play's the Thing,"** Henry Miller (4th week) (CD-946-\$3.85). Lower floor tickets in high demand and piece should have successful engagement if not lengthy; \$16,500 excellent figure of last week.

**"The Ramblers,"** Lyric (10th week) (M-1,400-\$5.50). One of Broadway's leading half dozen musicals; playing to better than \$30,000 weekly and sure to clean up during holidays.

**"The Shanghai Gesture,"** Chanin's 46th Street (38th week) (D-1,399-\$3.85). Month more and then probably Chicago; exceptional, drawing real trade after shutting down in summer; \$14,500 now.

**"The Squall,"** 48th Street (3d week) (D-969-\$3.30). Management hopeful with better call in agencies after tepid start; last week, first full week, about \$7,000.

**"The Vagabond King,"** Century (62d week) (O-2,890-\$3.85). Booking extended one more week after this; moved here from Casino

## BALTO. ALL OPEN

"Mozart" Disappointing to Audiences—Prolog Added

Baltimore, Nov. 23. Both legit houses were lighted again last week. The Auditorium got the Broadway-tested "One of the Family," and the best of the bargain. Ford's had the much-touted premiere of "Mozart," with Bordoni. It was thumbs down with most of the critics and disappointing from an audience point of view. It is understood that much work was put in on the show while here and a prolog went in Thursday.

The Intimate Guild Theatre continued with "Patience." Fourth week for the Gilbert and Sullivan revival that is getting the best run in this house since the first edition of "The Charles Street Follies."

This Week  
Auditorium, "Passing Show"; Guild, "Patience" (5th week); Ford's, "Cradle Snatchers."

## \$17,500 FOR "BLONDES"

Becomes L. A. Leader—"Fancies," \$13,000; "Rain," \$6,600; "Family Upstairs," \$5,900

Los Angeles, Nov. 23. "Gentlemen Prefer Blondes" jumped in as the legit leader last week by doing an estimated \$17,500 in its third week at the Belasco. DeHaven's "Fancies" was the runner-up with about \$13,000, a drop of \$1,000 from the previous week for the El Capitan.

Other grosses were about as follows: "Family Upstairs," \$5,800 in its sixth and final week at the Morosco; \$5,600 for "Rain" for its second week in the Orange Grove, and \$5,500 for "Strutlin' Sam," which finished at the Majestic after five weeks.

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and under cut rate drive last week got about \$18,000; "Castles in the Air" may move in from Selwyn.

"The Wild Rose," Martin Beck (6th week) (M-1,089-\$5.50). Will stay for time; major musical that went wrong; started at \$18,000 pace, improved somewhat lately and engagement indefinite.

"This Was a Man," Klaw (1st week) (D-830-\$3.30). Franchise Larimore starred in Noel Coward's latest play; Basil Dean presenting; opened Tuesday (last night).

"Twinkle, Twinkle," Liberty (2d week) (M-1,234-\$4.40). New musical offered by Louis O. Werba well regarded; first week in seven performances around \$14,000 and sure to jump this week.

"Two Girls Wanted," Little (12th week) (C-530-\$2.75). After moving to Golden, moved back here Monday. John Golden having leased new house to Theatre Guild; estimated around \$7,000.

"Up the Line," Morosco (1st week) (D-893-\$3.30). A Harvard prize play on shelf for season or so; presented by Richard Herndon; opened Monday.

"Vanities," Earl Carroll (14th week) (R-998-\$6.60). While agencies have not been doing so much with this revue, box office trade always lively; rated above \$25,000.

"We Americans," Eltinge (6th week) (C-892-\$3.30). One of week's group of switchings; moved from Harris because of "What Price Glory" picture getting house;

"Americans" got \$9,600 last week. "What Every Woman Knows," Bijou (33d week) (C-605-\$3.30). Another week to go; pace holding above \$8,000; house mentioned as likely to get "That Woman Business," well regarded out of town.

"Yellow," National (10th week) (D-1,164-\$3.30). George M. Cohan has dramatic success here; show steadily picked up to over \$14,000 weekly and figures to stick for run.

"The Woman Disputed," Forrest (9th week) (D-1,000-\$3.30). Bit better last week with gross approximating \$9,500; moderately successful; may stay after holidays but long run unlikely.

Special Attractions and Repertoire  
French-American Opera Comique—"Gloire-Gloire" first attraction; three days in French and last three in English.

"Caponeggi," produced by Walter Hampden for repertory program holding up and engagement may be extended.

"The Strange Prince," dramatized from Dostoevsky's novel, "The Idiot," special matinees at Booth; Tuesday start suddenly put back.

Ruth Draper, Selwyn, Sunday evenings and off matinee afternoons. Civic Repertory, 14th Street Theatre, "La Locandiera," "The Master Builder," "Three Sisters."

Neighborhood Playhouse, repertory—"The Little Clay Cart."

Outside Times Square—Little  
"The Witch," Greenwich Village; "Naked," Princess; "Emperor Jones," Mayfair; "Turnabout," Provincetown; "Reigen," Triangel.

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# "FLAVIA," "G. V. FOLLIES" CUT STAY SHORT IN CHICAGO LULL

"Affairs" Also Moving Out—Whole Group of New Features in to Bridge Gap From This to Christmas—Army-Navy Crowd Promises Clean-Up

Chicago, Nov. 23. "Princess Flavia's" definite decision to exit at this week-end, the "Greenwich Village Follies" cutting short its contracted stay, and a marked slow-up in the pace of "The Jazz Singer" were the high lights of last week. The whole town remains erratic in the matter of grosses, with a marked absence of "punch" totals.

It's going to be a crowded week-end with the usual Thanksgiving draw coupled with the influx of visitors for the Army-Navy game. Friday and Saturday will be overflow, of course. The attractions are remaining within reason on prices charged. Two attractions have switched their Saturday matinee performance, "In This Room" (Princess) giving a Friday midnight performance, while "She Couldn't Say No" (Olympic) will finish up a weak engagement with a midnight show Saturday. "Sisters" will be the new show to take up the Olympic time.

"Affairs" says farewell this week. Here's a show that has made the outstanding record for real receipts during the 20 weeks' engagement. Starting in the hottest days of the summer "Affairs" immediately clicked sensational grosses. The last five weeks have dwindled below the present town's hit, "Cocoanuts," but in the first 15 weeks the Woods theatre attraction gathered up about everything in the way of local records.

"Princess Flavia" fell far short of expectations, and mildly the outcome is a disappointment to the Shuberts. A lot of energy was exerted toward attracting special parties. "Vagabond King" helped to kill off "Flavia."

The first two weeks trade done by "Greenwich Village Follies" indicated the attraction wouldn't stick it out until Christmas, as usual. There is no fault to be found over the "Follies," yet the business hasn't been up to promise. It looked "set" after the opening night's approval. "The Great Temptations" has been moved up to follow the "Follies" exit in two weeks.

"The Jazz Singer," which held high for six weeks, has lost its sure bearings and made one more tumble, following the \$3,000 drop the week before last. The piece will get either 11 or 12 weeks in Chicago, which will bring "Cradle Snatchers" into the Harris for the Christmas attraction.

"Cocoanuts" has a clear field in the first call at the hotels until the arrival of the new musicals. The betting is that nothing will slow the pace of "Cocoanuts" probably until after New Years.

The week brought two new attractions, both opening on the stunning Monday (last night) premieres which do not pull out big grosses regardless of the strength and reputation of the attractions. "Young Woodley" got under way at the Blackstone, while "The Butter and Egg Man" relighted the Selwyn.

"Alias the Deacon" gives up this week, never having taken big money either at the Studebaker or Playhouse. "The Shelf" continues satisfactory, but "Sweetheart Time" is dubious, although it keeps going.

Last Week's Estimates  
"Young Woodley" (Blackstone, 1st week). Picked to call out the clientele of this theatre for first time this season. Opened light last night. "The Honor of the Family" did moderately well on two weeks' stay.

"The Butter and Egg Man" (Selwyn, 1st week). Figures to tally \$12,000 gross for initial week, opening last night to a representative first night audience. Is mentioned to hold in until second company of "Broadway" is ready.

"The Jazz Singer" (Harris, 8th week). Will get about 11 weeks in Chicago with Milwaukee the first stop for the road. Has lost its urgent call with \$15,000 gross now about the gait. "Cradle Snatchers," Dec. 26.

"The Poor Nut" (Cort, 13th week). Continues to draw substantial trade for profits both ends, with \$10,000 the average gross.

"The Shelf" (La Salle, 5th week). Grosses of \$9,000 to \$10,000 considered big at this house. Another climb in popularity would hold this one well over the mark to assure a lengthy run.

"Alias the Deacon" (Playhouse, 4th and last week). Switch from Studebaker didn't pull added receipts, so goes out. With whole engagement below expectation; \$6,500. "The Open Door" comes next.

"Affairs" (Voods, 20th and final week). Tremendous engagement which interfused with success of

many musicals during early fall competition, leaves this week. Wind-up will probably draw \$27,000. Has been averaging \$22,000 lately.

"Sweetheart Time" (Garrick, 10th week). Has been holding in by its teeth, with actual exit momentarily expected; \$11,000.

"One Man's Woman" (Central, 6th week). Drawing the oddest of patronage with a sprinkling of cut rates. Grosses are erratic, but every time over \$12,000 gross success is conceded.

"Runaway Road" (Studebaker, 4th week). Dreadfully weak at the matinee, but continues to get a class call at night. Between \$9,000 and \$10,000.

"Sins of Sins" (Adelphi, 3d week). Critics have dropped it cold. Unofficially checked again around \$7,000.

"G. V. Follies" (Apollo, 5th week). As this report predicted on the strength of the first two weeks' business, which didn't strike \$20,000, engagement has been shortened. Departs Dec. 4, with "The Great Temptations" to follow.

"In This Room" (Princess, 2d week). No real demand, but parties in balcony helping. Figured \$8,000.

"She Couldn't Say No" (Olympic, 4th and final week). Out this week, following the long list of weak shows sent here this fall. "Sisters" opens Sunday. Current attraction having trouble reaching \$7,000.

"Cocoanuts" (Erlanger, 6th week). Surprisingly slow early call for both Saturday-Sunday grosses, yet pulls up fast and continues to hit \$29,000, leading the town.

"Vagabond King" (Great Northern, 12th week). Is slipping just a trifle, but \$22,000 gross is a lot of money during present status of town.

"Princess Flavia" (Four Cohans, 5th and final week). If it hadn't been for a sensational list of special parties this one would have tumbled. Still opposition from "Vagabond King." Probably about \$16,000 last week. "Yes, Yes, Yvette," opens Sunday.

## SHUBERTS DEMANDED OSBORNE'S REMOVAL?

On the alleged demand of the Shubert office to William Fox that he appoint some manager other than Johnny Osborne to handle the picture "What Price Glory," Osborne was withdrawn from the position Saturday.

It is a personal matter between the Shuberts and Osborne. The latter was assistant to General Manager Ralph Long of the Shuberts, until last summer. He left the Shubert office after an involved dispute.

Fox is supposed to have entered into a rental arrangement for the Sam H. Harris theatre which the Shuberts recently purchased. Despite the rental, it appears that the contract provides that the Shuberts shall have general supervision over the house employees.

Milt Harris, formerly of the Shubert office and now with the Fox publicity department, was placed in charge, Osborne remaining in the Fox office for the time being.

## Piece of Show Goes To Number Producer

Sammy Lee is reported having made an arrangement with Flo Ziegfeld to stage the dance numbers for "Betsy Kitzel," receiving \$100 per day during rehearsals and 1 per cent. of the show's gross. Belle Baker is to be starred.

Lee spent last week in Atlantic City on a belated honeymoon. He and Marguerita Murray of "The Ramblers" company were married about a month ago.

## Cast Changes

Clifford Dempsey for "Loose Ankles," succeeding Ernest Conant. Philip Merivale, as the lead in "The Ladder," succeeding Vernon Steele.

## To Stage Gennett's "Rainco"

Edward Selwyn has acquired the dramatization rights of Arnold Bennett's novel, "Rainco." Selwyn will make his own adaptation and produce the piece next Spring.



# McCALL-BRIDGE SUE ACTORS TO ENFORCE DRASTIC CONTRACT

Minneapolis Stock Agreement Form Imposes Liquidated Damages If Players Do Not "Implicitly Obey" Manager in "Respectful Manner"

Minneapolis, Nov. 23. If any member of the McCall-Bridge Players (musical comedy stock), at the Palace theatre here, leaves the theatre at any time without permission, works to the detriment or defamation of the company, manager or fellow artists by words, act or otherwise, does not at all times present a creditable appearance when in street attire or "implicitly obey" the manager and stage manager in a "respectful" manner, he shall be subject to a damage equal in amount to the value of the unexpired portion of the contract he signs with the organization.

These unique clauses were brought to light when H. W. McCall and Al Bridge, co-partners doing business as the McCall-Bridge Players, filed suits here this week in district court against Fred H. Bishop, Peggy Bishop and Joe McKenzie, former members of the company, for alleged breach of contract.

The clauses are contained in "rules and regulations which," it is provided, "form part of the covenants between the parties to the contract."

## Principals

The trio of performers, who have been principals with the McCall-Bridge Players for two seasons, left the organization to go out in their own act over Pantages circuit. The suits are expected to determine the enforceability of such contracts. Copies of the form contracts are attached by the McCall-Bridge Co. to their complaints.

The McCall-Bridge Players seek to collect \$7,410 from the Bishops on a clause in their contract which awarded, that damage to the theatrical concern in case the artists did not finish out the agreed upon term of service. The salaries under the contract were \$65 and \$30 a week for Fred H. Bishop and Peggy Bishop, respectively. At the expiration of the 78 weeks' contract, signed on May 1, 1926, Mr. Bishop was to receive a \$780 bonus from his employers. He signed the contract both for himself and his wife.

Two causes of action are alleged against McKenzie. It is claimed that the McCall-Bridge Players loaned him \$677.84 between July 31 and September 9, 1926, to be repaid by him on demand, and that of it is amount only \$290 has been repaid. As a second cause of action, the McCall-Bridge Players allege breach of contract and seek to collect \$1,000 damages, which he agreed to pay in case he did not complete his agreed upon term of service.

## Clauses

An examination of the form contract employed in both instances reveals that the performer binds himself to do many things. One clause permits the manager to terminate the contract without cause by giving the performer two weeks' notice. The performer, however, has no such privilege.

In order to render service for any other manager during the contract's life, the artist must have the employer's consent in writing. On breach of the contract he agrees "to pay to the manager a sum of money equivalent to the total salary which the artist would have earned during the entire term of the agreement as partial compensation or damage." The contract specifically states this is not a "penalty."

Should any extra time be played during or prior to the opening or following the termination of the regular season, the party of the second part is to receive a reduction of 25 per cent. in regular salary.

## Actors Must Pay

The artist shall not receive compensation for any services not actually rendered by him and for each performance in which he shall not appear there shall be a pro rata deduction.

Fares to the opening point or from place of closing performance shall not be paid.

The artist shall furnish all costumes, wigs, shoes, slippers, tights, stockings and other property necessary for the proper representation

of the characters and proper performance of the part or parts.

It is agreed that should party of the first part (the manager) elect to furnish costumes or money for the purchase thereof, such costumes so furnished or bought are and shall be the property of the manager and the title to same shall remain in the party of the first part until such costumes are entirely paid for by the party of the second part (the artist) through retention by the manager of one-half of the artist's weekly salary each week.

At his option the manager may suspend performances without salary to the artist during the week before Christmas or during Holy Week or while in transit or in case the show closes by giving two weeks' notice in writing. This also may be done when the giving of such performances shall be rendered impossible by fire or other elements destroying any place of entertainment engaged for the giving of such performances.

In case the artist shall be required to render professional service during the week preceding Christmas or during Holy Week or during any part of either, the artist agrees to accept one-half salary in full compensation. He also agrees to accept one-half salary for the first week of performances in each city.

## Can Assign Contract

The artist agrees that any dialogue, lyric, music, stage business and situations introduced by him in the performance of any play with the manager's consent shall become and be the manager's sole and absolute property, and that the manager shall have the right to use said material at all times free from the claim of the artist.

It is also agreed that the manager shall have the privilege of assigning the contract to any other person, company or corporation during the period named in it, or any of its options.

The McCall-Bridge company came to Minneapolis at the start of last season after successful and lengthy engagements in other cities. It leased the Palace theatre, formerly the home of Mutual Wheel burlesque, and proved a big money-maker after the first month. During the summer companies were operated profitably in Duluth and Superior. At the outset of the present season, the company reopened the Palace here and also put in a company at the Empress in St. Paul. Both organizations have done exceedingly well. McCall, the business head of the organization, is reputed a multi-millionaire, having cleaned up in oil and real estate in Oklahoma. He is known to own numerous theatres and hotels throughout the Southwest. The theatrical business is said to be a hobby with him. His partner, Al Bridge, is the featured comedian in the company.

## Lawrence's Accident

Warren Lawrence, playwright, is confined to his home suffering from a fracture of knee cap. It has temporarily postponed rehearsals of "Quick Sands," next on Albert Lewis' production list.

The accident is the outcome of Lawrence's attempt to enter his apartment without key and via the fire escape. The playwright missed his footing and fell to the ground.

## CLARE EAMES' ILLNESS

Premiere of "Ned McCobb's Daughter" has been set back for a second time by the Theatre Guild pending recovery of Clare Eames, stricken with acute bronchitis during the dress rehearsals. The piece was to have opened Monday at the Golden, New York; it was set down for tonight (Wednesday), and finally set back again until next Monday.

J. J. Maloney, executive of the K-A Circuit, left this week for a month's vacation in Bermuda.

## Shows in Rehearsal

"Peggy" (Lew Fields and Lyle Andrews).  
"Hangman's House" (Brady & Wilman).  
"Sam Abramovitch" (Anne Nichols).  
"The Nightingale" (Shuberts).  
"Girl in Upper C" (Arthur Klein).  
"Daisies Won't Tell" (Sam H. Harris).  
"Broadway," London Co. (Jed Harris).

## 'Supremo' Salaries Paid

Salary claims dating back to last summer in the matter of "El Supremo" were settled through Equity last week. The show never reached the boards but rehearsed six days. Tom Wilkes was to have produced it.

Under the rules two weeks' salary is due players who have rehearsed seven days or more, even though the show does not open. "El Supremo," though rehearsing six days, made the producer liable to a week's salary.

The claim was paid by Alfred Wilkes, now head of the Wilkes production enterprises.

## Actors' Theatre Auction

Invitations have been issued for a festival dinner, entertainment and auction sale to be held at the Biltmore, Jan. 23, by the Actors' Theatre.

Ethel Barrymore's name adorns the invitations.

A special skit written by J. P. McEvoy is held out as an attraction, while the gay auctioneers are listed as DeWolf Hopper, Eddie Cantor and Jimmy Powers.

The tables will be divided into companies named after the various plays with the principal professional players who acted in them as host and hostess.

## Debt Halts Revue

Los Angeles, Nov. 23. Failure of Michael Corper, lessee of the Majestic, to settle in full with Olsen and Johnson, the stars of his recent production, "Monkey Business," as well as other difficulties with Equity, resulted in his failure to reopen the revue at the Majestic Nov. 22, as planned.

"Monkey Business" closed suddenly in San Francisco two weeks ago after Corper is alleged to have failed to pay salaries for the preceding week. It is claimed he is indebted to Olsen and Johnson in the sum of \$2,500.

## \$100,000 ADVANCE SALE

"Miracle" Off Flying—in K. C. for 24 Performances

Kansas City, Nov. 23. Advance sale for the "Miracle," which opened here last night, was over \$100,000, largest ever taken for any attraction locally.

The Morris Gest spectacle will run at Convention Hall for 24 performances.

A peculiarity of the advance sale showed that some 60 per cent of the tickets were bought by out-of-towners.

"Ben-Hur," film, opened at the Shubert last night, also for three weeks.

## 'Coal Oil Jenny' Off

"Coal Oil Jenny," produced by A. L. Erlanger, closed at Cincinnati. The Frank Craven piece ran eight weeks to moderate business in Chicago.

After a bit of rewriting by Craven who is returning from Europe, the play may open on Broadway.

## Taylor Holmes Florist

Los Angeles, Nov. 23. Taylor Holmes, actor, is also a florist. There is a florist shop on Hollywood boulevard known as the Taylor Holmes-Stevens shop.

Holmes is now in the east, but when here he looks out for trade in the shop.

Lillian Hartman Returns to Work  
Lillian Hartman, secretary to E. Ray Goetz up to two years ago, when she was ordered to the mountains by physicians, has returned to New York, cured. She was under treatment at Liberty, N. Y.

## Auto Sheik Convict Prison Show Star

Syracuse, Nov. 23. "Home Brewed Brevities," the musical revue produced last week at Auburn Prison by the Mutual Welfare League, had a decided Syracuse flavor.

With County Judge William L. Barnum, Detective Captain Sidney L. Dillon, Acting Detective Sergeant Irving Blanchard and other Salt City folk figuring in the book and lines, the city provided one of the two outstanding stars of the piece in James A. Stapleton, serving a two and a half to five year term for assault on two girls on an auto joy ride.

To the surprise of the large Syracuse delegation which traveled to the prison to see the revue, Stapleton was revealed as the possessor of a really remarkable voice.

Nathan Cook, Syracuse choir-singing swindler, was the revue's best vocal star, while the comedy hit was scored by Dannie O'Connell, convicted burglar, working in blackface.

## Another Cut-Rate Office

Kay's ticket agency is opening a new office on Broadway next to the entrance of the Astor theatre, the present quarters in the New York theatre building being also retained. The new office will handle cut-rate and premium tickets, the policy being the same in both Kay's places. A basement under the Astor theatre is expected to be used later.

Last week Kay's sent telegrams to the dailies, imparting the news that that cut-rate place was now offering bargain tickets for "The Donovan Affair." The Sam H. Harris office was annoyed about it, but the papers found no news in the message and nothing was printed.

## No Understudy; 'Noose' Without Hitch

George Barnum of "The Noose" at the Hudson, New York, was abed with sciatic rheumatism last week. Minus his services and no understudy, the cabaret scene which takes place in the second act, in which he participated, was played without a hitch.

That was accomplished by having Barnum's lines spoken by Wilfred Lucas, playing the cabaret proprietor. Ordinarily Barnum's lines were addressed to George Nash, in the role of the rum runner.

## 'Glamour' Will Restart After 8-Week Lapse

"Glamour," tried out recently, will be scrapped for eight weeks, so that the producer may exercise his prerogative in making cast changes for another try later.

The lapse is imperative under Equity regulation regarding closings.

Albert Lewis, producer, is rounding up a new cast which will go into rehearsal after the required period.

## PLAY FROM SKETCH

Los Angeles, Nov. 23. Al Lewis and Sam H. Harris will put into production, Dec. 1, "Private Jones," enlarged from a sketch by Richard Schayer at the Writers' Club here last January, into a three-act play and five scenes. Schayer will leave here this month to attend rehearsals in New York.

## 'Bonny,' Not 'Peaches'

"Bye, Bye, Bonny," is the title decided on instead of "Peaches" for the musical L. Lawrence Weber is producing in association with Earl Lindsay.

Louis Simon, in the cast, wrote the book in collaboration with Bide Dudley. Al Von Tilzer composed the score and Neville Flesson did the lyrics.

"Bonny" is due to open out of town Dec. 27.

## Pinch Dancer for Brown

Joe E. Brown, featured in "Twinkle, Twinkle," at the Liberty, pulled a tendon in his leg last Thursday for the second time since the show opened. The first accident had him on crutches. Brown continued in the show but from Friday on walked through his part.

Louis Werba, who produced the show, pulled a new stunt by inserting Johnny Dale to dance for Brown. Dale was not in the cast, being engaged for the "pinch-hitting" solely.

## Carleton's \$250,000 Suit Against Heckscher

Carle Carleton, legit producer, in his suit against G. Maurice Heckscher, son of August Heckscher, the philanthropist and capitalist, scored a point when Justice Wasservogel appointed Oswald N. Jacoby referee to examine Heckscher before trial.

Carleton's suit is for \$251,200 damages, \$250,000 of which is the value of stock promised him in a Florida land promotion deal by a corporation which Heckscher is alleged to have controlled. The latter allegedly guaranteed Carleton \$250,000 in stock, representing 25 per cent of the total stock issue, or cash in lieu thereof. The remaining \$1,200 of the damage claim is for \$1,500 expenses, toward which Carleton was advanced \$300. He was discharged Dec. 22, 1925, without justifiable reason, according to the complaint, and without receiving the promised stock.

The deal was contracted Oct. 16, 1925, which prompted Carleton to halt his theatrical activities, he states, in order to interest himself in the property at Shaker Lake, Osceola County, Okeechobee, Fla.

## Zieggy After 'Magnolia's' Score for 'Show Boat'

In the preliminary shaping of Flo Ziegfeld's production of Edna Ferber's "Show Boat," which will have Elizabeth Hines as the principal feminine player, the producer is arranging to take over the complete musical score of the late "Magnolia."

Luckey Roberts (music) and Alex Rogers (book), who collaborated on "Magnolia," own the music now sought by Ziegfeld.

The idea of buying the "Magnolia" property is to avoid any conflict when "Show Boat" is produced as the character Miss Hines is to enact is that of "Magnolia."

## Hobo Carries On

"Fellow Workers," hobo comedy by Karl ("Slim") Kuhlman, reformed "hobo" and editor of the "Hobo Gazette," will reach production after all, despite withdrawal of William Carlo's finances, according to Kuhlman. Carlo, a Greenwich Village cabaret operator, was to have financed originally but walked out on the deal.

Kuhlman has obtained new finances and will produce it himself with the production set for the latter part of next month at the Cherry Lane Playhouse, Greenwich Village, New York.

## Internationally Produced

"The Counterfeit Coin," a new drama by Maxim Gorki, has just been completed in Sorrento.

It will be produced simultaneously by Reinhardt in Berlin, Moscow Art Theatre and Academic Theatre in Leningrad.

## Helen Ford in 'Peggy'

Helen Ford will supplant Dorothy Dilley in the title role of "Peggy," new Herbert Fields-Lorenzo Hart-Richard Rodgers musical, which Lew Fields and Lyle Andrews will produce. The piece is in rehearsal and Miss Ford will join it this week, having wound up her tour in "Dear-est Enemy" last week.

## C. Pollock's Operation

An operation for hernia was performed Monday morning upon Channing Pollock at the Polyclinic Hospital, New York.

Dr. Meeker performed the operation.

## Harry Brown Remains

Pittsburgh, Nov. 23. In spite of insistent rumors since the taking over of other local playhouses by the Stanley Company, Manager Harry Brown of the Nixon (legit) has announced there will be no change of policy in his house and that he has been retained as manager.

Mr. Brown also denied the Nixon will change into a movie house, adding, however, that some of the super picture productions will be brought here for runs.

## Cissy Fitzgerald's Daughter

Los Angeles, Nov. 23. Cissy Fitzgerald, picture actress, saw her daughter, Cissy, Jr., for the first time in 12 years when the girl arrived yesterday in Hollywood from England.



# ART THEATRES

By Theodore Pratt

"Enter Madame" will be presented Nov. 30 by the Santa Monica, Cal., Community Theatre Guild. A MacDonald Wright, new director of the guild, will direct the performance.

"Then Sheila Arrived" and "It Might Have Been Worse," hitherto unacted plays by society members, were presented Monday night by the Little Theatre Society of Indiana at the Little theatre, Indianapolis. The first play was written by Mrs. Rosamond Van Camp, and the latter by E. D. Munyon, who was in the cast.

At the University of California Little theatre, Oakland, Cal., the next offering Dec. 3 will be the Chester Cycle of Mysteries to be given in the Wheeler Auditorium as a Christmas play and the last of the season on the campus.

The students are preparing to project a performance of Euripides' "The Trojan Women" in the Greek Theatre to commemorate the gift of the huge open air auditorium to the university by William R. Hearst 25 years ago. The performance will be given in April and the receipts will be devoted to a fund for a Little theatre.

Potboller Art theatre of Hollywood, Cal., opens its winter season Nov. 18 with a three-night run of "The Waltz of the Dogs," by Leonid Andreyev. Sheldon Lewis will play the leading role.

Following this play the Potbollers plan two plays a month, starting Dec. 1. Among the plays listed for presentation are "The Little Clay Cart," "Processional," "The Gay Gnan," and an all-Negro cast production.

Grace Johnson, author of the musical comedy, "Mary Alice Esquire," which was presented by the Engineering society of the University of Utah in Salt Lake last March, was given judgment of \$700 against that society by a jury in a local court. Miss Johnson demanded it as a "gift" for her labors—and got it. The play brought a total of \$1,758 and she wanted her share of the profits. She was author and director of the play.

"The Mask and the Face," a satire by Luigi Chiarelli, Italian dramatist, was presented by the Pasadena (Cal.) Community Players Nov. 18, for a ten-day engagement. Mrs. Charles Ray, wife of the screen actor, made her debut on the speaking stage in the production, with the supporting cast including Ralph Freud and Bram Nossen.

The Kansas layers of Lawrence, Kan., one of the most ambitious of the community theatre organizations in that part of the country, commenced their season last week with "In the Next Room." Allen Crafton, head of the dramatic department of the University of Kansas, is the director, although the organization is not a strictly university institution. He is assisted by Mrs. Crafton, who has played with Walter Hampden and Robert Calderwood, who has tramped on both legitimate and vaudeville routes.

The latest group to organize for the purpose of promoting community theatre work is the Theatre Craft Guild of Kansas City, Mo., now a permanent body with 25 charter members.

Officers are George H. Bowles, president; Henry Bardine, vice-president; Mrs. Katherine R. Bredow, secretary; Mrs. Margaret Brown Free, treasurer; Lenore Anthony, director. "Merton of the Movies" will be the first presentation Dec. 11-13 instead of in November. The guild promises at least one production a month and will use the theatre in the Young Men's Hebrew Association clubhouse.

## Theatre Text Books

It has long been a belief that the personnel of many little theatres are ignorant about the most fundamental facts of play production. In these cases they have had no opportunity to obtain this information and experience, plunging blindly without it. The intelligent ones, however, have been able to come the publication of two new text books for art theatres.

## "Process of Production"

The first of these is "The Process of Play Production," published by F. S. Crofts & Co. It has been brought out as a college textbook, written by Allen Crafton and Jessica Royer of the University of Kansas.

The book takes up all aspects of producing plays from a non-commercial standpoint. It explains how theatres can be run successfully without saying its way is the only way. Helpful detail for back-stage business, and should prove invaluable not only for little theatres in their inception but to those which already have been operating.

## "The Practical Theatre"

The second is Frank Shay's "The Practical Theatre," published by Appleton. Frank Shay is one of the outstanding figures in the little theatre world. He gives actual experience in operating this type of theatre. Most of his points are driven home by relating the reality of what can be done and what can't be done. It is obvious and simple and in these qualities possesses its greatest value.

There seems to be a succession of witch plays in sight, started last week by Carl Reed with his production of Masefield's "The Witch" at the Greenwich Village, New York.

"The Devil's Sabbath," by Anskey, is also scheduled for production this season, while "The Dark Age," dealing with the same subject, by Theodore Pratt, may see production before the close of the season.

## "KEMPY"

Kittredge Players present "Kempy," by J. C. and Elliott Nugent. Staged by Arthur Fitzgerald. At the Kittredge Club House, 240 East 57th street, New York.

Ruth Bence.....	Nina Nadler
"Dad" Bence.....	F. C. Batchelor
"Ma" Bence.....	Bessie S. Lathrop
Jane Wade.....	Frances A. Nash
Katherine Bence.....	Helen Akulnik
Ben Wade.....	Arthur L. Kirkpatrick
"Kempy" James.....	Billy Sewert
"Duke" Merrill.....	Coleman F. Driver

Kittredge Players, who stage two full-length plays a year, presented as their first "Kempy," by the Nugents. Connected with a social club of 600 girls, this little theatre has excellent support, a mixed audience overflowing the hall and standing up.

The playing was far above the average of such groups and had no great holes in its cast usually exhibited by amateurs. F. C. Batchelor as Dad Bence did nothing short of professional work, while Billy Sewert as Kempy wasn't far behind.

The production had the benefit of being staged by Arthur Fitzgerald, professional English director, who came to America to stage "The Werewolf" several seasons back. Mr. Fitzgerald has taken up community theatre work and directs players in Montclair, N. J., and other places.

Altogether a little theatre that is a credit to the idea more than most.

## "PATIENCE"

"Patience," comic opera by W. S. Gilbert and Arthur Sullivan. Revived by the Play-Arts Guild and presented at their playhouse in Baltimore, Md.

Patience.....	Virginia Winstead Fox
Reginald Bunthorne.....	Donald H. Kirkley
Archibald Grosvenor.....	Wesley A. Thorpe
"Lady Jane".....	Gertrude M. Gossman
Lady Saphir.....	Ruth K. Jenkins
Lady Angela.....	Melva Forsyth
Lady Elia.....	Mary Bolee
Colonel Calverley.....	Robert D. Mufford
Major Murgstrophy.....	Burt B. Royce, Jr.
Leut. the Duke of Dunstable.....	James F. Lech
An Ecstatic Dancing Maiden.....	Edith Joesting
Bunthorne's Solicitor.....	Earl Jordan

Gilbert and Sullivan's delightful satire on the aesthetic craze of the elegant 80's came very much to life on the stage of the Guild Theatre in Baltimore.

It has been a disputed number of decades since this Savoyard classic was last sung in Baltimore, but as intelligently and humorously revived by the Guilders, it was revealed in much of its pristine satiric vitality. The true stained-glass attitude was struck at the opening chorus and held until the final curtain. Apparently those responsible have studied "The Green Carnation" and can laugh at as well as with Oscar Wilde.

Virginia Winstead Fox sings, acts and looks Patience. Donald Kirkley is properly disagreeable as Bunthorne, while Wesley A. Thorpe catches the real "Yellow Book" spirit in his Archibald. Gertrude Gossman's Lady Jane is rightly Gilbertian, and Melva Forsyth brings a fine contralto and a nice understanding to the part of Lady Angela.

Few productions of the intimate theatre type have surpassed the general excellence of this venture. From the direction of T. M. Cushing to the decoration of Isaac Benesch it is admirably done, and stands as one of the first rank offerings of the Baltimore theatrical season.

Braubrock.

# FUTURE OPENINGS

## "Behind Lace Curtains"

"Behind Lace Curtains" went into rehearsal last week with Lawrence Weber sponsoring. Cast includes Ann Davis, J. M. Kerrigan, Dorothy Peterson, Vernon Steele and Elizabeth Patterson.

## "Sam Abramovitch"

"Sam Abramovitch," produced by Anne Nichols, started rehearsals this week at the Republic. Otto Kruger is starred with Arthur Hohl, Mortimer Martini and Robert Barratt in his support.

Martin Brown's "The Praying Curve" will reach production next month via Phil Werner Productions. Mike Goldreyer is general manager for the new firm.

## "Tommy"

"Tommy" has gone into rehearsal under sponsorship of George C. Tyler. Cast includes Sidney Toler, Peg Entwistle, Ben Johnson, William Janney, George Walcott, Florence Walcott, Mabel Turner and Lloyd Neal.

"The Lace Petticoat," musical, by Stuart St. Clair, Howard Johnson and Amiel Gerstenberger, went into rehearsal last week with Carle Carlton as producer. It gets under way Dec. 13 at the Broad, Newark, coming to New York a week later.

Cast includes Tom Burke, Stella Mayhew, Mme. Sylvania, Alfred Frith, Luis Abernle and others. The production will carry a white and colored chorus. Frank Farnum is staging the dances.

"The Flower Princess," operetta, by Edgar Allan Woolf, Clifford Grey and Werner Janssen, has been secured for production by Jacob Oppenheimer. The production will be made early in January.

## "Hangman's House"

"Hangman's House," dramatization of Donn Byrne's satevepost story by Willard Mack, has gone into rehearsal with William A. Brady, Jr., and Dwight Dere Wiman as producers. The piece will open "cold" at a New York house week of Dec. 27.

Cast includes Katherine Alexander, Walter Abel, Frank Shannon, Katherine Emmett, Percy Wareham, William Holden, Charles Kenney, Jack McGraw, John O'Reilly, Edward Miles, Hugh Mack, Felix Haney, Clement O'Loughlin and Henry Handon.

# Absence of Equipment

## Delays Chelsea's Stock

The dramatic stock policy for the Chelsea, New York, scheduled to begin Nov. 22, has been postponed indefinitely through controversy between Julius Leventhal, lessee, and owners of the house.

Leventhal posted a deposit and signed a lease but later found that much of the equipment had been removed from the theatre subsequent to his inspection of the house. He is insisting that the owners replace the stuff before opening. Leventhal had lined up his stock and was to have gone into rehearsal last week.

## WILLIE'S RECORD MARRED

For the first time in the 22 years that the Howard brothers have been appearing on the stage, Willie missed a performance, gripped forcing him abed from Saturday until Monday last week.

Gene Howard played Willie's bits in "Scandals" both performances on the missed Saturday.

## SPARKS WITH McNUTT

Robert Sparks has resigned from the exploitation staff of the Kelt-Albee Circuit to become general press representative for Patterson McNutt.

D. H. Strauss has succeeded Sparks with K-A.

## KELLY AND ROCHE PART

Fred Roche has resigned as general manager for William Anthony McGuire, and has returned to the staff of the "New York American." Roche is handling the benefit performances of the "American's" Xmas Fund. The latter distributes food and clothing to the needy from the moneys derived from theatrical performances.

## Bannister on His Own

Albert Bannister, formerly member of the producing firm of Powell & Bannister, has withdrawn from the latter firm to produce on his own. His first will be "Professional Virgins" by Lawrence Gibson, which goes into rehearsal in two weeks.

# Road Show Famine

## Booms Stock Policy

Dramatic stock is fast displacing former legit stands in the far out districts, most of the houses swinging to the resident company idea through lack of road material and inflated prices exacted for mediocre attractions occasionally reaching these spots.

Many of the houses involved are operating their own stocks with others playing organized companies on a percentage basis and claiming the revenue greater with stock at 75 cents and \$1 than with road attractions at much higher scale.

The additional stocks are booming business for play brokers and furnishing employment for many actors.

# STOCKS

Donald Miles succeeds Aiden Chase as the male lead of the Broadway Players at the Opera House, Bayonne, N. J. Dagmar Linette remains as leading woman.

Mrs. Samuel Insull, who is being featured in the Repertoire Theatre company's season of plays at the Studebaker, Chicago, has posted a \$10,000 bond with Equity guaranteeing salaries for her supporting players.

For the present stock will be operative at the Windsor theatre (Bronx) with legitimate productions unlikely until later in the season if at all.

Viano's stock company opened at the Somerville, Somerville, Mass., in "The Easy Mark."

Vaudeville has been discontinued at the New Star theatre, Muncie, Ind., for the second season of the Rex Snegrove stock company.

Julius Leventhal has taken over the Fulton, Brooklyn, N. Y., for stock.

Tilton-Guthrie stock playing at the Princess, Ft. Dodge, Ia., will open at Majestic, Des Moines, Ia. a comedy drama, "The Red Shadow." It will play two performances daily with two performances Sunday night. New bills twice weekly. Jeanne Renier is dramatic director; Lorraine Hleres, leading woman, and Billy Guthrie comedian. The troupe has 12 people, including a musical director.

Seven plays have just been added to the stock release list of the Century Play Co.: "Service for Two," "My Country," "American Born," "Alias the Deacon," "Is Zat So?" and "Aloma of the South Seas."

A stock company has opened at Rialto, Sioux City. It is the Don and Mazie Dixon company.

The Clark and O'Shea stock company failed to get over in Gary, Ind. Business was bad from the start. They are now reported moving to Richmond.

The Logan Square Players, stock venture of Denniston & De Van at Chicago closed after an unsuccessful four weeks. Salaries and transportation were ordered paid on Equity basis.

Denniston & De Van took the lease on the Logan Square, formerly a picture house, for this season, intending to play a straight dramatic stock policy.

Adelyn Bushnell, leading woman of the Malden (Mass.) stock company, will become the lead with the company at the Castle Square, Boston.

Jerry Bradford, her husband, playing second roles in Malden, will be leading man in the Boston company.

Nellie Leach has permanently displaced Frances McGrath as feminine lead with the Rialto Players at the Rialto, Hoboken, N. J.

Robert L. Sherman's stock company opened for an indefinite stay at the Palace, Moline, Ill., Nov. 21, with Mr. Sherman's play, "Mickey." Helen Forrest Russell is leading lady; James Sullivan, leading man; Hugh Adams, comic; Lorena Tolson Ingenu; Marion Ashley and William McEnroe, characters. Bruce L. Miller is production manager. The company is in the Palace for an indefinite stay.

Jane Hastings Company opened a stock season this week at the Hippodrome, Oswego, N. Y.

# AHEAD AND BACK

J. G. Peede publicity on "Autumn Fire" (Klaw).

Sam Weller, publicity on "Capone-sacchi" (Hampden's).

Wallace Munro, publicity on "They All Want Something" (Wallack's).

Wm. J. McHale, publicity on "The Ladder" (Mansfield).

Robert Reud is handling the publicity for "The Wisdom Tooth" in Boston.

Charles Newman, advance "The Gorilla" (Columbia Circuit).

Warren O'Hara, company manager for "An American Tragedy" (Horace Liverlight Shows).

Lester Segar is now managing the Maxine Elliott, New York, formerly handled by the late George Appleton. Segar was at the 44th Street, where William Hough is now house manager.

Willie Kurtz, formerly treasurer of the Imperial, is at the Cohan, the house being taken over by Famous Players for picture exploitation purposes.

Tom Melody, treasurer of the Cohan, is now manager and treasurer of the Criterion.

Randolph Hartley is in San Francisco with the "Ben Hur" company, at the Columbia, replacing Dick Mitchell, who takes the Los Angeles company on its tour of the sticks. Tom Hodgeman continues back with the San Francisco company.

Campbell Casad, is now in charge of publicity for James W. Elliott attractions. Albert C. Fuller remains in the department. Eddie Plohn is general manager for Elliott.

Carl Werner, press agent, Will King Music Box theatre, Portland, Ore.

William Crucher, ahead, "Aloma" (Columbia Circuit).

No less than three press agents are now heralding the coming of the Spanish star, Raquel Meller, throughout the land. In addition to Wells, Hawks and Wendell Phillips Dodge, E. Ray Goetz has engaged Mabel Ryan to do special exploitation work among society women and women's organizations.

Frank Braden withdrew from the New York publicity department of the Loew Circuit to proceed to Baltimore this week, where he has been installed as general press representative for the Loew theatres in that district. In the new berth Braden will publicize for the Century, Valencia and Parkway theatres.

# 'RIGHT YOU ARE' PREMIERE

Ithaca, Nov. 23.  
The Cornell Dramatic Club gave its first major production of the season with "Right You Are (If You Think So)," by Pirandello. Prof. A. M. Drummond directed the play, staged in the University theatre.

It was the first public performance of "Right You Are" in this country, and the Theatre Guild will do it during the season in New York. The Cornell presentation was by courtesy of the Guild management.

# Road Shows Out; Stock In

Binghamton, N. Y., Nov. 23.

The Stone Opera House here dropped road attractions and turned to stock Nov. 22 after one of the shortest touring years Binghamton has known. The Stone started the legit season on Sept. 25 with "What Price Glory," and since then has had but nine traveling attractions, aside from a few road-show pictures.

The Guy Harrington Players will provide the stock season, opening in "Laff That Off." The stock presentation of that piece comes currently with the appearance in central New York of the original New York cast and production. In this organization are: Marguerite Fields, Marjorie Dow, Olga Walters, Edwin Evans, Rankin Mansfield, Al Kranz and Sam Warshaw, scenic artist. Among the new faces will be Edwin Vickery, who will direct the stage.

## JACK KING LEAVES BIZ

Jack King and George Beatty, vaudevillians, have split after a four-year partnership.

King has retired from the business permanently to locate in Florida, while Beatty will continue in vaudeville.

"Ballyhoo," comedy of carnival life by J. K. Nicholson, is listed next on the production list of Charles Wagner. Production will be made early in January.



## PLAYS ON BROADWAY

## MOZART

E. Ray Goetz presents semi-historical play with songs and music, book and lyrics by Sacha Guitry; music by Reynaldo Hahn; English version by Ashley Dukes; staged by William H. Gilmore and Norman Loring; incidental song, lyrics by E. Ray Goetz; prologue by Brian Hooker; at the Music Box, Nov. 22; \$5.50 top.

Mme. d'Epina... Lucile Watson  
Mlle. de St. Poens... Frieda Inescort  
Grimaud... Harold Heaton  
Louise... Jeanne Greene  
Marquis de Chantreuil... Stewart Baird  
Baron von Grimm... Frank Cellier  
La Guimard... Martha Lorber  
Mozart... Irene Bordoni  
Mons. Vestris... J. Blake Scott

E. Ray Goetz did as handsomely

by his brilliant little wife as was possible—considering that they had a yen for this semi-historical biographical drama about the adolescent stage of the tragic and classic life of the deathless composer.

Miss Bordoni is not perfectly cast. They say that Mme. Guitry, who will open in the same role of the same play with her husband, author of it and, himself, a great star, does it to the utmost satisfaction of Paris. Miss Bordoni does not parallel that triumph in and for New York. While she is the ever-adorable, she is scarcely Mozart, and this play is scarcely Bordoni.

It is a hard style of piece to classify. It isn't light opera and it isn't musical or any other kind of comedy. It has interpolations of ballads and snatches and undertones and obbligatos of Mozart's. It is a tender and soulful screed, but it is lacking in—strangely—that one shortcoming in the works of the immortal Mozart crescendos.

As a boy of the 18th century, Miss Bordoni is a confection. Her limitations are not primarily an inability to act or portray the role. It is rather that the role fails to act and portray her.

And, after all, Miss Bordoni is a better-known and more established quantity than this play—especially this play without the Guitrys.

The settings for the prolog and the main three acts are exquisitely artistic and understanding. The

prolog is a masterpiece of gently emotional writing, and is recited to perfection by Frank Cellier, making his first American appearance, later playing the principal male-played male part, and doing it with unction and feeling.

The script in fragments breaks into verse—no blank, but rhythmic and rhymed. It thereby takes on the garb of the classical without attaining it in phraseology, though its tone and spirit are reverential and never banal. The straight dialogue is profuse, with little comedy, considerable acid irony, not much of profound sentiment—and surely no story at all.

The sex phase, which must have delighted Paris, comes in the awakening of the boy to the sense of the sensual, whereupon he tears into a debauch, being lovable to women, and having affairs de amour with all in sight, old, young, noble, servants, dancers—anybody's wife, anybody's mistress, anybody's daughter. This leads to his ruin and dismissal from the home of his loyal and affectionate patron, the role played by Cellier.

Several of the individual performances are noteworthy, and not one is less than polished and dignified. In the stately costumes of that period, one faces a severe test in playing anything short of an epic. This is a chatty and intimate little play at its highest, and still the atmosphere of the courtly, wicked, gallant day it expresses is preserved.

The musical interpolations, even those of Mozart, are not quite impressive, and are not catchy. Miss Bordoni was not in her best voice in singing her contributions, either—she is the only one who sings. Miss Lorber did a neat old-time dance and looked deliciously delicious.

"Mozart" may draw for a while. Miss Bordoni's individual following. The price is steep—\$5.50 top. Monday night proved that prices count, for at \$11 it was no sellout. Just how long it will remain is problematical upon how long the star can bring them in at such high figures, and what effect the opposition in French will produce. An extended run in no event is probable.

## THE SQUALL

A. L. Jones and Morris Green present comedy-drama by Jean Bart, staged by Lionel Atwill, with Blanche Yurka featured. Storm effect staged by Langdon McCormick. In three acts and four scenes (all one set). Opened Nov. 11 at the 48th Street.

Manuela... Mary Fowler  
Pedro... Hugh Kilder  
Dona Paca... Ida Muller  
Filinto... Romney Brent  
Anita... Dorothy Stickney  
Juan Mendez... Horace Braham  
Padre Molina... Charles R. Burrows  
Don Diego... Henry O'Neill  
Dolores Mendez... Blanche Yurka  
Jose Mendez... Lee Baker  
Nubi... Suzanne Caubet  
El Moro... All Youssuff

"The Squall" is a Castilian "White Cargo." The Tondelayo of this maiden effort by Jean Bart (wife of Dr. E. Garibabous) tried out last summer by the Lakewood Players in Maine, with Miss Yurka creating the mother role, is Nubi, a gypsy wanton. Excellently played by Suzanne Caubet, she all but steals everything away from the featured player and the rest of the cast.

Nubi comes into a staid Spanish household under emergency circumstances, the kindly senor and senorita shielding her from the ire of a Roman ruler. Nubi plays on their sympathies, and after being taken into their home as a menial a quadrangle situation arises, involving the happily married man and wife of 20 years and their 19-year-old son. Father and son alike are smitten with the allure of this vamp of the outdoors, and the mother (Miss Yurka) is placed in the position of biding her time until her husband and son order this Lorelei from their home, appreciating that any premature action on her part would leave a lasting impression in their memories unless they themselves assumed the initiative.

Pretty obvious stuff all told, it resolves itself down to the auditor's pastime of watchful waiting for the inevitable to happen, having only the histrionic appeal and the transparent situations left. When such situations occur, they are spotty. The mother's role is naturally a dramatic opportunity which any half-way capable actress can accept.

There is much lacking in the proceedings. The tempo is irregular. Much of it is improperly pitched for best results. The dramaturgy is a good example of a common shortcoming with every novice playwright, whether he is producer or not—that of having too much off-stage action. Talking about the dramatic conflicts is not good box-office playwrighting.

One spot does accomplish what has been the failing up to now. It is the second act curtain, with the siren weaving her spell over the adolescent student. It is here that Miss Caubet registers most decisively as the best individual performance in the production. Her personation of the temptress makes one regret an astute box-office omnibus writer like Willard Mack or Sam Shipman does not fashion for

her a "Lulu Belle" or "White Cargo" play that will make her manager rich and herself famous.

It's all a good try and well done in production and casting. On the latter the score is consistently high grade. Miss Yurka, Lee Baker as the father and Horace Braham as the son shouldered the brunt as the three central characters. Dorothy Stickney as the son's betrothed also figured, as did Ida Muller in a comedy role and Romney Brent. Miss Stickney and Miss Yurka are the sole survivors of the original try-out cast.

Its box-office chances are governed only by Jones & Green's determination to force "The Squall" at the 48th St. It's their own house and capable of taking up any financial shortcomings on the charge-off. On general form, however, it's not a money show and does not rate a run.

## LILY SUE

Melodrama in three acts. Presented at the Lyceum by David Belasco, Nov. 18. Written by Willard Mack, who is featured with Beth Merrill. Produced under personal direction of Belasco.

Harve Bodley... Huron L. Hyden  
Phronia... Florence Gerald  
Lily Sue... Beth Merrill  
Ada... Leslie M. Hunt  
Duke... Curtis Cooksey  
Louis Lingard... Joseph Sweeney  
Lance Lindgard... Joseph Sweeney  
Joe Holly... Willard Mack  
Stonewall... James Grady  
Charlie Highmore... William Courtleigh  
Mina Keaton... Beatrice Hanyard  
Uncle Johnny Hines... Robert Wayne  
Rancher... Arnold Davidson  
Jorry... John Wheeler  
Jake... Karl Graddock  
Jack... Edmond Norris  
Huck... Jose Yovin  
Tom... John Clemence  
Pete... Franklin Klein  
Bill... P. Raymond  
Jim... Edward Kelly

When Willard Mack stepped out on the apron in response to the plaudits of the first-nighters he made a nice compliment to David Belasco, then said that D. B. and himself thought the time was again ripe for this sort of play. Mr. Mack very neatly put in a few words what, in the form of a query, was in the minds of the less enthusiastic portion of the audience. In practical terms the question is whether a western melodrama will find enough whetted appetites for it on Broadway.

Originally the play was called "All the Way from Texas." The author explained the characters in the play were real enough in parts of the west, and said he knew most of the types, doubtless around the ranch he knows as home. Perhaps Mr. Mack intended to add that such characters existed some years ago, for the play is set in the 90's in Montana. Mr. Belasco's conception of the characters and the times is explained in a program note descriptive of the nomads of the prairies as set forth in Daniel Payne's "History of the West."

Such a play was highly successful for the producer, the author and Lenore Ulric in "Tiger Rose." But the fierce passions of that melodrama of the northwest and its famous Mounted is not present in "Lily Sue," a more homely but as elemental a story.

Lily Sue is the peach of the Pedleys, a lowly family that has drifted up from Texas to Montana. They haven't made much of the patch of land allotted by the ranch owner, and it is the girl who wards off rough eviction. She is the fairest "bit of calico" in the region. Joe Holly, the sheriff, takes a shine to her, and so does Duke Adams, a cow hand, not to mention Louis Lingard, owner of the ranch.

There is an argument between Lingard and Duke when the latter finds his boss peeping under the folds of Lily Sue's tent (she is sleeping outdoors because of the heat). They walk off into the brush to settle accounts. A strange shot kills Lingard, and Duke is accused. When they leave the yard to fight it out, Lily Sue comes to the realization that it is Duke she loves. She realizes that when she realized she loved a man, he'd know it quick. She secretes Duke, and it is a case of hide and seek between Joe Holly and Lily Sue.

That brought Mack into a similar position as the northwest police role of "Tiger Rose." The sheriff gets of his man, and the protestations of innocence are of little avail. Lingard's brother and a bunch of drunken cowboys are thirsting for revenge. They are about to hang Duke when Lily Sue haltingly tells who did the killing. It was her own brother, whose act was based on Lingard's wronging of the boy's sweetheart. There is a promise of a fair trial and probable acquittal.

The settings are faithful in Belasco's best style. The meagly cabin of the Pedleys looked as it should. The starry night in the final scene evoked applause, a splendid effect, concluded, of course, with a "come the dawn" exit of hero and heroine. Beth Merrill, whom Belasco in a certain speech said had a brilliant future, made Lily Sue a woman character to be desired, even though the character is a strange sort of manna around these parts. She fought for her man when she found him.

Willard Mack, prolific author and actor, is magnificent as Joe Holly, the sheriff. It's the same kind

(Continued on page 48)

## WINTER GARDEN, NEW YORK, NOW

"GAY PAREE"

## TALKING ABOUT—

## CHARLES (CHIC) SALE

NEW YORK "HERALD-TRIBUNE" SAYS:

"Whose art ripens, becomes finer and surer with the passing seasons."

"... Chic Sale with his artless, homespun sketches bringing a refreshing breath. He did a new study (with a bow to Ida Tarbell) called 'He Knew Lincoln,' which had it's moments of genuine pathos for a hushed and obviously moved audience."—MORNING "WORLD" (Allison Smith.)

"Kept the first-nighters weak with spasms of laughter unrestrained."

"EVE. JOURNAL".

"Chic Sale is again the star of the evening with his tuby and his wise, old, hometown folk."—"DAILY NEWS" (Burns Mantle).

"Pathos in a scene called 'He Knew Lincoln' and as an old soldier with a wealth of memories he just about wrung a pint of tears from the folks."

"—EVE. JOURNAL."

"By all odds one of the most enjoyable players in the revue is Chic Sale, who evoked as much laughter as usual."—N. Y. "SUN" (Stephen Rathbun).

"Mr. Sale is one comedian who can entertain an audience without resorting to smutty gags. His admirers staged an ovation in his honor."—"DAILY MIRROR" (Robt. Coleman).

"Undeniably and genuinely funny."

"—EVE POST" (W. H. S.).

"Charles (Chic) Sale is easily the strength of the show's comedy. His own specialty, changed somewhat from former seasons, is as laughable as ever. Sale's work in the skits was always effective. He displayed a change of pace that was a surprise, playing an old soldier with such fidelity the house was never so quiet. Serious playing in revues is rarely attempted and less often successful, but Sale's 'He Knew Lincoln' before a replica of the martyred President, brought a gulp to the throat."—VARIETY (IBEE).

"There is the easy, breezy fooling of the genial Chic Sale, who reaches the zenith of his evening's contribution in a little skit entitled 'The Zither Club.' Herein we have Mr. Sale at his happy best, darting from change to lightning change and giving a series of hilarious impersonations."—"EVE. TELEGRAM" (Katherine Zimmermann).

"... the talented and ever amusing Charles (Chic) Sale. He was genuinely entertaining—authentic in a bit of Lincolniana."—NEW YORK "TIMES".

"... the stellar presence of Charles (Chic) Sale in new acts of monologue cleverness."—"EVE. WORLD" (E. W. Osborn).

"... for the most part entertaining, particularly when that never-wearying humorist, Charles (Chic) Sale, holds the floor."—"EVE. GRAPHIC" (Walter Winchell).



This turkey is not  
to be confused  
with the play



As co-author of "BROADWAY," I give  
all of you my humble thanks.

PHILIP DUNNING

**JED HARRIS**

The infant Beau Brummel producer who gave me a contract after 20 other guys gave me the well known ozone.

**FRANCES DUNNING**

My helpful and adorable wife. For her loyalty before royalty.

**CROSBY GAIGE**

Who smoked and smiled during our dizzy rehearsals.

**LESTER LONERGAN**

Whose constant belief in the piece was a tonic when my appetite was poor.

**WILLIAM A. BRADY**

America's great playboy, who first read and bought "Broadway," but later against his own good judgment and heeding adversary advice, let the play go, but sent me a premiere wire worth framing.

**MY MOTHER**

For Putting Up With Me

**CAESAR DUNN**

Who aided and abetted and stands guilty in the crime.

**ROY LLOYD**

Now in the opus, whose personality plus, gave me inspiration for character of the happy hooper.

**BUFORD ARMITAGE**

Liking original idea for play.

**CHARLES DILLINGHAM**

For his weekly envelope while I was getting round shouldered peddling the script.

**DAVE WALLACE**

Who saw play's possibilities and ran himself ragged to dig up a roll to float it.

**PAUL TURNER**

For his able counsel

**SYLVIA FIELD**

Whose wonderfully sincere and appealing "Billie" gets under the vests and camisoles.

**LEE TRACY**

Who gives corking performances of song and dance man and who's a vision in his B. V. D's.

**THOMAS JACKSON**

Whose gum shoe Dick-ing is a headquarters classic and the talk of the main stem.

**JOHN WRAY**

For getting murdered so gracefully nightly, with extra doses of lead Wednesday and Saturday.

**GEORGE ABBOTT**

Who worked on the script and staging with me without a blow being struck. He's a prince.

**ROBERT GLECKLER**

Who shed 19 pounds to make ringside weight for romance angle and who makes "Steve" a menace that panics the frails.

**PAUL PORCASI**

For managing the Paradise Night Club with authority and accent.

**CLARE WOODBURY**

For her faded "Lil" and souse.

**HENRY SHERWOOD**

For his gun-man stuff that seems so real, I'm going to look the bird up.

**ELOISE STREAM**

Whose "Pearl" is a gem. And for killing the "villyan," curse him.

**MILDRED WALL**

For her wise handling of bum cracks and balancing on back of a chair.

**WILLIAM FORAN**

For his "Porky" and 6-inch grin in the face of the law.

**EDITH VAN CLEVE**

For her fighting, her figure, and famous smile.

**JOSEPH SPURIN-CALLEIA**

For his roaring forties waiter and jingling his own change.

**CONSTANCE BROWN**

For her realistic chorine and load of good looks.

**MOLLY RICARDEL**

For her "Grace" that lands notes from the big bean men from Lima.

**ANN PRESTON**

The cigarette girl who doesn't smoke her props.

**FRANK VERIGUN**

For his snarl and real Indian blood.

**MILLARD MITCHELL**

For his Chicago goofer and his 6 feet 2.

**PAUL STREGER**

Our capable stage manager who keeps the girls pepped up and kicking high.

**THE CRITICS**

For tossing their box office bouquets at our opera of New York night life.

**FREDERICK LONSDALE**

Who wrote me saying "I have never enjoyed an evening more in the theatre."

**SAM N. BEHRMAN**

Our prolific publicity director who's telling the wide world.

**ABE BLATT**

Sam's hustling associate who plants our jewel robberies.

**HERMAN SHUMLIN**

Our genial manager, for clocking the standees and sending the royalty checks on time.

**IRVING BERLIN, FLO ZIEGFELD, LEE SHUBERT, INA CLAIRE, LAMBS and OTHERS**

For the many kind things they've said about "BROADWAY."

**AARONS AND FREEDLEY**

For their courteous-housing of the play.

**JACK BOYLE**

Charleston and Black Bottom expert who taught our girls their stuff.

**MUSSINA WACHTEL'S ORCHESTRA**

For their hot music off-stage.

**MARILYN MILLER, JACK DONAHUE, CLIFTON WEBB, BRUCE EDWARDS and "SUNNY" COMPANY**

For pulling for me and brain-child

**BILLY PIERCE**

For limbering up the legs of the chorines

**JEAN BARKOW**

For her secretarial help.

**FRANK DWYER and ROBERT BERGMAN and ARTHUR SEGAL**

For set and scenery and designing.

**ARTHUR EBBETS**

For his co-operation throughout.

P. S.—If I've failed to thank any one I'll take their check any time at the Paradise Night Club, West 44th St.

New Playing  
**BROADHURST THEATRE**  
New York

London Company Jan. 1  
**ADELPHI THEATRE**  
London



## PLAYS ON BROADWAY

(Continued from page 46)

of a part that made him a sort of wonder in "Tiger Rose," and the type of man Mack probably likes above all others in the out-of-doors west as he knows. Curtis Cooksey was very good as Duke. He seemed the most manly man among the characters. There were other players, all schooled and skilled, but among them best was William Courtleigh, playing a reservation Indian.

"Lily Sue" is good melodrama. Just a question if its type can get across for a real run. Maybe it will, but the chances are against more than a moderate engagement.

Ibec.

## FIRST LOVE

Three-act comedy from the French of Louis Verneuil, adapted by Zoe Akins. Fay Bainter starred and Bruce McRae featured. Staged by George Marion. Settings by Watson Barratt. Opened at the Booth, Nov. 8.

Delabudellere.....Orlando Daly  
Count de Varigny.....Bruce McRae  
Julien.....Robert Davis  
M. Courtell.....Leonard Barker  
Prince Silas-Eraserlou.....Mortimer H. Weldon  
Jean.....Geoffrey Kerr  
Malca.....Miss Bainter  
Dominique.....George Marion

A thin and airy play gives Fay Bainter one act of amusing comedy in a role resembling Kiki at times and probably the best acting opportunity she has had since "East Is West." The third act has its moments, but the rest of the play is dull, suggesting that the work of adaptation has brought many modifications in that which in the original was spicy and sophisticated work.

Miss Bainter has some showy scenes very neatly done, and her acting is the best asset of the production. For this reason the play will bring out in full force her not inconsiderable following. That element used up, there will probably not be any great demand from the general theatre-going public, putting the piece down for a moderate run of say six or eight weeks.

The impressive playing of a flawless cast cannot mask the artificial quality of the entirely theatrical story. The design and import of the play are blurred and distorted. How could it be otherwise when a Frenchman's ideas, created for a French public, are translated to a different language, a different national taste and the transition done by a woman translator?

The play is a jumble of sweet, naive romance and sophisticated worldliness. Our innocent heroine, intent upon saving her young lover from poverty, engages to "sell herself" to an elderly nobleman. To this end she dines with the old boy in his apartment, but at the last minute revolts from the bargain. Whereupon the ancient suitor is gradually enlightened to the fact that the girl is the sweetheart of his disowned son. On this basis he welcomes the boy back, showers his wealth upon the young pair and at the drop of the curtain they are set to live happily in one of those saccharine endings.

The substance of the story, however, is neither here nor there. It does fulfill the main purpose of providing a spicy comedy last act for Miss Bainter as the frivolous young thing glowing with her first love.

She comes to the Baron's apartment—maintained for such intrigues—determined to sell herself, as she says, for a price high enough to save her lover from a mercenary marriage and keep him for herself. She has only the vaguest idea what the experience of "selling herself" is to be like. During the dinner she is alternately frightened and bold; timid of what is in store and reckless in her gold digging design. The Baron becomes more and more charmed.

It is when the ancient suitor attempts to kiss her that she awakens to her own real state of mind and draws back. Explanations gradually disclose to the Baron that her real lover is his son, and this gradual disclosure is plausibly developed. The final act has all the meat. An unspeakably bald first act plants the situation and a second act plants it all over again, although there is enough character and byplay in the second chapter to make it fairly interesting. One scene has the lovers rehearsing a song and dance act they may do in a cabaret to save their financial lives, opening the way for a little specialty in which Miss Bainter shines.

George Marion has a "fat" part as the wise old butler in the third act. Dominique has witnessed many intrigues in his master's apartment and he is moved to sympathy with this new candidate. It is he who instructs her in the elements of gold digging, and in the end it is he who summons the boy to save her from disaster. Bruce McRae has all the polish and suavity to make the Baron real, but even so gracious an actor couldn't conceal the fact that he was a rather cheap sort of old man masquerade. It is upon this point that the play breaks down.

If they're to have a happy family ending, the Baron must be a dear benevolent old man. And if the episode of the intrigue with the fapper is to have any kick, he must be a sinister figure.

Trying to justify these conflicts is too much for any playwright in any language. Rush.

## TWINKLE TWINKLE

Louis F. Werba presents a new musical comedy; book and lyrics by Harlan Thompson; music by Harry Archer; additional scenes and songs by Kalmar and Ruby; book directed by Frank Craven; numbers staged by Julian Alfred and Harry Puck; musical director, Max Steiner; at the Liberty theatre Nov. 16, 1926.

Jack Wyndham.....Joseph Lertora  
Florence Deveraux.....Perquita Courtney  
Louise.....Ellie Howitt  
Dolores.....Dorothy Martin  
Suzette.....Anita Firman  
June.....Diana Day  
Gloria.....Ann Kelly  
Sam Gibson.....William J. McCarthy  
Cute.....Theodore Kelly  
Alice James.....Ona Munson  
Jennie.....Patsy Heston  
Richard Grey.....Alan Edwards  
Harry.....John Sheehan  
Operator.....John Gray  
Peaches Robinson.....Joe E. Brown  
Bessie Smith.....Flo Lewis  
Jane Robinson.....Frances Upton

In neither book nor score does this new Thompson-Archer opus reach the best of their former outputs. In the big and high-priced Liberty the test is more severe than in the smaller and more modest Vanderbilt, where these two clicked off a couple of neat ones. But the production is "bigger and better" than on 48th street, in a measure making up the slack.

"Twinkle Twinkle" is a nice show with some strong laughs. But the comedy is bluntly "relief," and the subject matter thereof—it seems al-

most incredible that the entire potentiality of a costly venture would be staked on it in 1926—is that weather-worn hoke brother, the rube comedy "detective"—yes, more than that, the correspondence-school one, who shows and shines his badge, and who refers to the book and serves it by paragraphs, and, of course, solves the mystery.

So, while they laugh, it is pretty hard for grown-ups to get immersed in that bromidic source of humor. Joe Brown works like a beaver, using comedy "disguises," hickisms, small-town nifties, exaggerated pants and plenty of wheezy wize-cracks.

Kalmar and Ruby were called in to doctor the book and numbers after the opening in Brooklyn, and Ona Munson was then substituted for Nancy Welford. The writer's touch is quite obvious to one who knows their methods. It probably helps "Twinkle Twinkle" on the Big Street, but the gentler humor of the Thompson type went better in the more intimate spirit further uptown.

Miss Munson, appearing in her first lead on Broadway, was charming, ingenious and quite able to carry the lines and scenes. Her duet, ensemble and single dancing were taken with heavy acclaim. And, though Brown ran away with the gravy, both as the chief comic all over the place and all over the plot, as well as with his specialty dance, Miss Munson stood up splendidly in the big league.

Flo Lewis as an eccentric waitress—who else would be opposite a mail-order boob detective?—surprised those who had almost forgotten her existence through her several years in vaudeville. Miss Lewis is the peer of any of the low comedienne cast for this type of role. She has youth, good looks, and individuality besides. Her feeding to Brown was immense, and she tore off her own share of the laughs herself.

Six semi-principal girls, selected beaute and strenuous workers, served as stop-gaps whenever the show needed pep, and always cleaned up. They are programmed above with the principals under first-name roles. A sweeter half dozen kids never stepped together. And the chorus, too, a dozen pretties, gave good accounts of themselves on looks and in intricate and intensive group numbers. Alfred and Puck, apparently, had no mercy on the chorines and worked them as hard as that ace of slave-drivers, Seymour Felix.

The story is pitifully light, even for a musical comedy. Alice Lake, a movie star, beset by men who love her, slips off a private car and special train taking her to Hollywood, gets into a Kansas town, becomes a waitress in the depot lunchroom, there meets the town reporter, and they fall in love, whereupon it develops that he is a magnate, incognito. The bloodhound solves it by his book of rules, and everybody is satisfied.

If that isn't a nickel's worth of literature, it's at least the value of a franc.

The tunes are good, but not great. "Twinkle Twinkle" is the catchiest. "Whistle," by Kalmar and Ruby, has a touch of novelty.

This piece should do fairly well and may stick a while, but will not make the rank beside most of its musical neighbors. Lat.

## UP THE LINE

Drama in three acts by Henry Fish Carlton, at the Morosco Nov. 22, by Richard Herndon; directed by Allan Dinehart. Ma.....Lydia Willmore  
Effie.....Florence Johns  
Jenny.....Dorothy Estabrook  
Slug.....Louis Calhern  
Rat.....Barry Macollum  
Big Bill.....Carleton Macy  
Happy.....Daniel Kelly  
Jarnigan.....Pat S. Barrett  
Nels.....J. Malcolm Dunn  
John.....Lynne Berry  
Blackie.....Harlan Briggs  
Ruth.....Elizabeth Wragge

"Common Clay," by Cleaves Kinkadee, a Harvard senior, started what became known as Harvard prize plays, selected in annual competitions in Professor Baker's "48 Workshop." Kinkadee's success dates back to some years, but from time to time a play with the Cambridge college trade mark has appeared on Broadway. None won the rating of "Common Clay" and now "Up the Line," the last of the Harvard prize works, has appeared. And it should be the last. Mr. Baker switched from Harvard to Yale last year. Perhaps he hopes to do better with a clean slate.

Richard Herndon, who was one of the judges of Baker's embryo playwrights in the past several seasons, has been holding "Up the Line." He may have figured "Outside Looking In" of last season was too much the same topic. The latter drama, by the way, though it attracted attention in Greenwich Village, was a flop when moved to Broadway (at the 39th Street).

The two plays do have the same type of bums who infest the west for the central characters. They are supposed to be members of the Industrial Workers, more commonly referred to as I. W. W.'s, and in their own jargon called wobbles. But "Outside Looking In" had the essence of drama, rough as it was, while "Up the Line" is more a study of the types who "ain't no good around a wheat ranch" save at harvest time.

It is harvest time when the play opens. Effie, a hired girl, is tired of the life. She yearns to go places and do things. Naturally when Slug, a stalwart among the wobbles who are engaged to get in the wheat comes along and talks of Texas, the Canadian Rockies and other touring points she becomes enamoured.

Instead of joining his gang and beating it back to Fargo, Slug stays at the ranch and marries Effie—and what a plug those bums put in for Fargo, until the dicks break up their meetings and put them in the jug.

A year goes past. Some of the gang turn up. Effie is to become a mother. Her husband has the itch to join the wobbles again—a meeting up at Fargo for the gang to stick together so they might get \$5 a day at the next harvest.

And off Slug goes, never knowing about the unborn infant. He'll be back in a week. But instead he gets pinched, spends a year in jail, joins a gang leaving for Alaska, from whence they sail for Australia. So he just couldn't make it back home inside of eight years.

Effie has been freed by the courts, with Slug declared officially dead. She has married Nels, the Swede hired man. Nels had beat it around himself when she wouldn't have him at first. But now he is all set and buys the ranch for her. And so Slug takes it on the lam. He goes up the line where all his kind seem to always be going.

Yes, bo, wobbles are just bums. The story might have been inter-

estingly told as a story, but on the stage it is not there. The first act is long and weary. The other two are less irksome, perhaps, but there is so little entertainment in it all that the effort of producing was not worth while.

Louis Calhern left "The Woman Disputed" to be Slug, who gave a glint of happiness to a forlorn girl of the prairies only to walk out. Not much heroics are permitted to such a character and no admiration for the type, any more than for his dirtier playmates. Florence Johns does well enough as Effie, but it is one of those toll and trouble roles, Barry Macollum played Rat, the grimmest of the wobbles, and did his stuff well. Daniel Kelly, another of "the boys," seemed very well in character. Nels was played by J. Malcolm Dunn very well. It is a studied, labored dialect character. "Up the Line" cannot be expected to last long. It is a play of uninteresting, distasteful people, minus dramatic power and with negative comedy. Ibec.

## GERTIE

Comedy in three acts by Tadeusz Gastero, presented at the Bayes Nov. 15 by Gustav Blum; directed by latter.

Mrs. Flynn.....Carrie Lowe  
Jimmie.....Eliha Cook, Jr.  
Jones.....Constance McKay  
Amy.....Marianne Francis  
Joe.....Jimmie Scott  
Steve.....Pat O'Brien  
Gertie.....Edward Hesse  
Sylvester Cunningham.....Edward Hesse  
Jarvis.....Waldo Edwards  
A policeman.....Edward Goff

The Shuberts got this roof theatre off their hands by renting it to Gustav Blum for the season. Blum has a good managerial idea as far as it goes. He can produce at little cost and operate shows likewise. So far this season he has offered two plays at the Bayes, the first being "Henry Behave" and now "Gertie." The first got nothing and the current show has little chance, either.

Blum figures he can get by with an ordinary play because of the small out. But it takes more than a mediocre play to be profitable in these times. "Gertie" is a one-act affair, the scene being a room in a cheap boarding house. The production expenditure, therefore, was practically nothing. If the play landed it would turn profits at the jump, Blum being right that far. The far more important factor is in picking a winning play and luck has been against him.

"Gertie" is a gabby play, so full of conversation that it is a bore. Unimportant characters are permitted to remain on the stage talking endlessly. If there was any cutting, the editor must have broken his pencil. The author has inserted many phrases, but very few got the giggles expected. There was a funny line for the curtain and the slim audience present on the third night exited smilingly. But that was after 11 p. m. and was hardly enough to save the evening.

Gertie is a dese, dem and dos girl, good looking, but just a hick from the west side. She is ambitious to make something of herself and foolishly believes the wealthy son of a Long Island family is wooing her with matrimonial intentions. She gets wised up by the lad, when he is full of Scotch and it's a shock to have him propose an affair. Gert has passed up Steve, who works in the garage across the way, but it's a cinch he will be the bridegroom in the end. The plot is transparent.

"ROISTERING JACK SHEEHAN SCORES PERSONAL TRIUMPH and on the whole MADE POSSIBLE A THOROUGHLY ENJOYABLE EVENING."—N. Y. "American"

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## "KATJA"

"... shares the show's most amusing moments—hard-working—successful."—TIMES.

"Came, too, Jack Sheehan—they say he is an American—but he has all the cleverness and ease of the young British comedians, and he kept people roaring over his conicalities, which were without the slightest suspicion of horse-play."—EVE. POST.

Direction Harry Bestry

"JACK SHEEHAN, FROM VAUDEVILLE, I HEAR, IS A JUVENILE WITH A REAL SENSE OF HUMOR—HIS SUM TOTAL IS SOMETHING HE MAY WELL BE PROUD OF."

Bide Dudley ("Eve. World").

"Jack Sheehan suggests vaudeville rearing, his reliant and effective contributions tying up the works."—VARIETY.



"... winning performance was contributed by Jack Sheehan, a comedian of the inventive type."—EVE. GRAPHIC.

"... Jack Sheehan worked with a right merry will for the large number of laughs."—TELEGRAM.



What the "prince" told her sinks in. She realizes she doesn't belong to that set and thinking ahead, she is figuring on sending her children to college.

Constance McKay, a very good looking girl, created a very good Gerlie, good morally, according to the character. Carrie Lowe, the landlady, had almost as many sides as Gerlie. She looked the part of an old Irish woman, except the blonde silvered hair. It wasn't her fault she had to be jabbering so much. Jimmie Scott was excellent, playing a good for nothing bozo, grafting on his friends, always having a good appetite, but no desire to work. Pat O'Brien made a likeable Steve, a quiet lad who turned out not to just work in the garage, but owned the place and others besides. Tadema Bussiere is new as a playwright. She may have antagonized a fraternal order to get a laugh with the line that "only low browns and Elks wear caps."

"Gerlie" is a typical cut-rate. The producer, doubtless, knows that, and is looking for a new show.

Ibec.

## Yiddish Art Theatre

("THE TENTH COMMANDMENT")

Ahtophel, the devil.....Maurice Schwartz  
The Angel.....Lazar Freed  
Peretz, a Hassid.....Joseph Buloff  
Frauma.....Fella Adler  
Grandmother.....Bella Abramowitz  
Jadwig.....Abraham Teitelbaum  
Matilda.....Bertha Gersten  
Clementine.....Anna Teitelbaum  
Dr. Fleischer.....Ben-Zion Harzoff  
Pinus Sherman  
Brothers Hexel.....Jacob Greenberg  
Gen. Fleischer.....Abraham Kubansky  
The General's Wife.....Minnie Paulinger  
Banker von Blotter.....Boruch Lunet  
His Wife.....Sonya Radina  
The Priest.....Wolf Goldfaden  
The Reform Rabbi.....Boris Weiner  
Schprintz.....Anna Appel  
A Palestinian Jew.....Abraham Flakind  
Fritz, a waiter.....Pinus Sherman  
Holl's Purse Tender.....Morris Silberkastein  
A Coal Miner.....Wolf Goldfaden  
A Building Contractor.....Isidore Cashier  
A Laundry Worker.....Boruch Lunet  
A Dead Laundry Worker.....M. Rosenberg  
A Playwright.....Jacob Cohen  
A Playwright.....Abraham Kubansky  
A General in Hades.....Eugene Sialoff  
An Elevator Boy.....Isaac Rothblum  
Gobline, ladies of the koshar dance, German officers, German ladies, the snuff tobacco Jess, matrons, the minions of hell, etc.

Maurice Schwartz's Yiddish Art Theatre, which was built for him by Louis N. Jaffe, a New York attorney and realty operator, got under way Nov. 17 before an invited audience, the regular opening occurring the 18th. The new 1,200-seat house, with its artistic Oriental motif in decorations, introduces "The Tenth Commandment" as its opening attraction, a play written in the early 80's by Abraham Goldfaden, the "father of the Yiddish theatre," and first produced in New York in 1887, and in Lemberg four years later, in both instances under the personal direction of the author.

The modern presentation is a rather free adaptation by Maurice Schwartz, being in three acts and 16 scenes, with special musical accompaniment elaborated and composed by Joseph Achron from the original of Goldfaden.

The Yiddish Art Theatre as a Yiddish institution is starting its ninth year in its first permanent location, which is assured the stock company for the next 21 years under a lease from Jaffe. Their last house was a corner of the old Madison Square Garden, on 27th street and Madison avenue, the group being forced out when the athletic stadium was razed.

The house is an artistic structure, with modern theatrical detail before and behind the footlights, including a spacious lounge and refreshment bar in the basement. The common smoking room for both sexes is an indication of Yiddish recognition of modern standards.

The initial offering is termed a "musical comedy" (in Maximilian Hurwitz's elaborately prepared English synopsis of the dramaturgy), a guide that is of great assistance in interpreting what is more of a morality play than a musical show.

The struggle between the Evil Impulse (Devil) and the Good Impulse (Angel) as regards the existence of Peretz, a wealthy Hassidic student, is graphically if languidly traced from the initial jump-off spot on earth into the nether realm and finally up into Paradise, where the Good Impulse straightens out the erring quadrangle situation for a happy ending; this after some four hours of stage action.

The Devil and the Angel match their powers. The pious Hassid of Nemirov, who covets another man's wife, becomes involved while the husband of the voluptuous matron is in turn attracted by the Hassid's meek and pious spouse. This exchange of wives sounds sexy, but the fact neither actually sins in act leaves them all untornished, and the Devil acknowledges the Good Impulse's righteous supremacy when the latter restores all to earth to spend the rest of their allotted days there.

The plot is not so interesting as the stage mechanics. Michel Fokine's ballet, the distinctive impressionistic settings and costumes created by Boruch Aranson, Achron's excellent musical accompaniment and, above all, Schwartz's casting and his company's presentation, stamp this as an unusual offering.

For a reviewer who has consistently held a careless tolerance for and some impatience with the Yid-

dish stage and its jargon tongue, "The Tenth Commandment" (also known at various times as "Thou Shalt Not Covet") is an unusually pleasant surprise. The musical nuances of the polyglot tongue, the fine tone shading of speech and the artistic standards of the company commanded respect.

East Side and Broadway stage standards are not alike or intended to be, but this initial offering in the new theatre is the nearest approach to the Moscow, Russian and kindred art groups seen around on Broadway at \$5.

It's a question ament the commercial chances of "The Tenth Commandment." The consensus is that the offering is not quite the thing in the line of Yiddish musical comedy standards, and the limited following from the Yiddish and general intelligentsia is a box-office handicap in itself. However, it's an excellent try and a worthy inaugural offering.

Abel.

## THE WITCH

Carl Reed presents Alice Brady in a play in three acts and four scenes by John Masefield, the English poet, adapted from the Norwegian of H. Wiers-Jensen. Production directed by Hubert Osborne. Designed by Livingston Platt. At the Greenwich Village theatre Nov. 18.

Maurice Schwartz's Yiddish Art Theatre, which was built for him by Louis N. Jaffe, a New York attorney and realty operator, got under way Nov. 17 before an invited audience, the regular opening occurring the 18th. The new 1,200-seat house, with its artistic Oriental motif in decorations, introduces "The Tenth Commandment" as its opening attraction, a play written in the early 80's by Abraham Goldfaden, the "father of the Yiddish theatre," and first produced in New York in 1887, and in Lemberg four years later, in both instances under the personal direction of the author.

This venture is an interesting blending of Art Theatre promotion and expert professional execution. Masefield long since has come into his own as a recognized poet, but he is still a new figure in the theatre. As disclosed in this work he is full of promise—such promise as revealed in the first works of Eugene O'Neill. Indeed, "The Witch" has a great deal of the O'Neill quality, particularly in its sombre imagery.

There is nothing "arty" or "literary" about Masefield. His style is the reverse of ornate, and still, in simple means, he has an enormous power of spiritual and poetic suggestion. The story of "The Witch" in its bare substance is not particularly thrilling. An earthy young woman married to a man old enough to be her father falls in love with his handsome son.

Revolting against such a situation, she wishes the elderly husband dead. In a moment of hysterical rebellion she reveals to him her relations with the son, a blow that kills him and in reality accomplishes her design. But an avenging destiny, in the person of the dead man's aged mother, stands forward to accuse the young wife as witch, and she is called by the fanatical Lutheran priests to submit to a test.

With her hand upon the dead man's face she must avow herself guiltless of witchcraft and the murder. It is here in a smashing dramatic climax that the self-tortured woman crumples before her own accusing conscience and confesses her guilt as a witch and murderess.

The poetic quality of the play comes from the deft treatment. Masefield paints a graphic picture of religious fanaticism and witch frenzy in Norway in 1574. The fantastic, brooding background is a living tapestry in vivid strokes, but against it he touches an everlasting human character that has no time or place.

It was the witch frenzy of 1574 on the surface that inspired Anne Pedersdottir to murder and drew her to her doom, but the dramatist shrewdly suggests each motive and impulse that moved the sex-starved woman to her every act. She is the passive underdog until learning her mother had been a witch.

Alice Brady has splendid moments, notably her scene at the end of the second act, where Anne conceives the idea that she has strange powers that will gain her ends, playing with fine and subtle meaning. But she was not always up to the exacting demands of the role—a role that calls for a certain specific personality, an actress of rather exotic quality and a greater subtlety of resource than Miss Brady, and an actress, too, of more sense of reserve.

Allowing for the unquestioned richness of the play, the matter of its probable fate in the theatre opens up quite another question. There's nothing in it of popular sensation—that is to say, "kick"—in the sense there was in "Desire Under the Elms," which it resembles somewhat in theme.

It is rather depressing for another thing, and its excellencies are elusive, all elements which restrict it to the support of the few and count against it as a commercial enterprise. Prediction of a short engagement and then relegation to uses of the art enthusiasts seems reasonable.

Rush.

## Gordon's Salary Claims Fully Settled by M. P. A.

The Managers Protective Association has liquidated outstanding claims of \$12,590 on the Charles K. Gordon musical "A Regular Girl," which stranded in rehearsal last August when the producer's backers were reported running out on him. The amount represented two weeks' salary for cast and chorus as required by Equity on abandoned productions.

Gordon placed the show in rehearsal without bond because of his M. P. A. connection. Later Equity was advised that Gordon was not in good standing with the manager group, but since the show had then been rehearsing over three weeks Equity insisted the alarm was too late and that the M. P. A. would be held responsible.

The matter was arbitrated.

## Shuberts Have Harris, Now Leased to Fox

Under a deal with Tom Wilkes, who was to retain tenancy of the Sam H. Harris theatre, New York, until next spring, the Shuberts, who recently bought the house from Harris, took possession Nov. 1. A rental arrangement was immediately made with William Fox for 40 weeks, Fox first using the house for the special showing of the picture version of "What Price Glory," opening last night.

"We Americans" is the current at the Harris, Fox being interested in the production. Business has steadily improved and the show is expected to move to another Shubert theatre when "Glory" starts.

Opens as a super film.

## PLAYS OUT OF TOWN

### MISS HAPPINESS

Providence, Nov. 16.  
C. C. Wanamaker presents a new musical comedy in two acts and four scenes. Book by George E. Stoddard and Vivian Crosby. Lyrics by George E. Stoddard and Jay Gorney. Music by Jay Gorney and dances by Ralph Reader. Directed by Walter Wilmon. Scenery by Shaffer & Sweet. At the Providence Opera House.

The dancing in "Miss Happiness" is ingenious, skillful and altogether a pleasure to behold, thanks apparently to Ralph Reader. The music is enticing, although painfully reminiscent. In all other respects "Miss Happiness" is quite mediocre.

Only a flash of humor here and there and an occasional comedy gag keep the lines from being dull. William Gaxton seems to have caught the tempo of Reginald Denny. He portrays the sweet-voiced young real estate salesman, who returns to Smithfield Corners, Conn., after an unsuccessful foray in Florida, and takes over a development tract near Norwalk to make enough money to marry his girl, Cynthia Gilpin, and permit the marriage of her sister Mary and juvenile Bobby Dale, who owns the property.

Much ado is made in the show's publicity about a circus that is mixed up in the plot, but the circus has nothing to do with the story. Why it was dragged in is a mystery, since it is out of place and an embarrassment to the real estate theme.


It allows one or two comedy gags, but even they would not be missed if the circus idea were amputated. Mabel Withee plays the feminine lead satisfactorily, while Peggy Hope, a diminutive, dainty dancer, is a standout. Dorothy Brown does her bit as a girl friend with considerable blonde poise and attractiveness. Her dancing is highly accomplished and her singing is the most pleasant and effortless in the show. Rose Kessner, as an elderly shrewish bride, lays her effects on with a heavy stroke.

As far as the men go, Gaxton and Charles Williams seem the only capable performers in the cast. Williams' stature and meek voice help him much in the part of the young schoolboy who wants to get married. Ernie Mack comes to the show from a Columbia burlesque outfit which passed through here about two months ago. As the parson he is poorly cast. Arthur West lends little to his performance as the henpecked bridegroom and father of Cynthia and Mary Gilpin and also may be miscast. "Enny and Western, dance team, have no acting ability but hoof well. Ted Joyce makes a single appearance in the second act to dance and got a tremendous hand.


Jay Gorney's music is interesting and melodious. It may be either a quality or a defect that it teasingly recalls many other current airs. "Let's Make Believe," "That's Happiness" and "I Want to Be a Liberty Belle" deserve mention and may attain a hearing outside the show. Also "Open Your Arms." One thing that can be said of the music is that there is plenty of it. The cast is never at a loss for something to sing or for music to dance to.

The chorus will win no beauty prizes, but they are the most skillful

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and well directed workers this reviewer has seen. Their numbers are original and ingenious. No boredom here.

The sets are conventional. In fact, with the exception of the circus drop in the last scene, they are obtrusively dull. Costumes are unremarkable, with the exception again in the last scene, in which the chorus appears in bouffant skirts and plumed chapeaux that are almost gorgeous.

The story seems to have many tag ends lying around loose. On the whole it moves forward well enough, but there are too many unimportant threads which one keeps forgetting or which disappear unexplainably. The first act has most to blame. Much pruning might be done here, as well as throughout the show, which ran almost three hours.

"Miss Happiness has only half-possessions of many musical comedy essentials. It shines, however, in dancing and music. As it looked on view here, it is in the formative stage and much too green for Broadway.

## SIN OF SINS

Chicago, Nov. 17.

Play in three acts by William Hurlbut and staged by Bertram Harrison. Presented by A. H. Woods at the Adelphi. Byron Carlin.....Robert Warwick  
Peter Leland.....H. Reeves-Smith  
Lilla Gay.....Isobel Elsom  
Lella Gay.....Ruth Shelley  
Diane Lambert.....Jean Shelby  
Mary.....Patricia O'Connor  
Howard.....Lewis Broughton

New York is witnessing this same abnormal "dirt" done more adroitly, in "The Captive." If there is an

excuse for "Sin of Sins" as a play it's a mystery, for, with all its exposure of perverseness, this show can't keep you from wondering what time it is.

This "study" attempts to reveal the mental side of this kind of a woman's impulses in three acts of tedious dialog between every possible combination of the more important members of the cast. They drone on and on about things which mean nothing to the audience until the woman's tendencies are revealed at the close of the second act. And to that portion of the audience which is neither scientific nor morbid the dialogue still means nothing. It is safe to estimate that one-third of the first night house never understood what it was all about.

Warwick, as the duplicitous character's unfortunate husband, is just as out of place, as he evidently feels. H. Reeves-Smith, the man in whom all the other characters confide, is the second good actor wasted here.

Isobel Elsom has the pervert role. In justice to her it must be recorded that she enacts her difficult part with credit, of a kind. The rest of the players are suitable, considering the play.

This one's chances are few. Firstly, the type of audience which will be drawn by the title will be disappointed and bored—and word spreads fast among that class. Secondly, the theme is so revolting that the average playgoer will stay away.

"Sin of Sins" is not fit for public presentation. Loop.

## NIGHTINGALE

New Haven, Nov. 23.

Shubert production, with Peggy Wood and Stanley Lupino. Book by Guy Bolton. Lyrics by P. G. Wodehouse. Music by Armand Vecsey. Staged by Lewis Morton. Company of 36, including male chorus of 32. Ma-Gee, Gurnee.....Lucius Henderson  
Mr. Carp.....Stanley Lupino  
Col. Wainwright.....John Gaines  
Alice Wainwright.....Eileen Van Blenc  
Josephine.....Violet Carlson  
Jenny Lind.....Peggy Wood  
Stephen Rutherford.....Nicholas Joy  
Capt. Rex Gurnee.....Alexander Gray  
P. T. Barnum.....Lee Beggs  
Otto Goldschmidt.....Wm. Tucker  
Signor Belletti.....Ivan Dneproff

"The Nightingale" is supposedly about the life of Jenny Lind, the Swedish nightingale. From her world triumphs a book has been fashioned about a love affair with a West Point officer, the last word in conventionality.

Peggy Wood has the part of Jenny. Miss Wood, last seen in "Candida," is made to adopt a Swedish accent, and is often inaudible to the fourth row orchestra. Alexander Gray of "The Merry World" and "Riquette," is the leading man. Some time Mr. Gray may get the chance he deserves. Nicholas Joy was formerly of the Henry Jewett Players. Violet Carlson, the precocious tot in "The Student Prince," almost gets across. The book contains almost no laughs; the comedian, someone not advertised and programed Stanley Lupino, gets as many more on his own. P. T. Barnum, who imported Jenny to make money and to help his reputation, emerges least battered, and Lee Beggs carries the part capably. "Jimmy" Whistler, Robert E. Lee and Cornelius Vandenberg appear briefly and to no great effect.

The five sets are inexpensive, and the main outlay is probably the dresses. The songs, six of them already published by Harms, in some instances rated "fair." There is hardly anything that aspires to the name "dance routine" or "chorus number," and in this entire production there appears not one single specialty dancer.

The love affair and the character of Jenny as here presented are both pre-fabricated. The second act curtain situation always has been good. She must kill his love, she locks herself in with the menace, and appears in a petticoat, and on top of all that, mind you, has to sing to the crowd! The last scene reveals an unexpected restraint, but it is too late. Here the curtain falls on a touching bit of sentiment, and the man whom Jenny really married, in the play her accompanist, stands unembarrassed beside her.

The half-capacity audience thought the affair dull. Eddy.

## IN THIS ROOM

Chicago, Nov. 19.

Donald Gallagher and James W. Elliott present a new drama in three acts by Edw. Locke. Staged by Walter F. Scott. At Princess, Chicago.

FIRST CHARACTERS  
William Clyde.....Donald Gallagher  
Mollie Clyde.....Olive Tell  
Charley Bruno.....Louis Wolheim  
Heinrich.....Robert Fischer  
CHARACTERS IN DREAM  
Lilith Bruno.....Miss Tell  
Gustave Bruno.....Mr. Wolheim  
Carl, their son.....Tom Brown  
Friedrich Lemke.....Mr. Gallagher  
Madame Philippi.....Maude Odell  
Heinrich.....Mr. Fischer

A representative first night audience greeted Mr. Locke's new born tale with mingled emotions. Yet all were almost unanimous in applause and cheers for Mr. Wolheim and his cohorts.

The piece is undoubtedly well acted for the material it contains. Mr. Locke, whose pen has unfolded many plots, endeavors to tell of a romantic yet hazy episode occurring after the Civil War. To do this he has created a prolog wherein a modern playwright, under rather melodramatic circumstances, conceives the same idea.

The writer, a flighty individual who would rather imbibe the "goodly" spirits than write plays, is being pressed by the impresario for a script. The writer's wife, connives with the manager to lock hubby in a room of the former's house, where the pair are visiting. Upon realizing his predicament, the young man rummages around the room to discover a couple of bottles of cognac labeled in the "Sixties" and a record left by one of the female ancestors of the present owner of the house. With the aid of both the liquors and the diary, the young playwright soon falls into a tipsy sleep out of which arises an exaggerated dream of the accounts he had been reading.

A quadrangle affair had evidently taken place in this very room. A hard drinking, coarse and vulgar Dutchman, who has acquired riches and political influence as a result of the Rebellion, rules his home with fear and hatred, crushing the gentle and flowery soul of his delicate young wife, who has sacrificed herself to this brute in her youth as payment for a coffin for her mother. There is a housekeeper, mistress of the husband, who openly flouts his wife. The latter is in love with her son's tutor, whose past lies somewhere in Teutonic royalty. The butler is a loyal servant and friend to the tutor, whom he addresses as "His Excellency." The bullying Dutchman eventually brings about a melodramatic climax when the tutor, in order to escape discovery, leaps from the window down to the

raging torrents of the Hudson; the wife becomes insane; the butler is shot, and the instigator of all this cringes in mortal fear and remorse. Wolheim, as the bully of his family, does some splendid acting. The "hairy ape" is all there with as much cussing as ever. A few unmentionable words escape, but for the rest the strong language has become commonplace these days. Mr. Gallagher's playwright was reasonable, but his tutor was rather flimsy. Perhaps the double work of actor and producer was a little too much.

Olive Tell gave a faultless performance as the wife. Her scene with Wolheim, where she goes insane, is exemplary. Robert Fischer, as the butler, Maude Odell, as the Libertine, and young Tom Brown as the boy, do well in their respective characters.

However, the theatre-going public in this town will hesitate in accepting this play. Three to four weeks is about the limit. Loop.

## HEAVEN TAPPERS

San Francisco, Nov. 20.

Melodrama in three acts by George Scarborough and Annette Westbury. Presented by Edwin Carewe, movie director, at Columbia Theatre, Nov. 16. Staged by George Scarborough.  
David Calvin.....Henry Kolker  
Bud Ketcham.....Mitchell Lewis  
Kent Hardy.....Howard Hickman  
Warden Moreland.....Hat Davy  
Chaplain Francis.....Frank Staples  
English Kid.....Harold Howard  
Pop Peters.....William Burres  
"Red" Betwysky.....Bessie Barriscale  
"Devil Ace" Gilson.....Louis Bennislon  
Cap Mayhorn.....Joseph Bush  
Mrs. Gilson.....Sarah Padgett  
Mrs. Ketcham.....Lulu Warrenton  
Old Jud.....Samuel Zilch  
Lafe Ketcham.....Al Jennings  
Mountaineers, men and women

George Scarborough and Annette Westbury have jumped on the thin ice of religion with hobnail boots. Intentionally or otherwise they have imparted to their play a sense of kidding sacred things. The public is not apt to overlook this, even if the daily critics, anxious to encourage a coast production, did.

The authors do not offend against any one religion or any one sect. The fault is that it creates an unsympathetic reaction, both from the plot and the characters.

With that handicap opinion is definitely against the show's survival. "Tappers," leaving the matter of theme out of the analysis, is awkward and stilted in its mechanics. What measure of conviction or success it achieved on its opening night at the Columbia was due entirely to the cast. It was the cast, not the play, that the audience applauded.

The plot germ is the same as in "The Miracle Man" and many another melodrama. It presents the situation of hardened crooks tinkering with religion as a money-making proposition only to fall in the end for their own bunk.

The action is first in a cell of a penitentiary and later in the moonshine belt of the Blue Ridge mountains, where, the playwrights tell us, moonshiners have grown rich, thanks to prohibition, and are presumably ripe for a religious revival.

In the second act "Devil Ace" Gilson (Louis Bennislon) invites a captured revenue officer to drink poisoned liquor. A few minutes later the revenue goes blind. Despite pleading for mercy, he is taken out and turned loose on the edge of a precipice, over which he plunges to his death.

The perpetrator of this revolting murder later develops to be the hero of the play, his conversion coming about as the result of the hypocritical sermonizing of a former street walker, played by Bessie Barriscale. Although supposedly reformed by religion and remorseful for his vicious past, "Devil Ace" allows the jug of poisoned liquor to remain on the shelf, where in the grand climax of the third act it is the cause of two of the crooks going blind and getting religion themselves.

With changes "Tappers" might be fixed up for the movies. That is apt to be Edwin Carewe's out, as it is unlikely the play can last long on the boards, particularly with the expensive hook-up of a name cast. Carewe cast his play the way the big companies cast a picture with little regard for expense so long as the desired type is obtained. He provided a first-class scenic production and vigorous exploitation. But no amount of Hollywood lavishness or worked-up hurrah could put the show over. It just isn't there.

## KID BOOTS

(ROAD)

Albany, N. Y., Nov. 13.

Peter Pilkbury.....Charles H. Prince  
Herbert Pendleton.....Emmett Shackelford  
Harold Regan.....Ayers Tavitt  
Meno Minville.....Charles Finnan  
Tom Sterling.....Alan Allenworth  
Polly Pendleton.....Pauline Blair  
Kid Boots.....Eddie Nelson  
Beth.....Bonita  
Carmen Mendoza.....Madge North  
Jane Martin.....Patsy Ball  
Dr. Josephine Fitch.....Jean Newcombe  
Randolph Valentine.....Hooper Atchley  
Caddie.....Raymond Tobin  
Charles Troy

Joseph DeMilt has taken over Ziegfeld's "Kid Boots" and opened a road tour at the Capitol, here, last week. The company played three nights and one matinee. "Boots" on the road retains much of its sartorial and scenic glory and provides a pleasing hour and

fifty minutes of entertainment. Eddie Nelson is featured and proved a fitting player for the Cantor role. In one scene Nelson is introduced as "formerly of Ziegfeld's Follies" and does a specialty in blackface. When this show was reviewed, Wednesday afternoon, business was bad, but the company went through the performance as vigorously as though the house was packed. For a new company the show moved with unusual smoothness.

Pauline Blair is a pretty miss with a pleasing personality. She dances gracefully and sings. Alan Allenworth is an attractive hero, while Madge North takes honors as the real voice of the cast. Dancing feet belong to Patsy Ball, who is somewhat of a comedienne, Bonita and Finnan. Jean Newcombe is next to Nelson for comedy honors in the Jobyna Howland part.

The chorus is worthy all the way and consists of 26 girls and 12 boys.

The size of the company impresses, as does the elaborate production. If the company is to be judged on its merits it is deserving of successful financial returns.

## World Loves a Winner

Seattle, Wash., Nov. 13.

New American comedy in three acts by Le Roy Clemens. Staged by Forest H. Cummings at President theatre, Henry Duffy Players (stock). William McCurdy, manager. Premiere showing Oct. 24.  
Doris Halliday.....Ann Winslow  
Mickey O'Day.....Jack Gallagher  
Mrs. Gilson.....Jane Darwell  
Agnes Gilson.....Dorothy Holmes  
Jimmy Shannon.....Kenneth Daigneau  
Carroll Morse.....Edward Lynch  
Cassie.....Leona Butler  
Buddy Hogan.....Don Austin  
J. W. Bullock.....Willard Foster  
Marilyn Oldham.....Georgia Miles  
Mme. Petrofsky.....Diane Edmonde  
Jackson Foy.....Ralph Remley  
Reginald Paget.....Arthur Pierson

Is the general theatregoing public interested in "shop talk" of the stage, the screen, the prizefight ring and the novelist? If so, there is much of interest in "The World Loves a Winner," for throughout the play there is the fabric of these vocations, dialogue and action centering about them.

The author strove for a human story of human people in his play, and, though the characters are a motley lot, they are very human.

Prize ring slang runs through it all, probably to an extreme. The play is modern, yet it is free of anything risqué. The severest word used is "hell."

Intended to provoke laughs, the "Winner" makes the grade with a number of smart ones that register instantly. The first act opens in the basement kitchen of Mrs. Gilson's lodging house, 66th near 10th, New York. Doris Halliday, a stenog

## PLAYERS IN LEGITIMATE

### FLORENCE MOORE

### CLARENCE NORDSTROM

in "QUEEN HIGH"  
AMBASSADOR, NEW YORK

### HELYN EBY-ROCK

"HONEYMOON LANE"  
KNICKERBOCKER, NEW YORK

### MARIE SAXON

WITH  
"RAMBLERS"  
LYRIC THEATRE  
New York City

### PHIL TEAD

IN  
"THE PEARL OF NUITANE"  
ALCAZAR, SAN FRANCISCO, Cal.

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## NEW YORK THEATRES

**New Amsterdam** Thea., W. 42d St. Evs. 8:20  
Mats. Wed. & Sat., 2:30  
Bringer, Dillingham & Ziegfeld, Mgr. Dir.  
CHARLES DILLINGHAM presents  
**MARILYN MILLER**  
And her Star Company in  
**"SUNNY"** Aristocrat of Musical Comedies

Dr. A. L. GAITY Thea., W. 46th St. Evs. 8:30  
Mats. Wed., Sat., 2:30  
Bringer, Dillingham & Ziegfeld, Mgr. Dir.  
CHARLES DILLINGHAM presents  
**"ON APPROVAL"**  
A Comedy by FREDERICK LONSDALE  
with WALLACE EDDINGER  
VIOLET KEMBLE COOPER  
KATHLENE MACDONNELL  
and HUGH WAKEFIELD

CHARLES DILLINGHAM'S **GLOBE** THEATRE  
46th St. & W. 4th St. Evs. 8:30  
Mats. Wed. & Sat., 2:30  
CHARLES DILLINGHAM presents

**FRED STONE**  
In a New Musical Comedy  
**"CRISS CROSS"** with DOROTHY STONE

**Knickerbocker** B'y at 36 St. Evs. 8:30  
Mats. Wed., Sat., 2:30  
An Indisputable Success!  
A. L. ERLANGER presents  
In the New Musical Comedy  
**Eddie Dowling**  
**Honeymoon Lane**

**VANDERBILT** 48 St. E. & W. 4th St. Evs. 8:30  
Mats. Wed. & Sat., 2:30  
LEW FIELDS' NEW MUSICAL COMEDY HIT  
**"THE GIRL FRIEND"**

**SELWYN** THEA., W. 42d St. Evs. 8:30  
Mats. Wed. & Sat., 2:30  
JAMES W. ELLIOTT'S GLORIOUS  
**CASTLES in the AIR**  
An Incomparable Company of 100  
Singers, Dancers and Romancers

**2 GIRLS WANTED**  
LITTLE W. 41th St. Evs. 8:30  
Mats. Wed., Sat., 2:30

**Ambassador** Th., 49th W. of B'y. Evs. 8:20  
Mats. Wed. & Sat., 2:30  
Ace of Musical Comedies  
**QUEEN HIGH**  
with CHARLES RUGGLES, FRANK MCINTYRE, LUELLA GEAR & 50 Others

**EMPIRE** Th., B'y & 40th St. Evs. 8:30  
Mats., Wed. & Sat., at 2:30  
CHARLES FROHMAN presents  
**THE CAPTIVE**  
Edward Bourdief's World Triumph!  
With HELEN MENKEN, BASIL RATHBONE

**BELASCO** Thea., W. 41 St. Evs. 8:30  
Mats. Thurs. & Sat., 2:30  
DAVID BELASCO Presents  
**LENORE ULRIC**  
as **LULU BELLE**  
Supported by HENRY HULL and  
EXCEPTIONAL CAST

**LYCEUM** Thea., W. 46th St. Evs. 8:30  
Mats. Thurs. & Sat., 2:30  
DAVID BELASCO presents  
**Lily Sue**  
"It is genuinely good melodrama because it is human, emotional and vital."  
—Alan Dale, American.  
WILLARD MACK—BETH MERRILL

**GEORGE WHITE'S APOLLO** EVES.  
8:15  
POPULAR MATS. WED. & SAT., 2:30

**GEORGE WHITE'S**  
**NEW SCANDALS** NEW  
World's Greatest Show. World's Greatest Cast

**HENRY MILLER'S THEATRE**, 124 W. 43 St.  
EVES. 8:30. MATS. THURS. & SAT., 2:30  
CHARLES FROHMAN presents  
**Holbrook Blinn**  
in FERENC MOLNAR'S  
**"THE PLAY'S THE THING"**

PHILIP GOODMAN presents America's funniest comedians in the biggest musical comedy success of the season!  
**CLARK and McCULLOUGH**  
**"THE RAMBLERS"** with MARIE SAXON  
"Crowd yelled, howled, screamed, rocked and doubled up."—Graphic.  
**LYRIC** Thea., W. 42d St. Evs. 8:30  
Mats. Wed. & Sat., 2:30

**GENTLEMEN**  
**PREFER**  
**BLONDES**  
West 42nd Street  
Evenings at 8:30,  
Mats. Thursday & Saturday at 2:30.

**BROADWAY**  
BROADHURST, W. 44th St.  
Evs. 8:30. Mats. Wed. & Sat., 2:30

**PLAYHOUSE** W. 49th St. Evs. 8:30. Mats. Wed., Thanksgiving and Sat.  
ROSALIE STEWART Presents  
**"DAISY MAYME"**  
A COMEDY  
By George Kelly author of "Craig's Wife" and "The Show Off"

**IF YOU DON'T  
ADVERTISE  
IN VARIETY  
DON'T ADVERTISE**



easy to look at, is the influence for good and dominates the household; Mickey O'Day is an Irish street urchin newsboy; Mrs. Gillen is the hard-boiled landlady; Agnes Gillen is the red-head ingenue who is "movie dizzle," longing for a career and doting over male picture stars; Jimmy Shannon, romantic and manly, rough and illiterate, slings a fine line of slang acquired during his younger years as a boxer.

His heart and soul are still in the ring and its glamour, which he had forsaken for the usual reason—a girl. The last member of this circle at Mrs. Gillen's is Carroll Morse, an aspiring, struggling, desperate writer, who finally sells his first story, entitled "The World Loves a Winner."

Pretty Agnes marries the wrong man, accepting the proposal of Morse. As success comes to him, he fails to stand up under prosperity—a weak character and unworthy. There is a joy trip to Palm Beach for two weeks with someone who is not Mrs. Morse.

The inevitable flareup and divorce come—Jimmy is near at hand to step in. Jimmy long ago had been fleeced of \$10,000 by a fast worker named "Liz." For many years he had been searching for Liz, who now appears as a new "Russian" movie queen—Mme. Zonia Petrofsky. Straightway he rushed to Hollywood, where Liz was in her glory.

She offered him \$50,000 hush money, but Jimmy was gunning for bigger game. He forced himself upon the star as her manager, and made good. Then Jimmy remembers the old gang at the lodging house, and soon all have positions on the lot in Hollywood.

When he finds his secretary out, Jimmy asks Doris, now a free woman, to take dictation. The letter is to "the sweetest girl in the world," and before it's very far along the two are in fond embrace. *Trepp.*

### OH, PLEASE

Philadelphia, Nov. 23.

Lobby comment after the first act of "Oh, Please," Dillingham's new musical comedy starring Beatrice Lillie, which finally opened at the Forrest Friday night, was caustic and as brutal as any heard here in years. Fortunately, the second act was a big improvement. It looks now as if, with a whale of a lot of work done on the show, it might land eventually.

The show wasn't ready to open Friday, even though it had been postponed three or four times. Second place, it is of the intimate type, and, therefore, lost in the large recesses of the Forrest theatre. These two breaks were against it before the first place.

A number of the players, even the experienced principals, were floundering badly the opening night, and, in fact, still are, numbers that should be good are being muffed right and left. General opinion is that "Oh, Please," should not go to Broadway for at least six weeks.

The merits are many. One of the foremost is the score by Vincent Youmans. It is a delight throughout. There are a dozen or more catchy, tuneful songs, though not a smash song—hit in the score. The number getting both plugging and applause is "I Know That You Are You." It is a lazy, "draggy" piece that grows on one rather than hitting heavy the first time sung. Many think, however, including the writer, that "Like She Loves Me," which Miss Lillie sings with the male chorus, is catchier and could be worked up. "Snappy Show in Town," is a nice dancing number, and "Nicomachus" will be a wow of a comedy affair when Miss Lillie and Charlie Winninger work into it. "Wonderful Girl" has a lot of pep, and "Love Me" and "She Was a Wonderful Queen" are both neat comedy numbers that give Lillie excellent opportunities for her clowning.

That brings up the unfortunate fact that the English comedienne is not given her rightful opportunities. She has a part almost straight. It requires her to wear beautiful fashion creations and go in for the usual musical comedy romance. There are only a few flashes of the work she did in Charlot's Revue until the very end when the "book" is thrown overboard and she snaps into capital burlesque.

The book is peculiarly puerile and, at present, often unbearably dull. This may be rectified in the future without much difficulty. The framework of the story concocted by Anne Caldwell and Otto Harbach has possibilities for good farcical mix-ups, but, at present, anyway, they fail to materialize.

The chorus is a life-saver. The girls are pretty generally attractive to the eye, and Dave Bennett has evolved some snappy and novel ensemble work for them. On the opening night they bridged over some dreary spots. The production angle is stunning in every way, with Jimmy Reynolds supplying some beautiful settings and equally attractive costumes. Hassard Short deserves a hand for the staging.

Winninger, when he works in, should be immense. He is a splendid foil for Miss Lillie, and by play-down to her, he wins really more honors for himself than otherwise. Bobby Watson is buried here. Helen Broderick scored nicely at

the opening in the role of a straight-laced, shrewish wife (the part Lillie could have played by the way) and a quartet of girls, including Wyn Richmond, Lovely Lee, Kitty Kelley and Cynthia Mac Vae lent life and sparkle to the show with their comedy and dancing. Miss Kelley, red-headed and deep-voiced, is a find who should have more opportunity.

Snow and Columbus have several chances for their dancing skill. Nick Long, Jr., is a satisfactory juvenile, but Hal Ford seems miscast here. Irma Irving is cute and capable as a maid.

One glaring fault is the utter lack of voices. Hardly a member of the cast who can do justice to the Youmans score, with the result that several tinkling numbers are badly mangled.

"Oh, Please," will have to be given radical doctoring if it is ever expected to be put in the hit class. The big names, beautiful production and fine score are, however, to potent factors to be lost, and, in smaller house with Lillie given more comedy, it is easy to believe that the show will eventually win out.

### WOODEN KIMONO

Worcester, Mass., Nov. 23.

A melodramatic mystery comedy by John Floyd, staged by Frederick Stanhope. Settings by Yellenti. Presented by Jacques Froehlich and Clinton Moffatt. In the cast: Lenore Harris, Bennett Southard, Worthington Konaime, William Norton, Sam Colt, Herman Lieb, Robert Bentley, Alden Chase, Leslie Ausien, Jean Dixon, Helen Carew and Dudley Clements.

Fashioned after "The Bat," this mystery play is done according to formula. The presence of coffins on the stage is a depressing detail. There is the same set of characters, a little differently named perhaps, but doing much the same thing as in all mystery plays. The only fun the audience gets is engaging in a guessing contest as to who is doing the dirty work.

In the second act one of the characters remarks in hoarse voice, "There are strange things happening here," or words to that effect. At the time the remark is made there has been only one murder and three mysterious disappearances, leading the audience to the same conclusion. The name of the electrician is not on the program. He is the hardest worked man of the entire company, for there are a number of mechanical contrivances operated by electricity that make for much of the mystery.

Clara Malcolm is married to Ethan Malcolm, who isn't quite right in his head, and he builds a "wooden kimono" or coffin for his ghost. The Malcolms run a tavern. On the anniversary of the day that three people disappeared there, a famous retired detective arrives with Richard Halstead, introduced as a writer of successful fiction, to try again to solve the mystery. Mary Madden and Agatha Bloom are forced to take shelter in the inn when their motor breaks down in a storm. While all are there the mysterious things begin to happen. Sandoek, the detective, is about to make an arrest when he is murdered. A scarlet scarab is found in his hand, and it is believed that he was poisoned by it.

From that time on the mystery grows, although disconnected and rambling, with frequent shots, disappearances through mysterious panels, extinguishment of lights and all the other ingredients for such plays. In the end, of course, the guilty man is revealed as the murderer. Cornered, he kills himself in a secret passage of Peter Mullen's house, which has been the headquarters for nefarious schemes. Of course, there are other characters, such as Sheriff Jott, Roger Malcolm, Dr. Graham, Peter Mullen and John Dryden, the "just-as-I-thought" detective, to add to the mystery and comedy.

Miss Harris as Clara Malcolm is the only person who has a chance for any real acting, and she does well. The others speak their lines and make their entrances and exits in tune to the author's score. Miss Dixon as Mary Madden, an authoress, who is really the fiction writer, is good to look at, and that helps much. Miss Carew is entrusted with the heavy comedy as Agatha Bloom, traveling companion of Mary, but it's a hard job to be funny in a mystery play, so she deserved the laughs she got.

The critics here were divided as to whether this mystery play would go in New York now, but "Able's Irish Rose" is still new here.

J. H. G.

### PLAYS ABROAD

#### CHARLOT SHOW

(OF 1926)

London, Oct. 27.

Musical entertainment by Ronald Jeans; lyrics by Ronald Jeans, Donovan, Parsons and Rowland Leigh; music by Noel Gay and Dick Addinell; ballet and musical numbers arranged by Anton Dolin. Produced at the Prince of Wales theatre, London, Oct. 5. Staged by Frank Collins.

Andre Chariot would seem to be still the premier revue producer of London. He demonstrated this last night when he presented a new musical entertainment of the sort he popularized here, without the aid of

the three stars he took to America—Jack Buchanan, Beatrice Lillie and Gertrude Lawrence. Chariot took Herbert Mundin, who contributed no small portion of the New York success, and who, from a legitimate standpoint, is probably a better actor than the combined trio of stars mentioned aforesaid, and elevated him to luminary honors. Then he selected for the ingenue lead Jessie Matthews, who two years ago was a member of his chorus.

Before our American readers register an objection to this casting on the score of impracticability, it should be brought to their attention that Jack Buchanan, Gertrude Lawrence, Beatrice Lillie, Jack Hulbert and many others were practically unknown until brought to the attention of the public through the medium of a series of Chariot revues. Andre has a "system" about these

things. Embryo artists are placed under a probationary contract for an indeterminate term and debarré from securing personal publicity, even advised not to advertise in Variety. It is, therefore, quite natural that directly they attain a stellar position they dash headlong into personal adverts in this publication.

Oh, yes, we started out to write a review of "The Chariot Show of 1926." Well, it hasn't a single "tune" that anyone can remember, excepting that all of them strongly suggest the general run of "tunes" that pervade all the Chariot shows.

From the above you'd imagine this show was a dreadful affair. On the contrary, it is the best entertainment of the kind Chariot ever presented in London. Perhaps not as good as the first presentation he made in New York, which was a composite of the gems of a series of

revues of the previous seven years, with an average of, say, three productions a year. The production under discussion is in 20 scenes, all of them good, in a greater or lesser degree, with the skits standing out more strongly than most of the individual numbers. This is because the cast is woefully lacking in personalities.

The first of the skits to click was entitled "Yours to Hand." The Honorable Corona Carbon, daughter of Lord and Lady Carbon, is being sought in marriage by Reginald Shorthand. The entire conversation is carried on in terms of business correspondence language, with the suitor offering credentials from his former fiancée. A very funny bit was the playing of the music of "Lucia di Lammermoor" by the orchestra, following this with the

(Continued on page 63)

TO THE MANAGERS AND ACTORS OF AMERICA!

S. O. S.

from

## The ACTORS' FUND

Have you heard it, or have you tried to cut the wires?

Well, that won't stop it because the cry goes out upon the air by night and day. If your heart is right you must "tune in"! IT IS YOUR ACTORS' FUND THAT IS IN DISTRESS! And you managers—we managers—cannot altogether "pass the buck" on to the actors. It is a players profession on which you are embarked. You must help take care of your players as they help take care of you.

"USELESS ONE WITHOUT THE OTHER!"

The Actors' Fund Faces a Crisis!

We who watch its financial resources—who reluctantly squeeze and count the benefactors which go to needy and worthy professional men and women—we see our treasury becoming depleted because its outflow now exceeds its intake.

Time for Heroic Action Has Arrived

A joint committee meeting of THE ACTORS' EQUITY ASSOCIATION and THE ACTORS' FUND was held last week. It furnished convincing evidence that MR. FRANK GILMORE and his EQUITY ASSOCIATES needed only a proper presentation of our needs in order to enlist their enthusiastic support.

A Plan of Action

is now evolving in the Council of Equity which has the unqualified endorsement of the Fund. I believe if properly backed up and carried through it will meet the crisis and at last relieve Mr. Daniel Frohman and his associates from wandering over the land.

Hat in hand asking for alms!

It is a fine sincere gesture of appreciation and self-respect that EQUITY is making. When the plan is submitted shortly to the whole profession and a show of hands is asked for it will

Smoke out the laggards

The Actors' Fund ten years from now will be rich in friends and legacies. SHALL WE BANKRUPT IT BEFORE THAT TIME or fight to preserve it for those who follow us and who must now fit themselves meanwhile.

TO HOLD THE TRUST?  
THERE IS BUT ONE ANSWER

MARC KLAU,  
Chairman Finance Committee

(This space donated to the Actors' Fund)



## "TOUGH" BILL FOR RADIO TO FOLLOW—ADVERTISERS' WORRY

**WEAF-WJZ Trying to Adjust Clashing Programs—  
Rogers and Garden \$2,500 Each Nov. 15;  
Weber and Fields, \$1,000**

According to the National Broadcasting Co., Inc., N. H. Aylesworth, its president, was misquoted by the Associated Press in the statement that the inaugural bill (Nov. 15) of the WEAF-WJZ merger cost \$50,000. Variety's original estimate of \$25,000 was nearer correct, although the actual figure was not disclosed.

Of the "names," Mary Garden and Will Rogers each received \$2,500 through Charles L. Wagner, their agent, for 10 to 15 minutes via the ether. Weber and Fields officiated for about eight minutes for \$1,000.

Admittedly a tough bill to follow, the N. B. C. does not hope to duplicate these "names" regularly, but at special holiday intervals and upon other occasions. For the present, their plans are the same "commercial" type of programs with the advertiser to worry about "names" for exploitation purposes.

The immediate task of the N. B. C. is to rearrange its nightly programs for a better variety and balance of a type akin to a well-knit variety show. As is currently the practice, the get-away periods all close with bands, so that one tunes from WEAF to WJZ or any other station, encountering the same brand of syncopation and oftentimes the same selections.

WEAF's chain and WJZ's hook-up intend to co-operate so that contrasting variety will be the keynote. If one cares not for jazz on one link they can switch to the other chain and tune in on a different brand.

### Radio-Controlled Camera; Protection and Detection

Rochester, N. Y., Nov. 23.

First announcement of a radio-controlled motion picture camera which will operate in daylight or darkness, in a lighted room or in a dark one, will be made exclusively in the New York "World" next Sunday.

The "Invisible Eye," developed by John E. Seebold, of La Salle, Ill., will be manufactured by the Gundlach-Manhattan Optical Company, of Rochester.

The camera, indestructible and made so it can be concealed and operated by a distant control, is figured to be used to protect bank vaults, to secure evidence, etc. The new lens will take from 16 to 500 "shots" a minute. Seebold came to notice in the picture world when his photo of Gertrude Olmstead (films) won her the \$10,000 beauty prize of the Chicago "Herald-Examiner." Universal films and the Elks' national convention in 1920. Miss Olmstead now is Mrs. Robert Z. Leonard (film director).

### Much Doubt Over Radio Control by Legislation

Washington, Nov. 23.

Those advocating radio control legislation, and who have been predicting the passage of the much-discussed proposal during the coming session of Congress, got a double set back during the past week.

Representative W. H. White, Jr. (R), of Maine, introducer of the bill in the House, came out with the statement that "the prospects are not very good," while the joint congressional committee, scheduled to meet here last week, called this meeting off. Possibilities are that this joint meeting will not now take place until after Congress again convenes.

C. Wood Arthur, secretary of the new Radio League of America, who has previously attacked the proposed law, came out recently against Secretary of Commerce Hoover. Mr. Arthur charged that the Secretary was "protecting" the big interests in the broadcast field.

### CHI RULING ESTABLISHES 'AIR' PROPERTY RIGHTS

**WGES Can Resume if "Not Sufficiently Near" WGN in Wave Length**

Chicago, Nov. 23.

In hearing the injunction suit of WGN, "Chicago Tribune's" broadcasting station, against WGES, Oak Leaves, owned by J. Louis Guyon, ballroom operator, Judge Francis S. Wilson, in Circuit Court, ruled that property rights may be established in the air and common law applied in deciding them.

It is believed the ruling may act as a national precedent. In cases of this kind until the proposed Congressional action on radio is taken.

On a charge that it interfered with reception of WGN programs, WGES was temporarily restrained from broadcasting by Judge Wilson six weeks ago. It was the contention of the newspaper's station that the 315-meter wave length adopted by WGES interfered with WGN's 302.8 meters. Priority rights were stressed in the suit.

After six weeks of silence through the restraintment order, WGES will again broadcast over a wave length "not sufficiently near" WGN to interfere with the latter station's programs, according to Judge Wilson's order. "Not sufficiently near" is thought to be a distance of 50 kilocycles in frequency and over.

The Guyon station, it is announced, will look for a definite decision on so-called "air rights" in the Appellate Court.

### 'Voice of St. Louis' Grows Weary in Its 1st Year

St. Louis, Nov. 23.

KMOX, the voice of St. Louis, a commercial 5,000 watt broadcaster, which went on the air last Christmas Eve will probably celebrate its first anniversary by closing down.

Stockholders in this station are reported through after the year's contracts are up.

KSD, the "Post Dispatch" station, a link of the WEAF chain is the regular tuning in point for the great majority of the local listeners.

### Harl Smith South

Harl Smith, one of the original globe-trotting American bands is renewing American activity with his booking into the Lido-Venice Club, Palm Beach.

Smith is taking the same combination he had at the Lido-Venice, New York, two years ago, down to Florida. Paul Specht booked the Smith engagement.

### Acts in Ballroom

Springfield, Mass., Nov. 23.

For the first time in the history of Cook's Butterfly Ballroom here vaudeville was used last week as a special gate attraction.

Four acts appeared Nov. 18.

### SMALLMAN BREAKS DOWN

Los Angeles, Nov. 23.

John Smallman, conductor of the Los Angeles oratorical society and the Smallman Cappella Choir, collapsed when taken from sick bed to conduct a concert at the Philharmonic Auditorium.

He was rushed to the Monte Sano hospital where his condition was reported favorable.

### Hamilton's Own Band

Bill Hamilton, Vincent Lopez's erstwhile partner, is starting out with his own novelty orchestra as a picture house and vaudeville attraction.

Hamilton and Lopez came to a parting of the ways, the former later rejoining Lopez for the premiere of the Casa Lopez, but soon leaving.

## VOTING FOR MOST POPULAR STATIONS

**N. Y. "Mirror" Trying Contest —10 of 23 Stations to Be Selected**

The New York "Daily Mirror" has started a campaign against the inferior broadcasting stations with printed ballots, soliciting public votes on behalf of "the following 10 stations are the ones I prefer."

The other 13 stations in the metropolitan district slighted in the majority voting will be pointed out by the tabloid in its correspondence with the Department of Commerce for the regulation of radio wavelengths.

In Chicago, a court ruling has enjoined one station from interfering with another's wave-length, pending a U. S. Supreme Court decision, and a similar conflict by many broadcasters has brought about public complaint.

## 63 NEW STATIONS SINCE LAST SPRING

Washington, Nov. 23.

The Department of Commerce has been doing some checking up on the broadcasting situation since Congress adjourned last spring without the passage of regulatory legislation.

This discloses that from July 1 through Oct. 15, a total of 63 new stations were on the air.

These were divided as follows in the various districts named: First, Boston, 5; second, New York, 11; fifth, New Orleans, 10; six, San Francisco, 2; seventh, Seattle, 7; eighth, Detroit, 6; ninth, Chicago, 22.

The new stations in and around New York and Chicago exceeding all other districts thus further complicating a situation that has been described as impossible from the broadcaster's standpoint.

In addition to the 63 new stations, 25 have changed their locations; 63 have changed power; 62 their wavelengths; 46 preparing to increase their power, and 82 with their plans so indefinite as to be beyond classification.

In addition there are now 40 stations under construction.

### WPCH'S PLANS

Unless delays are encountered WPCH will be operating from its new quarters atop the new Park Central Hotel, 55th-56th streets and Seventh avenue, Jan. 1. Meanwhile the station functions temporarily from its studios and offices in the Hotel Majestic, 72nd street and Central Park West, New York.

WPCH has formed an Artist Bureau which plans to bring the radio artists before the public in person. This Bureau will supply club entertainment, dance music, etc. This bureau is to be managed and directed by Norman Brokenshire, former announcer of WJZ.

Advertising rates for WPCH, which become effective Dec. 15, are as follows: one hour, \$300; one-half hour, \$175; one-quarter hour, \$100; the charges for the station for day-time before 6 p.m.: one hour, \$200; one-half hour, \$125; one-quarter hour, \$75; discounts for weekly usage: less than 13 consecutive weeks, net; 13 to 25 consecutive weeks, 10 per cent; 26 to 38 consecutive weeks, 15 per cent; 39 to 51 consecutive weeks, 17½ per cent, and 52 consecutive weeks, 20 per cent.

### WCAE'S NEW STUDIO

Pittsburgh, Nov. 23.

Radio Station WCAE, the Kaufmann & Baer Co., and the Pittsburgh "Press," celebrated its fifth anniversary last week with special programs of a stellar nature. This station is now under the direction of Bert McMurtrie, well known local newspaper man.

A formal reception was one of the high lights of the celebration at which time Mayor Charles H. Kline, Graham McNamee, Ethel Barrymore and other noted personages in the city were before the microphone.

The affair took place in the new studio of Station WCAE, opened last week for the first time, with Mr. McMurtrie acting as master of ceremonies.

## RADIO RAMBLINGS

Sunday night was evidence that the spoken drama will never be seriously threatened by radio. Even so familiar a play as "Hamlet" could not be realistically imagined, despite the WEAF Shakespearean Players' otherwise worthy presentation. It's taxing the mind too much to conjure up the "entrance" of the ghost.

Reinold Werrenrath was unusually effective as the feature of the Atwater Kent Sunday night concert. The baritone registered handsomely and even the familiar "On the Road to Mandalay" was lent nuance by the soloist's brilliant handling.

Caroline Andrews returned to the Capitol Family after an extended absence en tour. She impressed as favorably as ever. Among the new members of the Family Westel Gordon and his sister, Nina, are fast making new friends.

The Baldwin Hour from WJZ is another in the field of classical musical entries. The string quartet is excellent and their rendition of Haydn's "Kaiser Quartet" was impressive.

Funny, though, about the regular broadcasters; they go to extremes. Either jazz or highbrow stuff, no happy medium. It's a relief, therefore, when a well-balanced commercial hour like the Goodrich Zippers, the Every-Ready Hour, etc., comes along.

Shedden Weir's song recital from WMCA clicked. He goes in for Handel and similar compositions and does right well.

Art Gillham, from WMCA and on one of those intermittent broadcast trips east again, sustains his advance reputations. Gillham is the pioneer "whispering" type of singer and his Columbia recording contract resulted from his radio rep.

The WGBS Minstrels were a happy aggregation from the Gimbel station.

The consistent band favorites have been purposely slighted up to now and more attention given the intermittent radio artists. But the fact remains that week after week it's the same old stand-bys like Bernie, Olsen, Lopez, Rolfe, Louis Katzman's Whittall Anglo-Persians, Clyde Doerr's Davis Saxophone Octet, Harry Reser's Clicquot Eskimos, Ernie Golden's McAlpin hotel band, Harold Leonard's ingratiating syncopators from the Waldorf-Astoria, Freddie Rich's Hotel Astor unit and kindred organizations are the ones impressing consistently. The Roth Trio, a miniature musical outfit, a WNYC favorite, is also building somewhat of a regular reputation, although capable of expanding its scope.

WPCH and WHN are splitting up the night club and dance-hall trade for advertising purposes. Of course an occasional "account" is garnered by WMSG or WMCA.

Jack Cohen is a snappy piano soloist who is commanding some attention around the second string stations.

Jules Anzel, related to Ben Bernie, is heading a likely dance combination from WGBS and regularly performing to favorable impression. Abel.

### Woman After McNamee Adopted—Changes Name

Brookline, Mass., Nov. 23.

Miss Sylvia R. Cushman, 29, who filed suit for \$50,000 several weeks ago against Graham McNamee, noted radio announcer, charging assault, has been adopted by a wealthy Brookline woman and has changed her name to Zoe Hobbs. The foster mother is Miss Harriet Daisy Hobbs, with whom Miss Cushman has resided for the last year. They have been acquainted for 13 years.

The Brookline woman stated that the reason she adopted Miss Cushman was that she was in substantial circumstances and desired the society and companionship of Miss Cushman.

### M. C. A. Office in N. Y.

Bill Stein, brother of J. C. Stein, president of the Music Corp. of America, headquartered in Chicago, has practically closed for a lease of the entire top floor of the Paramount building.

Stein has left New York after a 10-day stay for a New England review of the orchestra booking situation in that territory, and is slated back in Chicago by Dec. 1. The M. C. A. plan is to open in New York Jan. 1 and go after eastern band bookings as extensively as they have been operating in the midwest and west.

### Fischer's Globe Trot

Charles L. Fischer and his orchestra sail on the "Belgenland" Dec. 14 for a synopating tour around the world, to supply the dance music aboard the cruiser.

Fischer, his wife and daughter will accompany one of the Fischer band units on the trip.

The orchestra leader is well known in the midwest, but has never been east. He will arrive in New York Dec. 10 for a hasty Broadway review of attractions and also to personally contact with the music publishers and others he has known only by correspondence.

### Specht Renews with Columbia

Paul Specht has renewed his contract with Columbia. His Brunswick contract for the British Brunswick Co. was nullified through

## OVERDONE RADIOING, WILL ROGERS SAYS

**Radio Too Big to Keep Away From—Newspapers Printing His Jokes Hurt Tour**

Topeka, Kan., Nov. 23.

Will Rogers, when here, explained why he broke into radio Monday night. It was too big a thing to be out of, Will declared. He was paid for his radio appearance.

The humorist also explained that the chief cause of the broadcast hurting theatre business is that it's overdone. "Just give 'em a sample," says Will.

"I learned that in vaudeville and it works in radio too. Give 'em a little bit and they'll want more. I was supposed to have been on the air from Independence (Kans.) 15 minutes but they told me I had three minutes change coming to me. It was the first time I knew I was a quick change artist."

Rogers thinks the real harm to his lecture tour for this territory was done by the Kansas City newspapers. They gave front page space to all of his newest gags. They were old by the time he got 80 miles and 24 hours away from that town.

## Japan Broadcasting Firms Merge Into One Company

Washington, Nov. 23.

The broadcasting companies of Japan have combined into one company to control the entire broadcasting activities of the country, according to a report from Commercial Attache Charles E. Herring in Tokyo.

Those interested in the move are of the opinion the merger was brought about by the government, thus signifying the desire of the communications department to control radio broadcasting in Japan.

### Fenton's Mid-West Tour

Chicago, Nov. 23.

Carl Fenton and orchestra have been engaged by the M. C. A. for a mid-western road tour during December.



## Value of Musical Synchronization

By DR. WILLIAM AXT

(Dr. "Billy" Axt is chief composer of the Capitol, New York, under Major Edward Bowes's direction. He is also the Dr. "Billy" of radio fame with the Capitol Family via the WEA network. He is an authority on motion picture music, having composed scores for many important film features like "La Boheme," "Big Parade" (David Mendoza collaborating) and others. His exposition is not the one-sided view of a lover of good music, but a practical argument from the showman's box-office viewpoint.)

The value of synchronized music, as a special score, for a feature picture production was best proved in "The Big Parade" and even more so in "La Boheme" when, for the first time in the history of motion pictures, every first-string music critic on the metropolitan and national press reviewed the score as a separate entity. Because of copyright restrictions, a brand new score and original score was essential for "La Boheme" (which happened to be my assignment). Everybody from Samuel Chotzinoff of the "World" to the erudite W. J. Henderson of the "Sun" attended the premiere for the sole purpose of reviewing the musical accompaniment.

That they were favorably impressed, and said so in printer's ink, is beside the point, but is another important point for Major Edward Bowes, our managing director (at the Capitol, New York), whose chief mission in life at this moment happens to be a sincere fight to win serious recognition for music in relation to motion pictures.

A musician by instinct, although not by training, and possessed of a keen aesthetic sense of taste and a fine idea of balance, Major Bowes is all the more the showman to recognize the importance of good music in connection with pictures.

### More Seriousness.

While the purpose of this story is a brief for more serious attention to music in connection with films, as will be covered immediately, this obvious laudation for Major Bowes should be discounted as a fond regard for the writer's managing director, but taken wholly in the sense that the Capitol, because of its musical standard, has built up a unique following. At no time going down to the low level in its audience, by a gradual process of musical education covering a period of six years, we have elevated the musical tastes of our audiences, so much so that today, if we give them the "Poet and Peasant" or "William Tell" overtures, which are very popular selections, we would be criticized for the ordinary selections.

Five or six years ago we would not have dared to offer Beethoven's

"Leonora Overture No. 3," but today it is heartily accepted because, by positions of a strictly concert nature, and by no means of the school of so-called "popular classics." A few years ago if we had offered the "Leonora Overture" they would have undoubtedly walked out en masse. But such has been the musical progress of the picture house clientele.

Accordingly, with the cosmopolitan Capitol as a criterion, it has always made me wonder why picture performances, we have led them to expect overtures and complete scores which are circulated with the picture, but for the average run of cinema offering, where such elaborate preparation is not practical, it is surprising the haste with which "cue sheets" are slapped together.

### Exhibitor at Fault

To a great extent the out-of-town exhibitor is much at fault. The exhibitor sees the film on Broadway or in a metropolitan house with an adequate musical accompaniment, and finds it all spoiled on the musical synchronization when he books the same picture. Of course, the fault lies with the meagerness of the house leader's musical library. The exhibitor is willing to pay a fancy rental for a film but skimps on the amount of new motion picture themes his leader would acquire for the house library.

At the Capitol we have a standing order with every publisher of motion picture music for every new issue. One might argue that a house like the Capitol is in a particularly fortunate position, and it is a good argument. On the other hand, when certain specific themes would best fit certain situations in a film release, it seems unwise for the exhibitor to economize that way. The exhibitor has his orchestra leader down to a budget, and if occasion warrants to exceed it the leader is up against it and must improvise from familiar musical motifs over and over again.

Again I must revert to Major Bowes and cite the value of music by the tremendous amount of space we have garnered in the press, not only in the form of reviews but in editorials. David Mendoza, our conductor and collaborator with me on many musical compositions, and myself are under instructions to make everything as operatic as possible in the musical treatment of film synchronizations.

Critics have given us marvelous recognition. We don't only synchronize a situation but even the smallest expression of "horror," for instance, is carefully transcribed into a suitable musical theme.

### Matter of Time

It's only a question of time—and only governed by the period before both producers and exhibitors will appreciate its box-office value—when music in the picture house will receive as much attention as music in Carnegie Hall. There's no reason to the contrary. The cinema public of today, and that constitutes the great American theatre-going public of course, is wholly music-loving. The picture houses' envelopment of vaudeville is the best answer. And in what vaudeville house could as musically artistic offerings as presented in the film theatres be suitably appreciated?

Producers are now dealing with men to give them properly synchronized music, but only in a limited sense. The film industry is altogether too serious an enterprise for it to give just passing attention to its musical accompaniments. When cue sheets are made in a projection room to some picture, that's not enough. To suggest a "love" or "agitation" theme on the cue sheets is an injustice to the small leader in the outlying picture houses. It gives them too much latitude and their improvised synchronization is

## Green Similarity

Confusion unconsciously created through name similarities warrants an explanation that Abel Green (Variety) has no connection with Ab. Green, Inc., headed by Ab. Green, songwriter, 1595 Broadway.

The Green, Inc., naturally does not intend confusing itself with Abel Green (Variety), but such misimpression exists with some orchestra leaders who have communicated with the Variety staff man relative to the merits of "his" songs, misled because of name similarities.

## MUSIC PUBLISHERS IN FEAR OF JOBBER?

### Plaza Co. Also Disk Maker—Uses Cheaply Bought 'Dog' Tunes

An existing evil to which the music publishers seemingly blind themselves, possibly because of fear of the Plaza Music Co., a large sheet music wholesaler, is that of backing up their song hits on records with "dog" tunes bought up by the Plaza Co. for nominal sums.

The Plaza also markets the Oriole, Banner and Regal records, poppriced disks, selling three and four for \$1 and obviously cannot pay 4c. royalty per two numbers per record. Instead the Plaza backs up a weak-sister number which they buy for \$10 to \$35, eliminating all royalty obligations, and depending on the song hit to "carry" the reverse number. What happens is that the hit is not only handicapped by the unknown companion piece, but the royalty outlet from these three large-selling disk brands is necessarily cut in half.

The publishers figure if they balk at this practice something might happen on the sheet music end. The music men forget they have it in their power also to make this particular "mechanical" firm, or anybody else, toe the line through insisting on monthly accounting instead of the now three-month settlements, and also the elimination of the 10 per cent off for "breakage," this deduction on royalty returns being a trade practice which came into existence when the record business was young and the wax products more brittle and breakable. Today such damage is practically nil, but despite this the mechanicals take advantage of a 10 per cent rebate. The copyright statute makes no provision for such deduction, it being merely a publisher's courtesy. The bother of rendering monthly bookkeeping accountings is kindly sidestepped by the music men who permit the mechanicals 30 days' leeway.

### Vita's Society Contract; \$104,000 From Warners

The Warner Brothers have signed a contract calling for \$104,000 a year to be paid in \$2,000 weekly installments to the members of the Music Publishers' Protective Association for the use of their music on the Vitaphone.

All publishers of the so-called first order are members of the M. P. P. A., outside of Witmark & Sons.

### Joe Hiller, Gen. Prof. Mgr.

Joe Hiller is now executive general professional manager for Waterson, Berlin & Snyder Co. He is back in New York following a tour of their branch offices. Abe Frankl, New York Prof. Mgr. is on a road trip and returns Jan. 1.

With the late Frank Clark's introduction to New York, Hiller was assigned en tour but he has returned in full charge as before.

Accordingly not altogether creditable.

As I said before, it is but a question of time when every company will have its own musician-head of its musical department. While a printed score cannot be circulated for the general run of releases, cue sheets should be made with care, with notes and addenda like a press book, to make it clear and simple for the house leaders and not complicate matters for him.

## INSIDE STUFF

### On Music

#### 15 Bands Claim Job

At least 15 orchestra leaders and two band agencies are confidentially breezing it around Chicago that they're practically contracted to open the new Stevens hotel.

This hostelry, now under construction, will probably be the largest in the world, as advertising states 3,000 rooms and 3,000 baths. Opening is set for early next year.

But despite its size, the hotel can't use 15 bands.

#### Family "Opposition"

A novel situation in the Irving Aaronson household is that of internal family "opposition." Christine Aaronson, who was a professional dancer before marrying The Commanders' director has been planning a professional come-back and quietly hooked up with a rival band, Jack Denny's orchestra, both to open for Louis K. Sidney on the Loew time in St. Louis, Dec. 4.

Aaronson's Commanders are also playing picture houses, opening at the Rivoli, Baltimore, this week, their first stand following their European return. They were billed for the Palace, Chicago, this week but turned it down because of money differences which may be adjusted later.

#### Whiteman Brought Back "Ganges"

Paul Whiteman brought back with him "Moonlight on the Ganges," an English "Oriental" type of melody fox-trot which Harms, Inc., is exploiting. Whiteman "started" it on the Victor records with the number becoming a national proposition, the other recorders being forced to "can" it. The situation parallels "Valencia" which Whiteman first pushed off via his initial Victor release.

#### WJZ Artists Complain

The WJZ artists who complained anent their being slighted in the national publicity given the first program of the National Broadcasting Corporation's huge broadcast have been offered the explanation that WJZ's officials had little to say about that inaugural bill. Most of the radio talent on the N. B. C. hook-up were WEA artists, although in the main the "names" like Titta Ruffo, Mary Garden, Will Rogers, Weber and Fields, et al., were "outside" entries.

The bands were actually the sole radio stalwarts and three of the four orchestras, like Lopez, Bernie and Rolfe, were conned from the WEA chain. WJZ's sole representative was George Olsen.

#### English Regret Cash Down

"The Melody Maker and British Metronome," English musical periodical, deplores the fact British music publishers cannot develop their own song hits without recouring to America's products. Particularly, a \$10,000 advance royalty to an American music firm, Bibb, Bloeden & Lang, for the rights to "Am I Wasting My Time On You" is decried, the London publication querying "why not keep it (the \$10,000) in this country?"

The story professes not to "object" to British publishers handling American numbers on royalty arrangement but the cash transaction irks them exceedingly.

### Arrest Brings Demands For House of David Band

Chicago, Nov. 23.

Immediately following the arrest of "King Benjamin" Purnell, leader of the House of David cult, the Music Corporation of America received scores of wires from ballrooms and theatre managers who wanted the House of David band at once.

This sudden cry for the band was occasioned by newspaper publicity given the allegedly immoral cult head.

### BUSSE'S \$2,950 ALIMONY

Henry Busse, assistant conductor of Paul Whiteman's orchestra, owes Mrs. Eleanor Lyman Busse \$2,950 in accrued alimony which was what prompted the wife to press contempt proceedings.

Busse has been ordered to pay up in three equal installments within 20, 40 and 60 days under penalty of an "alimony club" booking. Busse is temporarily immune being out of New York with Whiteman's orchestra until after the holidays.

### Hallett's 5th B'way Season

Mal Hallett and his orchestra return to the Arcadia ballroom, New York, opening Dec. 1. This marks Hallett's fifth consecutive year on Broadway.

The Hallett novelty orchestra is the biggest dance attraction in New England, playing itinerant ballroom engagements on percentages, mostly engaging its own halls through Charles Shribman, his manager.

The latter will come to New York with Hallett for the premiere.

Hallett will resume phonograph recording, his constant touring preventing any visits to the New York laboratories.

Julia Gerity has had her first Brunswick recording test accepted. She will "can" exclusively for Brunswick hereafter.

Coon-Sanders Original Night Hawks have had their Victor recording contract renewed.

## "Silver Bells"

ARE

## Good Banjos

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MONTANA

JOE ROBERTS

SAM CARR

RUSSELL MANUEL

ROY SMECK

BANJO LAND

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"HUGS & KISSES" (Vanities)  
"CLIMBING UP THE LADDER OF LOVE" (Vanities)

"ONLY YOU & LONELY ME"

"TRAIL OF DREAMS"

"ALABAMA STOMP"

(Vanities)

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## WHITES IN HARLEM OUT OF CURIOSITY

Harlem cabaret owners in the negro belt are elated over a lot of white patronage that has been attracted to that part of the town. They credit the Carl Van Vechten novel of Harlem entitled "Nigger Heaven" for having stimulated trade.

Van Vechten's book has been on the stands for about two months. It is having a tremendous sale, especially in New York, as it deals mainly with the night life phase of life in that part of the town that lies north of 125th street with Lenox and 7th avenues as its main arteries.

One night late last week The Nest, Bamville and Small's were getting a strong play. One of the places was visited by a police sergeant and a patrolman in uniform at 3 a.m. and informed it would have to close down. The proprietor stated that it seemingly was a play on the part of the cops to make it "tough" for his place in particular as the police were not interfering with any of the other places in the section remaining open late.

Earl Rickard is m. of c. at the Casa Lopez, switching from the Avalon, New York.

Les Copeland is appearing at the night club at 45 West 56th street.

Ed Gallagher, Jr., is heading the orchestra at the Paddock Club, New York.

## Yacht Club Testimonial

About 100 Friars attended the 45th St. Yacht Club last night (Tuesday) for a testimonial dinner to George Maruwe and Benny Piermont, prominent Friars and owners of the Yacht Club.

The party last night included Bugs Baer, Lew Brice, Bobby Clark, Joe Laurie, Jr., Sammy White, Max Hart, S. Jay Kaufman, William Degen Weinberger, I. H. Herk, Felix Isman, Charles Horton Pope, Monroe M. Goldstein, William Mack and Murray Fell.

## Promptness Cost Life

Indianapolis, Nov. 23. Coming to work earlier than usual cost the porter at Day's Casino, Indianapolis night club, his life.

William Stevenson, negro, 55, acting as porter, appeared early Monday morning and was mistaken for a burglar. Joseph Day, the proprietor, fired two shots. A short while later Stevenson's body was found on the kitchen floor.

The Casino was recently robbed of \$500.

## UEBERALL'S \$8,124 JUDGMENT

A judgment for \$8,124.85, which dates back three years, has been entered in favor of Benjamin H. Ueberall, a partner in the Club Alabama and other cafe enterprises, against Anderson T. Herd, then a restaurateur, and since become general promoter and sometime theatrical backer.

Ueberall had a contract at \$150 a week salary from Sept. 19, 1923, and after receiving \$1,000 sued for the \$6,800 difference.

## DAVIS' LE PARADIS DESTROYED BY FIRE

Washington, Nov. 23. Meyer Davis' Chateau Le Paradis, on the Baltimore-Washington Pike, was completely destroyed by fire last Friday night. The fire, which represents a good \$200,000 loss, was first noticed by motorists on the Pike.

Efforts of the rural fire fighters to check the blaze were unavailing. All that remains standing are two chimneys.

When last closing the house for the winter Davis left the furnishings, etc., undisturbed, employing a private detective agency to look out for the property. With Davis out of town Robert Kehl, his manager for the Chateau, stated that it was understood insurance was carried but to what extent same would cover the loss Kehl could not state.

## TAKES PALM BEACH ROOM

The Club Lido management has added another establishment to its string of three in taking over the Montmartre at Palm Beach, Fla. This room was operated as Ziegfeld's Palm Beach Nights last year. The Lido people will change the name to Le Touquet and reopen it on New Year's Eve.

The three other places are the Clubs Lido in Narragansett Pier, New York and at Miami Beach, Fla.

## CAN'T REMEMBER \$2,000

Vincent Lopez professes not to know what the \$2,000 claim against him by (Miss) Leicester Harrison is for, and the City Court has ruled that Miss Harrison furnish a bill of particulars enumerating the circumstances of the alleged loan. The plaintiff sets forth that she advanced the two "grand" Sept. 18, 1926 to Lopez's account and at his special request in connection with a then pending litigation.

## LARRY FAY STARTS

Larry Fay opened his El Fey, New York, last night (Tuesday) with Gertrude Vanderbilt, Ruby Keeler, Edith O'Hallisey, Arletta Lewis, Brown and Bally, Lea Arnold, Dick Lemar, Wydia Davis and Fey's Red Coats.

Lew Brown and Cliff Friend wrote and staged the show.

## Friars Inn New Show

Chicago, Nov. 23. Friars Inn will have a new show beginning Nov. 26. Billy Rankin, the producer, Billie Gerber, Irene Faery and George McQueen will be in the cast.

Bill Paley, drummer, formerly with Merritt Brunies, who was here for several years, conducts his own orchestra.

## New Rainbo Revue

Chicago, Nov. 23. "Rainbo Creations," a new revue produced by E. George Wood, has opened at Mann's Million Dollar Rainbo Room. Featured in the cast are De Haven and Nice, Elsie Cole, Lillian Louise, Auriole Craven and Vic Caplan.

Katz and his Kittens, novelty orchestra supply the music.

## Akron's 3rd Downtown Ballroom

Akron, O., Nov. 23. The Blue Lantern ballroom, formerly Griffin's dancing academy, has been opened here. Ted Rich and his 10 Greenwich Entertainers are the opening band attraction.

This makes the third downtown ballroom for Akron, East Market Gardens and the Eagles being the two pioneer dance places.

## KAISER'S MUSICKERS HERE

Chicago, Nov. 23. Joska de Barbary, Sr., former director of the ex-Kaiser's personal band, arrived here from Europe with his seven-piece Imperial Gypsy Orchestra. The "royalty" combination will fill an engagement here at the Crillon. Joska plays the fiddle.

## MLLE. FIFI WORKING

MLle. Fifi, formerly at the Dover Club, opened last night (Tuesday) at the Cameo Club, 52nd street, New York.

## Sam Salvin's Interest

Sam Salvin has connected with the Nezer Costumes, of which L. Rosen is president. Salvin is re-financing the new enterprise.

## NIGHT CLUB REVIEWS

### NEW FRIVOLITY (NEW YORK)

The Silver Slipper management changed its mind about nullifying the value of the Frivolity name, and the announced Golden Slipper remains the New Frivolity at the same Broadway and 32d street location, to indicate the new management. Besides Billy Duffy, O. K. Coakley is "in" on the place along with E. A. White, the suburban realtor who has had it from the start.

The elaborate show is credited to Frank Bannister for lyrics and music, conceived and written by N. T. G., who controls the show, and staged by Van Lowe. Special numbers by Halsey Mohr and a special "Messin' Around," corking presentation, is by Billy Pierce and Buddy Bradley. So much for the credits.

It's an elaborate revue, one of the most advanced floor show entertainments extant in New York's night life, with Henry Bergman (Clark and Bergman, now a music man) as master of ceremonies. Bergman will find himself, the impromptu introductions of celebs naturally switching his routine.

The show is typical N. T. G. stuff, who may be able to go but one or two steps farther in undress (if he can do that and get away with it), unless he introduces an absolute style of sheer nudity. As it is, he's not far from it.

Betty Gray is the piece de resistance on the undraped stuff. Her nether covering (?) is not to be described, and the familiar Grandlund program notation, again repeated here, that a carrier pigeon delivered outfit "made of humming birds' eyebrows, imported from Japan," tells everything. She does not just pose, but walks around, and the \$3 cover chumps, who think that sort of thing is worth \$3, are given an eyeful. Of the hardened premiere mob at the invitation performance many of the soft-shell crabs became audibly shocked, and even the hard-shelled ones gave the situation a thorough inspection.

The same undraped stuff goes for the chorus. Thelma Edwards, she of the gyrating torso, also contributes cutely and coochily. Miss Edwards later comes back as a songstress in "refined" costuming for another number. This is something new in her routine and smacks of a sugar-coating attempt for the cooch business. The thought can't be eliminated she is offering a compromise, and it would be preferred if she were a straightaway muscle specialist and let the Quaker business alone. Besides, there's no percentage in it for the house when the customers frankly welcome the shiver business.

The revue is titled "Parisian Nights" or "Nudities of 1926." The latter is better. The show includes 16 chorists, many offering specialties, including Kitty White's whanging Black Bottom, Susan Jane's toe dance, Anastasia Rell's fol-de-rol, etc.

Then there are the cute Fairbanks Twins doubling from "Oh Kay" and Cal and Ethel Norris with a new idea of dance work, the two-high burlesque figure being a flash.

The others include Dave Franklyn, Pete Woolery, with the chorus holding Bee Lockhart, Woody Lee Wilson, George Decker, Ann Page, Poggio Timmons, Gladys Pender, Bernice Varden, Madelyn White, Firlie Banks, Frances Mildern, Stella Bolton, Vera O'Brien, Dorothy June, Ann Hardman.

Jack Denny's crack Brunswick recording orchestra contributes as smartly as ever. Denny is a fixture at the Frivolity and a favorite at the night club's customers. His radio rep has also taken an upward trend of late, although Denny has been on the air but a brief spell.

The new Frivolity is worth an evening's visit. Abcl.

### Wells Doubling

Gilbert Wells is doubling between Earl Carroll's "Vanities" and the 54th Street Club, New York. This is Wells' first appearance as a night club entertainer.

### Helen Morgan's 54th St. (NEW YORK)

New York, Nov. 19. The Schwartz brothers have installed Helen Morgan at their reopened 54th Street Club, surrounding her with a smart group of specialists who should individually and collectively attract smart night club patronage for the room. With the building department appeased on fire exits and similar technicalities, the Schwartzes reintroduced their 54th street place last week with the sympathetic songstress who impressed so well at Tommy Gulnan's Playground, officiating as a full-fledged hostess on her own.

Like the Frivolity, the management wisely decided against a rechristening as originally planned, and the Merry-Go-Round caption after the feminine star's name was forgotten, with the street numerals retained.

Al H. White has switched from a couple of seasons at the Everglades to this room, his deft handling of the proceedings and glib talk as a master of ceremonies fitting in even better here than at the 48th street basement room. The smarter place, the better White registers, his penchant for polysyllabic language being above the sawdust average's ken.

White is a good showman and uses more than elementary diction in making impromptu announcements when celebs are introduced, or other special occasions. Besides which he warbles nicely.

White, Mary Lucas and Loretta McDermott (working without Eddie Cox) along with Lawrence Murphy's dance sextet, are newcomers at the place. Miss McDermott is her usual cute self as a stepper and the band satisfies. They replace Dave Bernie, now holding forth at the Club Richman. Miss Lucas, who comes from the Richman and other high class night clubs, also registered.

Gil Wells and Florence Brady are holdovers, doing "mean" blues to uke accompaniment. They are doubling from "Vanities."

Helen Morgan, the particular attraction, already has a unique cafe



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**MUSIC BOX GIRLS**  
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**WEAF Radio Star**  
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13 times.....\$51  
26 times.....100  
52 times.....175



following but is not yet a Guinan or Tucker. With exploitation and word of mouth advertising she will build. Hers is a sympathetic personality, peculiarly adapted for nocturnal vocalizing of sentimental songs. Her far-away eyes, theatrically quivering chin and general demeanor in the ballads are sure fire for the stay-outs, and even better for the hit-and-run night owls who look in and out of each place at half hour intervals.

Miss Morgan should develop quite a draw under the astute Dave-Lou-Arkie Schwartz direction. *Abel.*

### 7-11 CLUB (NEW YORK)

New York, Nov. 19.

The Chummy Club at 711 7th avenue, with the decision for a new cognomen and the introduction of a new colored show policy, had its present name suggested by the address. The double hookup should make for a distinctive differentiation and worth while for advertising purposes.

Maceo Pinkard, the colored songwriter, is sponsoring the show, which he wrote, staged and produced. It's a "hot" type of colored entertainment, okay for its speed, but not worth much alongside a natural attraction in those two battling colored fems, Emma Maitland and Aurelia Wheelon. They are continental importations, having

been in the Paris cafes for some seasons with their boxing specialty, although originally from America.

The gals rip into each other like they mean it and the management proffered affidavits that it's on the level each time out, with the winner undecided. Regardless, it's a great gag. They stage three rounds, sometimes going it an extra three minutes when the decision is close. They sock each other plenty and the claret is oftentimes drawn. Anyway it's a novelty on a cafe floor and guaranteed to be one form of diversion certain to revive the most lethargic.

The chorus of eight works hotly-totally in the "Messin' Around" and "Kongo" numbers, with Bessie Allison as the number leader. Slim Connors is the male comic. The dandypation is supplied by Wen Talbert's very heated dusky musicians.

For a spot where joy reigns unrefined, the Seven-Eleven is a natural for midnight till unconscious. *Abel.*

### Knickerbocker Grill (NEW YORK) (2nd Review)

As flagrant an example of mismanagement as could be desired is evidenced these days at the Knickerbocker Grill, now jointly operated by Stanley Smith, the original proprietor, with Ben Fechter, said to be a retired banker, as his new partner. Fechter is taking his venture like a child with a toy, very enthusiastically, but to continue the parallel, not very constructively.

If Fechter can play around with a restaurant as a hobby, well and good. It's an expensive plaything. The cover is off here and the following is accordingly far from choice. The reaction of the help from the head waiter to the waiters is reflected accordingly. The entire crew is a liability to the room.

The Knick has been a conservative eating place but Fechter is instilling night club ideas in a spot that's not meant for it. He has some sort of a show booked in with indifferent material. The result is far from happy.

Harry Reser's Clicquot Club Eskimos remain as the dance feature and it's a question if the room is helping their comfort. Their capabilities are above the atmosphere.

Will Perry is a master of ceremonies who keeps his gab a secret through slurring much of the time. Ruth Von Dick does Oriental dances. Florence Forman is a high kicker. Ann Allison is above the general par with toe jazz. Betty Mudge sings, Lorraine and Morrovello are a dance team, Byron Sisters do pop ditties. *Abel.*

### OPERA CLUB (CHICAGO)

Chicago, Nov. 19.

"For members only," this unusual night club is about the classiest spot in town as operated by Hiram E. Foster, long acquainted with the better type of place. All other than members and invited guests are excluded. The invited ones are usually theatrical celebs, currently appearing elsewhere in the city. Formal dress is compulsory. On the evening reviewed several believed to be "members" were refused admittance as they were not "dressed."

The "club" and show run on Wednesday and Saturday nights. The other evenings of the week are given to private parties.

To start the project, Foster procured a list of society lights who proceeded to join. The Opera Club now stands as a general gathering place for these people on the two nights weekly. The theatrical invitation thing is looked upon as a business getter.

Last Wednesday night the invited ones included Paul Ash, Cecil Lean, Cleo Mayfield, Arthur Byron, Gloria Foy, Jack Thompson and some others. The De Marcos, doubling from "The Cocoanuts," are in the floor show. With their dancing ways, the pair so far have been a sweet draw. They seem to line up here and in New York, where they played last year, as possessing that "class" required for "he set."

Have O'Malley's orchestra seemed liked very much by the "guests," referred to elsewhere as "customers." The rhythm is good and toned to fit the place, all this going for good music. While O'Malley is probably suitable, better combinations have been seen and heard in cheaper clubs. O'Malley's attempts at announcing were poor. If an announcer or master of ceremonies is necessary, it would be an advantage to have a man do that and she wasn't missed.

The four De Marco troubadours, also with the dance team in the legi' show, and the Collegiate Four, good general entertainers, fit neatly into this show. This is one night club without a female blues singer and she wasn't missed.

From the time you step under the canopy until reaching the room itself, everything looks like "class." What houses the club appears to be an old brownstone building, maybe a private residence a few years back. Leading to the cabaret room is a wide flight of stairs, long enough to allow parading by women. The spacious stairs are a great come-on for female vanity and prove a nice show spot.

The food scale is high, but not out of accordance with the patrons. Pierre, French chef, prepares and hands out long-named delicacies at a buffet table in full view of the tables. Couvert of \$2.20 a head fails to hurt.

In operating this "class" place for a number of years and each year as successfully as the others, Mr. Foster has established a precedent. The Opera Club is the only one of its kind in Chicago. The management contemplates a like place in a recently opened hotel in New York. *Loop.*

### HERE AND THERE

Hal Kemp is in the new band at the Strand Roof.

Lou Raderman, from the Pelham Heath Inn, is slated for the Cafe de Paris, succeeding Ben Selvin. Harry J. Susskind was Raderman's employer at the Pelham roadhouse and is now managing the Century Roof cafe.

A tango orchestra, booked by Al Herman, officiates Monday nights, starting this week, at Roseland ballroom, New York. This makes three bands that night. Fletcher Henderson (colored) and Jacques Green officiate regularly, the added starter, a string outfit, merely playing the waltzes and tangos.

Harold Leonard, at the Waldorf-Astoria, has decreased his band from 13 to 7 men, finding that sufficient for his purposes of Brunswick recording and broadcasting.

The Manger Hotel dance music will be under Cass Hagen's direction, he being a newcomer and clinching the engagement after many better-known outfits were more or less certain of being okayed. One "name" practically had himself sold, withholding announcement until signing on the dotted line.

## CABARET BILLS

### NEW YORK

<b>Avalon Club</b> Margaret Walsh Ellnor Terry Frank Day Marcia White Ruth Wheeler Bird Sis Roy Fox Bd	<b>Club Deauville</b> Ruby Keeler Maryon Dale Jimmy Carr Bd	<b>Peterson &amp; Ch'l'te</b> Amy Atkinson Laurette F Moss Fuzzy Knight Frank Cornwell Crusaders Bd	<b>Ann Allison</b> Blenda Ranson Elsie Malnes Ed Gallagher Or
<b>Club Lido</b> Yacht Club 4	<b>Coan's Inn</b> Leonard Harper R Allie Jackson Bd	<b>Kentucky Club</b> Billy West Carroll Atherton Bigelow & Lee Mildred Melrose Hoty Toty Sally Fields Al Shenk	<b>Palais D'Or</b> Rolf's Revue B A Rolf Bd
<b>Beaux Arts</b> Mons Darlo Irene & Nadine Marguerite Howard Will Hollander Bd	<b>Dover Club</b> Jimmy Durante Lou Clayton Julia Gerity Dover Club Bd	<b>Knickerbocker Grill</b> Clicquot Eskimos Ann Allison	<b>Parody Club</b> Bert Gilbert Bernice Pet-Kee Myrtle Gordon Rule Porterfield Holland & Barry Muriel DeForrest Duke Yellman Bd
<b>Benny Davis' Club</b> Mimie	<b>Everglades</b> Bunny Weldon R Eddie Chester Joe Candullo Bd	<b>Le Perroquet de Paris</b> R Wolfe Kahn Or 4 Aristocrats Cun'gh'm & C'm's Dunpee & Shaw Maria Ley Blue Blowers	<b>Pennsylvania Hotel</b> Geo Olsen Bd
<b>Cafe de Paris</b> Al Wohlman Evan B Fontaine Guy Sis Ben Selvin Bd	<b>5th Ave. Caravan</b> Jane Grey Thomson Twins Jerry F'dman Bd	<b>McAlpin Hotel</b> Ernie Golden Orch	<b>Playground</b> N T G Rev Geo Raft Helen Morgan Eddie Elkins
<b>Club Cameo</b> Dolly Kay R Joyce & J Irving Gladys Sloane Bert Frohman Violet McKee Mary Gleason Josine & Lamay Irving Bloom's Or	<b>Frivolt</b> Parishan Nights R Henry Bergman Fairbanks 2 Betty Gray Thelma Edwards C & R Norris Dave Franklin Pete Woolery Kitty White Anastasia Rellie Ike Lockhart Woody Lee Wilson George Decker Ann Page Peggie Timmons Gladys Pennder Bernice Varden Madelyn White Fille Bahks Frances Mildern Stella Bolton Vera O'Brien Dorothy June Ann Hardman Susan Lane Jack Denny Orch	<b>Melody Band Box</b> Bubbles Shelby Allen Walker Ignatz & Band	<b>Richman Club</b> Harry Richman Nate Lelpig Carlo & Norma Madelyn Killean Mary Lucas Betsy Rees Deenover & B'n't Dave Bernie Bd Seven-Eleven Club Maceo Pinkard R Bessie Allison Emma Maitland Aurelia Wheelon Slim Connors Wen Talbert's Bd
<b>Casa Lopez</b> Earl Rickard Frank Libuse Keller Sis & L V Lopez Bd	<b>Monte Carlo</b> Billy Arnold Rev Buddy Kennedy Janis & Yolanda Eva Dowling Nelle Nelson Norman Laskey Mildred Berli Waneyo Radio Franks California Ramb's	<b>Mostrarre</b> Miller & Farrell Emil Coleman Bd	<b>Silver Slipper</b> Dan Healy Carlo & Norma Beryl Halley Jack White Dolly Sterling Ruby Keeler Eddie Edwards Bd
<b>Chateau Shanley</b> Will Oakland Chateau Bd	<b>Moulin Rouge</b> Variety Show Betty Leonard Jack Edwards Specht Bd	<b>Moulin Rouge</b> Variety Show Betty Leonard Jack Edwards Specht Bd	<b>Strand Roof</b> Dave Mallen Rev
<b>Chex Fysher</b> A Nilsson Fysher Guilli-Guilli Gene Foodick Bd	<b>Hofbrau</b> Ivan Bankoff Bert Gilbert Beth Cannon Enid Romany Gus Good	<b>Paddock</b> Bert Lewis Hanley Sis Nan Traveleline	<b>Texas Gulan's</b> Texas Gulan Rev Texas Ramblers
<b>Club Alabam</b> Colored Revue	<b>Green Mill</b> Joe Lewis McCune Sis Gloria Randolph Mary Moore Iola May Bailey Doree Leslie Sol Wagner's Or	<b>Parody Club</b> Harry Harris Phil Murphy Clint Wright Orch Slim Greenlow	<b>Twin Oaks</b> Specht Revels Clayton & Hicks Germaine Geroux Wallace Eddie Paul Specht's Bd
<b>Club Anatole</b> Anatole Friedland Hilda Ferguson Dorrah Minevitch C & V D'Arth Marie Russell Dick La Marr Ruth Manning DuForn & LaC'm Miss Gladstone Al Jocker's Orch	<b>Hollywood Barn</b> Buddy Fisher Frank Sherman Helen Savage Florence Schubert Geo Mallen's Orch	<b>Pershing Palace</b> O'Neal Sis Jack O'Malley Jose & Suzette Fern & Melba Frank Sylvano Louis Panico Orch Rose Marie	<b>Waldorf-Astoria</b> Harold L'nard Bd
<b>Club Barney</b> Loni Stengel Hale Byers' Bd	<b>Kit Kat Club</b> Moscow Art 3 Marinos Beatie Alston Carroll & Gorman	<b>Rainbo Gardens</b> E Geo Wood Rev De Haven & Nee Elsie Cole Lillian Louise	<b>Wendell</b> Ben Pollack's Or

### CHICAGO

<b>Bellaire</b> De Carlos & L'iso Bobby Pierce Ruth Patton Lloyd Barber Or	<b>Frolics</b> Rby Mack's Rev Eddie Cox Williams Sis Babe Kane Joey Ray Jimmy Ray Marque & Marg'tte C Straight's Or	<b>Zelma Jensen</b> Cy Sidell Paullette La Pierre Jack Richmond Frank Albert Orch	<b>Auriolo Craven</b> Victor Caplan Katz & Kittens
<b>Chex-Pierre</b> P Nuyteen's Rev Earl Hoffman's Or	<b>Granada</b> Lou Bolton's Rev Billie Stanfield Louise Ploner Eddie Van Shaick Ray Oswald Ernie Caldwell Or	<b>Madrid</b> Ray Coleman Bd	<b>Rendezvous</b> Van & Schenck Freddy Bernard Santrey & Norton M'd'lon MacKenzie Marie Coburn Mike Speciale Orch
<b>College Inn</b> Jack Pine's Rev Lisacheron & Hath Ch'mb'l'n & Hines Pauline Gaskin Sylvia Joyce Maurie Sherman O	<b>Green Mill</b> Joe Lewis McCune Sis Gloria Randolph Mary Moore Iola May Bailey Doree Leslie Sol Wagner's Or	<b>Moulin Rouge</b> Jerry Blanchard Ruth Racette Hal Hixon Harry Hart Peaches & Poppy 6 Abbott Girls Fred Hamm's Orch	<b>Samovar</b> Lillian Fitzgerald Olive O'Neil Samovar Orch
<b>Crillon</b> D'hy Greathouse Sandriat & Copell Hugo Cohen's Or	<b>Hollywood Barn</b> Buddy Fisher Frank Sherman Helen Savage Florence Schubert Geo Mallen's Orch	<b>Parody Club</b> Harry Harris Phil Murphy Clint Wright Orch Slim Greenlow	<b>Terrace Garden</b> Ralph Williams Or Bundy & Norway Beatrice Gandel Olive O'Neil
<b>Deauville</b> Lloyd Dupont's R Margaret White Wallace & Cappel Effe Burton Evelyn Ruth Isabel Crandall Louis Salammie Or	<b>Kit Kat Club</b> Moscow Art 3 Marinos Beatie Alston Carroll & Gorman	<b>Pershing Palace</b> O'Neal Sis Jack O'Malley Jose & Suzette Fern & Melba Frank Sylvano Louis Panico Orch Rose Marie	<b>Town Club</b> Martha Bleh Jess Mendelson Beatrice Moore Garen Sis Blossom Heath Or
<b>Friars' Inn</b> Billy Rankin's Rev Billie Gerber Irene Faery George McQueen Bill Paley's Orch	<b>Kit Kat Club</b> Moscow Art 3 Marinos Beatie Alston Carroll & Gorman	<b>Rainbo Gardens</b> E Geo Wood Rev De Haven & Nee Elsie Cole Lillian Louise	<b>Vanity Fair</b> Buddy Whelan Vierra's Hawaiians G & Mac La Fevre Adele Walker Van's Vanity P'r O

### HOLLYWOOD BARN (CHICAGO)

Chicago, Nov. 17.

Located strictly in a residential neighborhood, what trade there is comes from neighbors mostly. In appearance, the Barn in everything its name implies. The room is laid out as a barn with stalls, rafters and inanimate poultry perched on the rafters. Capacity is 800.

The Barn has been open as a cabaret since last year. The men behind it spared no money in trying to put the place over. Many schemes were tried, but it seemed that the place couldn't get the breaks. Still, it went along all last year until the warm weather set in. Right now, business is bad all over town, with the exception of the Frolics.

The array of talent in the show is of average quality, yet the show is good. Al Reynolds, a boy with a good pair of pipes, acts as the master of ceremonies. Very good appearance and knows how to sing a song, particularly a ballad. Helen Savage, a mean blues singer, clicks on her numbers that are of the hot variety. Miss Savage is very much at home on a floor. DuVal and Dorothy, dance team of mediocre abil-

### Canton Reopening

Canton, O., Nov. 23.

After being dark almost a year, Land-O-Dance, Canton's new dance hall, reopened with "Whitey" Kauffman and his Victor Recording orchestra as the attraction.

The Northern Ohio Amusement Co. will operate the place temporarily. This company built the hall and recently purchased it back at a receiver's sale.

Cavanaugh-Cooper Turn  
Marie Cavanaugh and Bud Cooper have teamed for vaudeville.

## MARGIE COATE

Invites You to Enjoy Your Stay While in PHILADELPHIA at Her NEW CAFE  
**THE LA MARGUERITE CAFE**  
(Next Door to the Casino Theatre)  
Italian and American Cooking  
Regular Dinner, 55c., a la Carte Service  
Special Attention Given Those of the Theatrical Profession  
Visit the Bar? ? ?

# HAL HIXON

Begs to Announce

he and his boy friend

## HARRY HART

now playing the

Moulin Rouge Cafe

Chicago

Incidentally HAL HIXON is managing the coming world's featherweight champ, RAY MILLER, of Chicago.



## MILDRED MELROSE

The Original "Miss Personality"  
NOW  
Kentucky Club  
NEW YORK



## PHILLY TALKING OF SESQUI NEXT YEAR

Philadelphia, Nov. 23. This town after taking a walk-p of a \$5,000,000 loss on the Sesqui Centennial is talking of reopening the blister again next spring and running it through the summer. A first closing date of the current exposition was set for Nov. 27. This has been extended to Dec. 31. Following the big fight for the championship, the grounds have been barren of people nearly all of the time with concessionalles walling to the morgue-like looking buildings.

## Fred Barnes Resigns League's Presidency

Chicago, Nov. 23. Fred M. Barnes has resigned as president of the Showmen's League. The League offices in this city are not as yet aware of it. Barnes claims he resigned the office because his companions on the board outvoted him in everything. Barnes had wanted all showmen at the speakers' table at the League's banquet next week. The committee insisted upon officers of the League only at the table. "I'm tired of it, anyway," said Barnes.

## Indoor Circus Road Show on Pan Time; 30 People

Minneapolis, Nov. 23. The Pantages road theatre circus bill with 20 head of stock and 13 acts, 30 people in all, opened excellently here. In the show are Mme. Bedini's horses, Adele Nelson's baby elephants, Honey Family, Estelle Sisters, Miss Golda, Sir Victor's dogs and ponies, Aerial Carks, Little May, E. Raymond's clowns and chariot races. Bill Welch is master of ceremonies. Special props, canopies and painting for lobby display are carried. The show was framed by George Hamid of Wirth & Hamid.

## Bert Sloan Married

Following the closing of the Ringling-Barnum Circus, Bert Sloan was married Nov. 7 in his home town, Old Forge, Pa., to a home town girl.

## UTAH FAIR'S \$21,000

Salt Lake, Nov. 23. A surplus of \$21,000 has been realized by the Utah State Fair Association, due principally from the races, it is reported. The receipts to the association from the races were about \$25,000. The receipts, including grandstand admission, totaled \$36,135 for the past season compared with \$32,000 in 1925 and \$28,000 in 1924.

## TERRIBLE LIQUOR CHARGE

Los Angeles, Nov. 23. Charles B. Miller, cowboy double for Will Rogers for 15 years, was convicted by municipal Judge Turney for the heinous crime of possessing liquor in his home. Sentence of \$100 or ten days in jail was suspended on Miller's solemn vow to observe the Wright Act.

## TIGHTS

Silk Opera Hose and Stockings

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## INSIDE STUFF

ON LEGIT

(Continued from page 39)

to other Erlanger bookings, the southern Pacific Coast road show had shown a net profit of approximately \$75,000.

"Ben-Hur" was booked into the Biltmore on a sharing basis with the picture standing all advertising costs and sharing with the house on musicians. The company carried its own orchestra of 10 men and leader, augmented by a like number of house musicians. During its first five weeks the picture, given without a prolog, did a weekly gross of better than \$20,000, with the intake never dropping below \$10,000.

The film show is now on tour, to Arizona and New Mexico points for the first time, and then returns to Southern California where it will keep going the better part of the winter. The northern California road show opened at San Francisco and is now playing in the Northwest.

"They All Want Something" in moving from Wallack's to the Totten, a new little theatre on West 48th street, figured a business break in the show's favor. The house operated for one night only when "Secret Sands" tried out privately. Since then no attractions have considered booking into the house. It was built by the Drama Comedy Club of which Miss Totten is president. A considerable number of persons subscribed from \$10 to \$200 and more.

There are over 5,000 members. Miss Totten is reported to have advised the club members that it is their duty to go to the box office and purchase tickets for "They All Want Something," otherwise the house never would secure bookings. William Tilden, the tennis star heads the cast. The show played to small grosses at Wallack's.

A human interest story is behind the 26-year old crippled Elsie Maloney, an invalid since childhood who, despite her infirmity, actually taught her 18-year-old sister, Janette Gilmore, dance specialist in "Oh Kay!", all she knows. Miss Maloney read up on everything in the dance field and Miss Gilmore, outside of one dance course from a dance tutor, was routed by her elder sister, the latter verbally "demonstrating" from her wheel chair.

It is understood one of the conditions under which "The Vagabond King" moved from the Casino to the Century for its final two weeks in New York, which end Saturday, was a major cut rate proposition. Joe Leblang's bargain office is said to have guaranteed a minimum of \$35,000 gross for the two weeks. Leblang is reported going strong also with "Katja" and "Pearl of Great Price," both Shubert weaklings. The latter show exchanged places with "Vagabond King" but will either close up again or move after this week, as "The Desert Song" is due at the Casino next Tuesday.

Sam Janney, who wrote "Loose Ankles," an American dance hall gigo theme, mentions the Roseland ballroom, New York, several times in his script. Janney picked up his local color at Roseland, actually enjoying the nickel-a-dance idea as patron at Roseland, while gathering material at the same time. With Janney's recent marriage, it was arranged by a Variety reporter to have Roseland send Janney a complimentary season pass which will be the only explanation Janney will have when he gets it.

In a recent article in Variety referring to the collapse of Walter Barry, tenor, upon the stage, a parallel was drawn between it and the similar occurrence to the late Billy Scanlon, the noted Irish tenor of his day. The story, however, mentioned the late "Walter" Scanlon.

Bob Sisk is in charge of the publicity for the Theatre Guild and his wife, Cepha Day (Sisk), holds a similar position in the Frohman office. They have drawn up a couple of home ground rules for conversation. One is that when either picks up an idea the other is not to hear of it until after execution—and if not executed—never. Nor will either of the Sisks exchange ideas on dramatic editors or reviewers. Other rules will be composed as the occasions arise.

"She Couldn't Say No," which left the Ritz, New York, Oct. 30, could have remained on Broadway through the fall, judging from its business. The final week bettered \$9,000 and the week before was close to that mark. The piece originally opened at the Booth under a six week's booking. It was switched to the Ritz under a similar limited arrangement, but continuance in either house to profit would have been logical, judging from the pace of the attractions which followed it in.

A new idea in program credits is the brief biographical sketches of the players in "The Squall" at the 48th Street. Their past performances are skeletonized for general comparisons.

A new low mark for a break-in date was established when a turn shaping as a headline attraction for an intermediary circuit played a five-people turn at an uptown independent house three days for \$75, with the star splitting pro rata with her support.

On the final split each performer received \$3 a day despite the house getting a break through the act having its own exploitation agent.

Duke (Wellington) Cross, who recently remarried, is going to try business for a few months, according to a Chicago daily. It will be in the beauty shop of Elizabeth Arden's Chicago branch. If Duke likes the beauty stuff he'll probably stick, otherwise he can always do a single for two-act if there is no musical production engagement open. He's the second juvenile the stage has lost through marriage. Other was Jay Gould.

Carter DeHaven's new Hollywood Music Box is probably the only first class theatre in America with detached dressing rooms—detached to the extent that they are housed in a separate building, across a courtyard from the rear of the Music Box itself. There are a few star dressing rooms in the theatre proper, but practically everyone of the huge cast is forced to dress and make changes in the adjoining structure.

## CARNIVALS

(For current week (Nov. 22) when not otherwise indicated)

Best Policy Shows, Hartford, Ark.  
Louis Bright Am. Co., Louise, Tex.  
Clark & Dyer, Mooringsport, La.  
Delmar Quality, Deweyville, La.  
Galler's Expo, Jasper, Fla.  
Billy Gear, Willacoochee, Ga.  
Great Eastern, Payne, Ala.  
Great Western, Ferriday, La.  
Greater Rialto, Atlanta, Ga.  
Johnny J. Jones, Jacksonville, Fla.  
Millican United, Marianna, Fla.  
Miller Bros., Bishopville, S. C.  
Ralph R. Miller's, Opelousas, La.  
Mitchell & LaMance, Lithonia, Ga.  
Oliver's Greater, Seale, Ala.  
Page & Wilson, Andrews, S. C.  
Poole & Schenck, Harlingen, Tex.  
Rice Bros., Camden, Ark.  
Western Am. Co., Chester, S. C.

## DEATHS ABROAD

Paris, Nov. 14.

Henri Raine, professionally known as Vilbert, French comedian, died at Vichy following an operation.

Henri Coste, 56, French actor, killed by falling from train en route to Paris.

Andre Wormser, 75, French composer. Famous for his "L'Enfant Prodigue," pantomime known throughout the world.

E. de Saint Remy, sporting journalist in Paris (staff of "L'Auto").

Henry Wallet, former president of French lawn tennis federation.  
Rene Fournets, 68, opera singer, died at Pau, France.

## OBITUARY

### MENLO MOORE

Menlo Moore, 44, of the stage producing firm of Moore & Megley, who went to California three months ago in the hope of benefiting his health and became worse a few days after his arrival there, died Monday night (Nov. 22) at the home of his father, W. P. Moore, in Mitchell, Ind. Mrs. Moore had brought her husband back home, having arranged to take him to an Indianapolis hospital just before he passed away.

Mr. Moore had been in ill health for years, suffering with intestinal trouble, which, for a time, had taken him away from his theatrical labors. Upon his recent trip west complications, including a severe infection, set in, following wholesale teeth extractions. A principal nerve center was severed, temporarily paralyzing the right side of his face. He was removed to a

on the brain. The funeral took place at her residence Nov. 22.

Mrs. Stanton was 44 years old, and made her first appearance professionally at the age of 17. She was prima donna with Savage's "Prince of Plzen," Richard Carle's "The Tenderfoot," "Love's Lottery," in which Mme. Schumann Heink starred in musical comedy, Mrs. Stanton appearing in the second prima donna role as alternate prima donna with the "Bostonians." Mrs. Stanton appeared in concert in London, Berlin and other principal European cities. She was also a pioneer in the field of producing condensed grand opera in vaudeville.

Mrs. Stanton retired from the stage to take care of her husband, who had been an invalid for years.

### THOMAS CUSACK

Thomas Cusack, 61, founder and

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hospital for an oral operation, and a week later was brought east by Mrs. Moore.

The deceased producer went from his Indiana home to Chicago some years ago. He was originally interested in motion pictures, operating several small houses to profit. In Chicago he shifted to the stage end, producing tabs and acts, his connection with the operation and promotion of traveling tabloids stamping him as one of its pioneers in the middle west.

About 10 years ago Mr. Moore joined with Macklin Megley. They extended their operations to the legitimate end. It was Moore & Megley who finally produced "Molly Darling," a big production which failed to be the box office success desired. Their investments in big shows proved discouraging and the firm again turned its attention to vaudeville.

It was Menlo Moore who firmly believed that the traveling vaude unit for the bigger circuits was an invaluable asset. He "sold" the idea to the heads of the Orpheum Circuit and the routing of Moore & Megley units led to the belief that they were being quietly financed by Finn & Helman.

About eight years ago Mr. Moore transferred the Moore & Megley main activities to New York. It was in New York that they jumped from vaude producing to the legit end. In recent years the vaudeville

former head of the outdoor advertising firm that bears his name, died Nov. 19 of pneumonia at his home in Chicago.

Mr. Cusack resigned as head of the billboard firm in 1922. Six children survive.

### RALPH RUFFNER

Ralph Ruffner, manager Capitol theatre, Vancouver, B. C., died of

## IN MEMORY OF MY DEAR HUSBAND LEW PAYTON

May All Who Read Breathe This Prayer "GOD REST HIS SOUL" VIOLA PAYTON

heart trouble Nov. 12. His death was sudden, Mr. Ruffner having gone home from the theatre to help his two-year-old son celebrate his birthday. A slight illness was followed by a fatal attack.

Mr. Ruffner had formerly managed theatres in Butte, Portland and other cities prior to accepting the Capitol management. The Capitol is owned by the Canadian-Paramount Corp.

### SEYMOUR JAMES

Seymour James, 27, colored vaudevillian, who, with his wife, formed the act of Seymour and Jeannette, died last week of heart trouble in Chicago.

The act was playing the Pantages Circuit about six weeks ago when James became ill in Kansas City. He failed to show immediate improvement, their Pan tour was canceled and Mrs. James accompanied her husband to Chicago, where he was placed under medical treatment.

The remains were taken to James' old home in Wrightsville, Ga., for interment.

Henry E. Woolfolk, 72, father of Boyle Woolfolk, broker for the Butterfield Circuit, died in Danville, Ky., Nov. 16.

The mother of Mae Powers Wick died Nov. 16 at the home of her daughter, 2901 McDougall street, Detroit.

Charles Phillips Scott, veteran composer and organist, died Nov. 14 in Malden, Mass.

Margaret A. Laughlin, 70, mother of Anna Laughlin Monroe, died at her home, 240 West End avenue, New York, Nov. 4 of heart trouble.

Mrs. Jennie Cupero, mother of Edward V. Cupero, musical director, Ben Hur Kempner theatre, died Nov. 19 in Pine Bluff, Ark.

Joseph A. Lyons, proprietor of Lyonhurst, the largest ballroom in New England, died recently in Marlboro, Mass.

Benjamin Stewart Muckenfuss, 64, father of Rosale Stewart, died Nov. 16 in Polyclinic Hospital, New York, following an operation last Sunday. Two sons, Lee and Stewart, also survive.

In Memory of My Dear Brother JOHN J. BLACK who departed this life Nov. 18, 1925. In life I loved you dearly—in death I do the same. Your Loving Sister MRS. J. MEYER

productions were centered to some extent from Chicago, although both Menlo and his partner spent considerable time in New York.

Menlo Moore was well known, not only in New York, but in Chicago and on the coast. Despite ill health, he steadfastly kept at his work and maintained a cheerful spirit.

He is survived by his widow and father, who were at his bedside when his death occurred.

The funeral will be conducted from the family residence in Mitchell this (Wednesday) afternoon.

### JOHN FAIRBANKS

John Fairbanks, 23, brother of Douglas Fairbanks, died suddenly at his Beverly Hills, Hollywood, home, Nov. 20. Death was due to paralysis. Deceased had been in ill health for past four years. He was general manager of Douglas Fairbanks Pictures Corporation for eight years, beginning when the film star joined United Artists.

A widow and two daughters, Flo-belle, 18, and Mary, 14, and two brothers, Douglas and William, survive.

The remains were taken to Denver for interment.

### HELENA FREDERICK

Mrs. Howard Stanton, professionally known as Helena Frederick, prima donna who appeared up to a few years ago, died Nov. 19 at her home, 12 Dutchess Terrace, Beacon, N. Y., as the result of a blood clot



# LONDON AS IT LOOKS

By HANNEN SWAFFER

## Frankau Talks Tripe

London, Nov. 15.

Another gentleman who sprang into general fame the other day was Gilbert Frankau, a novelist who has recently returned from your shores, and who went to the O. P. Club, a theatrical debating society, and talked a lot of nonsense about your stage and ours. As the only plays he seems to have seen were "Lulu Belle," "The Shanghai Gesture" and "The Cradle Snatchers," his remarks were obviously tripeish.

The most interesting thing that Frankau said in his speech was that when he was crossing to America, Ilse Mavenga told him that Hannen Swaffer had driven her back to New York.

I was surprised to hear this because, not many months ago, Gilbert Frankau told me he was going to resign from the P. E. N. Club, an authors society founded by John Galsworthy, because a playwright called Hauptmann was to be received as a guest.

"I will have nothing to do with Germans," said Frankau.

He was entitled to this view, because he had a fine war record. I am surprised, however, to find his anti-Germanism weakening when he sees a German who is in musical comedy.

## Debate Suddenly Dries Up

These debates usually attract a crowd of speakers. This time, however, the opening speech was so feeble that I was the only one called on to reply. My remarks were so violently destructive of all Mr. Frankau had said that the debate came to a sudden end.

I hope he talked better sense on your side than he did on his return. Do not let this persuade you that Frankau is not a fine fellow. I am very fond of him. Besides, he dislikes the theatre. His own play failed.

## Bad Blow for the Stars

Fay Compton and Leon Quartermaine, who were told by at least one newspaper, when "The White Witch" failed, that they had been acting too long together at the Haymarket, must have had a shock the other night when a crowd of little-known players, chiefly chosen from Sir Barry Jackson's touring companies, went there in a Devonshire comedy by Eden Philpotts and his daughter, and scored a triumphant success.

Stardom has had some nasty blows lately. Matheson Lang keeps away from London. Fred Terry, George Robey, oh, dozens of them prefer not to risk a London season.

Only Sybil Thorndike remains as England's greatest stage personality. I would have liked all the managers who have to go to New York to find plays to be present. After all, they all knew that "The Farmer's Wife" had run for 1,214 performances, so that Eden Philpotts was not quite unknown.

This play will probably run a year for the Haymarket, long after most of the imported tripe is forgotten.

## Lady Wyndham Appeals for an Actress

Lady Wyndham is appealing for Marie Illington, who was nearly born in America. I mean she was born on the way over. She has acted on your side in plays like "The Whip" and, until illness forced her retirement four years ago, she was an accomplished comedy actress of the Mrs. John Wood type.

Now, her sole support is a King George pension of \$10 a week.

It is certainly strange that, considering what artists are supposed to do for other people's charities, Lady Wyndham has to appeal for an actress of note, so that the outside world can help.

(The American actress of similar name but not referred to by Mr. Swaffer is Margaret Illington.—Ed.)

## Three Americans

Three weirdly divergent types of American womanhood are now rehearsing "The Gold Diggers" with Avery Hopwood—Tallulah Bankhead, Jobyna Howland and Ruth Terry.

Avery chose them all himself, so it is his own fault.

I expect that they will create a great sensation when the play is done here. When you let three wild American women loose on the stage anything might happen.

## Lines That Hackett Did Not Speak

Inset into my souvenir program of the Shakespearean matinee at Drury Lane was a slip saying, "Owing to the regretted death of Mr. James K. Hackett yesterday the scene from 'Macbeth' is necessarily omitted from today's performance."

The program had been printed before the sad news came. Once again "Macbeth" had proved a hoodoo play.

Half the Shakespearean actors of London were gathered on Drury Lane stage when they heard that Hackett had died, early that morning, in Paris. Some of them, indeed, were waiting for him to rehearse the "Macbeth" scene, which was to form part of the all-star program.

Hackett had chosen to do Act 5, Scene 5, in which, by a strange coincidence, he was to recite the lines:

*Out, out, brief candle!  
Life's but a walking shadow; a poor player,  
That struts and frets his hour upon the stage,  
And then is heard no more.*

The last words of the scene which Mr. Hackett was to speak were:

*At least we'll die with harness on our back.*

It is extraordinary that, included in a scene which was to have lasted only five minutes, were words so applicable to an actor's passing.

## Edith Day Saves the King

It was worth your money, though, to hear Edith Day, an American musical comedy actress, sing "God Save the King" when the King and Queen arrived. She fervently implored Heaven, in verse, she sang, not only to let the King be victorious, but to allow him to reign over her.

This is a strange request for an American woman to make; that is, unless she is marrying one of our titles.

## "Rose Marie" More Profitable

During the command performance Sir Alfred Butt, who had to be in the theatre to receive the King and Queen, held a board meeting at which, no doubt, the directors counted up the profits, not of the Shakespearean matinee, but of "Rose Marie."

Sir Alfred, who reads this column every week with great joy, he tells me, will try and find on your side a successor for "Rose Marie." He has five plays in his mind—"Wild Rose," "Song of Flame," "The Vagabond King" and two which have not yet reached New York.

"I refuse to join in any of this cut-throat competition for American plays," he said. "I regard it as suicidal. I hear that a London manager has just paid America 15 per cent. of the gross takings for 'Broadway' and in addition half the profits. That sort of thing will end all business."

I do not see, however, why London managers complain at the high prices they are being charged. If they leave all the creation to America they must pay through the nose for it.

## Crossing—and Boring

Sir Alfred has just had another slice of bad luck. His horse, Perfect Son, won the Newbury Cup last Saturday and was then disqualified for crossing and boring.

"I am sorry it happened to your horse," I said. "I wish it would happen to one of your American plays."

Sir Alfred laughed.

# 'Black Bottom' Name Is Worrying English

London, Nov. 23.

America can laugh at this, but it is no joke over here, where the name of the "Black Bottom" dance appears to have received official notice.

It is said that there has been a conference between officials and showmen to modify the name from "Black Bottom" to "Black Base," or "Black Bed."

It looks as though the "bottom" of the title will have to drop out. Though it holds the same significance on this side as yours, on your side it is looked upon lightly as a laugh, but over here they take it heavily and seriously.

The creations on the submissions of new names have been secured through the story of the dance. It is claimed to have been inspired through colored people in the long ago and the South, U. S. A., pulling their feet out of the mud in the bed of a river.

Colored people also say that the current "Black Bottom" is but little different from the dance done years ago and called "The Pas Ma La."

## Producer Advises Comic

### By Cable to Resign

London, Nov. 14.

Lew Hearn signed an agreement to play the principal comedian role in a new de Courville show and to contribute no small portion of the book. This accomplished, de Courville went to America. The next thing Hearn heard was a cablegram from de Courville advising him to resign and leave the material he interpolated on penalty of being relegated to second position in support of another American comedian to be imported.

Hearn says he will stay the full eight weeks, and when he goes his material goes with him.

## FILM IN COURT

London, Nov. 14.

For the first time in its history, a film was shown in the law courts recently.

The case concerned a breach of contract in a film called "Fortune's Fool" (based on "The Scourge," by Rafael Sabatini) and the point to be decided was whether the eliminating of a certain scene detracted from the value of the film.

## PARIS PLAYS

(Continued from page 3)

presented at the Theatre de L'Avenue last week to an indifferent reception. The score is by Fred Pearly and Romero. A wealthy girl, in her anxiety to avoid suitors, takes to masculine dress. She is discovered bathing in the ocean by a modest young man. Out of delicacy he retreats without making himself known. When this comes to the knowledge of the heiress she vows she will marry so discreet a man and bends her effort to finding his identity. She succeeds after many false starts, bringing fortune to the happy youth when he is on the verge of suicide. Maud Loti is starred in the venture. The Spanish singer Christl is featured, amusing with his imitations.

### "Epinard Gagne Le Grand"

This is a new farce in three acts at the Nouveautes, Nov. 19. It deals with such eccentric elements as sports undertakers, horse racing and such. A funeral coachman who also runs a cafe facing the cemetery, by chance inherits a race horse. A customer, who also is a book maker, undertakes to dispose of the animal and tries to sell it to a demi-mondaine.

The young woman believes the owner is a wealthy nobleman and encourages his amorous attentions until the coachman's shrewish wife enlightens her. Meanwhile the horse Epinard, wins a big event with a fortune for the owner, this being brought about by the schemes of the lover of the coachman's daughter. Marcel Simon is diverting as the coachman. Maurice Remy is the young lover and Marguerite Louvain the demi-mondaine.

# LONDON

London, Nov. 14.

The Queen of Spain attended the evening performance of "Beau Geste" (film) at the Plaza Nov. 7, and upon leaving the theatre was warm in praise of the manner in which the film was presented. Her majesty showed a particular interest in the novel lighting effects of Francis Mangan accompanying the prolog which precedes the picture.

The "We" combination, originally consisting of Laddie Cliff, Roy Royston, Bobby Howes, H. B. Hedley and Dennis Cowles and afterward with Leslie Sarony replacing Laddie Cliff, is now being disbanded. The boys are giving up because several have production engagements.

Bobby Howes is going into the new Archie de Bear show at the Vaudeville; Roy Royston is to play the juvenile lead in Harry Foster's "Happy-Go-Lucky" and Leslie Sarony has a pantomime engagement.

O'Neill's "All God's Chillun Got Wings" is being shown for the first time in England at the little art theatre known as the Gate Theatre Salon. It is in for two weeks, as is the custom of the producers in that house.

J. L. Balderston's "Berkeley Square," denied an out-of-town trial, had an unpromising first night at the St. Martin's Oct. 6, and was thoroughly pulled about. But since the first week the trend has been steadily upward, and those connected with the show now expect a long run.

This is a highbrow play and contains only young artists, none of them box-office draws. Its marked success after a shaky start has few precedents in recent London theatrical history. The New York rights were purchased by Jed Harris and Crosby Gaige before production here. Since the play began to pick up the Theatre Royal in Copenhagen has taken it, and offers for performances and film rights have been received from Berlin, Vienna and Munich.

Robert Courtneidge will produce "The Blue Mazurka" for James White at Daly's in the new year. The piece opens in Manchester at Christmas and will have as principals Billie Hill, Elizabeth Pechy, George Metaxa and George Graves.

## PARIS

Paris, Nov. 14.

John Galsworthy's "Escape" has been presented here by Edward Stirling's English Players at the Theatre Albert I, coinciding with the play's run in London. It has not yet been seen in New York, where it is scheduled this season. It tells of the escape of a gentleman convict in 10 episodes. Stirling holds the role of the convict.

Camille Wyn, Anglo-Parisian agent, has left for New York, commissioned by the Isola Brothers to recruit a chorus for "Rose-Marie," due at the Theatre Sarah Bernhardt early part of next year.

Joe Boyd is now singing at the Louigi's bar here.

Alfred Savoir, French playwright, has returned to Paris from Hollywood, and is now writing the scenario of "The Phantom," in which Raymond Griffith will be starred. Savoir is going back to California early in the new year.

"La Griffe" of Henry Bernstein, with Victor Francen and Mme. Corclade, will succeed "Deburau" at the Sarah Bernhardt when Sacha Guitry leaves for New York next month. This revival will be produced by Armand Bour.

## BUTT-McGREGOR RIFT?

London, Nov. 14.

Sir Alfred Butt called for New York and Edgar McGregor, the American producer whom he brought over to stage "Queen High," sails next week on the "Majestic." The original intention was for them to sail together and to look over a number of American attractions with the idea of McGregor returning to London and staging them for Sir Alfred. This will probably not materialize.

Sir Alfred and McGregor, it is reported, did not hit it off very well here. After the opening night of the try-out week of "Queen High" Sir Alfred brought Frederick Lonsdale to see the show and made some drastic changes without consulting McGregor.

The latest report is that the piece is not drawing any too well at the Queens.

In "The House of Cards," due at the Little Theatre, the cast will consist of Louise Prussing, Buena Bent, Margaret Yarde, Marita Hunt, Jeanne de Casalis, Clive Currie and Malcolm Keen.

The Barnes theatre (one of the first little try-out houses to spring up in outer London) was put up for auction Nov. 10, but the reserve price was not reached, the highest bidding being \$32,500.

Originally a cinema, Phillip Ridgeway took over the building two years ago, and it was here that Thomas Hardy's "Tess of the D'Urbervilles" was first produced.

After a healthy run, following a transfer from "Q" theatre, "Ask Beccles" closes at the Globe Nov. 20. In the cast of "Trelawny of the Wells," which succeeds it, will be Margaret Bannerman, Ada Ferrar, Barbara Gott, Margaret Scudamore, Leon Quartermaine, Rupert Harvey, Stanley Cooke, Sebastian Smith, E. V. Reynolds, Robert Atkins.

Sir Arthur Pinero, the author, is personally supervising rehearsals for this revival.

When "The Lido Lady" comes to town from the provinces it will go to the Gaiety Dec. 2. The three principals in the cast are Phyllis Dare, Cicely Courtneidge, Jack Hulbert. The show has won favorable reports on its travels.

"Blackbirds" continues to great business at the Pavilion. The Prince of Wales was present recently and witnessed the performance for the fourth time.

Following a brief provincial tour commencing at Blackpool Nov. 29, "The Gold Diggers" will be brought to the West End by the firm of Clayton and Waller. Members of the company include Tallulah Bankhead, Jobyna Howland, Ruth Terry, Joan Barry, Charles Cherry and Fred Kerr.

The Revellers are booked here for a return engagement at Prince's Cabaret, and will also appear in a show to be produced by Beaumont Alexander, managing director of that establishment.

They do not come under the classification of a band, but as artists, and no prohibition against them is contemplated.

## WINTER GARDEN'S REVUE

Athos Taking Cabaret Unit of 40 People to Berlin.

London, Nov. 14.

For the first time a London cabaret show will be seen in its entirety on the Continent when Pery Athos takes over to the Winter Garden, Berlin, his New Princes cabaret in December.

This will include 40 people, costumes and scenery.

## SEEING N. Y. SHOWS

(Continued from page 2)

generally prohibitive in price for England. This is easy to understand since most of the people we have ear-marked are playing on or near Broadway.

When an artist gets on to Broadway it is usually after a long and arduous struggle for recognition; and the price which he or she may ask is usually commensurate with the time spent in "getting there." Some artists are keen on international reputation. The majority are content to keep on getting the best money they can in their own country, leaving the international part of it to the time when they are not wanted any more in their home land.

Many with reputations in New York forget that they have no reputation in London. They overlook that a big name in New York does not necessarily mean a drawing card in London, and a big salary naturally implies a draw. They are apt to forget that money in the United States is one thing and money in England is another.

Generally speaking to ask a New York "star" salary in London is asking the manager to take on a financial loss. Some idea of the difference in money values will be gained from the fact that an orchestra seat for a first class show in the West End of London can be obtained for \$3 maximum, whereas in New York we have paid as much as \$5 or \$6 a seat to see a similar kind of show. The relative moneys paid for entertainment we reckon to be 50 percent. more in New York than in London.

I do not wonder that English actors and actresses take a chance in New York.



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Peeyed shouts for "Lights!" "Black!" "Curtain!" and a constant mumble of asides indicated that the five acts at the American on the last half bill weren't worrying about what they should give this theatre's employees for Christmas. The disorder occurred at the Thursday supper show, with one performance already over.

A single who was early on the bill even went as far as to murmur "What an orchestra!" No brand-new turn on the program. Holland Fantasia, carrying three dancers and an accompanist, opened in full and displayed an average family time routine. The billing comes from the opening number, a Dutch wood-shoe dance done by the featured team. Passed off unceremoniously.

Reynolds and White, a mixed musical pair, drew guffaws on their opening cornet and sax duet in old-time hobo makeup. Later they switch to evening dress for serious work with fiddles. This team have an act just suited for the Association's unpretentious theatres. In third position the Capitol Revue, a two-man and three-woman

The two men supporting play well with Miss McComas, who plays the young demure actress who wants to act wild (off stage) because she believes her fiancée desires it. Carroll is a bit too plump but looks stunning in a low cut gold mesh gown.

Lady Oden Pearse, violiniste, was handicapped with an injury which caused her to limp. Lady Pearse's good fiddling is not properly shown in her poor selection and arrangement of numbers. Playing four songs without once leaving the stage or moving out of one position draws this turn out. The lady just managed to get over. Robbins' Baltimoreans is a well managed orchestra of young-looking boys. Robbins is prominent in all numbers, doing a vocal chorus in most of them. A trumpeter shows plenty of stuff as a comic dancer. Herbert Faye and Co., veteran turn as turns go today, did very well. Faye's comedy and the supporting cast's support good.

Groh and Adonis, acrobatic and animal act, opened. Liked here. Three dogs, used for laughs, get

ing hand for their efforts. The girl is okay on looks, but assists her partner more in the patter than on the wire. Smith and Cantor, two men comedy and song turn, open strong with a Russian comedy number. The ensuing mugging is not so forte, but manages to get some laughs. Smith still plays a lot of piano, and knows how. In confining most of their comedy to song would help, as the team is strongest vocally. At that they copped hit honors easily.

Hartley and Patterson in a skit by J. Arnold and K. Keith, called "One Night," are both musical comedy types. The girl, entering the man's house to burgle, discovers him drunk and does the stick-up bit. Some patter and gag lines, finishing with the usual song and dance. Joe and Martin Kennedy did well with their stuff in blackface.

Lewis and La Varre in their rube station master-show girl sketch pleased. The girl sings a hot blue number and is a good type. Lewis is standard in what he does. The Badalle and Dean Revue misses in construction and is rather slow. It needs pep. Badalle and Dean in the adagio are good, with some nifty routines. Their waltz is fair. Two girl tapsters are neat but do nothing. The finish, announced as eccentric Black Bottom, is more eccentric than "B. B." Quinn, Binder and Roy, two men and girl turn, just fair. A lot of hoke comedy was tough getting over. The girl is the foil for the men. The two do an Egyptian ballet burlesque, but are stronger on the eccentric soft shoe. Gordon Kibbler's Musical Mads, composing seven girls playing saxes, banjo, drums, piano and violin, managed to get over on the strength of their sex. The banjoist, a good-looking blonde, and the drummer double on songs. A violin solo is also featured.

Johnny Ryan, recently of night clubs, is master of ceremonies in "Poppy Land Revue," playing the Ascher houses.

The new show at the College Inn opened Nov. 16. Principals are Lischerson and Hathaway, Chamberline and Himes, Pauline Gaskin and Sylvia Joyce. Jack Fine produced.

Good show at the Palace this week. Good almost all the way, this being the case the first time since the new Orpheum house's opening. Holdovers continue, still showing the shortage of material. Nellie and Sara Kouns, as good and colorful this week as last, are the repeat turn this week. Nellie and Sara found it difficult to get away from an appreciative audience. Their beautiful "echo" song, a standby, is retained from the previous week.

The bill ran pretty well and would have been better minus the lopsided first part, which did not end until 4:10. As a result the second half looked strained in being forced to hurry. Arthur Corey and Co., opening, are here with the same turn seen at the old Palace a couple of weeks before its close. Corey is a favorite with the classical dancing clientele here. A bronze paint dance number, the act's flash, is well presented by Corey, a good dancer in a classy way.

Lang and Haley, mixed comedy act, deceived to results. Lang, of burlesque, and Bernice Haley, once one of the four Haley Sisters, were a surprise, doing a speech instead of an encore, which they could easily have handled. All crossfire material handled well by both and enhanced by some artful mugging on the part of Lang. Plenty of stuff here that rates first class. The Kouns girls were followed by Lou Holtz, who was here only a few weeks ago in "Vanties," which show he held up as much as possible, but received strong panning for being in it. The general contour of Holtz's material has not changed at all since his last vaudeville date, but still holds a kick with a few new gags.

Bert Lytell received a hand start and finish, also going to a speech, which consumed several minutes and in which he said that the action in his vehicle happened in real life only a few weeks ago in Oakland. Because of that similarity he

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minstrel tab, got a fair reward, mainly on the unstinted pep of their delivery. Not so much talent in the act, but an obvious desire to give all they have. Stanley Chapman had his regular next-to-closing spot for his "nut" single. The Swiss yodeling travest, is still the high spot of his act and gave him plenty of applause on exit.

A turn which can stop proceedings here in closing position is quite rare. The Mason-Dixon band did the trick. Ten youngsters and a comic singer comprise this snappy jazz outfit. The boys have several novelty bits, double extensively and distribute plenty of good entertainment. With more skilled production this act could rate better time than it is now playing. Business capacity by 8:30 Thursday night.

George E. Billingsley, former manager of the Belmont Hotel, has been appointed manager of the Edgewater Beach Hotel, Chicago, and the Edgewater Gulf hotel, Biloxi, Miss., under William Dewey, who continues as managing director of both places.

The 500 marines who are stationed here to guard the mails will be admitted free to Balaban & Katz theatres in their off time.

The Chicago Horse show will be run at the Chicago Riding Club Dec. 7 to 11 inclusive. Proceeds of ticket sales to the public will go to the Illinois Children's Home and Aid Society.

The night manager, four colored bell boys and five women were arrested in a raid on the New Tremont hotel, 29 S. Dearborn.

At pretty hard battle for Orpheum's Riviera theatre, Lawrence and Broadway, with the picture-presentation policy Uptown in the next block getting the better of the "vaudeville" emporium, which plays Orpheum "big time" (in name only) acts and usually a poor picture.

Carroll McComas (legitimate), was showing with a company of two. This fling at vaudeville is in form of a sketch, only fairly entertaining.

them. The pups go wild over a balloon, which evades them every time they touch it with their snouts. Great for the kids.

Orchestra about half filled in the evening. Picture, "Ladies at Play" (First National).

Santrey and Norton, dance team, formerly with "Little Nellie Kelly" and other Cohan shows, are now at the Rendezvous (cabaret). Freddy Bernard, who split with his partner, Sid Gary, while at the Rendezvous, remained there as master of ceremonies. The Loomis kids closed an eight-week engagement at the Rendezvous, leaving for St. Louis to open at the Ambassador (picture house).

Fred J. Nortman and Charles Fecher, operators of the Lexington theatre, East 63d street and University avenue, have purchased the theatre property from Andrew Karzas.

In anticipation of the Army-Navy game crowd, "In This Room" will have a midnight performance at the Princess Friday. There will be no show at Saturday matinee.

The Bert Levey office in Chicago has begun booking the Auditorium, Berwyn, Ill. Bookings formerly were handled by the Gus Sun office.

A benefit performance will be held at the Harris Dec. 12 for the Chicago Consumptive Aid Society under the auspices of the Jewish Theatrical Guild. George Jessel will be master of ceremonies.

Earl Ross closed his stock, which alternated between Elgin and Aurora, Nov. 2.

The Dorothy La Verne stock closed Nov. 13 at Kleist's, Pontiac, Mich. Mr. Kleist has already organized another company, reopening Nov. 28.

Clark and O'Shea closed their stock at Gary, Nov. 13. Several of the players go to Waukegan stock, operated by the same men.

Norman McDonald, former stage director, Essanay (film), before its liquidation, has closed with Mrs. Flske's company, now playing at the Pitt, Pittsburgh, Pa.

Ruby Blackburn, former stock lead, working in pictures in Hollywood, is returning East.

Fred Weston came to Chicago for people for Brash Bros. stock, in rehearsal in Oshkosh, Wis. Weston was former manager of Holden Brothers' stock.

Just a fair bill this week, with nothing outstanding. Punch comedy in particular is missing. Sunday afternoon held a good house, cold weather aiding.

Hap Hazards, a neat wire turn with some good tricks, got a rous-

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was engaged by a newspaper to report the real life case. Lytell gets everything possible out of his sketch, "The Vallant," written by Holworthy Hall and Robert Middlemas for the last Lamb's Gambol. The piece is gripping and was well liked here. Lytell closed the long first part.

Robert Benchley, "The Critic of Life," which is his billing and also his occupation between vaudeville dates, opened the second part and started with them coming in from their smokes. "The Treasurer's Report" is Mr. Benchley's conception of a treasurer's report. Other explanation is unnecessary. He clicked pretty well with this unusually "wise" audience and got a nice hand. Adela Verne, concert pianiste, was good from start to finish.

Jack McLallen and Sarah went through okay, showing their new aged material can retain its legs if not pressed or repeated too hard. The Brants made most of the chair warmers cling and applaud at the blowoff.

House capacity downstairs but only fair up. Loop.

## KANSAS CITY

By WILL R. HUGHES

Shubert—"Ben-Hur."  
Royal—"We're in the Navy Now."  
Newman—"The Popular Sin" (film).  
Liberty—"American Beauties" (untl).  
Liberty—"The Winning of Barbara Worth."

Mainstreet—"Syncopeating Sue" (film), vaudeville.

Pantages—Vaudeville, pictures.  
Orpheum—Vaudeville.  
Globe—Musical tabs, pictures.  
Empress—Burlesque (Mutual).  
Missouri—"Peg o' My Heart" (National Players).  
Convention Hall—"The Miracle."

"The Miracle" (Convention Hall), and "Ben-Hur" (Shubert), are each starting a three weeks' run. The Royal is featuring "We're in the Navy Now" for two weeks or longer.

The Brainard family is well represented in the theatrical world in Kansas City. Rowe Brainard is treasurer of the Shubert. His sister Helen is press agent and treasurer at the Missouri. Arthur Brainard, a brother, is electrician at the Shubert, and R. H. Brainard, father of the three, is electrician at the Missouri.

The Auditorium Managers' Association holds its annual convention here Dec. 13-14. The Convention Bureau of the Chamber of Commerce announces that 32 conventions have been booked for Kansas City for 1927.

## NEW ORLEANS

By O. M. SAMUEL

Tulane—San Carlos Opera Co.  
St. Charles—"One of the Family" (Saenger Players).  
Liberty—"Paradise."  
Strand—"One Minute to Play."  
Tudor—"Variety."

The La Vida Cafe has been torn down.

Business has been very light at the Palace, once the biggest money-maker among the local vaudeville houses, and the house is cutting its admission scale materially. The Palace plays Keith vaudeville. Another theatre scheduled to reduce its prices is the St. Charles, where stock holds forth.

Fortune Gallo's opera company will be at the Tulane for a month. Walker Whiteside did \$8,500 at the local legit house last week.

Julian Saenger and E. V. Richards are down in Central America, combining business with pleasure.

Johnny DeDroit and his orchestra are at Kolb's.

The jai alai fronton in St. Bernard is "all set" for the winter, giving New Orleans a new and novel gambling arena.

## SALT LAKE CITY

By GLEN PERRINS

Ralph Cloninger, formerly in stock at the Wilkes theatre, is appearing in person and on the screen in "The Winds of the Pampas" (Salt Lake).

Neil Schettler has been appointed musical director of the Paramount-Empress theatre orchestra, succeeding Edward P. Kimball.

Clifford Waterman, of this city, has been chosen for a tenor role in a Kansas City production of "The Miracle."

The Salt Lake Oratorio Society, which is now preparing Handel's sacred oratorio, "The Messiah," for presentation on New Year's day, will have a chorus of 500 voices.

Under the auspices of the presiding bishopric of the Church of Jesus Christ of Latter-day Saints, the Morr on tabernacle choir, 350 strong, recently broadcast over KSL.

Many "Salt Lakers" are taking screen tests at the Pantages theatre since the arrival of Director Persall, of Hollywood, and his cameraman, W. J. Beckway.

## VARIETY BUREAU WASHINGTON, D. C.

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By HARDIE MEAKIN

Belasco—"Is Zat So", next, "What Never Dies" (E. H. Sothern).  
National—"The Constant Wife" (Ethel Barrymore); next, "The Last of Mrs. Ch. ney" (Ina Claire).  
Poli—"Blossom Time" (Shubert's); next, "Passing Show of 1926" (Shuberts).  
Gayety—"Kosher Kitty Kelly" (Columbia).  
Mutual—"Land of Joy" (Mutual).

Keith's—Vaudeville.

Earle—Vaude-pets.

Strand—Musical Tab, films.

Picture Houses

Columbia—"Quarterback"; next "Stella Dallas."

Metropolitan—"Strong Man," Waring's Pennsylvanians; next, "Young April."

Palace—"Upstage," Jazz Week; next, "Gay Deceiver," Brooke Johns Orchestra.

Rialto—"Michael Strogoff," Pemberton Dancers; next, "Kosher Kitty Kelly."

Oddities in bookings are developing through the Gayety (Columbia) ringing in an occasional dramatic or musical show. For instance: One week prior to the showing of the film, "Aloma of the South Seas," at the Palace the musical stage version played the Gayety. Currently this same Gayety has "Kosher Kitty Kelly" while the Rialto is announcing the film version of the same piece for the coming week.

Washington has its first real night club hostess in the person of Otille Corday at the Spanish Village. Pete Borrás brought Miss Corday here. She has appeared in musical productions, including "Go, Go" and "Moonlight."

New York dance orchestra "names" are beginning to appear here. The first is Ben Bernie's Piping Rock Orchestra, which goes into the St. Marks, a new night club.

E. C. A. Reed, managing the new Carlton Club for Harry Wardman, went to New York to line up a name combination for his club.

The Crandall organists did some shifting last week. George Emmans going from the Colony to the Tivoli, Harold Pease from the Home to the Colony, with Mrs. Towne in the former Pease assignment. The York now has Mrs. Hauer at the console replacing Mrs. Towne. This changing was due to Otto F. Beck leaving the Tivoli.

Waring's Pennsylvanians are back at the Metropolitan for their 23d week in Washington. The stay this time is indefinite.

Julian Brylawski has been elected to the presidency of the Washington Motion Picture Theatre Owners' Association, succeeding Harry M. Crandall.

## SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—"Ben-Hur" next, "Pretty Lady," new musical, based on "Mama Love Papa," premieres here Dec. 2.

B. F. Keith's—Vaudeville and pictures.

Temple—First half, "Rarin' to Go" (Columbia); 2d half, vaudeville and pictures.

Savoy—"The Ginger Girls" (Mutual).

Strand—"Kid Boots."

Empire—"La Boheme," with musical prologue.

Robbins-Eckel—"Miss Nobody."

Regent—"The Far Cry" and "Volcano!"

Harvard—"Men of Steel."

Crescent—"Her Man o' War."

B. Emmett Cornell, former manager Eckel theatre here, has filed suit in Supreme Court seeking a divorce from his second wife, Mrs. Mabel Cornell.

E. H. Coates, New York, professional producer, is in Oswego to stage Jappyland, light opera, with a home talent cast, in the Richardson theatre next month under Kiwanis auspices.

The New York Players (stock), playing in the Little theatre, Ithaca, may be forced to close Nov. 27. Failure of the city to support the venture is the reason. The Little theatre seats 384 and it is necessary to have an average of 250 at each performance to meet expenses. The season was under-written by a Citizens Committee in an effort to bring the spoken drama back in Ithaca.

Several reels of the Tunney-Dempsey fight pictures were destroyed by fire in a blaze in the projection booth of the Gem theatre in Prescott, Ont. The films were the property of the Dominion Film Co. of Toronto. The fight pictures

had attracted liberal patronage, the fans ferrying over to Canada to see the films, which could not be shown in New York state under Federal laws.

Sunday films were shown at the Strand and Star theatres, Ogdensburg, Nov. 21, and met with a hearty reception. Both theatres gave four shows to profit.

Elmira will have its first Sunday movies Nov. 27 as the result of aldermanic action, following the favorable vote in the recent municipal referendum. The Common Council went on record for Sunday films with nine aldermen voting yes, and three recorded as not voting. The official plurality in favor of Sunday films was announced as 2,609. Alderman J. Maxwell Beers, Rep., former dramatic critic "The Star Gazette," speaking from the floor, said he has consulted with leaders of the anti-Sunday show movement and that they had agreed it had been a fair fight and that nothing could be done honorably but to acquiesce.

The Empire, celebrating anniversary week, is presenting an operatic prologue to "La Boheme," Margaret Johnson, soprano, and Reginald Wiseman, tenor, are featured. Countess Helmy Smirnova arranged the number and Harold Lavine, of the Empire house staff, staged it.

Fire in the projection booth of the Orpheum, Utica, last week during the first evening show emptied the house. A half hour later, the blaze out, the show was resumed.

## PORTLAND, ORE.

By SAM H. COHEN

Heilig—"Old English" (George Arliss).

Broadway—"Forlorn River,"

Liberty—"The Magician,"

Rivoli—"Sunny Side Up,"

Majestic—"The Eagle of the Sea,"

Columbia—"The Four Horsemen,"

People's—"The Marriage Clause,"

Blue Mouse—"Mismates,"

Pantages—Pan vaudeville.

Music Box—Will King stock.

Sammy Cohen, local newspaperman, is handling publicity for the Liberty and Rivoli theatres, which have passed to North American control.

Eddie Hitchcock, manager Liberty, plans a "Midnight Frolic" every Saturday night.

Harry Arthur, vice-president and general manager North American Theatres, Inc., which absorbed the Jensen & Von Herberg string, is making almost daily trips to and from Seattle and to other cities on the circuit.

Paul Noble, formerly manager Liberty, under the old Jensen & Von Herberg regime, is again managing J. J. Parker's People's theatre.

Opening of the new Pantages Nov. 15. Seats 2,300. The last thing in building construction, Pantages purchased the site, formerly holding the old Hippodrome, leased by Ackerman & Harris, and tore the entire house out, leaving only the bare four walls. The house is considered one of the finest theatres now on Pantages' circuit.

Rodney Pantages, general manager of the circuit, had charge of the opening campaign. As the opening date approached large bold ads started to appear in the dailies. Inaugural program: Watson Slaters, Gertrude Ederle, Frank Braithwood, William Desmond, Throe Melvins.

J. A. Johnson is manager, with Carl Werner in charge of publicity.

## PORTLAND, ME.

By HAL CRAM

The Strand opened a new policy last week with presentations in addition to its usual double feature. The special stage feature was the Imperial Marimba Band. This week the presentation is "The Jolly Bandits," and next week, the Corbett Sisters' Revue. Presentations are to be a permanent policy at this house hereafter.

The New Jefferson Players are considered the best stock ever located in Portland.

Southern's Amusement hall, operated by receivership, is being looked over by outside theatre interests with the possibility of being remodeled into a picture and vaudeville house.

House completely sold out and standing room only greeted Sir Harry Lauder here.

Ruth Hiers, for the past few years publicity and exploiter for Universal's Columbia, has resigned and will leave for New York, as she recently became Mrs. Eugene Rich.

The same staff which for years guided the destinies of the old Pantages house will be kept intact by Rodney Pantages, in charge of the opening of the new house. J. A. Johnson remains as manager; his son Claude, assistant, and Carl Werner, press agent.

## NEWARK, N. J.

By C. R. AUSTIN

Shubert—"Tip Toes."

Broad—"Fanny."

Proctor's—Vaudeville—"You'd Be Surprised."

Leew's State—Vaudeville—"Upstage."

Newark—Vaudeville—Josselyn's Wife."

Mosque—"Mare Nostrum"—vaudeville.

Branford—"Syncopeating Sue"—vaudeville.

Fox Terminal—"Return of Peter Grimm"—"Breed of the Sea."

Rialto—"The Cat's Pajamas."

Capitol—Tri-weekly double feature change.

Goodwin—"The Black Pirate."

Miner's Empire—"Red Kisses" (Columbia).

Lyric—"Round the Town" (Mutual).

Orpheum—"Shake Your Feet."

In her first appearance at the Lyric last week Carrie Finnell cleaned up for fair. At the Empire the legitimate shows have done better than the burlesque attractions.

The Rialto (Stanley-Fabian) has given up its "run" policy, plainly a hopeless proposition in Newark. It flopped at the Capitol last year also.

The Rialto is running from week to week. The organists are back at the Capitol again. "The Naked Truth" finished its fifth week at the house with satisfactory business for the end of a run. This apparently equals the run record in Newark. The Capitol is playing a triple change of double features this week and will show a first "run" next week of Raquel Meller in "For Her People" (film).

The Shuberts finally sent Schlesinger a show allowing "A Lady's Virtue" to appear last week at the Broad. The Shubert, however, had to go dark last week and hasn't a single Shubert musical announced. Nov. 29, Anne Nichols' "Howdy King" will show there, the first time a drama has occupied the house for over a year. How far the break between the Shuberts and Schlesinger has gone is revealed by the fact that Schlesinger's own show, "Behind Lace Curtains" ("Distinguished Villa"), is announced for next week as offered by L. Lawrence Weber in association with M. S. Schlesinger, while it was previously announced as produced by Lee Shubert with Schlesinger.

Max Wolf, formerly at the Central, is manager of the new Roosevelt.

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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.

Marcus Helman must see the handwriting on the wall; if he does not, then the management of his local Orpheum does, for last week, taking up the center of the outer lobby, was a glass case containing a miniature of the S. S. President Adams, with a uniformed attendant of the Dollar Line explaining to those who stopped all about the tour. This man managed to get big crowds to listen to his lecture and, from a 20-minute observation, attracted more people to his wares than did the box office.

Of course there had to be a reason for the display here as the Orpheum could not obviously allow its lobby to be an agency for a steamship company. So a placard was on the case saying "London, New York and Paris," which referred in some way to an act playing in the house. On the stage, though, there was no business or situation which might in any way cause a tieup of this sort to be made. Possibly the only business which brought this tieup might have been the exchange of currency between the Dollar Line and the theatre for the privilege. Tieups of this sort may be a good move and early training for the house, which no doubt will follow the footsteps of other Orpheum and Keith houses and add the motion picture to its entertainment when matters of this sort are actually necessary to put over a show.

Then, again, Mr. Helman might be informed, if he does not know, that small-time exploitation tactics were used in his \$1.65 palace of amusement with the giving out to each patron by attendants a package containing two peanuts. That was the means of the house informing its patrons that the current week will be "National Nut Week" in the house, with the occasion being the appearance of Olsen and Johnson. The attendant notified the customers when giving out the packages that a \$5 gold piece was in one of them. This reporter, having paid his way in, thought it would be a good chance to get interest on the \$3.30 he paid for his seats, and got himself half a dozen packages, but the \$5 was missing. Possibly an old ballyhoo trick learned from another vodvil circuit whose executives have had experience in the peanut racket.

The show was nothing to brag of, as it had one of those units which was a heavy and bulky affair and slowed the running each time one of its components was on the rostrum.

Headlining was Ruth Roland (New Acts), former picture serial actress, with a routine of songs and about 500 feet of film preceding her entry that told of her screen achievements. On tour Miss Roland looks like a surefire money-getter for the box office. She has a nicely hooked-up routine, is good to look upon, has magnetic personality and an easy way of selling herself. Though the act here at the Monday night show did not start off in clicking shape, it developed strength,

with the result Miss Roland stopped the show.

Opening were Bud and Jack Pearson, with a tap routine of dancing. The boys, as part of the unit show, started off with a pleasing routine of stepping that let them get by as openers. Then came the second point of the unit, Jack Kraft and Elsie La Mont, in comedy and dancing, assisted by a chorus of eight, and Chas. Ross, chanter. This turn is small-timish and all hooked up with Kraft making a pitiful showing as a comic. He is a great hooper, and if he were to confine his talent in this direction might find himself more tolerable to an audience.

Mike Odali Careno, dramatic soprano, held over from the week before, had a new catalog of chants, delivered in numerous languages. She is a great salesman, and might be a good bet in picture houses which do not use the "flash" presentations, but can use a real class specialty. Dooley and Sales, on next, had plenty of fun with themselves as well as the audience in getting rid of their load of hoke. It was a tough start, which was quickly overcome as the duo progressed, and they registered a snappy finish.

"London, Paris and New York," the third unit, billed as a Jos. Santley production, was gorgeous in scenic embellishments. Outside of that, it reminds considerably of one of the Ben Kahn one-act tabs presented in the old Union Square, New York. Listless and lifeless, though it had color in its stage picture. An outstanding feature in the entire turn is a bewitching little feminine, Dorothy Mack, who has ability to sell her songs and terpsichorean endeavors. Others in the cast, which included the Pearson Boys, Ross, Jane Smith and the eight "girls" of the ensemble, were also "among those present."

Following Miss Roland, next to closing, were Roy Cummings and Irene Shaw. Cummings took up 10 minutes in doing his routine falls, and stopped the show cold, as he had done the previous week. Closing was Will Ferry, "the Frog Man," who did his contortionistic feats in an elaborate setting. As the prelude to the entrance of Ferry, the eight girls did a little chanting and stepping in a picturesque setting. This seems a mistake, as when Ferry started on his slow routine the exit promenaders did their stuff.

All Huber, German designer, here from Berlin and under contract by Metro-Goldwyn-Mayer, will design the costumes for "Old Heidelberg," which Ernst Lubitsch will direct. Huber is a noted painter and is a member of the Munich Academy.

Cecil Teague, organist, late of San Francisco and the Jensen & Von Herberg circuit in the Pacific northwest, has been signed by West Coast Theatres, Inc., as featured organist at Loew's State, Los Angeles.

Hollywood Amusement Enterprises, Inc., has been organized by Hollywood men allied with the picture industry. Otto H. Oleson is president. Associated are H. Ellis Read, Norman Sproul, Arthur Kachel, Gus Inglis, A. M. Wiley and "Red" Robinson. The concern will organize picture shows, carnivals, pageants, fetes and expositions.

Janet Gaynor, film actress under contract to Fox, and Herbert Moulton, Los Angeles newspaper man, are engaged to marry. No date has been set for their marriage, but it probably will take place around the holidays.

The Ted Wildes are expecting a visit from the stork. The father is Harold Lloyd's gag man, and his wife was Phyllis Byrne, professionally.

Ruth Stewart, who appeared in "Weak Sisters" (Majestic), has replaced Ruth Chatterton in E. D. Smith's road production of "The Green Hat."

Millard Webb, screen director, and his wife, have patched up their matrimonial difficulties, with the latter withdrawing her divorce action.

Mrs. Webb before her marriage in 1925 was Dorothy Wallace, actress.

Wesley Lord, concert organist, has been engaged by Fred Miller as featured attraction at the Figueroa.

Bert Fiske, former accompanist for Ruth Roland in vaudeville, is now conducting his own orchestra at Club Alabama for Mike Lyman.

Sixty-three hour service is now in effect between Los Angeles and Chicago via the three transcontinental roads, Santa Fe, Union Pacific and Southwestern Pacific-Rock Island. Each road is operating one train each way daily on this fast schedule and exacting \$10 extra fare from passengers for the privilege of saving a day on either end of the journey.

Good vaudeville at Pantages last week. Roscoe Ails and Katie Pullman topped the bill.

Ossie and Linko, Valentine Vox and Emily Walters, Winfield and Jean and the Rhapsodians offered strong support.

Ossie and Linko opened in "Spring Training," doing hand balancing, flying strap work and tumbling, with baseball uniforms and equipment as camouflage. This team offered a refreshingly new version of an old form of vaudeville, namely, acrobatics.

The Rhapsodians, with Bruno Mailer, male violinist, and Romanos Sisters, dancers; Verna Campbell and Grayce Bernard, accompanist and vocalist, offered a song, music and dance revue to moderate returns.

Valentine Vox and Emily Walters, ventriloquists, featuring Vox's double voice singing in harmony and Miss Walters' baby cry, were next. Ventriloquists like Valentine Vox and Miss Walters are few and far between.

Winfield and Jean offered a sketch to good returns, with Winfield playing heavily on a Southern accent. This was particularly noticeable through Miss Walters using a very broad Southern accent in the turn before. They were clever and pleasing, but the sketch dies in the middle, but is carried through by the good work of players.

Next came Roscoe Ails with Katie Pullman, Dorothy Ellsworth, Cecil Graham and a six-piece band. Ails and Miss Pullman offered about the best Black Bottom seen to date in Los Angeles. The rest was high comedy, hot syncopation and some excellent dancing by Miss Pullman and an acrobatic dance reminiscent of the Orient by Miss Ellsworth. Cecil Graham, colored dancer, got over to nice applause. The feature was "The Country Beyond."

The Alaska Yukon club of Los Angeles tendered a reception in honor of the 25th anniversary of Alexander Pantages in Show business, which he started in Dawson City (Alaska) during the famous Klondike rush. Mr. Pantages appeared personally and provided entertainment.

Gurney E. Newlin, Los Angeles attorney, was elected president of the Los Angeles Grand Opera association, succeeding Benjamin F. Bledsoe, who held the office three years.

Neither Larry Kent nor Edna Murphy, film players, confirm or deny the report of their engagement to wed. The two are in First National pictures.

## OKLAHOMA CITY

By GEORGE NOBLE

The old Guthrie, Guthrie, Okla., has reopened with stock and pictures. Ray Moore opened the Ray theatre, Snyder, Okla., last week. Lew Wentz opens his new Ponce City (Okla.) theatre soon with P. P. L. films. Griffith Bros. open the new Ritz, Seminole, Okla., soon. Frank Miller plans to erect a new house in Marlow, Okla. The Ritz, Albany, Tex., has been taken over by the Texas Theatre Co. The Majestic, El Dorado, Ark., has been reopened. Wood & Isley are going to build a new theatre in Sapulpa. Allen Oldham has opened the new Dixie, Clayton, Okla. The Garden and Mystic theatres, Picher, Okla., and the Chickasha, Chickasha, Okla., have been remodeled.

Oklahoma City's new film building opens Dec. 1. Among its tenants will be Educational, Griffith Brothers, Anderson Theatre Equipment, and Liberty-Specialty Co.

A. D. Myers has been named manager of the Majestic, Fort Gibson, Okla.

The Klondike theatre, Saspanco, Tex., was recently damaged by fire.

J. R. MacEachron is now managing the Saenger theatre, Pine Bluff, Ark., replacing Charles O'Connell who goes to the general offices in New Orleans.

## SAN DIEGO, CAL.

By L. J. SMITH

Spreckels—"Ben-Hur."  
Pantages—"Vaudeville."  
Savoy—"Home Fires" (stock).  
Colonial—"Musical comedy stock."  
Balboa—"The Campus Flirt" and Fanchon & Marco's "Campus Idea."  
Cabrillo—"Wet Paint."  
Mission—"Puppets."  
Plaza—"The Magician."  
Superba—"The Flame of the Yukon."  
Broadway—"Aloma of the South Seas."  
California—"The Far Cry."  
Bush Egyptian—"The Prince of Pilsen."

Business is good here. With many already in town for the opening of the Tiajuana racing meet, Thanksgiving Day, and more coming in every day the show shops are grabbing plenty of easy money. The tourist crop for the winter is also helping.

The look-ahead boys are on the job with both feet. There's a new Junior Orpheum house going up at Fourth and C streets and may be open by January. A Los Angeles realty scout is here looking for a new stock theatre site. Three new picture houses are under way in various neighborhoods.

Pantages packs 'em in whether the bill is good or not and some of the shows there recently have been just a little less than mediocre. Armstrong's "Baby Dolls," opening at the Colonial a few weeks ago, seems to have caught on. The Balboa (West Coast house), showing first-runs and a Fanchon & Marco revue each week, jams 'em in all the time.

At Mission Beach, six miles from Pantages, a new dance band—the Collegians—has been installed in the ballroom with gratifying results. The bathhouse, plunge, roller skating rink and all concessions are open and the new policy of operating the year round looks like a winner.

The Devil's Den, a new dance affair, opened recently in the Waldorf hotel grill with a hot band and a policy of feature nights. This anticipated a play from the racing fans making the Waldorf their headquarters.

Gail Curci had them standing and cheering her concert program last Saturday night at the Spreckels. The house was a sellout.

## OAKLAND, CAL.

By WOOD SOANES

This is a lively week in Oakland theatredom.

The activity started yesterday with the opening of the Duncan Sisters, Vivian and Rosetta, as Fanchon and Marco stars at the T. & D., doing their vaudeville turn in "Topsy and Eva" makeup as a start on the picture Joseph Schenck is scheduled to make for them.

The sisters are slated for one week here and a second at the Warfield in San Francisco, in on a percentage basis that is said to guarantee them practically \$5,000 a week. They arrived here with a large retinue of help and trunks.

Saturday also marked the opening of Henry Duffy's coast production of "Rain," with Isabel Withers in the Jeanne Eagels role and Harold Salter as the Rev. Davidson, at the 12th Street, where it will remain for eight days. The Duffy showing is something in the way of a coup, as the play was previously contracted for by George Ebeby for his Fulton stock and then withdrawn in favor of the San Francisco impresario.

The State has opened its musical comedy season, featuring Lew Dunbar under the co-direction of Nat Holt and Jack Russell, an old favorite here who is now working for Holt at the Wigwam in San Francisco. Dunbar's is really a sort of No. 2 Russell unit. In support are Millie Pedro, George Stanley, Dixie Blair, Maisel Gardner, Ruby Lang

and Casey Jones together with a quartet and 16 girls. Feature pictures will be on the program, too.

At the Fulton Shirley Grey opened her engagement in "Easy Come, Easy Go." She is opposite Norman Field, who has been here for some time and replaces Miami Campbell. Miss Grey's second bill will be "The Girl from Chills." Her contract carries her to the first of the year with an option. Support includes Audie Due, Eloise Keeler, Stewart Wilson, John G. Fee, V. Talbot Henderson, Leo Linhard, Irving Kennedy and George Webster, stage director.

Last Wednesday night Jimmy Gleason stepped into the role of the saxophonist-truck driver, Danny, in his play, "The Fall Guy," on at the Fulton, with Mrs. Gleason (Lucille Webster) starred. Gleason replaced Howard Russell as a publicity gag for the single performance and was accorded a wild demonstration by the customers who have not seen him troupe since he became a New York star. Gleason is living here working on his play, "The Shannons of Broadway," which will probably be produced by George Ebeby originally.

"Beau Geste" is to be played as a road show at the 12th Street for two weeks starting Nov. 28 by the Public. The local house, American, is inadequate to take care of the throngs expected. W. A. Rusco will have charge of the boxoffice and management of the film and the orchestra now installed at the St. Francis in San Francisco will come over.

Musical "Tab" comedy comes into the State Nov. 21, making the first time in several seasons a show of this sort has been here. Nat Holt, part owner of the Wigwam, San Francisco, returns to the State to once managed to operate a "No. 2" Jack Russell show on percentage.

Holt installs Lou Dunbar, former "Irish" comic, for Will King, and a company of thirty, with feature pictures also part of the entertainment. Meanwhile Russell continues at the Wigwam.

J. Walter Frates will be agent. Holt's coming puts a stop to rumors concerning the disposition of the house, operated by the T. & D., Jr., with the West Coast having a heavy interest under a nine-year lease held by the Bank of Italy, which bought the Fourteenth and Broadway block some time ago. Pantages was dickering for a sub-lease.

V. Talbot Henderson has returned to the Fulton stock after a season with the Menard Tent Players in Emeryville in support of his wife, Marguerite Allen. He will appear in the opening bill of Shirley Grey, new leading woman, who makes her debut in "Easy Come, Easy Go."

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## SAN FRANCISCO

After an absence from his family of 10 months Louis Cohn, of the Famous Players theatre department, claims that he positively will get away in time to spend Thanksgiving in New York.

Joe McKenna and Billy Kohler have been in the box office of the St. Francis handling ducats on "Beau Geste" for the last couple of weeks.

Famous Players-Lasky road show department have placed Jack Tripp in charge of the San Francisco company of "Beau Geste," which is headed for Salt Lake and Denver, doubling into the northwestern country. The picture will play two weeks in Oakland at the 12th Street theatre with Andre Setaro of the St. Francis going across the bay to conduct the score.

Frank A. P. Gazzolli, Chicago showman, was in town last week. He spent much time with his friends, Kolb and Dill.

Earl Burnett's orchestra has left the St. Francis Hotel, returning to the Biltmore, Los Angeles. Frank Ellis replaces.

Phil Tead, lead in "Easy Come, Easy Go" and "The Poor Nut," remains at the Alcazar for the Duffy production of "The Pearl of Nul-tane," renamed version of "Aloma of the South Seas." LeRoy Clemens, the author, is staging the piece in collaboration with Edwin Curtis.

The Children's theatre, branch of the Players Guild, has opened its second season.

Thomas Cavanaugh, chief engineer of the Warfield theatre, will become superintendent of service at the new Mark Hopkins Hotel, now nearing completion.

Nan Sunderland has replaced Edith Evans in "Queen High," soon to open at the Wilkes here. This will be the first Kolb and Dill show that May Cloy (Mrs. Kolb) has not been in since her marriage to Mr. Kolb. She is ill in St. Mary's Hospital. Another old time favorite of the Kolb and Dill shows, Julia Blanc, will also be missing from "Queen High," no part for her.

West Coast Theatre, Inc., promoted 10 chests of Rogers Bros. silverware, valued at \$60 a chest, to use in a tie-up with Douglas Fairbanks' "Black Pirate." The angle

for Rogers Bros. is "pieces of eight," a trade slogan with them and a familiar expression of pirates. Frank Whitbeck did the promoting.

Crosby and Rinker, the young "Van and Schenck" singers, have been booked for an engagement in their home town, Spokane, before going east to appear with Whiteman in the Dillingham show. The boys, less than 20, have been away from home exactly a year this month and have achieved marked success in picture presentations.

John MacKenzie, stage manager and enactor of a "bit" at the President theatre, ran into a policeman and a lot of trouble in the early hours of Armistice Day while returning home in his car.

After making the pinch the cop noticed MacKenzie's car was dented in. MacKenzie was hazy about the dent but admitted a faint recollection of having hit something a little earlier in the evening. At the police station the Armistice celebrator was charged with being a hit and run driver, a serious offense here; operating a car while intoxicated, also serious; resisting an officer, no light matter; driving without light, driving recklessly and driving without a license.

If convicted on all charges MacKenzie will be an octogenarian when he gets out, according to his best friends, who are doing all they can for him.

## SEATTLE

By DAVE TREPP

Metropolitan—"The Green Hat" (Ruth Chatterton).  
President—"Applesauce" (stock).  
Orpheum—Vaudeville.  
Pantages—"Flames"—vaude.  
Fifth Avenue—"Don Juan's Three Nights."  
Coliseum—"The Temptress."  
Blue Mouse—"Mismates."  
Columbia—"The Black Pirate."  
Winter Garden—"Breed of the Sea."  
Strand—"Men of Steel."  
Embassy—"Hold That Lion."

Edward J. Fisher announces the Orpheum, Twin Falls, Ida., started Ackerman & Harris acts Nov. 22. E. A. Anderson is manager.

The third annual "Pot Pourri" in Seattle, put on at the Fifth Avenue by all local theatres, netted close to \$4,000 for the theatre men's special fund.

Jim Clemmer is now managing director of the Fifth Avenue, coming from Portland last week to succeed Hal Horne, who went to Portland. E. E. Ruggles continues as house manager. Mr. Clemmer formerly owned the Clemmer theatres in Seattle and Spokane.

The Venetian, Seattle's newest suburban theatre, at 15th and East Pine, opened last week. Sam Germano is manager.

William McCurdy, manager local Duff theatre, reports that the new Le Roy Clemmens play, "The World Loves a Winner," will be repeated in Seattle shortly after Jan. 1. Two organizations want to buy the house for one night each. This play will also be staged soon by Henry Duffy in San Francisco.

## INDIANAPOLIS

By EDWIN O'NEEL

English—"Ben-Hur" (3d week).  
Murat—"Ghosts" (Mrs. Fiske).  
Nov. 25-26-27.  
Palace—"Main Street" (Fred Astaire) (3d week).  
Keiths—Vaudeville.  
Circle—"Ladies at Play."  
Colonial—"Across the Pacific."  
Apollo—"We're in the Navy Now."  
Ohio—"The Gay Deceiver."  
Uptown—"One Minute to Play" (first half).  
Isis—"The Kick Off" (first half).

"Vanities" plays English's Dec. 9-10-11. A. P. Miller, manager, has also booked Sophie Tucker and Ted Lewis in Rufus Le Maire's "Affairs" Dec. 6-8.

As a Thanksgiving attraction Mrs. Fiske opens a three-day engagement in Ibsen's "Ghosts" at the Murat Thanksgiving matinee.

Pat Rooney and Marion Bent returned to Keith's this week after a five years' absence.

## NEW ENGLAND

The new Wollaston theatre, Wollaston, Mass., near Boston, opened last week with vaudeville and films. The house was erected by Abraham Spitz, Providence theatre promoter. The manager is H. H. Chenoweth with Percy Faulkenberg assistant.

A request that further permits be refused for Sunday "sacred concerts" (theatrical) has been made to Mayor Beal, Waltham, Mass., by Franklin G. Woodward, chairman of the Public Morals committee of the Waltham Federation of Churches. Mr. Woodward asserts certain Waltham theatres are "using the charity feature as just a cloak to mask the breaking of God's law" and to "fatten their pockets."

Yeggs cracked two theatre safes, one in Connecticut and the other in Massachusetts, last week. At Greenfield, Mass., the Lawler theatre safe was robbed of \$150, but the robbers were unable to open the inner vault, which contained \$1,500. The safe in the Bristol theatre, Bristol, Conn., yielded \$1,500.

The new Granada theatre, Malden, Mass., opened Nov. 15 with five acts and a feature film. The house is operated jointly by George A. and Oliver E. Ramsdell and Fred Green and Harry Ellenberg. The former run the Orpheum and the latter the Mystic, both in Malden.

Although Raquel Meller got a top admission of \$10 at Albany, with similar scale in other cities during her tour, she appeared in the Auditorium, Springfield, Mass., Saturday night at a scale ranging from \$1 to \$5.

The Nathan Yamins circuit, Fall River, Mass., is having a home talent movie made by Herbert Holcombe to be shown in its theatres as a business booster.

The authorized capital stock of the Associated Theatres, Inc., New Haven, Conn., has been increased from \$50,000 and \$100,000.

The Paul Hansell Repertory Co. at the Academy of Music, Northampton, Mass., is now appearing only on Wednesday, Thursday, Friday and Saturday. The other three days are given over to picture program. Despite the fact the Academy is operated and owned by the city the local newspaper is protesting the showing of films there on Sunday.

Pacquale Tebaldi will erect a \$70,000 theatre seating 1,200 at Indian Orchard, a suburb of Springfield, Mass. The Goldstein Brothers, Springfield, are reported to have taken over the proposed house.

Junius G. Edwards, Fall River, Mass., manager of Arcadia, amusement park, south Gardner, Mass., for two years, has acquired the property and will operate it under a long term lease.

## BALTIMORE

By BRAWBROOK

Auditorium—"The Passing Show."  
Guild—"Patience" (fifth week).  
Ford's—"Cradle Snatchers."

The Baltimore "Evening Sun" has added a new film feature, "Q. E. D.," movie critic for the afternoon paper, has a new gossip column, "Movie Close Ups," appearing every Wednesday and Friday. This is in addition to the same writer's Monday "Film Fans" column.

"Q. E. D." also has a four-day picture review column. The "Movie Close Ups" are being heavily advertised.

The "Evening Sun's" dramatic critic, hitherto by-lined simple as "G. E. K.," now tops his reviews with his full name, Gilbert Kanour is critic for the afternoon paper and has held that post since the death of J. O. L. (Jack Lambdin), for whom Kanour second-stringed.

The art department at the Loew-Century is out. It consisted of Olga Schapiro, recently in charge of the studio for the Whitehurst Enterprises, and J. F. Grace, who came here from St. Louis. Both Miss Schapiro and Mr. Grace are reported to have connected with the Fox, Philadelphia, at which house Miss Schapiro was formerly identified.

## MILWAUKEE

By HERB M. ISRAEL

Davidson—"Ben-Hur."  
Garrick—"Kosher Kitty Kelly" (Gross stock).  
Pabst—"Die Bojarenbraut" (German operetta).  
Palace—Vaudeville.  
Majestic—Vaudeville.  
Miller—Vaudeville.  
Empress—"Oriental Maids."  
Gayety—"Kandy Klds" (Mutual).  
Alhambra—"Her Big Night."  
Garden—"Sweet Rosie O'Grady."  
Merrill—"La Boheme" (3d week).  
Strand—"Ranson's Folly."  
Princess—"The Great K-A Robbery."  
Wisconsin—"The Quarterback."

"Ben-Hur" opened its three week "run" Sunday at the Davidson, leav-

ing Milwaukee without a road show house.

Karl Michel has joined the Eric Karle picture house tabloid company, replacing Rube Martin.

Universal reported to have purchased property in West Allis for a theatre. With 15,000 people to draw from this suburban town has not been tapped as yet. Saxe will also build there.

Announcement of the wedding of Frances Rogers, chorus girl, and Karl Michel, juvenile, Eric Karle players, to take place Jan. 1, 1927, was made at the marriage of Jack LeVois and Hazel Stokes on the stage of the Empress Nov. 18.

The Princess (Saxe), second run house, was converted into a first run house this week with "The Great K-A Robbery" as the initial offering.

## MINNEAPOLIS

Metropolitan—"The Big Parade."  
Shubert—"The Dove" (Bainbridge stock).  
Hennepin-Orpheum—Vaudeville, pictures.  
Palace—"Way Down East" (McCall-Bridge tab).  
Pantages—Vaudeville, pictures.  
Seventh Street—Vaudeville, pictures.  
Gayety—"Hello, Parve" (Mutual).  
State—"The Quarterback," Royal Rumanian Serenaders (stage).  
Strand—"Stella Dallas."  
Garrick—"Eagle of the Sea," Eddie Bratton Melody Makers (stage).  
Lyric—"The Boy Friend."  
Aster—"The Runaway Express."  
Grand—"The Black Pirate" (return).

The city council auditorium committee has decided that \$5,000 per annum will be the maximum salary for the new municipal auditorium managerial position. A. G. "Buzz" Bainbridge, managing director and lessee of the Shubert (stock), stated he would not consider it for any salary less than \$10,000 a year. The "Daily Star," urging the Bainbridge section, panned the aldermen editorially for practicing economy.

Other than Bertha Kalich in "Magda," scheduled for Nov. 28, the Metropolitan (road shows) has no underlined attractions. The house was dark last week. Bookings apparently are difficult to obtain.

Playing Suzanne Lenglen and the other Pyle tennis pros on a percentage basis at the Minneapolis Arena, "Buzz" Bainbridge, local impresario, made a neat profit last week. More than 4,000 people attended, the scale being \$1 to \$3, plus tax.

## BUFFALO

By SIDNEY BURTON

Teck—"Gentlemen Prefer Blondes," next, "Abie's Irish Rose."  
Majestic—"Alias the Deacon" (McGarry Players).  
Buffalo—"We're in the Navy Now."  
Hipp—"So's Your Old Man," vaude.  
Loew's—"Marriage License," vaude.  
Lafayette—"Almost a Lady," vaude.  
Garden—"Laffin Thru" (Mutual).  
Gayety—"Wine, Women and Song" (Columbia).

The Schine Theatrical Enterprises, Inc., has acquired control of the new theatre nearing completion at 824 Tonawanda street, here. The house seats 1,800.

Every Buffalo theatre is spending money on billboards. Both legit and burlesque houses are posting weekly as are all four downtown picture theatres. Publix has devoted a dozen 24-sheet stands for the past fortnight announcing the opening of the new Paramount, New York.

Challapin, with a special grand opera company, presented "The Barber of Seville" for one performance at the Consistory, Nov. 18. At \$4 top the performance was a complete sell-out.

John McCormack, whose Buffalo concert Oct. 28 was cancelled on account of illness, will not sing in Buffalo this winter. Plans for an Easter week date are off, McCormack going abroad the first of the year.

## PITTSBURGH

By JACK A. SIMONS

Alvin—"Yes, Yes, Yvette."  
Nixon—"Ziegfeld Follies."  
Pitt—"The Green Hat."  
Gayety—"New York to Paris" (Columbia).  
Academy—"Night Life in Paris" (Mutual).  
Grand—"The Quarterback."  
Aldine—"The Temptress."  
Olympic—"Everybody's Acting."  
Davis—"Risky Business"—vaudeville.  
Cameo—"Sweet Rosie O'Grady."  
Liberty—"The Quarterback."  
State—"Breed of the Sea."

"No, No, Nanette," soon makes its fourth visit to Pittsburgh, booked for the Nixon. Richard Lambert, ahead, is here now. Judging from the advance sale for the "Follies," Manager Harry Brown said a new Nixon box-office record may be established.

The Al Smith Players (stock) is at the East End theatre (Harris Amusement Co.), in the East Liberty district.

If any theatre manager in Pittsburgh had his hands full last week that man was John B. Reynolds, who has both the Shubert Alvin and Shubert Pitt theatres. With both houses playing to capacity Reynolds, who often finds he must be at both houses at the same time, was busier than the proverbial one-armed paper banger with the hives. Years ago John was city editor of the Pittsburgh "Chronicle Telegraph."

## ST. LOUIS

BY LOU RUEBEL

American—Dark.  
Empress—"A Woman's Way" (stock).  
Orpheum—Vaudeville.  
St. Louis—Vaude, "For Alimony Only."  
Grand Opera House—Vaude, "The City."  
Carrick—"Speed Girls" (Mutual).  
Gayety—"Around the World Revue" (Columbia).  
Liberty—Burlesque stock.  
Pictures  
Ambassador—"Syncopating Sue."  
Grand Central—"Midnight Lover."  
Kings—"Quarterback."  
Loew's State—"Upstage."  
Missouri—"We're in Navy Now."  
Shubert-Rialto—"Big Parade."  
West End Lyric—"Midnight Lover."

"The Big Parade," at the Shubert four weeks last season, is in for three more at the same house.

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## BILLS NEXT WEEK

(Continued from page 35)

Harry Breen  
Ruiz & Bonita  
Seed & Austin  
(One to fill)

1st half (29-1)  
Pat Henning  
Sylvia Loyal  
Edith Clifford  
Billy Regay  
(Two to fill)

2d half (2-5)  
Rickard & Gray  
Billy Hallen  
Abbeys  
(Two to fill)

**DAYTON, O.**  
Keith  
2d half (25-28)  
Van de Velde.  
Stroud 2  
Goss & Barrows  
Herbert DeGage Co  
Coogan & Casey  
M'roy, M'N'ce & R  
1st half (29-1)  
Dare & Yates  
Myron Pearl Co  
Ayers & Wilson  
Hamilton & Barnes  
(Two to fill)

2d half (2-5)  
See Tahar Tr  
Ruby Morton  
Welder Sis Rev  
Ford & Cunningham

**EASTON, PA.**  
Ables' O M  
2d half (25-28)  
Lewis & Dody  
Rodeo Rev  
Racine & Ray  
La Dour & Louise  
(One to fill)

**ELIZABETH, N. J.**  
Ritz  
2d half (25-28)  
Linton & Ray  
1 Comrades  
Edgar Bergan

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H'NT'G'N W VA

Orpheum

Pomas Tr

Am'r Nite In L'don  
(One to fill)**ELMIRA, N. Y.**

## MaJestic

2d half (25-28)

Morrissey &amp; Mur'y

Beehee &amp; Rubyatte

Marg Padula  
(Two to fill)**ERIE, PA.**

## Erie

2d half (25-28)

John Regay

Rule &amp; O'Brien

Sampson &amp; Douglas

F & M Britton  
(Two to fill)

1st half (29-1)

Les Galenos

Bert Errol

Lytell & Fant  
(Three to fill)**FAIRMONT, W VA**

## Fairmont

2d half (25-28)

Chevalier Bros

Anette Dare

Norwood &amp; Hall

Miss Dumbell

Rex Melody M'k'rs  
(One to fill)**GLENS FLS, N Y**

## Rialto

2d half (24-28)

Harriet Naurot

Jack Strouse

Westerners  
(Two to fill)**G. RAPIDS MICH.**

## Ramona Pk

2d half (25-28)

Lyn McGinty &amp; C

Manuel

Demarest &amp; Doll

Bert Errol

Fields & Johnson  
(One to fill)

1st half (29-1)

Dance Tours

Sampson &amp; Douglas

Hong Kong Tr

Hart Wagner &amp; L

Jerome & Gray  
(Two to fill)

2d half (2-5)

Tommy Gordon

Mildred Livingston

Coogan &amp; Casey

5 Bracks

Osman & Gray  
(One to fill)**GREENBURG, PA.**

## Strand

2d half (25-28)

Dixie 4

Hadjl Ali

Armstrong &amp; Glib't

Vernon

Mitchell &amp; Darling

**GR'N'FLD, MASS.**

## Victoria

2d half (25-28)

Moran &amp; Barron

Marie Corelli

4 Choco Dandies

Marvel Rev

Marie Rialto

**H'KENSACK, N J**

## Keith

2d half (25-28)

Jean Kenny

(Others to fill)

**HARRISBURG PA**

## State

2d half (25-28)

Stanley &amp; Blinn

A &amp; P Gypoles

Barr &amp; Lamarr

Walter James

Marie Mang  
(One to fill)**HARTFORD, CT.**

## Capitol

2d half (25-28)

B'way Lights

S &amp; J Kick

Baldwin &amp; Blair

Elliott La Trou

La Petite Rev

Harry Rappi  
(One to fill)**Palace**

2d half (25-28)

Billy Goldie Rev

Poster &amp; Romm

O'Brien &amp; M'g'rite

Lew Kelly  
(One to fill)**HAZELTON, PA.**

## Fecley's

2d half (25-28)

Clark & O'Neil  
(Others to fill)**HOLYOKE, MASS.**

## Victory

2d half (25-28)

D'Orsay Stedman

Prince Tokio

Leo &amp; Gladys

Perry &amp; Wagner

Eastman &amp; Moore

H'NT'G'N W VA

Orpheum

Pomas Tr

Harry Kahne  
L & H Lynn  
Cody & Wilson  
(One to fill)**INDIANAPOLIS**

## Keith (22)

Raymond Pike

Ford &amp; C'ningham

Kempys

Dilly Hallen

Rooney & Bent R  
(Others to fill)**Strand**

2d half (25-28)

Irene Ricardo

Hurst &amp; Vogt

Jean Hedini

Hello Goodbye

The Dignitans

The Hartwells  
(One to fill)**ITHACA, N. Y.**

## Strand

2d half (25-28)

5 Bracks

LaSalle &amp; Mack

Wheeler &amp; Potter

Olga Mossell  
(One to fill)**J'KSON'VE, FLA**

## Arcade (23)

Elkins Fay &amp; E

Doris Roche

Littlejohns

Jones Morgan &amp; R

Jean Huston Co  
(One to fill)**JAMESTOWN, VA**

## Opera House

2d half (25-28)

Martell & West  
(Three to fill)**JERSEY CITY N J**

## State

2d half (25-28)

Gems of Art

Eddie Leonard  
(Three to fill)**Johnstown, Pa.**

## MaJestic

2d half (25-28)

Bell &amp; Naples

Louis Hart

Oxford 4

Fries &amp; Cody

Malinda & Dade  
(One to fill)**LANCASTER, PA.**

## Colonial

2d half (25-28)

Stutz &amp; Bingham

Gerbers Jester  
(Three to fill)**LAWRENCE MASS**

## Empire

2d half (25-28)

Walton &amp; Brandt

Morning Glories

Al &amp; E Frabell

Burnett &amp; Dillon

Hoit Weir Co  
(One to fill)**LOCKPORT, N. Y.**

## Palace

2d half (25-28)

Wm O'Clare

Caplane &amp; Wells

Rodero &amp; Maley

Elain Ser

John Olms  
(One to fill)**LOUISVILLE, KY.**

## National

2d half (25-28)

Blum 3

Marie Russell

Nell Mack

Olga Miska

Morris &amp; Shaw

Night in China  
(One to fill)

1st half (29-1)

See Tahar Tr

Ruby Norton

Welder Sis Rev

Ford &amp; Cunningham

Cardinal  
(One to fill)

2d half (2-5)

Dare &amp; Yates

Myron Pearl Co

Ayers &amp; Wilson

Hampilton & Barnes  
(Two to fill)**LOWELL, MASS.**

## Keith

2d half (25-28)

A Robbins

F &amp; M Beck

Reed &amp; Lucy

Knight's Roosters

Harry Holman

Sibylla Bonham  
(One to fill)

1st half (29-1)

Helen Higgins

McWinters &amp; Fox

Moss &amp; Frye

Raines &amp; Avery

Al Barnes Co  
(One to fill)

2d half (2-5)

Patricia

Carlisle &amp; LeMal

Paul Kodak Co

Castleton &amp; Mack

Campo &amp; Grobell

Courtney Days

**MACON, GA.**

## Grand

2d half (25-28)

Larimer &amp; Hudson

Rivers &amp; Gordon

Ryza &amp; Lynn

Haynes Lehan &amp; K

Marion Gibney  
(One to fill)**M'KEESPORT, PA**

## Hippodrome

2d half (25-28)

Hanlon Bros

Clair Vincent

Bush &amp; Estelle

Bush &amp; Joy

Ann Clifton  
(Two to fill)**MANCHESTER, N.H.**

## Palace

2d half (25-28)

Lela Arline

Col Jack George

Those 7 Girls

Leland &amp; St. Clair

Harringtons  
(One to fill)**MERIDEN, CT.**

## Fall

2d half (25-28)

On the Corner

Morrell Bros

Farrari &amp; Jordan

Lee Madison Rev

Harm & Nee  
(One to fill)**MOBILE, ALA.**

## Lyrie

2d half (25-28)

Krugle &amp; Robies

Jahn &amp; G'dwin Sis

Marie Hughes

Dan Sherman

Billy Elliott  
(One to fill)**MT. VERNON, N Y**

## Proctor's

2d half (25-28)

Teck Murdock

Frank & Townes  
(Others to fill)**MONTREAL, CAN.**

## Imperial

2d half (25-28)

Laura Ormabee

Moss &amp; Fry

Home Comforts

Herbert Rev

Clifford & Marion  
(One to fill)**M'KIST'WN, N. J.**

## Lyon's Park

2d half (25-28)

Stanley &amp; Atree

Charleston Champs

Traps  
(One to fill)**N'SHV'LE, TENN.**

## Princess

2d half (25-28)



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Jnet of France  
Edith Clifford  
Tad, Theban's Co.  
2d half (29-31)  
Dollie & Billie  
Herb Warren  
Oakes & De Tour  
Les Kemmy  
Frank Farron  
Pearson N & P  
2d half (2-5)  
Odalia Corena  
Robby Vall  
Kharum  
Allen & York  
Lee & Cranston  
(One to fill)

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Burke-Rose  
Catta-Louis  
Condry-Peggy  
Cooke-Ernest  
Davies-Grace  
Devor-Bobbie  
Dexter-D  
Diaz-Eddie  
Downey-Maurice  
Esterbrook-Fredrick  
Fast-Stephens  
Gibson-Alex  
Glover-Edwin  
Goldsmith-M  
Goodall-William  
Gracella & Theo.  
Grant-Berry  
Hall-Edward  
Hanover-Florence  
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Harrison-William  
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Iversen-Efrizle  
James-John F  
Kennedy-George  
Kob-Matt  
La Monte-Harry  
LaMore-Hazel  
Lee-Fred  
De Roy-Al  
Lewis-Adelle  
Lynch-Neille  
Marshall-George  
Mann-Doris  
Marion-Geo  
Martin-Lucien  
McCaferly-J C  
McClinty-Joseph  
McClintan-Harry  
McMeal  
McWilliams-Harry  
Miller-Billy  
Miller-Jimmy  
Morgan-J Burke  
Morris-A  
Nifong-Frank  
O'Shea-Timothy  
Parker-M  
Potter-Angus  
Quencer-Arthur  
Rene-Mignon  
Richardson-Walter  
Ritchie-W  
Robinson-J E  
Russell-Martha  
Ryan-Dorothy  
Sherry-Gerry  
Shoebridge-Nellie  
Shomas-H  
Sigmund-Robt  
Smith-L  
Stephen-Murray  
Taylor-J  
Taylor-J  
Teorato-T  
Thornton-Estella  
Van Wagner-Louis  
Vaughn-Kau  
Vardon-Frank  
Velly-Prino & Dog  
Walker-Mae  
Wheeler-Claudia  
White-A B  
Wright-Jos  
Young-Harry

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Bunn-Walter  
Boyer-Madame N  
Bator & Duval  
Capman-Bros  
Cook-Eddie  
Daley-Con E  
Dell-Delano  
Davis & McCoy  
Dear-Virginia  
Fralick-Getrude  
Fenster-Morris D  
Gibson & Betty  
Harvey-Henry & G  
Hunter-Georgia  
Hastings-Ed  
Hamilton-Charles  
Haile-Bert B  
Mack-Frank  
Miller-H  
Perry-Harry Mrs  
Ritchie-Joe  
Rose-Buster  
Smith-Frank  
Sherry-Edith  
Turner-Lloyd  
Wolford-H  
White-James

### PLAYS ABROAD

(Continued from page 51)

Characters of the opera later reciting the idiotic words—probably the first time they were ever heard. A cynical item was a mistress instructing her maid to protect her and her lover in case her husband turned. Hubby returns, finds the mistress threatens to break him in two. Over says, "I love your wife and will never give her up," whereupon husband, heretofore indignant, believing it was the maid's lover he had discovered, throws himself into waiting arms of the maid. Unsubtly the funniest skit was a burlesque on listening-in, showing five different broadcasting stations,

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with the cutting in on the various broadcasters. Alternately we are given bits from Dr. Porous' Plaster on health, Major Knapsack on hunting wild animals in Herbacea, and Mr. Cable, a Manchester driver of a trolley car.

"Making Playgoing Brighter" is a blood-curdling Grand Guignol playlet with song and dance interpolations. Despite the uproarious burlesque, travesty and farce, the warmest and sincerest applause went to Herbert Mundin for a recitative character number of an old hansom cab driver and again for an original way of presenting a few imitations of other artists. All audiences love good acting.

For Jessie Matthews it would perhaps be as well if judgment on her ability be deferred for the present. She is young, cute, sweet and perhaps talented. If she is really gifted, she is still amateurish. But let her not be discouraged. Certainly she is today far superior to what Gertie Lawrence was four years ago.

Jolo.

### THE LASH

London, Nov. 14.

Play in three acts by Cyril Camplon. Presented at the Royalty theatre, London, Oct. 26. Play produced by Franklyn Dyal. Dora Bush.....Doris Sawyer  
Mrs. Haughton.....Kathleen Stuart  
Col. Bush.....Vincent Stenroy  
Arthur Haughton.....Doris Blacklock  
Hobbs.....Cyril Fairlie  
Alex Larkin.....David Hutcherson  
Bronson Haughton.....Alfred Drayton  
Mavis Haughton.....Marjorie Mars  
Emily.....Joy Carlton  
Steve Phillips.....Donald Gadsden  
Jeanne.....Daisy Bindley

Few plays produced in London during the last decade have more punch, pep and promise of transatlantic appeal than that produced at the Royalty theatre Oct. 26 under the title of "The Lash," which should be a wallowing hit.

"The Lash" is by Cyril Camplon, a youthful stage manager, who is also responsible for "Ask Beccles," another London success at the Globe, which is, however, more doubtful for America. "The Lash" is good, straight, effective, heart-to-heart and straight-from-the-shoulder drama, culminating in a clever and tremendously strong climax, where the irate father, finding his prodigal and unrepentant son deaf and blind to every appeal, strips off his coat and lashes him with a leather thong under the eyes of the boy's mistress in her flat.

"The Lash" is by no means conventional drama. It is original in plot and in treatment. It presents a domestic problem far removed from the eternal triangle which strikes home to theatregoers. In addition to all its natural chances of success through modernity and originality of plot and treatment, it has the added value of lending itself to controversy. Should fathers beat their sons?

"The Lash" has a great human appeal which should carry it far

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and be just as popular on your side of the Atlantic as here.

In both countries, perverse and decadent sons and their companions of both sexes prevail, and it is quite within the province of the stage to hold the mirror up to nature. And so with the strong men who are not always silent, and women who are not always as good as they should be—and some who are even better than they should be. We see all such characters brought before us in "The Lash" and placed in surroundings which spell tense and inevitable drama. It would be a pity to spoil the story by giving it in greater detail, for "The Lash" is a play which is bound to be seen in America, and more than likely to succeed—at all events if it is played as well as it is done in London. The cast could hardly be better.

Jolo.

### Real English Rep. Co.

In Northampton, Mass.

Northampton, Mass., Nov. 23.

A real British "rep" outfit, known as the Northampton Repertory Company, has been produced in President Coolidge's home town.

Departing from the usual cut and dried stock company presentations, this company is aiming at repertory plays as England knows them. Paul Hansell is manager and leading man, while Charles Warburton is directing the company. This is Hansell's second season in Northampton.

The cast includes 15 principals and four supers, with two of the principals doubling. Last week at the Saturday matinee at the Academy was "The Devil's Disciple," a melodrama of America in '77 by George Bernard Shaw. It is a story of Massachusetts in the days when General Burgoyne was carrying on his violent campaign to force the American colonists to submit to the will of King George III of England.

The play was given an excellent interpretation. There does not seem to be any logical reason why presentations of this sort could not be produced by the usual run of stock companies. There is not only novelty and historical interest in a play of this sort, but also a chance for American players to display what they can do in a play that requires the English language as it is spoken on the other side of the pond.

Hansell played Richard Dudgeon with a vigorous touch of reality, while Mrs. Dudgeon was ably interpreted by Velma Royton. Reginald Napier, Hazel Jones, Kitty

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\$11 PER WEEK

WITH BATH, \$15

Newbold, Lyman Hayes, Charles Warburton, Francis Compton and Grandon Rhodes also appeared in the cast.

Business at the Academy is not what it should be and as a result the stock company will appear the last four days of each week, beginning this week. This will allow for a picture program Sunday, Monday and Tuesday as a means of increasing receipts.

The repertory season is guaranteed by means of subscription from patrons. The Academy, presented to the city years ago by a wealthy resident, is now owned and operated by the city of Northampton. Deficits in the operating expenses have always met with a storm of protest from the City Fathers. When the stock season was threatened with a collapse last season, owing to lack of funds, the "chip in" system was inaugurated.

### WRITERS' NOV. PROGRAM

Los Angeles, Nov. 23.

The Writers' Club presented four playlets for their November program, including "The Ruby," by Adam Hall Shirk, with the cast consisting of Claude King, Bertram Johns, Rosemary Cooper, Bertram Grashy and William Davidson, and "The Ambush," by Rupert Hughes, with Douglas Fairbanks, Jr., Eddie Peil, Robert Gilmore, DeWitte Jennings, Jason Robard and Randolph Fay.

Joseph Jackson had a skit, entitled "A Man of Peace," interpreted by Hobart Bosworth, Russell Simpson and Helen Jerome Eddy, and "Burglars Prefer Twin Beds," a skit by Harold Shumate, was played by Lee Moran, Rhema Mitchell and George K. Arthur.

### Jamaica for Stock

Robert Sterling is negotiating a lease of the Capitol, Jamaica, L. I., new 2,100-seater in course of construction by the Morris Tucker Enterprises.

With the section figured overhauled with vaudeville and film houses, Sterling wants the theatre for stock. There is neither stock nor legit opposition for miles.

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### Good Biz for Moving

Stocks in Old Stands

Traveling stocks are getting a good play, according to recent reports, due to the failure of many towns to book consecutive road shows.

Several of the old standbys are out again, playing time that they have religiously dated for some years. The oldtime traveling stock manager knows what he can do in these towns and he sidesteps new territory with many alibis.

Dramatic stocks that play a week in each town have found that some of the oldtime pieces take better than some of the new ones now available for stock purposes.

Few of the travelers attempt musical productions as the overhead is too much.

### "Blondes" L. A. Successor Is Decided Brunette

Los Angeles, Nov. 23.

George Arliss in "Old English" will be the Biltmore attraction following the two-week engagement of "Blossom Time," which opened this week.

At the new Belasco where "Gentlemen Prefer Blondes" is current the next offering will be "The Sun Daughter," with Dorothy Mackay in the leading role.

### "Squaw Man" to Music

Russell Janney is preparing an operetta version of "The Squaw Man," with music by Rudolf Friml, for spring launching.



# "2" Phenomenal Hits!

## "MARY LOU"

MARY LOU

By ABB LYMAN  
GEORGE WAGNER &  
J. RUSSEL ROBINSON

*Moderate*

*It's all ready* *Voice*

I have some-thing on my mind that I've just got to say, Mar-y  
There's a con-y hang-a-low that's fixed for you and me, Mar-y

Lon Mar-y Lon Just the same old sto-ry in the  
Lon Mar-y Lon May-be in a year or so will

same old fash-ioned way, Mar-y Lon List-en del  
make it do for three, Mar-y Lon List-en del

*Chorus*

Mar-y Lon Mar-y Lon Close my  
heart, "love you Ev-'ry bell in the  
steep-le is read-y, ring And all the peo-ple are  
"plan-hing" pret-ty pres-ents all for you Mar-y Lon  
Won't you give your prom-ise true? Why for  
miles a-round they're wait-ing to start their cel-e-brat-in, when you  
say "I do" Mar-y Lon! Mar-y Lon!

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A DELIGHTFUL  
OBLIGATO  
by Fred E. Ahlert

"ORGANISTS" — "MARY LOU" and "TO-NIGHT YOU BELONG TO ME" Are The  
Greatest Slide Versions Ever Flashed On A Screen.

## "TO-NIGHT YOU BELONG TO ME"

To-Night You Belong To Me

Words by  
BILLY ROSE

Music by  
LUE DAVID

*Valso moderate*

*Voice*

Once, more we meet, You look so sweet, Dear each you  
Out of my arms, Still in my heart, You're al-ways

eye how I feel, I love you still,  
beats me in dreams, Don't let your pride,

at-ways will, You have the same old ap-pal,  
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.

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Marvelous Recitations by Billy Rose

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